

Digital Ecologies II: Fiction Machines

Hosted by
The Centre for Media
Research
Bath Spa University

Tuesday 16 July 2019

BATH
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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 37.
- ❖ 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

The Centre for Media Research

The Centre for Media Research at Bath Spa University is proud to be hosting the second Digital Ecologies symposium Fiction Machines.

About the Centre

The Centre for Media Research is one of Bath Spa University's School-level centres of research excellence. It develops creative and innovative research as a core activity within the School of Creative Industries. This involves supporting the development of early career researchers, sustaining existing researchers, nurturing academics with media and creative industry backgrounds to build upon their professional practice to become active researchers, as well as enabling public engagement and industry/community impact.

The Centre brings together filmmakers, app developers, media artists and researchers, sociologists and multi-platform publishers around interdisciplinary projects that showcase multi-perspectival research across Film, Media, Creative Computing and Publishing.

Research Clusters

The Centre operates around three 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
- ❖ *Play and multiplatform* – led by Dr Matthew Freeman

While the *Digital Materialities* cluster interrogates the historical, environmental and social relationships with digital cultures, the *Film and Social Context* cluster explores political implications of trans-national societies and film practices. Meanwhile, the *Play and Multiplatform* cluster seeks to forge new creative content opportunities based on the participatory and playable convergences between platforms and industries.

Key Contacts

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

Introduction

In the introduction to his book *Fiction as Method* (2017) Jon K Shaw identifies a fictional place called 'Null Island', a fiction that is located at a point in the centre of the earth, amongst the lava that no one can travel to.

'From this unreal centre the machines can tag our photos to map our memories and images onto the material world, can align our satellites to coordinate and connect us across the planet. Whenever we perform one of these actions, we pass through this fiction. We are transported home via the fictional island.' (Shaw, 2017: 7)

Our vision of the earth and of each other is increasingly filtered through the operations of a complex assemblage of networked computational writing machines and as Shaw implies, these exist at the centre of our world and our daily experience. As a result the planet itself is increasingly becoming computational, Nigel Thrift describes how the 'real' as we know it is the result of multiple simultaneous 'writing machines' using a continuous looping process of algorithms. (2005, loc.2879)

As a result, humans now exist within complex informational spaces that produce affects, simulate, analyse and respond to user and environmental data. Within these conditions, fiction and reality become increasingly blurred, machine and human voice, difficult to distinguish.

These machines allow for the generation of complex webs of fabulation which exist in a plethora of contexts from corporate identities to labyrinthine brand stories, to political propaganda and the operations of the derivatives market.

Furthermore our understanding of the ecological is itself increasingly filtered through multiple layers of networked technologies, sensors, algorithms and data visualisations. Jennifer Gabrys discusses the notion of 'planetary scale computerisation' and how this leads to the generation of 'new living conditions, subjectivities, and imaginaries'. (Gabrys, 2016)

Within this context new fictional strategies within creative practice emerge as important weapons for critique, intervention, speculation and change. As Simon O'Sullivan notes: fiction can be used not as a matter of 'make believe but rather in a Ranciere sense of

forging the real to better approximate historical and contemporary experience'.
(O'Sullivan, 2016: 6)

In this symposium we ask how fictional methods are being employed to rethink and renegotiate our relationship with current and future technologies; how such methods can be used from activist and political perspectives; how they can address and critique post-truth conditions; how they can reveal forgotten histories and non-human perspectives; and how they can be used to speculate on, and design, new futures.

As Benjamin Bratton notes: 'Our shared design project will require both different relationships to machines (carbon based machines and otherwise) and a more promiscuous figurative imagination.' (Bratton, 2016, loc.283)

Symposium Strands:

- (i) Activist fictions: responses that employ fiction as a political or social method for recuperation/change/intervention.
- (ii) Speculative design fictions: responses that utilise fiction to reimagine social, environmental and technological futures.
- (iii) Non-human fictions – responses that employ fiction to bring non-human perspectives and voices into view.
- (iv) Post-truth: responses that critique and subvert the mechanisms and mediation of post-truth.

Enjoy the symposium!

Charlie Tweed
Senior Lecturer in Digital Media and Culture
Co-Director, The Centre for Media Research

International Journal of Creative Media Research Special Issue

Call for Practice

Digital Ecologies II: Fiction Machines Deadline 30 October 2019

In this special issue of the IJCMR we will ask how fictional methods are being employed to rethink and renegotiate our relationship with current and future technologies; how such methods can be used from activist and political perspectives; how they can address and critique post-truth conditions; how they can reveal forgotten histories and non-human perspectives; and how they can be used to speculate on, and design, new futures and new sorts of machine.

This special issue of International Journal of Creative Media Research invites practice based researchers with an interest in **Fiction Machines** to submit works that locate themselves around one of the following thematic strands:

Strands:

- Activist fictions
- Speculative design fictions
- Non-human fictions
- Post-truth fictions

This call for practice launches at today's symposium and will be edited by **Charlie Tweed** (Bath Spa University), **Tony David Sampson** (UEL) and **Andy Weir** (Arts University Bournemouth).

The **deadline for submissions is 30th October 2019** for publication in July 2020. Please email 300-word abstracts to Email: c.tweed@bathspa.ac.uk

We will accept work in three submission categories:

- '**Single-Piece Explorations**' (i.e. a single video or audio piece accompanied by a 1,500-word research statement)
- '**Multi-Piece Portfolios**' (i.e. a number of mixed media artefacts like video, image and audio, accompanied by up to a 3,000-word commentary)
- '**Practice Discoveries**' (i.e. a 6,000-word article about an area of creative practice)

More information: <https://www.creativemediaresearch.org/author-guidelines>

Programme Schedule

09:15 – 10:00	Coffee and Registration	CM.107/108
10:00 – 10:15	Welcome and Introduction Charlie Tweed (Bath Spa University)	CM.107/108
10:15 – 11:00	Keynote Lecture 1: Professor Simon O’Sullivan <i>Fictioning: Mythopoesis, Myth-Science and Mythotechnesis</i> Chair: Charlie Tweed	CM.107/108
11:00 – 12.35	Panel 1: Activist Fictions Ami Clarke <i>covfefe - language in a meme economy</i> Ada Hao <i>NAUT-ADA: (m)other eye</i> John Wild <i>Psychogeography in the Digitally Expanded City</i> Alberto Micali <i>The machinic conspiracies of data leaks</i> Chair: Ramon Bloomberg	CM.107/108
12:35 – 13:30	Lunch Viewing of Rod Dickinson’s <i>Fear Filter</i>	Atrium

13:30 – 13:45 **Performance:** Ami Clarke Screening Room
Error-Correction: an introduction to future diagrams (2010 - ongoing) and Low Animal Spirits (2014).

13.45 – 15:00 **Panel 2: Non human Fictions** CM107/108

Stephanie Moran and Alex Hogan
alien holobiontology: a collaborative multi-species eco-sci-fi

Jennet Thomas
ANIMAL CONDENSED>ANIMAL EXPANDED

Andy Weir
Call for a Geo-fictionalised Atomic Priesthood

Chair: Rebecca Smith

15.00 – 16:35 **Panel 3: Speculative Fictions (parallel)** CM.107/108

Hugh Frost
Mould Map EARTH PANTROPY: Near Future Visions in Sequential Digital Art.

