

Signal Effects I:
Digital Ecologies
and the Anthropocene
Symposium

Hosted by
Media Convergence
Research Centre
Bath Spa University

Friday 28 April 2017

Commons, Newton Park

BATH
SPA
UNIVERSITY

Research

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Practical Information

- ❖ Wi-Fi is available for the day either via 'The Cloud' (to log-in please create an account and follow the on-screen instructions).
- ❖ There is a full map of the campus on page 38.
- ❖ As well as the food and drink being provided throughout the day, there is also a café located on the ground floor of Commons building, and the Refectory is also close by (see 'RF' on the campus map).
- ❖ There will be some filming and photography during the day. If you would prefer not to appear in any videos or photographs, please indicate this to Charlie Tweed upon arrival.
- ❖ For those travelling by train, Bath Spa is the nearest railway station.
- ❖ Below are a list of local taxi companies and phone numbers:

Bath Taxis	01225 464646
Bath Spa Taxis	01225 313131
V Cars – Bath	01225 464646
Abbey Taxis	01225 444444

Media Convergence Research Centre

The Media Convergence Research Centre at Bath Spa University is proud to be hosting the first Signal Effects symposium: Digital Ecologies and the Anthropocene.

About the Centre

The Media Convergence Research Centre interrogates the creativity, culture and enterprise of the media in the changing landscape of convergence, re-thinking the potentials of merging media practices, representations, technologies, industries and audiences everywhere.

Given the global ecology of today's media industries, as media and technology become intertwined with the fabric of our everyday lives, understanding the contemporary media landscape means looking across multiple sites of creativity and practice, not to mention far wider industrial, cultural and social contexts. The Media Convergence Research Centre places this global ecology in the thematic and methodological context of convergence, bringing together scholars and practitioners from across the College of Liberal Arts at Bath Spa University – spanning media and communication, publishing, film and television, music, sociology, and business and management – to provide a collaborative hub for developing interdisciplinary and multiperspectival research about the connectedness of the media and the world around it.

Research Clusters

The Centre operates around four research clusters, each of which serve as smaller collaborative hubs whose objectives are defined and overseen by different members:

- ❖ *Digital Materialities* – led by Charlie Tweed
- ❖ *Film & Social Context* – led by Dr Ruth Farrar & Dr Matthew Freeman
- ❖ *Play* – led by Prof James Newman
- ❖ *Transmedia Industries* – led by Dr Matthew Freeman & Katharine Reeve

While *Digital Materialities* is interested in examining the non-commercial convergences between communities and digital cultures, *Film & Social Context* explores political implications of convergences between global societies and film practice. *Play* is interested in understanding the cultural convergences between diverse interactive practices and technologies, while *Transmedia Industries* seeks to forge new commercial opportunities based on the convergences between media platforms and industries.

Key Contacts

Dr Matthew Freeman (Co-Director) – m.freeman@bathspa.ac.uk

Charlie Tweed (Co-Director) – c.tweed@bathspa.ac.uk

Prof James Newman – j.newman@bathspa.ac.uk

Dr Ruth Farrar – r.farrar@bathspa.ac.uk

Katharine Reeve – k.reeve@bathspa.ac.uk

Introduction

In August 2016 the International Geological Congress said that a new geological epoch known as the Anthropocene needs to be declared due to the fact that the human impact on the earth is now so profound. Timothy Morton uses the term hyperobjects to discuss some of the characteristics of the anthropocene and why it is often invisible to the human: he notes that hyperobjects are 'so massively distributed in time, space and dimensionality' that they defy our perception, let alone our comprehension, therefore the condition of the anthropocene is easily ignored.

Another of these hyperobjects relates to the human relationship with machines and we can trace their impact on the earth back to the invention of the steam engine in 1781 by James Watt and its deposits of carbon on the earth's crust. Today's contemporary technologies appear to be different and are crucial for enabling human life and culture to function as well as realising the production and distribution processes of capital. They also provide us with useful tools for visualising processes such as climate change and tracking the earth's own movements and seismic activity.

However the notion of these technologies being 'clean' or 'virtual' is soon unraveled by tracing their material realities which are made up of complex meshes of human and non-human moving parts. Today's machines are heavily enabled by the extraction of raw materials, the use of fossil fuels and the production of material waste.

In terms of responses to these conditions Christophe Bonneuil describes the 'shock of the Anthropocene' as a space for generating new political arguments, new modes of behaviour, new narratives, new languages and new creative forms and this symposium is focused on bringing some of these emerging discourses to the surface.

The symposium will feature keynote lectures from Dr. Ele Carpenter (Goldsmiths College, London and editor of the *Nuclear Culture Source Book*) and Professor Charlie Gere (The Lancaster Institute of Contemporary Arts, Lancaster University).

Alongside these keynotes the symposium will feature dynamic responses from filmmakers, artists, writers, poets and theorists. There will be numerous opportunities to view practical works within the panel sessions and also on the film reel which will be presented throughout the day at two locations and in the evening screening. As well as this we will have a number of other films to view and a sound installation in the main Atrium by poet Caroline Harris. We hope that you will have an engaging and thought provoking day with us.

Enjoy the symposium!

Charlie Tweed
Lecturer in Digital Media and Culture
Co-Director, Media Convergence Research Centre

Screenworks Special Issue

SCREENWORKS

Call for Practice – Screenworks special issue: **Digital Ecologies and the Anthropocene: Deadline 30 September 2017**

This special issue of *Screenworks*, the online publication of practice-research in film and screen media, invites all practice researchers with an interest in **Digital Ecologies and the Anthropocene** to submit works that explore the multiple interpretations and intersections of these themes.

This call for practice launches at today's symposium and will be edited by guest editors Charlie Tweed (Bath Spa University), Joshua McNamara (University of Melbourne) and Screenworks associate editor Alex Nevill.

Contemporary technologies are crucial in enabling human life and culture to function as well as realising the production and distribution processes of capital. They provide us with useful tools for visualising processes such as climate change and tracking the earth's own movements or seismic activity but also depend on material realities, consisting of complex meshes of human and non-human moving parts with their own environmental implications.

Histories of the internet and current pervasive media technologies also closely relate to the study of the earth and ecological observations. Emerging from the development of military and nuclear technologies, the conception of cybernetics and the design of self-governing computer systems with inbuilt feedback loops - these machines and systems can be approached as actors within a complex mesh of networks, hyperobjects, production processes, waste disposal and notions of deep time.

Discussing possible responses to these conditions Christophe Bonneuil describes the 'shock of the Anthropocene' as a space for generating new political arguments, new modes of behaviour, new narratives, new languages or new creative forms and this special issue of Screenworks seeks to bring some of these emerging discourses to the surface through practice-research work.

The **deadline for submissions is 30th September 2017** for publication in January 2018. Submissions must comprise two parts: 1) the practical work/documentation itself, preferably as a Vimeo URL provided in the submission form; and 2) a 2000-word Research Statement, using the **Submission Form** available on the Screenworks website. To contact the editorial team with any queries please email digitalecologiesscreenworks@gmail.com

Programme Schedule

09:00 – 09:30	<i>Coffee and Registration</i>	CM.121
09:30 – 09:50	Welcome and Introduction: Charlie Tweed (Bath Spa University)	CM.119/20
09:50 – 10:30	Keynote Lecture 1: <i>The Nuclear Anthropocene</i> Dr Ele Carpenter Chair: Charlie Tweed	
10:30 – 10:45	<i>Coffee Break</i>	CM.121
10:45 – 12:05	Panel 1: The Anthropocene and forms of waste Dr Mike Hannis (Bath Spa University) <i>“Uranium burns a hole in forever”: Ethics, temporalities and the nuclear fuel cycle.</i> Saul Williams (Independent Artist) <i>'Dounreay Signs' - I named you wounded Earth, whose wound is not controllable</i> Sasha Litvintseva (Goldsmiths College) <i>Asbestos and the moving image: (im)materiality, (in)visibility, (un)certainty (performance)</i> Chair: Professor Owain Jones	CM.119/20
12:05 – 13:20	Panel 2: Digital ecologies and hyperobjects	CM.119/20

Ramon Bloomberg (Goldsmiths College)
Hyperobjects the drone as harbinger

Dr Joshua McNamara (University of Melbourne)
*Non-Western Visions of Epochal Change: Between
Hallucination, Imitation and Radical Disruption*