Garfield Benjamin
Human-DEcentred design: Speculative fiction, design and ethics for a future after humanity

Teodora Sinziana Fartan
Reframing Futures: Speculative Strands and Fictions from an Uneven Aftertime

Chair: Andy Weir

15.00 – 16:35 **Panel 4: Post Truth Fictions (parallel)** CM.111

Maud Craigie
Bad Evidence: The Fictions of Interrogation

Michelle Atherton
*Repository of Irrational Gestures (RIG's):
A Performative Lecture/Screening*

Rebecca Smith
Parafictions and Contemporary Art 2008-2018

Ramon Bloomberg
*Facial Fictions: Identity and Recognition in the
Smart-City*

Chair: Ami Clarke

16:45 – 17.30	Keynote Lecture 2	CM.107/108
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Tony David Sampson

*Feeling Facts and Fakes in the Speculative Contagion of
Shock Events*

Chair: Charlie Tweed

17.30	Wine Reception	CM.107/108
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18.00 – 18.30	Final Performances & films	CM.107/108
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Performances

Harry Meadows and Andy Weir

SPECIFICITIES OF THE PLANETARY ROOM

Screenings

Charlie Tweed

Oporavak

Bjørn Erik Haugen

The Pen is mightier than the Word

END

Keynote Abstracts and Biographies

Keynote 1:

Simon O'Sullivan: Professor of Art Theory and Practice (Goldsmiths)

Abstract: *Fictioning: Mythopoesis, Myth-Science and Mythotechnesis*

My talk will address the performance of fictions. In particular I will be interested in how such practices (of what I call *fictioning*) can open up other worlds from within this one and how this might constitute a 'counter-strategy' against today's post-truth and post-fact political terrain. I will also introduce my wider collaborative research project (carried out with David Burrows) on mythopoesis/myth-science/mythotechnesis, attending to a historical sequencing between these but also, more importantly, to the idea of temporal loops operating between different pasts, presents and futures. As well as offering a survey of different practices my talk will also introduce my collaborative art practice, *Plastique Fantastique* (with David Burrows, Alex Marzeta and Vanessa Page, sometimes with others) as a case study of this fictioning function.

Biography

Simon O'Sullivan is Professor of Art Theory and Practice in the Department of Visual Cultures at Goldsmiths College, University of London. He has published three monographs: *Art Encounters Deleuze and Guattari: Thought Beyond Representation* (Palgrave, 2005); *On the Production of Subjectivity: Five Diagrams of the Finite-Infinite Relation* (Palgrave, 2012), and, more recently, *Fictioning: The Myth-Functions of Contemporary Art and Philosophy* (Edinburgh University Press, 2019), co-written with David Burrows. He is also co-editor (with Henriette Gunkel and Ayesha Hameed) of *Futures and Fictions* (Repeater, 2017) and (with Stephen Zepke) of both *Deleuze, Guattari and the Production of the New* (Continuum, 2008) and *Deleuze and Contemporary Art* (Edinburgh University Press, 2009). His collaborative art practice – with David Burrows, Alex Marzeta and Vanessa Page, sometimes with others – comes under the name *Plastique Fantastique*, a 'performance fiction' that involves an investigation into aesthetics, subjectivity, the sacred, popular culture and politics produced through, performance, film and sound work, comics, text, installations and assemblages. *Plastique Fantastique* have performed and exhibited widely in the UK and abroad and are represented by IMT Gallery in London.

Keynote 2:

Tony D Sampson: Reader in Digital Culture and Communication (UEL)

Abstract: *Feeling Facts and Fakes in the Speculative Contagion of Shock Events*

Politics is caught in a moment when strategic Big Lies bring big rewards, experts are marked as untrustworthy and factuality acquiesces to so-called post-truthiness. So where is theory in all this? Indeed, at a time when political impassés are all the rage, we find theory has itself gone down a comparable conceptual cul-de-sac. Despite much conjecturing about post-truth, we find a forced distinction between facts that are either brutally rational or decoupled from reality. This talk will draw attention to different ways of grasping the *experience of fact*. It aims to rethink political fabrication through Whiteheadian aesthetics, micro-shocks, SEO strategies, information voids and speculative contagion. The aim is to bring together feelings and thinking, aesthetics and politics, and consider the perhaps awkward facts about a people yet-to-come, but already on their way.

Biography

Tony D Sampson is a critical theorist with an interest in philosophies of media technology, digital culture, immersive experience design, neurocultures and affect theory. His publications include The Spam Book, coedited with Jussi Parikka (Hampton Press, 2009), Virality: Contagion Theory in the Age of Networks (University of Minnesota Press, 2012), The Assemblage Brain: Sense Making in Neuroculture (University of Minnesota Press, 2017) and Affect and Social Media: Emotion, Mediation, Anxiety and Contagion, coedited with Darren Ellis and Stephen Maddison (Rowman and Littlefield, 2018). His next book – *A Sleepwalker's Guide to Social Media* – will be published by Polity Press in 2020.

Panel abstracts and biographies

Panel 1: Activist Fictions

Ami Clarke (artist/founder Banner Repeater)

Abstract: *covfefe - language in a meme economy*

Ami Clarke will be talking about several of her works emerging from the semiotic boom, whereby hyper-speculation via the loss of the referent in both language and the economy is shared across the trending behaviour of neoliberal/free market dynamics in finance as well as emerging media ecologies. Here, the financial markets provide a primary site for the research of cognitive bias, which in turn affords a glimpse of the highly volatile and paradoxical model of mass-behaviour at a time when the traditional figure of the deeply indebted subject: homo economicus, becomes raw material in a lifeworld utilised as a system for the notation of market trend data, within the protocols of platform capitalism.

Drawing an equivalence between blockchain and the derivative contract via her work Ami Clarke: Author of the Blank Swan, a conceptual conceit borne of Elie Ayache's writing in the Blank Swan, she will touch upon Elaine Sturtevant's early practice of 'making works of other artists works' to consider how contingency provides an opportunity to consider what it might be to 'act' within the protocols of both art, and the derivatives market, as well as the highly volatile 'text as market' of new media ecologies. As truthiness snakes its way through memetic media, via the secret sauce of Cambridge Analytica's psychograms and a granular scale statistical analysis underwritten by the magic sauce of right wing billionaires, though, it becomes clear that contingency is writ large in the dynamics of a highly neoliberal meme economy riddled with a jouissance invested in transgression, purely for the sake of it. Here the inconsistencies in claims of 'fake news' amidst rights to 'freedom of expression' converge in the shortcomings of older colonial practices of extraction and new hyper-networked neo-colonialism.

Biography

Ami Clarke is an artist, curator, writer and educator, working within the emergent behaviours that come of the complex protocols of platform capitalism, with a focus on the inter-dependencies between code and language in hyper-networked culture from a transfeminist posthuman position. She utilises various digital media, often distributed, with aspects of live programming, to produce video/sound and spoken word performance through conceptual frameworks that mean critique is articulated through their production, drawing out new (old) behaviours emerging from human engagement with technology through performative modes. She is also founder of Banner Repeater; a reading room with a public and digital Archive of Artists' Publishing (in development), and project space, opening up an experimental space for others, on a working train station platform at Hackney Downs station, London.

Recent/forthcoming writing includes: 'covfefe: language within a meme economy', "Text as Market" Artists Re-thinking the Blockchain, "The Currency of Data" Sonic Acts journal, 'Ami

Clarke: Author of the Blank Swan' with Elie Ayache. Her work is included in 'Information' edited by Sarah Cook (2016) – an art-historical reassessment of information-based art and exhibition curation, from 1960s conceptualism to current digital and network-based practices – Whitechapel Documents in Contemporary Art and MIT press series.