Elisavet Christou (Lancaster University)
The Digital Time of Internet Art

Chair: Matthew Lovett

13:20 – 14:00

Lunch

Atrium

14:00 – 14:40

Keynote Lecture 2:

CM.119/20

Professor Charlie Gere (Lancaster University)
Weirdsworthshire: or writing nature in the Anthropocene

Chair: Charlie Tweed

14:40 – 16:00

**Panel 3 (parallel session):
Critical Post-human strategies**

CM.119/20

Matthew Lovett (Gloucester University)
*We have never been human: towards an inhuman
anthropocene*

Dr Garfield Benjamin
Fractal post-human ecology

Jeff Scheible (Kings College London)
Pings in the anthropocene

Chair: Dr Joshua McNamara

14:40 – 16:00

**Panel 4 (parallel session):
Political, social and ecological strategies**

CM.121

Teresa Carlesimo

Commodification and Dispossession: Critical Reflections on the Anthropocene in Contemporary Canadian Art

Dr Kayla Parker and Stuart Moore

'On Location: developing an eco-sensitive cinema'

Alison Harper (Bath Spa University)

Making, Unmaking, Remaking: From Materialism to Materiality

Chair: Dr Mike Hannis

16:00 – 16:20

Coffee Break

16:20 - 17:40

**Panel 5:
Deep time and new temporalities**

CM.119/20

Professor Owain Jones (Bath Spa University)

From Deep Time to Ecological Time and an Ethics of Becoming

Christopher Bailey (Plymouth College of Art)

*DOCUMENTARY FILM: DIGITAL ECOLOGIES:
TRANSLATING DEEP TIME AND THE SUBLIME*

Philip Hüpkes (Vechta University)

"Anthropocene Temporalities: On the Aesthetics of the Anthropocene-Hypothesis"

Chair: Ramon Bloomberg

18:00 – 20:00	Evening Wine Reception	CM121
18:30 – 20:00	Film Reel	CM119/120

Keynote Abstracts and Biographies

Keynote 1: *The Nuclear Anthropocene*

Dr. Ele Carpenter

Abstract: The Nuclear Anthropocene

Ele Carpenter will introduce her curatorial research into nuclear culture with a focus on the Nuclear Anthropocene, from radiological markers in the biosphere to geological waste storage. The lecture will draw on contemporary artistic practices in Europe and Japan, and field trips to Underground Research Laboratories for high level radioactive waste storage at Horonobe, Japan, Mol in Belgium and Bure in Northern France.

The nuclear industry is planning to reverse-mine radioactive waste back into the ground, and is looking towards the humanities to explore the conceptual and social processes needed to make better decisions on siting, monitoring, marking and archiving geological repositories for radioactive waste. Whilst the slow violence of radiation may render it imperceptible, the foregrounding of radiation through accidents and public consultation programmes reflects the evolution of this 'hyperobject' from state (weapons), to private (energy) to the public sphere through 'public consultation'.

Meanwhile, we no longer await Derrida's apocalypse and the end of the archive, but instead witness the disaster unfold in slow motion; as we adapt to living in a radioactive environment, we consider what the nuclear archive should contain for future generations. Through this critique, the nature of the archive has evolved from the domain of documents and site markers, to the multifarious and complex forms of how and where nuclear knowledge is embedded (or lost) in a culture. In this way the site marker is not simply a monument, but layers of evidence of complex cultural belief systems which might enable rituals to be enacted and re-enacted over generations. These concerns raise a crisis of the 'present' in all its temporal confusion, and modernity in all its' historical splendor, unfolded through contemporary artistic practices and DIY technologies.

Biography

Ele Carpenter is a curator. Her Nuclear Culture curatorial research project is a partnership between Arts Catalyst and Goldsmiths University of London, where she is Senior Lecturer in MFA Curating and convenor of the Nuclear Culture Research Group. The Nuclear Culture project involves field trips, commissioning new work and curating film screenings, roundtable discussions and exhibitions including: Perpetual Uncertainty Bildmuseet, Sweden (2016-17); Material Nuclear Culture KARST Gallery, Plymouth

(2016); Actinium, S-Air, Sapporo (2014). Carpenter is editor of The Nuclear Culture Source Book published by Black Dog Publishing in partnership with Bildmuseet and Arts Catalyst.

Keynote 2: Weirdsworthshire: or writing nature in the Anthropocene

Professor Charlie Gere

Abstract: Weirdsworthshire: or writing nature in the Anthropocene

The current popularity of nature writing, originating with Romanticism and Wordsworth and currently exemplified by the work of Robert McFarlane, Richard Mabey, et al, suggests a nostalgia for a pristine vision of nature that remains thoroughly anthropocentric and Kantian.

In the light of the Anthropocene new forms of writing about the non-human need to be developed, one that acknowledges the violent contingency and fundamental unknowability of 'nature'. I find the beginnings of this in Romanticism itself, in the work of Byron, Percy Shelley, and Mary Shelley, and its full development in 'weird fiction', particularly as exemplified in the recent Southern Reach Trilogy by Jeff Vandermeer. This last offers us a vision of the environment in which the human no longer matters, the 'world-without-us' in Eugene Thacker's words.

Biography

Charlie Gere is Professor of Media Theory and History in the Lancaster Institute for Contemporary Arts, Lancaster University. He is the author of *Digital Culture* (2002), *Art, Time and Technology* (2006), *Non-relational Aesthetics*, with Michael Corris (2009), and *Community without Community in Digital Culture* (2012), as well as co-editor of *White Heat Cold Technology* (2009), *Art Practice in a Digital Culture* (2010), and *Unnatural Theology: Religion, Art, and Media after the Death of God* (Bloomsbury, forthcoming), as well as many papers on questions of technology, media and art. His current project is tentatively entitled *I Hate the Lake District*, and is a kind of anti-travel book. In 2007 he co-curated *Feedback*, a major exhibition on art responsive to instructions, input, or its environment, in Gijon, Northern Spain, and was co-curator of *FutureEverybody*, the 2012 *FutureEverything* exhibition, in Manchester.

Panel abstracts and Biographies

Panel 1: The Anthropocene and forms of waste

Dr Mike Hannis (Bath Spa University)

Abstract: *“Uranium burns a hole in forever”: temporalities, ethics and the nuclear fuel cycle.*

The sheer physical scale of both uranium mines and deep geological disposal facilities suggests that these may join anthropogenic radionuclides as long-lasting markers of the Anthropocene. Landscapes and communities are dramatically reshaped by uranium mining and processing, and tell stories which already raise significant concerns, even before any nuclear reactions occur. But these concerns are brought into sharper focus by the ‘downstream’ issue of radioactive waste, which forces human cultures to explicitly confront the extreme temporalities associated with uranium and its derivatives. This paper presents a snapshot of work in progress which seeks to connect ethical issues arising at both ‘ends’ of the nuclear fuel cycle.

Reflecting on limitations of previous work on how to distinguish compensation from bribery in agreements made with communities hosting radioactive waste disposal facilities, I draw on recent experience of how this work was received by practitioners in Sweden, who perhaps understandably chose to focus primarily on the present and the near future, effectively bracketing consideration of trickier but critical issues relating to far future human (and non-human) interests. I also compare the tone of debates around nuclear waste disposal in countries such as Sweden and the UK with that of representations of uranium mining in countries such as Namibia, noting significant differences but also the consistent rhetorical deployment of climate change, another phenomenon marked by extreme temporalities, to support the reinvention of nuclear technology as ‘clean’.

Biography

Mike Hannis is a lecturer in Environmental Humanities at Bath Spa University, and an editor of *The Land* magazine. With a background in environmental ethics and political theory, his published academic work has examined competing conceptions of sustainability in contexts including energy, offsetting and permaculture. His most recent book is entitled *Freedom and Environment: autonomy, human flourishing and the political philosophy of sustainability* (Routledge 2015), and he is currently providing the environmental ethics component of the interdisciplinary AHRC-funded project *Future Pasts*.

Saul Williams (Independent Artist)

Abstract: *'Dounreay Signs' - I named you wounded Earth, whose wound is not controllable.*

For more than two decades at the Dounreay Nuclear Power Plant in the far north of Scotland radioactive particles were leaking into the coastline surrounding the plant. By the time the leak was detected in 1984, tens of thousands of tiny, but highly active fuel fragments had accumulated in the sand and seabed. As a student at Glasgow University in 1998 I met someone who grew up in the nearby village of Lower Dounreay. This friend told me that as a teenager in the early 80's he was part of a group of friends who, having heard rumours of particles in the beaches hunted for them using homemade geiger counters.