She has recently exhibited/performed work at: End-of-the-World Trade: On the Speculative Economies of Art and Extraction (Goldsmiths) 2019, Artists' publications as instructions, scores and manuals; AWP Symposium (2018) The Tetley Leeds, ODD catalyst, Bucharest (2018), ORGASMIC STREAMING; LUX / Chelsea Space (2018), HereNow art/tech res SPACE (2018), Xero Kline and Coma (2017), Gallery Filodrammatica, Rijeka (2017), Aksioma, Ljubljana (2017), Furtherfield gallery (2017), StudioRCA Riverlight (2016), Centrespace Dundee (2016), ICA (2016), Wysing Arts Centre (2016), Hayward Gallery (2015), Museo Del Chopo, Mexico City (2015), Cuss Group SA, Ithuba Gallery (British Council connect_ZA) (2015), David Roberts Arts Foundation (2015), Camden Arts Centre (2015), The Container, Tokyo (2013).

www.amiclarke.com

www.bannerrepeater.org

www.x-fx.org

insta: amiima333, BannerRepeater

twitter: bannerrepeater

Ada Xiaoyu Hao (University of Brighton)

Abstract: NAUT-ADA: (m)other eye

In 2018, there was a human-like bot moving around the Asylum Chapel in London during a performance situation with a group of spectators, while simulating its physical body and generating an uncanny dissonance with its headwear device. This human-like bot is later identified as NAUT-ADA, a fictional avatar that appropriates performance situation and virtual platforms to speculate its identity and the surrounding environments. The research interests of this project concern the question: what if the durational act of becoming could intersect the subject self with speculative social codes and (dis)embodied subjectivity? In the case of the ongoing performance of NAUT-ADA, my question from the start was how to create spatio-temporal spaces of encounter (heterotopia) by engaging with the ephemeral characteristic of performing/becoming a fictional avatar in a non-linear narrative? This article draws on theoretical research and performance art practice for the moving image work, NAUT-ADA:

(m)other eye (2019), a visual essay reimagining the ubiquitous now from the digital footprint and visual archive of NAUT-ADA. Throughout the article, I also intend to allude to the (self-) exploitation of immaterial labor in relation to technologies of communication, especially in live art practice.

Biography

Ada Xiaoyu Hao is a performance artist, currently doing practice-based PhD research titled (Et al): Performativity, Intersectionality and Subjectivity in Performance Art Practice, at the University of Brighton, supervised by Prof. Paul Sermon and Prof. Duncan Bullen. Inspired by Fernando Pessoa's schizomechanical heteronymic writing in his search for the liberated-self, Ada questions how the performativity of more than one identity intersects with the self and the (dis)embodiment of subjectivity.

Ada's interdisciplinary art practice and research focus on self and others, a becoming, desire and the abject, and the immaterial subjects, all of which are negotiated with live art, curating, moving image, the poetics, machine learning and soundscape composition. Ada also encompass her artistic research with a new cannon that counters the traditional narrativization of performance art and does not elide the presence of diasporic artists as historical coconspirators.

John Wild (Queen Mary University, London)

Abstract: *Psychogeography in the Digitally Expanded City*

How does it feel to walk the streets of East London when the city has been expanded by technologies that blur the boundary between the physical world and the digital realm, between physical objects and their representations in the digital field as data?

Digital technology is rapidly converging with the physical space of the city constructing a material infrastructure of cables that feed an invisible infrastructure of wireless signals, connecting a multitude of digital devices. This convergence of digital technologies and the city has enabled a reconfiguration of the spaces that exist within the city and the creation of new types of space. Digital technology can now be shown to play an active role in the production of the space of the city through digital representational practices.

Psychogeography is the study of the geographical environment's influence on the mind or behaviour using avant-garde artist walking techniques. Psychogeography combines activism with the embodied experience of city space and the production of speculative spatial narratives. Psychogeographic writing not only responds to the urban environment but is actively engaged in producing it. It functions as a fiction machine on the urban imaginary. This paper asks whether psychogeography, rooted in the 1950's avant-garde experiments of the Situationist International, can be reinterpreted and expanded as a tool to understand, critique, re-imaging and contest the digitally expanded city.

For the Fiction Machines symposium, I will present the findings of a collective psychogeographic walk carried out around East London in search of the digitally expanded City. The research asks; what can a psychogeographical arts practice reveal about how spatial subjectivities are produced within the digitally expanded city?

The presentation will combine empirical analysis with an experimental performance aimed at disrupting everyday understandings of space encourages participants to explore and map the invisible infrastructures of the digitally expanded city.

Biography

John Wild is a PhD student on the Media and Arts Technology doctoral training programme based in the Electrical Engineering and Computer Science department of Queen Mary University of London. John studied sculpture at the Royal College of Art (MA) and received a 1st class BA honours degree from Chelsea College of Art and Design. John has participated in numerous exhibitions, festivals and events and his work has been exhibited at Tate (Tate Britain), the Barbican (London), the Sonic Arts Expo, Transmediale (Berlin) and the Royal College of Art.

Alberto Micali (John Cabot University, Rome)

Abstract: *The machinic conspiracies of data leaks: intensity, politics and low theorising, triggering the latent potential of social forces*

Data leaks are one of the foremost weapons in the arsenal of digital media and network dissent. They are processes of mediation that act in the domain of the accident: a transformative procedure to disclose information that is often unacknowledged. Leaks are fictional machines, conspiracy ones but, crucially, seem to operate on a mere representational plane: the one of the stories they narrate. In this never neutral perspective of separation, leaks end up to be conspiracies: they are literary machines to unveil and then narrate hidden stories. They function in the fiction of a disjunction that posits foes as an antinomic opposition. The 'meaning' of every single leak will always imply a potential plot, one in which power materializes itself in invisible intrigues, ruling dynasties, or secrete summits. As such, the representationalist conspiracies of leaks are fascist; their logic establishes an antinomy that constructs enemies as alterities, separating from the ontological continuum of power operationality. Rather than looking at the way power relations can ontologically create subjects and objects, friends and foes, this logic downplays the vital, material, and entangled dimensions of semiotic processes.

Can the conspiratorial, fictional machines of data leaks, be rather treated as proper 'machines' – that is, via the dynamic and inhuman relationalities into which they are entangled? Can the representationalist and transcendent binarism of their logic be turned into a weapon for collective processes of subjectivation by taking intensive affection as their core way of functioning?

This paper argues that leaks, because of their intensive capacities, can be operationalized as a low theory of machinic conspiracies, as a sort of onto-epistemological, or post-epistemological media praxis that has the capability of intervening on the forces at play in the societal field by triggering novel forms of imagination and thus new processes of individual and collective subjectivation.

Biography

Alberto Micali, Ph.D, is Lecturer in Communications and Media Studies at John Cabot University, Rome (Italy). His research transversally moves between media theory, cultural studies and political philosophy with a key interest in the 'ecosophical' work of Félix Guattari, hacker cultures and the politics of digital dissent. His doctoral dissertation explored the micro-political dimensions of the contemporary forms of digital media interventionism, offering a comprehension of the hacktivism of Anonymous. He actively collaborates with the 'Centre for Entangled Media Research' at the University of Lincoln, UK; with the 'Posthuman Studies

research group' at John Cabot University; and on the experimental research project 'For a Science of Multiplicities'. His recent publications appeared in journals such as *Internet Histories*, *Digital Technology, Culture and Society*, the *Journal of Posthuman Studies*, *Media and Communication*, and *Critical Studies*.

Panel 2: Non human Fictions

Stephanie Moran and Alex Hogan (Plymouth University)

Abstract: *alien holobiontology: a collaborative multi-species eco-sci-fi*

In this presentation, Stephanie Moran, Alexander Hogan and Casper Drake will discuss the development of an experimental eco-sci-fi digital novel in progress. The project, *Alien Holobiontology*, constitutes Stephanie's practice-based PhD in collaboration with and as part of Etic Lab, a socially engaged research partnership of scientists, technologists and artists. It is also a collaboration between multiple species of organisms and microorganisms; ecologists and, speculatively, Marine Biologists.

Alien Holobiontology explores the use of technologies for imaginatively inhabiting other species' sensory perceptions, and ways in which digital platforms may be repurposed for these ends; or, conversely, how platforms can be inhabited and repurposed for post-anthropocentric activism by multispecies algorithmic hybrids. Through a range of coding, literary, visual and performative methods, Etic Lab is working on channeling multispecies future ghosts and imaginatively inhabiting other species' experience-worlds.