This group was less interested in cleaning-up the fragments than arranging them in patterns and symbols on the beaches in the hope they would be later be discovered. I have been researching this strange history and I am making a film shot in Dounreay equipped with a geiger counter to see if any of these symbols remain following the extensive, though not exhaustive, clean-up operation. For 'Digital ecologies and the Anthropocene' I'm proposing a power-point presentation using this research to situate this leak, and the secretive arrangement of the particles from it within a history of British 'land-art' in it's widest sense, including stone circles, crop circles and other semi-anonymous interventions. My contention is that the arranged radioactive fragments represent a kind of anti-monument that may be detectable many thousands of years into the future.

Biography:

I am a writer and artist recently graduated from Goldsmiths College MFA programme with distinction. Recent Exhibitions/Publications/Projects: Goldsmiths MFA Degree show 2015; Publication accompanying Inda Peralortega's exhibition Lexicon @ Deptford X (2016); IAAC Art Criticism writing prize – Essay A Bend in the Botanical Turn selected for 2016/2017 Exhibition Review publication, online and print. Selected for participation in The Institute of Things to Come workshops and exhibitions programme 2017; Presentation of research at the American Association of Geographers conference, Dounreay Signs (forthcoming 2017).

Sasha Litvintseva (Goldsmiths, University of London)

Abstract: *Asbestos and the moving image: (im)materiality, (in)visibility, (un)certainly*

Asbestos is a fibrous mineral. It is one of the few lithic bodies, along with lithium and salt, that is able to co-mingle with human bodies. Airborne asbestos, similarly to nuclear radiation, is invisible to the naked eye, yet, unlike radiation, it is also matter itself, 'a dynamic intra-active becoming that never sits still' (Barad, 2007: 170), physically impressing itself upon the cells in an act of 'transcorporeality' (Alaimo, 2010). In this paper I will examine the materiality, visibility and temporality of asbestos through a film-based research project shot in the mining township of Asbestos, Quebec. The dispersed and invisible nature of airborne asbestos, similarly to other hyperobjects (Morton, 2011) of the Anthropocene, presents epistemological challenges, which I will argue require a mixed methodology that involves understanding *thinking as doing* and *making as knowing*.

The Anthropocene is said to be the age of uncertainty, yet the temporality of the ecological crisis, from the fate of the already emitted CO₂ to the long-term storage of nuclear waste, can be seen through Donna Haraway's term of 'an already-written future' (Haraway, 1998). The temporality of asbestos is likewise one of debt and deferral, with its effects upon human bodies becoming apparent only with the passage of time, which also makes them irreversible. Yet while the effects of CO₂ are measured in hundreds of years and half-lives of nuclear waste in hundreds of millennia, asbestos – with its relatively smaller time scale of effects upon the body being measured in decades – brings embodied time into proximity with deep time, and gives us a glimpse into the workings of the temporality of ecological debt, and with it a glimpse into our deep future.

Biography:

Sasha Litvintseva is an artist, filmmaker, researcher and curator based in London. Her films and research are situated on the intersection of geological, embodied, and historical temporalities and materialities. She is currently working on an AHRC CHASE funded practice based PhD proposing the concept of geological filmmaking at Goldsmiths, University of London, where she is a founding member of the Screen and Audiovisual Research Unit. Her work has been exhibited worldwide including Wroclaw Media Art Biennale, Poland, The Moscow Biennale for Young Art, Modern Art Museum Moscow, Institute of Contemporary Art, London, Kunstverein Gottingen, Union Pacific gallery, London, Berlinale Forum Expanded, Rotterdam International Film Festival, Ann Arbor Film Festival; including solo shows and retrospective screenings at Union Docs, New York, Super Dakota Gallery, Brussels, Courtisane Film Festival, Ghent, Close-Up Film Centre, London, Edinburgh Film Guild among many others.

Panel 2: Digital ecologies and hyperobjects

Ramon Bloomberg (Goldsmiths College)

Abstract: *HyperObjects: The Drone as Harbinger of the Sovereign Subject's Retreat and the Emergence of new Subjectivities.*

On 14 January 2015 a house in Pakistan's FATA region was destroyed in a drone strike. Post-strike surveillance determined that the explosions had killed four terrorists (of indeterminate nationality), one American citizen, and an Italian citizen. The identification of the American and Italian citizens was the exception that necessitated a public announcement. It was further revealed that these citizens had not been the target of the strike. Indeed there had been no human target of the strike, rather this signature strike had been directed at a geolocated nexus of activity and transaction, the product of a data fusion culled from the likes of thermal imaging, phone intercepts, and Pattern of Life.

This episode highlights some consequences of the drone as a machinic-mesh of human and non-human elements, an operating environment that brings the ontologies of computational

procedures into compatibility with Ontologies of natural language and circadian rhythms. This paper will examine two such consequences.

Firstly, the epistemological frame of the military drone destabilises the sovereign subject as the axis around which sovereign power is constructed. The drone does not see the subject as individual rather it dividuates the subject into a data field of activity and transaction indexed to geolocation. The operation of representation - in which the American citizen is discovered, the dividual re-produced post strike as individual - is a palliative for the systemic indeterminacy of digital milieux.

Secondly, just as the drone dividuates the subject(s), this operation simultaneously individuates the UAV as a “drone”, a new category of subject. The unmanned aerial vehicle on its own hardly qualifies as a drone, a minimal viable drone necessarily includes both remote operator and technical network along with the vehicle. As the drone permits the extension of sovereign power at a distance and simultaneous re-centering of agency, the character of the remote vehicle is made ambiguous. In this way the term drone - which for 3 millennia had denoted an unenterprising human citizen - now denotes a remotely controlled technical object.

Biography:

Ramon Bloomberg is a writer, filmmaker and PhD researcher at Goldsmiths College in the Art Research program. Recent films include T's World: The Over-identification of Terry Thompson, 2014. Journal papers include Dancing to a Tune: The Drone as Political and Historical Assemblage, in Culture Machine 2015. His PhD thesis on the subject of the Drone is titled Zoë with Plugins.

Dr Joshua McNamara (University of Melbourne)

Abstract: *Non-Western Visions of Epochal Change: Between Hallucination, Imitation and Radical Disruption in the Remediation of Deep Time*

Understanding the role that experimental audiovisual storytelling might take in our engagement with obtuse and yet age-defining ‘hyperobjects’ has taken on an acute urgency. From von Trier’s *Melancholia* to Nolan’s *Interstellar*, our cultural producers are poised on a cliff-edge of discursive irony: the desperate need to tell the story of our role in epochal change, juxtaposed with our inability to capture the totality of its transformations. Within this field and its eclectic visions of deep time and impossibly large objects, this paper poses a specific critical question: does the envisioning of hyperobjects transcend the culturally and temporally bound parameters of our creative practices, or are our articulations of this impossible abstraction still bound by the material conditions of our cultures?

In exploring this question, this paper presents two visual engagements with the hyperobject of climate change from non-Western creative perspectives. Japanese video artist Teppei Nogaki’s archival mashup, in a reappropriation of news and documentary footage, tells the hallucinatory story of US politico-religious fundamentalism to a back-drop of narratives from Inuit climate

mythology. In parallel, Kenyan filmmaker Wanuri Kahiu's short sci-fi *Pumzi*, one of Africa's first 'Cli-fi' films, follows the tale of a woman's liberation from the vicious logic of near future water-scarce economy. Working at the intersection of film criticism and anthropology, this paper asks whether these visions of epochal change are simply imitations of proceeding forms, or do they offer possibilities for innovation within our thinking on global climate change narratives. Does thinking outside of the discursive logic of Western-led 'climate action' present us with an opportunity for a radical disruption? Is the 'impossibility' of the hyperobject itself a cultural notion?

This paper marks the first part of a new research project seeking to analyse the capacity for narrative media to foster new forms of exchange between vulnerable communities, civil society, and municipal governments, on urgent yet often difficult to conceive topics of shared planetary concern.

The works discussed are available to view on the iMacs in (CM119):

Pumzi (Wanuri Kahiu, Kenya, 2010)

Re: Word for Snow (Teppey Nogaki, Japan, 2011)

Biography:

Joshua McNamara is a researcher whose inter-methodological work incorporates ethnography, historical analysis, and close textual readings into the study complex urban media cultures. His most recent project uses media production ethnography as the basis for a critique of the institutional nexus between media and international development industries in urban Kenya. He currently works as lecturer and researcher in Screen and Cultural Studies at the School of Culture and Communication, University of Melbourne, where he coordinates courses on documentary cinema and urban culture.