The work will be structured as a holobiont, or assemblage of symbiotic, multispecies entities (Haraway, 2016; Margulis & Fester, 1991). It will be based on work with Ecologists to speculatively explore an ecosystem, its organisms and microorganisms, within a specific area of marine environment. It will imaginatively inhabit these multiple species' perceptions and biosemiotic relationships through fictions created in text and coding, and as algorithmic, animated and augmented reality entities.

Stephanie and Alex will present the first chapters in progress, including an interspecies Twitter bot which uses scientific research in trying to become (currently) a bat; and an aggregate of Freshwater Pearl Mussels on Instagram, both operating under the avatar @alien_ontology. They will discuss possible next steps, including using these avatars as nonhuman representatives to comment on Brexit and immigration debates, to participate in newspaper comments feeds and attempt to gain access to justice through emerging e-justice platforms. Their multimedia presentation will address the science-fictional methodologies used, and speculate on future developments. It will present strategies for working with scientific knowledge and methods to reimagine ecosystems through the sensory perceptions and subjective realities of its organisms and microorganisms.

Biography

Etic Lab is a socially engaged research and development partnership of scientists, technologists and artists. Stephanie Moran is an artist and AHRC-funded PhD candidate in Transtechnology Research at the University of Plymouth; Art Editor for The Ecological Citizen journal, and advisory member of the Global Ecocentric Network for Implementing Ecodemocracy (GENIE). She completed her MFA at Goldsmiths in 2014. Casper Drake studied Political Science and has research interests in the social implications of technology. He develops socially engaged software with Python, Lua and Go.

He was on the Standing Orders Committee of the Green Party and wants a world that's physically and socially fit for everyone. Alexander Hogan has a BSc in Physics and research interests in Artificial Intelligence, Computational Reasoning, Propaganda and Online Communities. He has almost a decade of experience in managing and contributing to data and software development projects. Alex's recent work includes creating tools for collective action, the ethics of augmented decision making, and modelling online tracking networks.

In the COMPROP project at the Oxford Internet Institute Alex has built automated Social Media accounts and contributed to analysing the political economy of the manipulation of Social Media algorithms. @alien_ontology is an interspecies bat-algorithm-human and freshwater pearl mussel-algorithm-human on Twitter and Instagram respectively.

<https://eticlab.co.uk/>

<http://www.trans-techresearch.net/research/phd-research/phd->

Jennet Thomas (University of the Arts, London)

Abstract: *ANIMAL CONDENSED>ANIMAL EXPANDED*

A practice based paper including a 14 minute experimental sci-fi video work.

This contribution will explore our relationship with current and future technologies - and the dystopian possibility of animals as a kind of technology - through the fiction 'ANIMAL CONDENSED>ANIMAL EXPANDED#2' - a fourteen minute video. I will then expand on some of the themes in the work deploying the absurd 'Question and Answer' pseudo-documentary method deployed in the video, using a vocoder to signal the alterity of the artificial interlocutor.

In the video a man and woman speak urgently to camera about their relationship with an intelligent substance they call 'Animal Expanded'. The man has swallowed Animal Condensed; as it expands it flows throughout his home, improving his family. He holds his five-year-old daughter up to camera: "Look how her fibers are formatting! She is her very own accelerated portfolio." Left alone, the daughter plays games on her tablet, troubled by a corrupted Peppa Pig, and the magical appearance in her bedroom of a man in an alarming folk costume.

Her father plays with his Newton's Cradle executive toy that has the power to miraculously multiply piglets. An older woman, a rebel, hiding out in the woods, will not swallow Animal Condensed - it's not alive in the right way. For this disobedience she is tracked by Deep Face and punished with Confusion Events. But in her studio she is building new weapons, moving sculptures with skewed faces and stark black and white stripes that will Re-align the narrative centre.

Jennet Thomas is an artist and Reader in Time Based Media and Performance at University of the Arts, London

Biography

Jennet Thomas makes films, performances and installations exploring connections between everyday, fantasy and ideology, experimenting with collective constructions of meaning. She also writes experimental fictions and monologues.

Emerging from the anarchistic, experimental culture of London's film/live art scene in the 1990's, she was co-founder of the Exploding Cinema Collective. Her works have screened widely, including IFF Rotterdam, European Media Arts Festival, New York Underground Film Festival, and museums such as Tate Britain and MOMA New York. Since 2007 her work has shown as large-scale sculptural installations that physically surround the film, sometimes with continuous live performance inside these installations.

Recent solo shows include: *ANIMAL CONDENSED>ANIMAL EXPANDED* at Tintype, London, 2018, *THE UNSPEAKABLE FREEDOM DEVICE* at Grundy Gallery, 2015, *SCHOOL OF CHANGE* and *All Suffering SOON TO END* at Matt's Gallery 2012 and 2010.

Her first fiction book, also called *THE UNSPEAKABLE FREEDOM DEVICE* (Book Works) explores a fantastic, primitive-future world where characters become entangled in a cargo-cult of Margaret Thatcher. The project explores the idea of the image of Margaret Thatcher as an after-burn on the collective memory. It became a celebrated controversy when the film installation was almost banned by the county council whose gallery commissioned it.

Andy Weir (Arts University Bournemouth)

Abstract: *Call for a Geo-fictionalised Atomic Priesthood*

Thinking planetary-scale computation, thought is thrown between multiple simultaneous *timescales* of material and experience, from the nano- to planetary exhaustion, competing and enfolding through one another. This opens the question of how we could conceptually navigate between these registers. I propose fictionalization as an 'interscalar vehicle' (Hecht) for this navigation.

Such conceptual scale-shifting has been a problem for the project of marking nuclear waste repositories, dangerous to humans for billions of years, since the 1980s. Semiotician Thomas Sebeok made the proposal in 1984 that imagining deep time futures must include the creation of ritualistic fictions, enacted through what he calls the 'atomic priesthood':

The first recommendation, to wit: that information be launched and artificially passed on into the short-term and long-term future with the supplementary aid of folkloristic devices. In particular a combination of an artificially created and nurtured ritual and legend. (Sebeok 1984: p.24)

While Sebeok's proposals draw attention to the performative nature of knowledge of environmental futures, they remain within the very anthropocentric framework that deep time actually ungrounds. I propose to present here a 'geo-fictionalisation' of his proposals, where the atomic priesthood is further fictionalised through complicity with the materiality of the earth. I

propose the 'geofiction' as connector between localised experience and thoughts of beyond-experience scale.

I do this through presenting my practice-based research *Pazugoo*, where Sebeok's priests are replaced by mythic human / non-human demons. The work is a constellation of 3d-printed objects, recomposed from museum artefacts in workshops according to the morphology of the Babylonian-Assyrian demon of dust and contagion Pazuzu. The resulting gooey plastic figures are buried underground at specific sites as 'markers' of radioactive waste storage around the world.

Chewing up and regurgitating myth, Pazugoo's fiction is one of double-flight:

...The [two pairs of] wings emphasise a demonic lust for flying, for speed and migration. (Negarestani 2011: p.118)

It is proposed as a fictional navigational alien, enacting a spiralling cyclical double-flight to the ends of uranium-scale temporalities and back to thought now.