Elisavet Christou (Lancaster University)

Abstract: *The Digital Time of Internet Art*

The paper focuses on the digital time concept of internet art both as a condition of the digital medium (specifically the World Wide Web) and as a political choice. Through specific examples of contemporary internet art (including net.art, internet and post-internet art) I relate digital time's effects on internet art to the idea of hyperobjects as both abstractions and realities. The paper's introduction links the mesh of networks created by digital technologies with the conditions allowing for new forms of cultural production within control societies. I argue about the role of technology as an important actor in the creative processes of art making. In the main body of the paper I expand on the above conditions by focusing on digital time, the "physical" life of

internet art and the artist's choices relating to that. By examining the "physical" life of internet art, the paper focuses on the time-based element of internet art and on how internet art essentially unfolds and evolves over time. This raises issues on how internet art is being both preserved and experienced online and how its aesthetic, conceptual and historical identity evolves along with the technological medium.

Then I examine the artist's decision making process relating to the artwork's digital time conditions from a political point of view. I argue that by choosing its present online conditions, artists can manipulate the artwork's past and future, gaining unprecedented control over the artwork itself.

Specific examples of artists like Michael Craig-Martin and Alan Butler are being referenced and discussed throughout the paper to provoke and support the paper's concept of digital time in internet art, as a very important factor that allows us to rethink how art operates within our contemporary conditions.

Biography:

I am currently a PhD student in HighWire Centre for Doctoral Training, School of Computing and Communications at Lancaster University. My studies include Classical Music Composition and Graphic Design and a MA in Printmaking and my professional career has been in the industries of Advertising and Marketing. HighWire is an interdisciplinary programme in Design, Management and Computing. My research combines Art and Computing and focuses on the art worlds online. My work examines the conditions, interconnections and behaviours of art world partners that are currently forming a new art world network under the concept of collective action as understood by WEB 2.0 culture.

Panel 3: Post-human strategies (parallel session)

Matthew Lovett (University of Gloucestershire)

Abstract: *We have never been human: towards an inhuman anthropocene*

Whilst there is much scientific evidence to support the suggestion that the 'great acceleration' since the 1950s has caused a step-change in humanity's ability to impact on its planetary environment, the philosopher Reza Negarestani enables us to think about an anthropocenic trajectory that may well have a far longer history. In his essay, 'The Labor of the Inhuman', Negarestani explores a number of ideas relating to the way in which rational thought, something that was seen to be at the heart of the enlightenment project, can be regarded as an exponential force that operates on human thought from within, thereby suggesting that inherent in the human, is a drive to be other-than, or outside of, what is commonly regarded as the human.

Negarestani conceives of the inhuman as an impulse that creates ‘catastrophes’ and ‘ruptures’ in order to progress and create new expectations and boundaries for human thought (Negarestani, 2014: 450), and he develops an image of reason and rational thought that renders it as an autonomous and ‘discontinuous’ ‘content of humanity’.

This has significant consequences for creative practice, in that it suggests what has elsewhere been described as a ‘Promethean’ impulse: a creativity that is not bounded by an expectation that we must be able to pre-conceive what we create. Indeed, Negarestani’s work suggests that we are fully capable of imagining the unimaginable. This paper will therefore seek to explore the way in which creative strategies, whilst they are absolutely embedded within a set of human practices, reveal to us that thinking may not simply be ‘of’ the human. Similarly, when we talk of the anthropocene, we may wish to consider that what lies at the root of this epochal unbalancing of planetary ecosystems, may be a tendency that is less (or more) human than we may normally think.

Biography:

Matthew Lovett is a musician and academic based at the University of Gloucestershire, whose practice combines philosophical research, alongside musical performance and composition. His academic research explores the work of Gilles Deleuze, Alain Badiou and Francois Laruelle within a broader context of contemporary European and American philosophy that includes speculative realism and non-philosophy, and focuses on the relationship between these evolving areas of thought and the production and experience of music.

Recent music projects include composition & sound design commission for the Wales Pavilion at the 2015 Venice Biennale and the Field Sports / Fold Music ensemble. The film ‘Playing Burton’, featuring his original soundtrack was premiered by Sky Arts in 2013, and won best feature film at the 2014 BAFTA Cymru Awards.

Dr Garfield Benjamin (Cultural theorist)

Abstract: *Googling the Anthropocene Fractal Post(human)-Ecology*

The scars of humanity can be seen across the Earth. However, observing such ecological violence often requires the right perspective. At every scale, humans make their mark, expressions of the rapid expansion of creative and destructive collective consciousness. This process is aided by technology, from the history of written language that enabled larger settlements and the agricultural revolution to contemporary computer technologies that create an alternative hyperspace within the Earth. In all corners of the globe the human biotech virus spreads. Chaotic and self-replicating, the fractal technological processes that enable human society provide self-similar mediations of physical space and the exploitation of the planet. Perhaps digital technology is the endpoint of this process, the full fractalisation of human consciousness heralding an apocalyptic conclusion to the anthropocene.

Yet this apocalypse is not only in the sense of global annihilation but in its original meaning as a revealing. The same technologies that push human influence over the planet to a critical level also provide the means with which to critique our activities and their consequences. Focusing on Google's widely available tools and critical interventions by media artists, this paper will examine technologies that enable a 'posthuman' position from which to view the fractal downwards spiral of human activity: the god-like perspective of satellite imagery, both in Google Maps and the work of Mishka Henner; the atemporal distortions of Google Street View extending not only across the globe but also into the past with Paolo Cirio's Google Street Ghosts or onto other planets with Google Mars; and the hypermedial extensions of our perception of the Earth via a plethora of ecological data at our fingertips through the Google search. These new perspectives allow for spatiotemporal detachment from the anthropocene and therefore a position from which to conceive of posthuman techno-ecologies.

Biography:

Garfield Benjamin is a cultural theorist and media practitioner working on the technologically mediated future of humanity and its impact on or expression in contemporary culture. He holds a PhD from the University of Wolverhampton, now published as *The Cyborg Subject: Parallax-Reality-Consciousness*. His research covers computer games, science fiction literature, online media, avatars and digital art via conceptual detours through philosophy, psychoanalysis and quantum physics.

Jeff Scheible (King's College, London)

Abstract: *Pings in the Anthropocene*

"Ping" evokes various electronic sounds—from signals transmitted by flight recorders, like the failed "partial ping" emitted by the lost Malaysia Airlines Flight three years ago, to the routine notification of an incoming text message or email. Kathryn Schulz writes, "What is a ping? As a word, it already seems partial, like a suffix: beeping, keeping, hoping, gaping, dropping, stopping, ____-ping... In fact though, it is an onomatopoeia; it has no linguistic origins, no etymology but noise."

This presentation takes Samuel Beckett's difficult-to-classify short story "Ping" as a launching point from which to explore the possibilities of configuring "ping" as a concept through which to study signal effects across digital media ecologies, paying particular attention to what I refer to as "noise without signal," an effect captured in two new media artworks that I will examine: *2084* by Anton Vidokle and Pelin Tan, and *need ideas!?!PLZ!!* by Elisa Giardina Papa. The first is a science fiction imagining of the future in the noosphere, where the human subject seems to have disappeared but human consciousness has transformed the biosphere, and we witness a donkey and a plant communicating to each other through text message bubbles in a cave. The second is a found footage video comprised of teenagers on YouTube asking their imagined

audiences for ideas for video content. Viewed together, I will consider how these two videos foreground variations of “pings”—noises that signal messages that aren’t quite there—unpacking how this represents a broader logic and problem of communication in the digital age when content and knowledge more generally are perceived to have become secondary to means of transmission of content and knowledge. The presentation will conclude by considering potentials and limitations of moving-image interventions in an age of post-truth, mass extinction, and a drastically changing environment.

Biography:

Jeff Scheible is a lecturer in Film Studies at King’s College, specializing in intersections of film with new media. His book, *Digital Shift: The Cultural Logic of Punctuation*, was published in 2015 by University of Minnesota Press and received the Media Ecology Association’s Susanne K. Langer Award. His writing has also appeared in *Film Quarterly*, *American Literature*, the book *Old and New Media After Katrina*, *Media Fields Journal* (of which he is a founding editor), and various other venues.