Biography

I'm an artist based in London. My work explores concepts of agency and knowledge within radiological deep time through complicity and fiction. I've recently exhibited versions of this work at *Perpetual Uncertainty: Contemporary Art and the Nuclear Anthropocene* (Malmo Art Museum, Sweden, 2018; Z33 House for Contemporary Art, Hasselt, Belgium, 2017; Umea Art Museum, Sweden, 2016) and published related work in *Contemporary Research Intensive* (Sternberg Press, 2018) and *The Nuclear Sourcebook* (Arts Catalyst, 2017). I'm currently working on a new commission with the Belgian National Agency for Nuclear Waste ONDRAF/NIRAS, and work for the exhibition *Neuhaus* at the New Institute, Rotterdam (2019). I'm Senior Lecturer in Fine Art at Arts University Bournemouth, and PhD researcher at Goldsmiths, University of London.

Panel 3: Speculative Fictions (parallel)

Hugh Frost (Falmouth University)

Abstract: *Mould Map EARTH PANTROPY: Near Future Visions in Sequential Digital Art.*

This practice based presentation identifies narrative and aesthetic tendencies found within a selection of comics and installation works by various artists published in the experimental narrative art series Mould Map since 2010. Over a number of issues and experimental formats MM has commissioned new work with a predominantly speculative, near-future narrative emphasis with the express aim (to paraphrase JG Ballard) of road-testing futures with no obligation to buy. Issues have been structured around central themes of network technologies (and their mediation of multiple selves, each other and the world), futures for Europe, stealth / secrecy and world-making in relation to artistic practice.

The most recently produced body of work is an Arts Council England funded collection of new digital commissions around the speculative concept of *Pantropy* - the act of adapting humans by

surgical enhancement or genetic means to thrive in adverse conditions. The narrative and aesthetic strategies utilised in a number of the individual works and the ways the series has engaged a variety of audiences (in print, as an exhibition and online) is covered in relation to the key conference question of 'How fictional methods are being employed to rethink and renegotiate our relationship with current and future technologies' as well as other areas of non-human perspectives, designing new futures and activism. The works are further framed in reference to key concepts of social dreaming through design fiction by Dunne & Raby (*Speculative Everything*, 2013, MIT Press) and of mythopoesis – of art forming new subjectivities of a people yet to exist – as understood by Burrows & O'Sullivan (*Fictioning*, 2019, Edinburgh University Press).

Biography

Hugh Frost is a visual artist and graphic designer, co-editor of Mould Map narrative art anthology, publisher at Landfill Editions and lecturer in Illustration at Falmouth University. Areas of practice include publication and exhibition design for cultural organisations, near-futures visualisation and building new digital platforms for experimental comics and art.

www.hughfrost.net

Garfield Benjamin (Solent University)

Abstract: *Human-DEcentred design: Speculative fiction, design and ethics for a future after humanity*

Our bodies, our homes, our cities and our planet are becoming increasingly automated. What is the role of humans in such a world? We can imagine a fusion of machine and ecology to wonder what technology and earth would look like after humanity. What will emerge in our absence? Will it be enough to overcome the toxic detritus left by human civilisation? Can we use these perspectives to avert our own impending collapse?

This paper will bring together a series of strands of inquiry to ask what the role of the human is in an age of machines. The talk will be informed by three key theoretical perspectives: Haraway's anthropocene human as 'compost'; Jameson's work on science fiction utopias; and Braidotti's critical posthumanism. By combining these approaches, a threefold speculative method will be explored. The analysis of speculative fiction is employed to assess possible futures and their social implications. Speculative design practice facilitates provocations of alternative paths to engage in further discussion. Speculative ethics deals with how we might respond to the inevitable unleashing of future technologies beyond human control or understanding.

The presentation will discuss existing work on ethics for an 'outside context problem' and responsible innovation, analyses of diversity in posthumanism and a plurality of futures, and practical outputs on the the anthropocene and AI-created design, drawn together to outline future work on the speculative city for a society after humanity. These separate strands will

merge and intertwine to inform new methods for writing humanity out of design. In a critical posthumanism we must look for new digital ecologies that decentre humans from the design process and remove anthropocentrism as the target of new technologies.

Biography

Garfield Benjamin is a postdoctoral researcher at Solent University, UK. They hold a PhD from the University of Wolverhampton, now published as *The Cyborg Subject* by Palgrave Macmillan, and previously studied at the University of Birmingham as part of the Birmingham ElectroAcoustic Sound Theatre. Garfield's work spans creative media practice and digital cultural theory, to explore issues surrounding the technologically mediated future of humanity. They work with online and interactive media, computer games, computer-generated images, film and sound, avatars, and augmented or virtual reality. Research interests include online privacy, digital identities, posthumanism, utopia and the anthropocene.

Teodora Sinziana Fartan (Goldsmiths, University of London)

Abstract: *Reframing Futures: Speculative Strands and Fictions from an Uneven Aftertime*

This paper focuses on the exploration of fictioning within contemporary art practice as a mechanism for generating futuristic imaginaries of a post-Anthropocene, post-human aftertime. Stemming from science fiction ideas, ecological consciousness, predictions surrounding our techno-ecological climate and notions of world building, the act of fictioning as theorised by Simon O'Sullivan is approached as both a catalyst for conceiving speculative artwork and as a vehicle for constructing transversal cuts through future times by exploring notions of utopia, dystopia, ecological futures and the long now, in an endeavour to generate what Donna Haraway calls "fictions of the universe where the human is not the centre".

By assuming a geocosmological, nonhuman-centred perspective, this research aims to explore the creation of patchwork temporalities and the re-assembling of new worlds in the context of envisioning futures through speculative media – it proposes the notion of an *uneven aftertime* and attempts to showcase an experimental approach to exploring the symbolic weight of hallucinating future landscapes.

Out of this research emerges a practical endeavour of creating an art object that acts as a soothsayer for potential futures, an experimental fiction-generating machine that aims to forge planetary futures and distant imaginaries. Adopting the methodology of fictioning as both instrument and endpoint, the machine, taking the forms of software and live printing device, utilizes techniques such as the cut up or the exquisite corpse and pairs them with custom databases, software and electronics in order to generate futuristic strands. Through weaving landscapes and knotting timescales, the installation ultimately aims to create an array of disposable fictions that will, in turn, constitute starting points for further media exploration.

Biography

Teodora Sinziana Fartan is a Romanian new media artist, writer and maker based in London, UK. Her art practice investigates new modes of experience and human-machine interaction through the use of speculation and fictioning: alternate imaginaries and science fiction prototyping occupy a central position in her art-making process, alongside circuit bending, tinkering with electronics, designing interactive objects and building custom software to make these come to life. With a focus on generating affect and creating a participatory arena that allows the experience of an alternate time, space or history, her work often blends notions of science fiction, natural phenomena, literary techniques, ritual practices and futurology in its attempt to make sense of our increasingly computational social, political, environmental and existential context.

Teodora is currently an MFA student at Goldsmiths, University of London. Her research interests include speculative realism, the weird, fictioning, the Anthropocene, myth-science, cosmological perspectives and transmedia narratives. Her previous work has been featured in exhibitions across Romania, Hungary, the UK and Australia; most recently, she has exhibited at the 'Ecosystems' Goldsmiths Computational Arts Degree Show and the 'MFA WIP' in London and presented her research at Transmediale 2019, Deptford Enclave and the BCSWomen Lovelace Colloquium.

Panel 4: Post Truth Fictions (parallel)

Maud Craigie (artist)

Abstract: *Bad Evidence: The Fictions of Interrogation*

In 2017, I travelled to Texas to train undercover in The Reid Technique - America's widely used form of psychological interrogation, which has faced scrutiny in recent years due to high false confession rates. This provided the raw material for a film, which combines staged and documentary methods to explore how interrogation can function as a process for creating fiction, whilst ostensibly seeking to establish truth.

This presentation will expand on excerpts from the film to map the relationship between American police interrogation methods and their relationship to fictional representations of law enforcement. The True Crime genre now inhabits, 'a central role in American popular culture' (Evan Hughes, *The New Yorker*, 2016). In 2018, the second most watched programme on Netflix UK was the American documentary series *Making a Murderer Pt. 2*, which includes clips from original interrogation tapes. Equivalent tapes are not usually made public in the UK, so our primary understanding of confession is shaped through the prism of the American system. I will examine how through the mediation of TV and cinema representations, a process of fictionalisation already exists in our understanding of interrogation. During the interrogation course, clips from *The Wire* and *LA Confidential* were used as training material. This expansion

of fiction into interrogation methods is compounded by the legal use of 'trickery' - lying to suspects to encourage confessions. I will explore how the space of the Reid interrogation room can function as a microcosm of the post-truth world.

Biography

Maud Craigie works with film, live performance and installation to explore how performance can function outside traditional theatrical environments. She completed an MA in Fine Art Media at the Slade School of Fine Art in 2016. Screenings, exhibitions and conferences include an upcoming solo exhibition at The Gallery, Plymouth College of Art (2020); *PIXELACHE Festival*, Helsinki (2019); *Open Screening*, The Whitechapel Gallery, London (2019); *BF Artist Film Festival VIII*, Serf, Leeds (2019); *All the World's a Display*, Veinti4SieteGaleria, Costa Rica (2017); *Folly*, David Dale Gallery, Glasgow (2017); *Post Truth Film Screening*, Invisibility Conference, Sheffield Hallam University (2017); and *Passionate Politics* Conference, Joint Faculty Institute of Graduate Studies, University College London (2015). Awards include South West Showcase 2020; The Boise Travel Scholarship (2016); The Red Mansion Art Prize (2015); The UCL Psychoanalysis Unit Commission for the Freud Museum (2014); and the Ellen Battell Stoeckel Fellowship, Yale University (2012).

Michelle Atherton (Institute of Arts, Sheffield Hallam University)

Abstract: *Repository of Irrational Gestures (RIG's): A Performative Lecture/Screening*

A performative lecture/screening reflecting on the irrational in a post-truth era.

In recent years commentators have argued that a post-truth rhetoric has emerged from current populist movements. In an analysis of certain mass movements and motivations, both in the 1930's and now, many observers are identifying the irrational within the rise of these so called populisms. Such movements are often characterised as irrational, fuelled by emotions and sentiment rather than logical debate. If it is possible to agree that the irrational describes those actions, thinking and behaviours that appear to be more illogical than other rational alternatives, it is in turn often the case that normative conceptions of what constitutes a manifestation of irrationality is often problematic. It is not clear by whose standards we are to judge behaviour as rational or irrational.

This screening/illustrated presentation will draw on a video entitled *The Repository of Irrational Gestures 2018 (RIG's)*. This artwork brings together fact and fiction through a montaged sequence of irrational gestures that will evolve over the duration of the talk. These gestures are collated from a multitude of sources including historical testimony, legends, insect noises, foundational myths, film clips, mathematical equations, avant-garde references and song lyrics. The aim of the lecture is to open up a space to analyse current concepts and the purchase of the irrational; its positioning within fictions and its relation to the formulation of a post-truth culture.

Biography

Michelle Atherton is an artist, artist-curator and academic working with images and temporal states, that is, researching particular moments or sets of conditions in our collective histories. The aim of the work is to probe these entanglements and the complexities that surround us through the production of artworks, writing and a testing of ideas through curation. The artwork is all image-based, as she holds a long-standing fascination with the fact that images appear to be all front. Part of the research investigates the material potency of the image in its rhetorical and ambiguous forms; and our encounters with it. The work often incorporates video, photography, sound, music, collage and text. Her research has been supported by the Arts Council UK and the Arts and Humanities Research Council and shown throughout Europe in variety of contexts including galleries and museums, festivals, and conferences, and via publication. Recent exhibitions include Spor Klübü, Berlin; *Viborg Kunsthall*, Denmark; *Kunstraum Gallery*, Austria; *Kino Babylon*, Berlin; *Zeppelin Museum*, Germany; *RAF Cosford*, UK; *Linergallari*, Estonia. She is a Senior Lecturer in Fine Art at the Institute of Arts, Sheffield Hallam University.

Rebecca Smith (Liverpool John Moores University)

Abstract: *Parafictions and Contemporary Art 2008-2018*

This paper will trace the shift of parafictional artistic practices post 2008, demonstrating how these strategies have adapted and evolved in contemporary art to align themselves to our current experience of technology and anti-politics. For the purpose of this paper, Carrie Lambert-Beatty's definition will be used which defines a parafiction as a fiction experienced as fact. With net.art and early forms of digital art, parafictive works were often accepted as real and frequently considered to be forms of activism, this is apparent in UBERMORGEN.COM's *[V]ote-Auction* (2000) and Eva and Franco Mattes' *Vaticano.org* (1998). Since the 2008 financial crisis, which led to ten years of austerity in Europe and the United States, the use of social media has become ubiquitous, with the year 2016 epitomising the rejection of mainstream politics and culminating in 'post-truth' named as the word of the year. These events have opened up polarising chasms of opinion, where users are separated into self-reflective silos by seemingly unseen forms of algorithmic governance.

In works such as Ian Cheng's *Emissaries* (2015-2017), Rachel Maclean's *Spite Your Face* (2017) and Suzanne Treister's *HFT the Gardener* (2014-2015) and *Survivor (F)* (2016-), demonstrate how parafictions have altered, becoming less plausible and less real - a shift which is mirrored in politics - they have become unconcerned with replicating truth. This lack of plausibility reflects the fractious nature of the real world and the dark affects and aspects of the internet and technological infrastructure. This has subsequently led to the growth of artists engaging in parafictive acts, which exploit and replicate the so-called era of post-truth and fake news. This paper will examine why we often choose to accept a narrative over a truth by discussing how artists have created forgotten pasts, potential futures and alternate realities with digital media.

Biography

Rebecca Smith is an Assistant Lecturer and PhD researcher at the Liverpool School of Art and Design, Liverpool John Moores University. Her research considers parafictions and contemporary art, with her thesis demonstrating distinct models of artistic engagement with the construction of truth in the age of fake news and technological infrastructure at its current

planetary-scale. In 2018, Rebecca presented at the Association for Art History Annual Conference, where her paper considered the legacy of parafictions in the Berlin Dada Media Hoaxes and at the King's CMCI PhD Conference 2018 – *World in Flux*. Recent publications include *Parafictions: UBERMORGEN.COM as a case study of parafictive practice conducted between 1998 and 2018* (2019) in JAWS: Journal of Arts Writing by Students. In 2019, Rebecca will be presenting her research internationally at RESAW, Amsterdam, the Netherlands and RE:SOUND 2019, Aalborg, Denmark.

Ramon Bloomberg (Brunel University, London)

Abstract: *Facial Fictions: Identity and Recognition in the Smart-City*

By the summer of 2019 visitors arriving to Smart-Dubai will be directed through a new system of facial recognition tunnels. The face tunnel's ambitions are constrained to verifying that the human being walking through it matches her identity document. The face tunnels substitute machine recognition for human. This substitution opens up questions of vision and recognition, identity and ontology. What is a face to a machine, or to a person?

The desire to abandon human border agents for this task can be traced to an event that occurred almost a decade previously. In January 2010, the body of Mahmoud Al-Mabhouh was found in room 230 of the Rotana hotel. Weeks later, the police unveiled a video assembled from CCTV footage taken across the city. The video purports to reproduce events leading up to Al-Mabhouh's killing by a hit team of up to 24 assassins.

The Al-Mabhouh video was quickly understood by academics and journalists as a watershed moment in understanding the smart-city as a high-tech documentary film studio. The investigative team were said to have mobilised so called 'walk back technologies', running 648 hours of footage through a computational "walk back" system. The smart-city appeared as a permanent documentary film machine, within which factual films are perpetually latent.