Panel 4: Political, social and ecological strategies (parallel session)

Teresa Carlesimo (Queen’s University)

Abstract: Commodification and Dispossession: Critical Reflections on the Anthropocene in Contemporary Canadian Art

This paper considers the ways in which artists are contributing to the emerging dialogue around the Anthropocene, focusing in particular on practices that are critical of the colonial and capitalist foundation of anthropogenic climate change. I look in particular at the work of Richard Ibghy and Marilou Lemmen’s, Montreal-based artists whose work *The Golden USB* (2014-ongoing) wryly presents a trade catalogue of all of the Earth’s resources to unknown life-forms within our solar system.

This work emphasizes the devaluing effect of conventional trade policies, while addressing capitalism’s need for economic expansion. I will then consider the work of Public Studio, a Toronto-based collective whose recent exhibition *What We Lose In Metrics* (Art Gallery of York University, 2016) considered the implications of the commodification of the Earth by exploring changing perspectives and attitudes toward the forest. Their collaboration with Haida lawyer Terri-Lynn Williams-Davidson, however, went a step further, in asking what we can learn from Indigenous knowledge systems and how this furthers our resistance to the colonial and capitalist domination that underpins anthropogenic climate change. I reflect on the potential that these works have for expanding critical dialogue around the Anthropocene.

Biography:

Teresa Carlesimo is an interdisciplinary artist currently pursuing a PhD in Cultural Studies at Queen's University where her research considers various systems of power, class and empire as integral to the analysis of environmental damage. Recent exhibitions include Museum London, Bellevue Arts Museum in Washington, Eyelevel in Halifax, and Art Mür in Montréal, with forthcoming exhibitions at the Agnes Etherington Art Centre, 8eleven Gallery, and the Thames Art Gallery. In fall 2016 she was an artist-in-residence at the National University of Ireland where her work addressed the visual culture of urbanization. Recent and forthcoming publications include *Performance Research*, *Public Journal*, *Art Papers* and *Blackflash*. Her work has been exhibited throughout Canada and the US.

Dr Kayla Parker and Stuart Moore (Plymouth University)

Abstract: *On Location: developing an eco-sensitive cinema*

This paper explores the potential for an ethical practice in the Anthropocene using our recent moving image artwork, *On Location* (2017), as a case study. This practice-research film is a hybrid form of landscape cinema sited in an unnamed sunken lane in a remote area of rural mid-Devon. As artist film-makers, we aim to follow an aesthetic practice that addresses social and political issues, working with the world and the materials and materiality of film-making, whilst being aware that we are “living in a damaged world” (Tsing, 2014). In their *New Materialism* manifesto, published in 2012, Andrew Simms and Ruth Potts of the counterculture think-tank New Economics Foundation argue for a re-thinking of our relationship to the world and our use of its materials and resources. Our presentation considers the development of an ‘eco-sensitive’ cinema, reflecting on the digital film-making methods and material specificities of moving image and the affect of landscape cinema.

On Location observes a year's seasonal cycle, capturing meteorological phenomena and the natural world using a range of experimental filming techniques, accompanied by field recordings made at the site that capture the sonic architecture of the space. We made regular field trips to the location with cameras and sound equipment – these visits afforded us the opportunity to experience the place during a varied range of weather conditions, to respond intuitively using our camera and sound equipment, and then to review and reflect on the recordings we had made. The affective interplay between the recordings and our memories through repeated presence and absence at a location that seems both unchanging and in constant flux were an important influence on the finished film, which premiered in the cinema at Plymouth Arts Centre UK in January 2017.

Biography: Dr Kayla Parker (Plymouth University)

Kayla Parker is an artist film-maker with over twenty years experience as a director-producer, creating innovative, experimental moving image works for cinema, gallery and broadcast television, and a range of clients. The recipient of many awards, her work is shown worldwide across public, gallery and online spaces, with network television broadcasts on the BBC, ITV and Channel 4; and in Australia, Canada, France, Austria, and Germany. She was a featured

artist of Animate Project's Canary Wharf Screen programme during summer 2012. Recently, her short films have screened at Plymouth Arts Centre (solo exhibition); Close-Up Cinema, London; Aurora Picture Show with the Menil Collection, Houston; Trans(m)it, Philadelphia; Short Waves, Poland; Tricky Women, Austria; Kino der Kunst, Germany; and with One Minute at Contemporary Art Ruhr, Light Night Liverpool, and Furtherfield Gallery.

Biography: Stuart Moore (Plymouth University)

A film-maker and sound artist who uses digital and film-based technologies to make single and multiple screen works. His research investigates our relationship to place, exploring landscape and the environmental tensions of urban regeneration and expansion. His work is shown worldwide across public, gallery and online spaces, with recent screenings at FACT, and Furtherfield, and in the USA, Germany, Poland, and Australia.

Practice outcomes include the 2016 Super 8 film 31 Days, shortlisted for the ICA Experimental Film Award at the 2017 London Short Film Festival. His 2010 Super 8mm film Sea Front, won the London Short Film Festival Trick of the Light Award for its outstanding cinematography, and the trophy for the best Independent Film at the Media Innovation Awards. He won the Artists' Moving Image Award commission from Plymouth Arts Centre in 2011, to create a film exploring the built environment of Plymouth city centre, funded by the Arts Council and South West Screen (UK Film Council). Stuart is a co-founder and partner of Sundog Media, the creative media production company responsible for award-winning short films such as Heaven is a Place (2014), made in collaboration with the LGBT community of Plymouth and funded by the EU Cultural Programme; and The Other CO2 Problem, which won the 2009 Bill Bryson Prize for Science Communication awarded by The Royal Society of Chemistry. He is an Associate Lecturer in Media Arts with Plymouth University.

Alison Harper (Bath Spa University)

Abstract: *Making, Unmaking, Remaking From Materialism to Materiality*

My current practice and research project seeks to uncover, reveal and deepen the connections with our material world; connections that are currently stretched, ruptured, broken, by the strictures of capitalism and neo-liberal economics. In order to make I first have to unmake; a reparative and transformational process that is implicit in my practice which is concerned with the 'disposable' detritus of everyday life in post-industrial 'wealthy' nations. These objects, designed to slip through our fingers unnoticed and barely seen, used for minutes, even seconds, before being discarded, describe and display the hubristic position of the contemporary human. The ethics of single-use objects are seldom discussed or disputed; futile attempts at 'recycling' become the main driver to legitimise these objects.

As artists and designers we hold the world in our hands, a position of privilege which is easily abused, coerced by the allure of a form of toxic commercialism which is difficult to avoid. There is a normalised disengagement from the provenance and ultimate destination of common

commodities in daily use, and there is no encouragement to recognise this as a concern. The materiality of these objects is disguised and disfigured by a seemingly overarching 'need' for these commodities.

My work explores ideas around the ethics, politics and micro-politics of such practices and the use and abuse of resources. By focusing on the materiality of said objects and their reinvention and by repositioning them back into the world as remade 'objects', their status is elevated and the legitimacy of their use, or misuse, highlighted and condemned.

This practice draws on emerging ideas of a 'new materialism' espoused by Jane Bennett, Samantha Coole, Diana Frost and others, for we have forgotten that we too are material, caught up in the ebb and flow of primordial processes. One of the questions raised is how can creativity, in making and thinking, contribute to positive change through an emerging sense of re-connectivity to the natural world, from which all resources come? What part does matter play in this re-connection?

Is it possible to establish and develop a meaningful relationship between the ideas of the visionary socialist thinking of William Morris and his assertion that human beings only have the right to satisfy their basic needs and the teachings of Arne Naess and his deep ecology movement espousing, amongst other things, 'voluntary simplicity'?

Biography:

Alison is a textile artist who, having completed an MA at Bath School of Art and Design, continued her research by means of a PhD with practice, which she is just completing. The working title for this project was *From materialism to materiality; how can my textile art and my textile craft processes contribute to an ethical dialogue through an emerging materiality?* Her work is concerned with the use and misuse of resources; who and what decides our relationships with materials and matter? How can this relationship be altered and improved to be less harmful both to the wider biosphere and to us as humans?

Panel 5: Deep time and new temporalities

Professor Owain Jones (Bath Spa University)

Abstract: *From Deep Time to Ecological Time and an Ethics of Becoming*

This speculative essay sets out by discussing how 'deep time' has become a trendy focus of attention in relation to the Anthropocene and the environmental crisis more generally. It then asks a series of questions about deep time. In some senses, notions of deep time could be seen as ethically and politically nihilistic as on certain scales of cosmic space time – nothing local matters. Those concerned with the ethics of the Anthropocene maybe better off engaging with notions of ecological time. And doing so in is a series of senses. 1. The temporality of our current configuration of Gaia. This is where we have come from in evolutionary terms, our home – our family. In deep time it loss means nothing – in ecological time in means everything. We

also need to understand the ecological deepness and complexity of time – how, for example, the current moment of becoming is a production of a bewildering array of tempo-material processes. Lastly I think of ‘edgetime’ as a form of time which is a deliberate parallel to the notion of edgelands and speculate about its role in ecologies of temporalities.

Biography:

Owain gained an MSc (Society and Space) and PhD in Cultural Geography at the world leading Dept. of Geography, University of Bristol 1993-1997. Conducting post-doctoral research at Bristol, Exeter, the Open University and other institutions, he has since then, in a series of RCUK funded projects, studied and written about many aspects of nature-society relations, landscape, place, memory and the environmental crisis.

He has conducted research projects on trees, place and landscape; floods, communities and memory; food chains and ecology; tidal landscapes; animals and society; and children, nature and place. He is currently leading a £1.5 million Arts and Humanities Research Council Connected Communities project which involves eight UK universities, community partners and artists in four case study areas across the UK. This project is seeking to creatively explore and transform connections within and between communities, and communities and nature, in relation to water issues.

Owain was appointed as the first Professor on the Environmental Humanities in the UK in 2014 at Bath Spa University. He has co-published over 70 scholarly articles and three books - Participatory Research in More-than-Human Worlds, London: Routledge (2017) with Michelle Bastian, Niamh Moore and Emma Roe; Geography and Memory: Identity, Place and Becoming (2012) with Jo Garde-Hansen; and Tree Cultures: The Place of Trees, and Trees in their Place (2002) with Paul Cloke. He is currently supervising four Environmental Humanities PhDs with art practice.

Christopher Bailey (Plymouth College of Art)

Abstract: *DOCUMENTARY FILM: DIGITAL ECOLOGIES: TRANSLATING DEEP TIME AND THE SUBLIME*

Using documentary film, this paper will respond to the conference themes of digital ecologies and deep time, and the human interaction between the two. It will explore how ecovillages and self-sustaining communities blur the divide between the ‘natural’ and ‘digital’ worlds and in doing so, create a philosophical space ripe for exploration of our phenomenological understanding of the ‘Sublime’. This will be done through abstract visuals and experimental film in response to material from contributor interviews.

In early 2015, I made a documentary exploring climate change and creativity as part of the “Drowning World” symposium, Plymouth. The film, focused specifically on the meditations of Tao Wimbush, the spokesperson and erstwhile leader of the Lammas Ecovillage community.

Throughout the film and interview process we touched on what could be considered physical understandings of the “dynamically sublime” nature of the Earth and Deep Time. We talked of the nature of the earth on a micro scale as well as of Earth as a macro. There was great interest in how climate change is used as a buzzword or symptom to mask the more deeply unsettling aspects of how abusive and how distanced we have become from a more intuitive relationship with the planet (our home) has become.

This new documentary will explore the creative strategies that allow these communities to maintain links to the ancient world, but also to the digital one and explores the perceived ideological dissonance between the two. And how, within the philosophical connotations of Deep Time as a sublimating force, there is an underlying and unifying human truth that ties these themes together. The work in progress documentary, will be screened in sections alongside a brief talk on methodology and context with the intention of widening participation and developing greater critical resolution to the topic.

Biography:

Christopher Bailey is an independent filmmaker and Contemporary Media lecturer based in Plymouth, Devon. He has been creating short films for close to a decade and over the last two years has become interested in Ecovillages and Permaculture settlements and their place as parallel to urban living. Chris is currently programme leader for Contemporary Media Practice at Plymouth College of Art where he lectures on interdisciplinary practice and digital moving image. His business, OPENhand Creative, provides commercial and creative productions for educational and ecologically based clients.

Philip Hüpkes (Vechta University)

Abstract: “*Anthropocene Temporalities: On the Aesthetics of the Anthropocene-Hypothesis*”

The functionality of Paul Crutzen’s and Eugene Stoermer’s Anthropocene hypothesis is based on a complex ‘network’ of empirical and probability-based scientific practices. This network brings together ‘man-made’ events like the detonation of nuclear bombs, biogeochemical discrepancies in the structure of the earth-atmosphere, and future conditions of the functionality of the Earth System. The latter’s probability arises from the usage of model calculations based on current human-induced climatological indicators. This interconnectivity between empirical scientific knowledge-practices and a future that exists only as a ‘potentiality’ implies the ‘instauration’ (Latour) of a paradox temporality: Drawing on Alfred North Whiteheads ontological concept of ‘actual events’, I argue that the notion of a potentially disastrous future is not only encountered by approaches aiming at neutralizing its possible actualization (geo-engineering), but is at the same time made ‘empirical’ through data-visualization processes in the present.

The Anthropocene hypothesis thus constitutes the simultaneity of a future whose oscillation between a 'great decoupling' and a 'great collapse' (Steffen) can still be influenced in a way that is suitable to the evolution of the human species, and a future whose perceptibility in the present has an actual effect on the way in which the 'anthropos' conceives of him*herself. In this way, the Anthropocene hypothesis confronts the human species with a simultaneous state of existence and potential extinction – thus with an experience that can be regarded 'aesthetical' in the sense that it affects the 'distribution of the sensible' (Rancière). My paper seeks to analyze how this interconnection between human agency and the potentiality of its future decentering in the wake of nonhuman events, entities and worlds sets free new aesthetical modes of relating to processes that are considered to be 'virtual' and thus seemingly without effect on the present.

Biography:

From January 2017 until December 2019, I am employed as a Research Associate in the DFG-project „Narrative des Anthropozäns in Wissenschaft und Literatur“ („Narratives of the Anthropocene in Science and Literature“, German Research Foundation) at the University of Vechta (Germany). Also I am currently (Jan. 2017-Dec. 2019) working on my PhD thesis on Anthropogenes Wissen im Spannungsfeld künstlerischer und wissenschaftlicher Praktiken des Anthropozäns. Ästhetik – Medialität – Epistemologie“ (“Anthropogenic Knowledge between artistic and scientific Practices. Aesthetics – Mediality – Epistemology”) (doctoral supervisor: Prof. Dr. Gabriele Dürbeck).

Film and Sound Works

Film Reel (CM122, Atrium & evening screening in CM119)

Dr. Oliver Case, Dr. Bradley Garrett and Dr. Adam Fish
System Earth Cable - Einstock Mountain (2017), 18:46

Lucy Pawlak *WE EAT THE EARTH THE EARTH EATS US* (2016), 16:45

Andy Weir *The Plureal Deal* (2016), 09:21

Nathan Hughes, *OBJECT* (2016), 05:53

Joey Holder *OPHIUX* (2016), 21:32

Dr Jane Turner *Chalk* (2013), 04:30

Richard Broomhall *Severn Sea* (2017) 13:35

Charlie Tweed *Oporovak* (2016) 04:40

Screen (CM121)

Peter Bo Rappmund, *Topophilia* (2015), 60:00

Flat Screen (Atrium)

Laura Denning, *A Liquid Mimesis* (2017), 09:50

Sound Installation (Atrium)

Caroline Harris *Streams of Words* (2017)

Dr. Oliver Case, Dr. Bradley Garrett and Dr. Adam Fish: *System Earth Cable* (2017), 18:46

Few users of social media and mobile devices recognise how their everyday swipes, likes, and retweets mobilises a global megastructure that spans the earth, impacts ecologies, and plunges under the sea. This experimental video submerges the audience in the socio-ecological tangles of the materiality of the internet. The video focuses not on the consumerism surrounding digital culture but rather on the symbiotic relationship between information infrastructure and the geographic, geologic, oceanographic, and atmospheric elements. This video immerses the audience in the textures, sounds, vertical vision, of the digital ecology of the North Atlantic. Featuring drone footage from Iceland, Faroe Islands, Shetland Islands, and London this video traces several undersea cables and in the process reveals how the internet is a material political object intertwined with the natural environment and human labour.

Biographies:

Dr. Adam Fish is a Senior Lecturer at Lancaster University where he focuses on digital activism and digital industries. His authored books include *Technoliberalism* (Palgrave, 2017) and *After the Internet* (Polity, 2017). He has made several feature length and television documentaries of which *System Earth Cable* is the most recent.