With the benefit of hindsight it has been possible to unpack Smart-Dubai as a visual economy. In 2010, Dubai's CCTV system was entirely incapable of registering image files appropriate to machine recognition. The smart-city as a narrative space is shown to be inherently programmable or hackable, not only in terms of the software code that the smart-city's platforms require, but indeed hackable in terms of the systems of fiction and narration that traverse the city's circuits of truth production.

In 2010, the perpetrators of Al-Mabhouh's murder were able to enter into the city as a code-space in which the architecture of image making, recording and processing is made up of logical schema that may be subverted. The (in)compatibility of human and machine sensing is one smudge through which the smart-city has been and remains, a programmable fiction machine.

Biography:

Ramon Bloomberg is a writer and film maker who lectures in film practice at Brunel University, London.

Media art works and performances

Media Wall (Atrium)

Rod Dickinson *Fear Filter* (2018)

Post photos to the media wall by downloading the Fear Filter app from Google Play store / iOS App store. Search for 'Fear Filter'.

Film works (Flat Screen) (CM107/108)

Charlie Tweed *Oporovak* (2016)

Bjørn Erik Haugen *The Pen is mightier than the Word* (2017)

Performances

Ami Clarke (Screening Room)

Error-Correction: an introduction to future diagrams (2010 - ongoing)
and Low Animal Spirits (2014)

Harry Meadows and Andy Weir (CM107/108)

SPECIFICITIES OF THE PLANETARY ROOM

Media Art Works

Rod Dickinson

Abstract: *Fear Filter (2018)*

Fear Filter (2018) is a digital photo artwork by artist Rod Dickinson, which comprises of a digital photo stream of user generated images which are displayed on the media wall, and a mobile phone photo filters app for Android / iOS. Like comparable photo filter apps such as Flickr and Instagram the Fear Filter app includes built in filters that can be applied to photos. Rather than offering purely aesthetic adjustments, the filters create a visualisation of the UK Terror Threat Level. Each filter corresponds to a different Terror Threat Level and is generated by gathering current and historical information about the UK Terror Threat Level from the web services of MI5, the UK security service.

Dickinson says, “Fear Filter visualises the underlying anxiety the constant Threat Level creates by making users photos less and less legible as the threat level increases in severity” and “Fear Filter also explores the phenomenon of Security Theatre, where the public and visual impact of security measures often seem more important than actually increasing security”.

Post photos to the media wall by downloading the Fear Filter app from Google Play store / iOS App store. Search for ‘Fear Filter’.

www.fearfilter.uk

Biography

Rod Dickinson is Senior Lecturer in Digital Media at The University of the West of England (UWE) and a member of the UWE Digital Cultures Research Centre. His digital and performative artworks have explored the impact of media systems on individual and collective behaviour. They have often utilised methods of reconstruction and restaging, focusing on historical moments, objects and events that have clear parallels with the present.

His artworks have been exhibited at Q21 Museumsquartier, Vienna (2018), Bethlem Museum of the Mind, London (2017), Halle 14, Leipzig (2015), Hayward Gallery, London (2012), Yorkshire Sculpture Park (2010), Kunst-Werke Insititute for Contemporary Art, Berlin (2007).

His recent project Fear Filter on display at Fiction Machines is a digital photo stream of user generated images produced by a custom photo filters app for Android / iOS. Like comparable photo filter apps such as Flickr and Instagram the Fear Filter app includes built in filters that can be applied to photos. The app redacts and abstracts users photos with filters that are generated by the UK Terror Threat Level, using live data from MI5, the UK security service.

Charlie Tweed

Abstract: *Oporavak (2016)*

Oporavak 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 which apparently can operate at molecular level. The film utilises the voice of an unreliable narrator who acts to draw the viewer in and raise their awareness of inbuilt human desires for clarity and visibility and the desire to develop new forms of technology that can manipulate all sorts of digital and physical materials. The final section of the film looks towards a 'sensing mechanism' that has the functionality to manipulate and alter any type of visual material at its source and the capability of connecting with and manipulating the subconscious of its viewers.

Biography

Charlie Tweed has a PhD in art practice (Kingston University) and an MFA in art practice (Goldsmiths College) and MA in Electronic Media (Oxford Brookes). He is a Senior Lecturer in Digital Media and Culture at Bath Spa University and the Co-Director of The Centre for Media Research. Between 2004 and 2012 he was the co-director of Alma Enterprises Gallery, London (Bethnal Green and Southwark). His video, text and performance based works interrogate the affective qualities of digital technologies and their use in the control and management of populations and environments. He employs strategies of re-appropriation and speculative fiction, often taking on personas of anonymous collectives and hybrid machines, to outline subversive plans for enhancing and escaping control mechanisms and renegotiating relations between human and non human. He has had recent solo shows at Spike Island, Bristol; Stanley Picker Gallery, London and Aspex, Portsmouth. He is currently the 2019 Earth Art Fellow in the Life Sciences and Earth Sciences Departments at Bristol University.

Recent group shows include: Rencontres Internationales Paris/Berlin; Silent Signal, Daejeon Artist House, South Korea; VAEFF, Tribeca Film Centre, NYC; Kew Gardens Film Festival, Queens Museum, NYC; "Selected VI" (videoclub touring programme); "Both Sides Now III: Screenings in East Asia" (videoclub); "Silent Signal" (multiple venues); Oberhausen Short Film Festival; "Cold Bodies, Warm Machines", NRW-Dusseldorf; Inland Art Festival; "dragged down into lowercase" (Sommerakademie) at the Zentrum Paul Klee, Bern, Switzerland; "The Box Season 5", Aberystwyth Arts Centre, Wales; "The London Open", Whitechapel Gallery.

Residencies and awards include: Wellcome Trust Large Arts Award (2015-17); AHRC Funding award (2011-17); Grizedale Arts Residency Programme (2005 and 2011); Sommerakademie, Zentrum Paul Klee (2008).

Bjørn Erik Haugen

Abstract: *The Pen is mightier than the Word (2017)*

In my video I problematize how scientific research is published now and the changes and demands it stands forward on regard to the Open Access-declaration and Sci-hub. I have

concentrated my work on the idea of authorship, and in the near future when cognitive or artificial intelligence will curate, compile and find correlations over many research disciplines. This will be possible when research will gain open access. I think that we will see knowledge organized in new ways and in cross-disciplines.

AI

I have made a paraphrase on the old saying which is "The Pen is mightier than the Sword", that is central to my works proposed for this exhibition. The pen is here a metaphor for the Computer with AI / cognitive computing that can read and compile research material. It is not the person/author that is central, it is the knowledge that other can read/build upon that is important. The video is a mixture between documentary and a power-point presentation. In my works I often make archives, and work with several medias to make installations. Knowledge production, science-sociology and bio-politics are central in my artistic work. And I want with my works to make the viewer reflect on what they see/experience. I look upon art as knowledge-production. The ideological foundation for Open access to research I will focus on is the UN declaration of human rights article 27: "Every has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits." We know see that access to research is expensive and more difficult to access, and the privileged Universities has access while African/Asian and South-American Universities and their researchers and student must resort to criminal activities, copying articles from more privileged colleagues or from Sci-hub. This structure correlate to the same structure of wealth in the world. The video was screened at the Research Pavilion during the Venice Biennial in May 2017..

Biography

My name is Bjørn Erik Haugen, and I have an MA from the National Academy in Oslo 2007. I work mainly with compositions, sound- and video-installation. I work from a conceptual platform where the idea to the work comes before the material, media or way of expression.

I received «Honorary Mention» at Prix Ars Electronica 2012 in the section Digital Musics & Sound Art. I exhibited at Palais de Tokyo, during Rencontres Internacionales 2012 and at WRO International Media Art Biennale. In 2014 I exhibited at Bucharest Biennial and at Bristol Biennial. 2015 I exhibited at ISEA 2015.