Dr. Bradley Garrett is a cultural geographer and University of Sydney Research Fellow.

Dr. Oliver Case is a recent graduate of the HighWire programme. His research uses video platforms and participatory methods to investigate time and vision.

Lucy Pawlak: *WE EAT THE EARTH THE EARTH EATS US* (2016), 16:45

At the fringes of Mexico City disembodied and isolated individuals stalk mines and rubbish dumps, the front and back ends of cycles of consumption. Oblivious to their apocalyptic surroundings, they seemingly believe themselves to be located in residential or commercial interiors. The characters collaborate on constructing pyramids of frightened desire and fervent consumption through technological mediums. They plug the holes and stop up doubts with a plague of fantasies.

The work forms a narrative network of melodramatic episodes describing the romantic relations between 6 characters. Each episode evolved from a collaboration with a dancer on a choreography of movements for the camera made in relation to a text.

Biography:

A curiosity about how we act together lies at the heart of Pawlak's practice. She designs structures that address of how and why we adhere to systems and what the possibilities of breaking with patterns might offer. One day she hopes to give up speaking about herself in the third person.

Pawlak was a member of the Lux Associate Artists Programme 2011 (London), she studied Cinematography at the Polish National Film, Television and Theatre School (Lodz, Poland) and Painting at the Royal College of Art (London).

Performances and screenings include: The Showroom, Hollybush Gardens, ICA and National Film Theatre (London), Berlinale International Film Festival (Berlin), Art Metropole (Toronto), Karma International (Zurich), The Onassis Cultural Centre (Athens), Kettles Yard (Cambridge), The Palais Kabelwerk (Vienna).

Residencies include: the Banff Centre for the Arts (Canada), Fogo Island Arts (Canada), Wysing Arts (Cambridge), The Sommerakademie, Zentrum Paul Klee (Switzerland).

Andy Weir: *The Plureal Deal* (2016), 09:00

Andy Weir is an artist and writer based in London, UK. *The Plureal Deal* is part of current work testing knowledge methods for deep time as experimental aesthetics escaping the present of contemporary art. Recent exhibitions include 'Perpetual Uncertainty: Contemporary Art in the Nuclear Anthropocene' curated by Ele Carpenter at Bildmuseet, Umea, Sweden. Recent publications include 'Deep Decay: Dia-chronic Material Fictions' in TIMES, Parse Journal 4, and 'Traumatic Synthetic Entourage: Slow Aquatic Souped-up Transplant' for the exhibition *Organisms* curated by Carolyn Christov-Bakargiev at GAM, Torino, Italy. He is Senior Lecturer in Fine Art at Arts University Bournemouth and PhD candidate in Art at Goldsmiths, University of London, where he also completed his MA.

Biography:

Andy Weir is an artist and writer based in London, UK. *The Plureal Deal* is part of current work testing knowledge methods for deep time as experimental aesthetics escaping the present of contemporary art. Recent exhibitions include 'Perpetual Uncertainty: Contemporary Art in the Nuclear Anthropocene' curated by Ele Carpenter at Bildmuseet, Umea, Sweden. Recent publications include 'Deep Decay: Dia-chronic Material Fictions' in TIMES, Parse Journal 4, and 'Traumatic Synthetic Entourage: Slow Aquatic Souped-up Transplant' for the exhibition *Organisms* curated by Carolyn Christov-Bakargiev at GAM, Torino, Italy. He is Senior Lecturer in Fine Art at Arts University Bournemouth and PhD candidate in Art at Goldsmiths, University of London, where he also completed his MA

Nathan Hughes, *OBJECT* (2016), 05:53

Deleuze and Guattari wrote in *Anti-Oedipus*, "There is no such thing as either man or nature now, only a process that produces the one within the other and couples the machines together" (Deleuze and Guattari, 1983). Traditional bi-polarities of the body and the world beyond are collapsing due to ideas emerging from Eco-critical theory and ecological precarity due to anthropogenic impact. Our research practice is predicated upon the idea that "the human is always intermeshed with the more-than-human world". Finite human bodies are embedded in

flowing, unbounded 'non-human' processes; water, air and food molecules we ingest, have passed not only through the Earth but further reaches of time and space. Yet, for the vast majority, intimate, experiential knowledge of such phenomena is unperceivable through our naked senses. In 'Object' we speculate - can future technologies that fuse (wet) biological processes and (dry) computational systems, enable us to access a dynamic flow of data-energy, between inner (body) and outer (environment) worlds?

Biography:

Nathan Hughes (Rough Glory Films) works with fluid configurations of people, place and technology to investigate the interplay of mind, myth and screen, and as a media consultant and research collaborator with academics and PhD candidates from Environmental Humanities, Heritage & History, and HCI. Onject was made with designer/researcher Jinyi Wang (Mobile Life/Stockholm University) during Mark Shephard's Design Fiction for Data Geographies @UBISS Finland 2015. It screened in exhibition at ISEA 2016 Hong Kong (Cultural R>evolution), and features in Technoculture - an online journal of technology in society.

Joey Holder *Ophiux* (2016), 21:32

Ophiux gives a glimpse into a near future that whilst fictional, is not far from reality and is founded on current scientific research. Holder's new work will imagine a future in which synthetic biology has been fully realised; applied to both advance human evolution and increase life expectancy and where human biology has been computer programmed. The installation will include a film work and a 'futuristic medical room'.

Ophiux visualizes how current digital developments are being used to extract data from DNA. The work proposes that in the future the human population, and millions of other organisms, will have been genetically sequenced in order to extract data, with the aim of furthering life. Holder's work reflects on the reality of today's healthcare, in which our bodies are increasingly mapped and digitized.

Joey Holder explains: "It seems as if everything has become a branch of computer science, even our own bodies probed, imaged, modeled and mapped: re-drawn as digital information. The installation will include larger than life-sized models of biological imaging machines as well as genetic sequencing equipment. It will simulate not only the collection of data from our own bodies but also the sampling of data from other organisms by a speculative pharmaceutical company: 'Ophiux'."

Biography:

Holder received her BA from Kingston University (2001) and her MFA from Goldsmiths (2010). Recent solo/duo exhibitions include 'Ophiux', Wysing Arts Centre, Cambridge (2016), 'TETRAGRAMMATON', LD50, London (duo w/ John Russell) (2016), 'Lament of Ur', Karst, Plymouth (duo w/ Viktor Timofeev) (2015); 'BioStat.', Project Native Informant, London (2015) and 'HYDROZOAN', The Royal Standard, Liverpool (2014). Recent group exhibitions include

'Winter is Coming', Georg Kargl, Vienna (2016), Deep Inside, 5th Moscow International Biennale for Young Art, Moscow, Russia (2016), 'The Uncanny Valley', Wysing Arts Centre, Cambridge (2015); BODY HOLES, New Scenario, online exhibition at the 9th Berlin Biennale, Berlin, Germany (2016), 'Sunscreens', online and at Venice Biennale (2015).

Dr Jane Turner *Chalk* (2013), 04:30

Chalk was filmed in the OMYA whiting works where there is evidence of a working quarry on site for centuries providing a vast stage for angular forms of the four dancers performing a considered movement ritual. The cretaceous 'Morden Rock'; extracted at the quarry is over 100 million years old, a very pure white form of Calcium Carbonate, a sedimentary rock formed from the compressed skeletons of millions of prehistoric animals and sea creatures.

The film initiates consideration of:

1. the fossilisation process from skeleton to chalk landmass and the inherent chemical relationships between body and earth.
2. exceptional intimations of scale across time and space: the dancers seem like dinosaurs, the accompanying musical score 'Dancing on Mars' by composer Pipatpong Preechaporn, evokes the shifting of tectonic plates. The digger operators talk of the smell of the sea being released as they cut into the fresh chalk: through a range of camera perspectives the dancers seem small, insignificant, vulnerable. This is exacerbated by the continuing working presence of the enormous digger.
3. the impermanence of the individual footprint, the permanence of the self-organising organism. The dancers in the filming of this work leave no physical trace in the quarry, whereas the digital dancefilm product, which I propose is an sci-art artefact, has permanence in virtual space.
4. the expanded stage and the open lab. Referencing my creative research and that of the art-sci community of which I am part I consider how boundaries blur between the sites and representations of artistic and scientific research and discovery.