I started my phd this autumn. In 2017 have a solo- exhibition at Haugar Art Museum and presented a video-work at the Second Research Pavilion for the 2017 Venice Biennale. Last year I performed at Only Connect Festival, Klang Festival, Copenhagen and Blurred Edges, Hamburg, and participated on a group exhibition at Haugar Art Museum. This year I screened a video at Rencontres-Internacionales and will have a happening at Ultima 2019. My works have been shown on the annual national autumn exhibition in Norway, and have been screened in Vienna, Barcelona, Sweden, Germany, England and in USA. I have exhibited at Transmediale 2012, Berlin.

Performances

Ami Clarke

Abstract: *Error-Correction: an introduction to future diagrams (2010 ongoing) and Low Animal Spirits (2014)*

The scripting of language and code conjoin with a suspect 'liveness' of performance in Ami Clarke's assemblage of two works; *Error-Correction: an introduction to future diagrams* (2010 - ongoing) and *Low Animal Spirits* (2014). *Error-Correction: an introduction to future diagrams* is a script reflecting on the influence of calculus, in which each articulation is just one of many takes, constantly re-edited, that references and includes openly appropriated texts, contemporary commentary, news items, anecdotal evidence; culminating in an interrelated convergence of many interwoven threads, whereby the voice (through language) is constituted between someone else's thoughts and the page. Serendipitously, the work conjoined with *Low Animal Spirits* (2014) a High Frequency Trading (HFT) algorithm dealing in world news, speculating on what is 'about' to trend, that speaks of the highly volatile production of language within the calculus of a meme economy. Drawing on a critical post-human perspective, any subject to speak of, emerges from this assemblage via an untrustworthy body with faulty equipment, produced in synthesis with its environment, that feels through prosthesis with a body that matters, without mattering.

Biography

Ami Clarke is an artist, curator, writer and educator, working within the emergent behaviours that come of the complex protocols of platform capitalism, with a focus on the inter-dependencies between code and language in hyper-networked culture from a transfeminist posthuman position. She utilises various digital media, often distributed, with aspects of live programming, to produce video/sound and spoken word performance through conceptual frameworks that mean critique is articulated through their production, drawing out new (old) behaviours emerging from human engagement with technology through performative modes. She is also founder of Banner Repeater; a reading room with a public and digital Archive of Artists' Publishing (in development), and project space, opening up an experimental space for others, on a working train station platform at Hackney Downs station, London.

Recent/forthcoming writing includes: 'covfefe: language within a meme economy', "Text as Market" Artists Re-thinking the Blockchain, "The Currency of Data" Sonic Acts journal, 'Ami Clarke: Author of the Blank Swan' with Elie Ayache. Her work is included in 'Information' edited by Sarah Cook (2016) – an art-historical reassessment of information-based art and exhibition curation, from 1960s conceptualism to current digital and network-based practices – Whitechapel Documents in Contemporary Art and MIT press series.

She has recently exhibited/performed work at: End-of-the-World Trade: On the Speculative Economies of Art and Extraction (Goldsmiths) 2019, Artists' publications as instructions, scores and manuals; AWP Symposium (2018) The Tetley Leeds, ODD catalyst, Bucharest (2018), ORGASMIC STREAMING; LUX / Chelsea Space (2018), HereNow art/tech res SPACE (2018), Xero Kline and Coma (2017), Gallery Filodrammatica, Rijeka (2017), Aksioma, Ljubljana (2017), Furtherfield gallery (2017), StudioRCA Riverlight (2016), Centrespace Dundee (2016).

Harry Meadows and Andy Weir

Abstract: *SPECIFICITIES OF THE PLANETARY ROOM*

The challenge of making sense from big data is addressed by artist and writer James Bridle in his book *The New Dark Age*.

This is the magic of big data. You don't really need to know or understand anything about what you're studying; you can simply place all of your faith in the emergent truth of digital information. (Bridle, 84. 2018)

In order to understand climate change data, artists and musicians have been commissioned to produce visualisations and sonifications of this evocative subject. Often resulting in bad art and bad data, numbers are skewed to sentimental effect. For this performance, artists Harry Meadows and Andy Weir attempt to open up the possibilities for sonification through improvising with climate scores.

Discussing improvisation in *Idioms and Idiots*, philosopher Ray Brassier and musicians Jean-Luc Guionnet, Murayama Seijiro and Mattin describe taking into account 'the specificities of the room':

One should try and activate the room as much as possible and disrupt previous habits and behaviours in order to create different ones. (5)

'The room' here could include the physical setting of the performance; its institutional conditions and expectations; habits and education of performers and audience, and so on, within which they aim for 'glimpses of instability'. Extending this further, we ask what happens when the room extends to the planet. What is the capacity of the body-sound-audience machine in the face of incommunicably vast networks of data? Always tending toward the idiomatic, could it also achieve moments of uncategorizable idiocy?

At the centre of the performance is a sculpture, a tower bristling with climate sensors. The sculpture beams environmental data to the performers in real-time, providing numbers that drive the sonic tussle. Anemometer, barometer and precipitation gauge are intertwined with fetish idols and sea creatures. The nest of cables and tentacles are rendered in the moulded polymers of scientific apparatus used in climate observatories to produce environmental data. Wrapping around a chromed steel pole, this collection of historical, folk and scientific futurologies share a fantasy ecology.

Biography: Harry Meadows (b.1980)

I explore how we visualise future landscapes by challenging the pervasive, deterministic quality of big data and digitally rendered visualisations used to conceive our future. Working through animation, textiles and sculpture, my practice develops methods of visualization and sonification that aim to extend our visual vocabulary of the environment beyond a computer-generated image.

Areas of investigation include: possibilities for the relationship between scientific data and the public, beyond that of the pedagogical; Establishing new visual metaphors for the terrestrial, in order to escape the binary of a regression to local protectionism or modernist global utopias.

Works are often activated by participation, such as Coracle Regatta, an annual boat race on the edge of the Queen Elizabeth Olympic Park 2006 – 2012 and Slow Bike Race at Pump House Gallery, Battersea 2012. In the case of commissions for Whitstable Biennial, Supernormal Festival and The Black Maria at The Granary, Kings Cross the works are activated by performance and collaboration with musicians such as the choir, Force Majeure.

Since receiving an AHRC award and completing an MFA at Goldsmiths College I have exhibited with institutions such as The Venice Biennale of Architecture, The Barbican, Southbank Centre and Hayward Touring, as well as commissions for the Whitstable Biennial, Supernormal Festival and The Black Maria at The Granary, Kings Cross. I have worked as artist in residence at London Metropolitan University, Brazier's Park, Studio36 Spike Island, Mothership and Kiosk7.

I hold the post of Senior Lecturer in Fine Art at Arts University Bournemouth.

Biography: Andy Weir

I'm an artist based in London. My work explores concepts of agency and knowledge within deep time through complicity and fiction. I've recently exhibited versions of this work at *Perpetual Uncertainty: Contemporary Art and the Nuclear Anthropocene* (Malmo Art Museum, Sweden, 2018; Z33 House for Contemporary Art, Hasselt, Belgium, 2017; Umea Art Museum, Sweden, 2016) and published related work in *Contemporary Research Intensive* (Sternberg Press, 2018) and *The Nuclear Sourcebook* (Arts Catalyst, 2017). I've discussed noise and sound in this context at *Ecologies of Sound*, Bold Tendencies (2018). I'm currently working on a new commission with the Belgian National Agency for Nuclear Waste ONDRAF/NIRAS, and work for the exhibition *Neuhaus* at the New Institute, Rotterdam (2019). I'm Senior Lecturer in Fine Art at Arts University Bournemouth, and PhD researcher at Goldsmiths, University of London.

Campus Map

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