Biography:

Jane Turner began her career with the Scala Ballet, Barcelona before forming the company TURNING WORLDS. She has created multiple dancetheatre works that have toured the UK and Europe and has pioneered collaborations with scientists, computer programmers and audio-visual inventions. Their current programme Semaphore#selfies has toured widely in the UK and will next be seen at London's Conway Hall 1/3 and Colchester Arts Centre 8/3.

She is choreographer of Assisted Suicide The Musical, exploring euthanasia, disability politics that has toured widely in the UK from RFH to Glasgow Tramway. Research active, in 2016 she presented 'Working with Complex Systems towards Dialogic, Transhistoric Choreographic

Appropriations' at the CORD+SDHS conference at Pomona College, USA as well as presentations at AHRC Commons first national event at University of York; Strata: art-science collaborations in the Anthropocene at Aberystwyth Arts Centre.

Richard Broomhall *Severn Sea* (2017) 13:35

Exploring the intersection of landscape and technology, Richard Broomhall and collaborating animator, Mark Fish, combine sculpture, animation and moving image to bring life to the digital network of information cables that lurk in the waters below the Severn Sea.

Biography:

Richard Broomhall wants to understand why life inside The Cloud means that the The Cloud has to live within us too. He begins with coastal locations where subsea fibre optics make landfall, exploring how the infrastructure of fibre optic networks inscribe and intertwine the politics of corporate and national power into landscapes and citizens' bodies. An ongoing study of the politics of light and the seemingly indelible electronic shadows it casts across the dreams of the human race. When he's not knee deep in mud on a river estuary he's one facet of Back in 5 Minutes Squad, who imagine possible futures, taking a tongue-in-cheek look at the post-apocalyptic, the nihilistic, the existential and the revolutionary through the lens of popular culture.

Recent festivals and exhibitions include: *Severn Sea*, *Contains Art* (2017); *Baltic 39 Figure Four* (2017); *Inland Art Festival* (2016); *BBC Countryfile* (2016); *Stuttgarter Film Winter* (2015); *Flatpack Film Festival* (2015).

Charlie Tweed *Oporovak* (2016) 04:40

Oporovak proposes a methodology for what it calls 'information recovery' and the solving of 'integrity problems'. Taking its inspiration from data recovery solutions and the language of achieving 'complete visibility' via forms of HD technology and big data the film is part alternative software training video and part the voice of a subversive hybrid machine. It takes the intent of information restoration into a new context with its apparent ability to manipulate all sorts of digital and non-digital materials via its sentient interface and performative actions.

Biography:

Charlie Tweed is an artist, curator and academic based in Bristol. He is currently a lecturer in Digital Media and Culture at Bath Spa University and Co-Director of the Media Convergence Research Centre. He has an MFA in Art Practice from Goldsmiths, London and an MA in Digital Media from Oxford Brookes University. He is currently completing his Arts and Humanities Research Council funded PhD at Kingston University where he is developing a large-scale audio installation titled 'Re-writing the overcode'.

Recent group shows and awards include: WRO Media art Biennale 2017; Oberhausen Film

Festival; Silent Signal, Animate Projects and Wellcome Trust; NeOn Digital Arts Festival; NYC Independent Film Festival; Selected 6, videoclub (touring); dragged down into lowercase (Sommerakademie) at the Zentrum Paul Klee, Bern, Switzerland; The Box Season 5 at Aberystwyth Arts Centre, Wales; The London Open at Whitechapel Gallery. Solo shows include: Notes I, II & III at Spike Island, Bristol, Animate Projects and Alma Enterprises, London; i am algorithm at Aspex, Portsmouth and Exeter Phoenix; residency programme at Grizedale Arts, Cumbria.

Peter Bo Rappmund, *Topophilia* (2015), 60:00

A study of place and space in built and natural environments. Video surveys the 800-mile length of the Trans-Alaska Pipeline, and travels alongside the conduit as it bobs above and underground from the Prudhoe Bay oil fields to its terminus at Valdez. The extreme linearity and continuity of the pipeline acts as a pivot point to reorganize the landscape and offers new and idiosyncratic ways to visually reconsider topography.

Biography:

Born in 1979 in Wyoming, Peter Bo Rappmund received a Bachelor of Fine Arts in film studies at the University of Colorado as well as a Master's degree in both music composition and film/video from the California Institute of the Arts. His work consists of photography, film and music composition and his films, like *Firedays* (2008), *Two/2* (2008), *Three/3* (2009), *Psychohydrography* (2010) or *Vulgar Fractions* (2011), have shown equally at international film festivals, including the Documentary Fortnight at the Museum of Modern Art, New York, and art institutions, including the Anthology Film Archives and the Whitney Museum of American Art.

Laura Denning *A Liquid Mimesis* (2017), 09:50

Using Neimanis' text 'Hydrofeminism' to spark a conversation between 3 geographic identities, this short film explores complex relationships to place whilst drawing on bilingualism to highlight the parallel between loss of species and loss of language. Throughout the film, the English language narrative is either echoed or led by phrases in Scots Gaelic. Sometimes these lines are translated, sometimes they are translations. Sometimes they are neither of these. The visual narrative is in three parts and was all shot in the Outer Hebrides. This work sets in dialogue the counter-subjectivities of Island Life – with the presumed centre – the mainland. Interjected into this a third voice – the Ocean – reminds us that in exploring the interrelationships between human and geological temporalities we are permeable, part of the ebb and flow of the Anthropocene.

Biography:

I trained as a painter and now work in digital moving image and sound, creating (sometimes silent) films and sonic drawings. My work has been exhibited widely, particularly over the last 2 years. I am currently working as a commissioned artist on Daisi's Art Machina project to develop

young people's digital arts practice using innovative digital media in Devon. I am also Artist in Residence in Burry Port, S. Wales, developing young people's digital arts practice on a project focused on the tidal environment of the area.

Caroline Harris *Streams of Words: a poetry installation*

What if you could step for a moment into a sea of poetry? Or stand beneath a waterfall of word-images? 'Streams of Words' uses the technology of directional speakers, available in the atrium of the Commons building at Bath Spa University, to 'immerse' listeners in a selection of poem extracts from a work-in-progress, currently titled 'A Body of Water'. These poems address the landscape and deep time history of the North Cornwall coast, in particular the area broadening out from the Combe Valley. The coastal landmarks here are the zigzag cliffs of the Late Carboniferous Bude Formation, and the GCHQ satellite dishes flowering from the skyline at Morwenstow. Close by, the Atlantic 2 communications cable uncoils beneath the waves to Bellport on the New York state coast. Contemporary poetry of landscape is addressing the Anthropocene not only in terms of content and form, but also the place of the poet or speaker in their setting; 'A Body of Water' looks at questions of scale and point of view, with speakers ranging from a swarm of North Atlantic krill to a mother seeking her shipwreck-lost son. Alice Oswald called her poem *Dart* (2002) a "sound-map of the river, a songline from the source to the sea"; 'Streams of Words' puts the listener inside the songline.

Biography:

Caroline Harris is completing an MA in Poetry at Royal Holloway University of London. She is the author of *Ms Harris's Book of Green Household Management* (John Murray, 2009) and books for children about whales and dolphins, and wild weather. She is co-founder of Harris + Wilson Ltd, which has developed and created books for leading international publishers with authors and brands including Dorset Cereals, The Thoughtful Bread Company and Ella's Kitchen. She is a Senior Lecturer in Publishing at Bath Spa University.

Campus Map



Map Key

Blue squares indicate parking spaces

CM indicates Commons, the building for the symposium

Orange circles indicate bus stops; red circle indicates the main reception area

AN Ashton BH Beech Halls CE Castle

CM Commons

CN Corston

CP Compton

CT Chestnut Halls

DY Dairy

EM Elm Halls

GH Gate House

GR Gore House Halls

HA Harrington Halls

HI Hiscocks Halls

HY Holly Halls

LA Langton Halls

LE Lime Halls

LY Library

ME Maple Halls

MH Main House (Visitor's Reception)

MT Michael Tippett Centre

N1/2 Nursery Houses 1 and 2

NE Newton

OK Oak Halls

PO Pope Halls

RD Redwood Halls

RF The Refectory

SC Student Support Centre

SE Security

SL Stewards Lodge

SN Stanton

SO Sophia

ST Stable

SU Students' Union

SY Sydney

TE Twinhoe

TH Temple House Halls

TN Twiverton

TP Temple Halls

UT University Theatre

VN The Vinery

WE Wellow

WG Walled Garden

WT Walnut Halls