

**Any|One Day the Future  
Has Died. Impossible  
Possibilities of  
Artificial Intelligence**

Any | One Day  
the Future Has Died.  
Impossible Possibilities  
of Artificial Intelligence

October 27 – 29, 2022

Organized by  
Katrin Köppert,  
Nelly Y. Pinkrah,  
Francesca Schmidt,  
and Pinar Tuzcu

In cooperation with  
Academy of Transcultural  
Exchange (AtA),  
DFG-Research Network  
“Gender, Media and Affect”  
and netzforma\* e. V.

Realized with support of  
Wikimedia Germany and  
Support Office HGB Leipzig

Curation  
of the exhibition by  
Bob Jones

Graphic design by  
Anja Kaiser

Conference venue  
Academy of Fine Arts  
Hochschule für Grafik  
und Buchkunst Leipzig  
(HGB Leipzig)

Conference language  
English

Registration  
[any\\_one@hgb-leipzig.de](mailto:any_one@hgb-leipzig.de)

For capacity reasons, please indicate whether  
you would like to attend the conference in  
presence or online and please do not forget to  
register for the on-site workshops indicating  
which one you would like to attend

● Conceptual  
Thoughts

● Program  
● Abstracts +  
Short Bio

● Directions  
● Further  
Information

In the age of Artificial Intelligence, on any given day, at some point most definitely, the Future has died.

The Future, with capital F, seems to be perfectly synchronized, in line and aligned with the global mode of technological production. In this kind of Future in a hyper networked and digitized society, we witness new modes of extraction, monopolizations, surveillance; new types of environmental harm and damages as well as new codes of discriminations and exclusions which bring more climate change-induced provincialization, more competition and individualism. Not only does this model of Future not provide enough space for the many(-folded), its pretension lies in the misreading of the concept itself. Because in contrast to its usual connotation, the Future does not necessarily and always indicate a *tomorrow or far away*. But, as Michelle M. Wright and Rasheedah Phillips brilliantly show in their works, it is about a radical re-thinking of time and experiencing of temporalities that gives way to a broader and better understanding of stories, past and present, of todays, of tomorrows, of in-betweens (Fred Moten).

futures – without capital F and in their plural form – always also happen now.

In this conference, we aim to understand whether it is possible to embrace Artificial Intelligence despite its controversial application and employment in today's digitized society. By looking at the limits and at times inaccessible promises of this technology, this conference explores the impossible possibilities of AI that go beyond the understanding and blunt imitation of pure cognition. It aims at continuing and opening up discussions with the prominent experts in this field to explore AI as an alternative to mainstream understanding of Future, and rethink it as an embodied experience,

while keeping in mind that this technology does not only reveal the inequality and injustice embedded in the digital and social codes; it is also an experimental attempt, a lab, that is enthusiastic about discovering the possibilities of a decolonial, queer-feminist, capitalist-critical and ecologically networked society.

For this, however, we need to declare the death or the end of the Future in the first place.

With the *Impossible Possibilities* we think AI with Kara Keeling. We are concerned with the presence of AI, with what goes beyond its expression and produces a surplus that cannot be seen or understood, but is nevertheless present: “Whatever escapes recognition, whatever escapes meaning and valuation, exists as an impossible possibility within our shared reality, however one describes that reality, and therefore threatens to unsettle, if not destroy, the common sense on which that reality relies for its coherence.” (2019: 83). What is impossible to recognize is the possibility of AI. For what defies re-cognition exists in a world that is real but not fed into the normative discourse of AI as predictive computation. With this conference, we turn our attention to paradox as a condition of existence that has the potential to shake the common sense of AI.

*Impossible Possibilities* does not stand for exposing the binary in the conundrum but stands for an invitation for exploring such a paradox productively.

Thus, we are not so much interested in trying to define or examine AI through the lens of each diametrically opposed concept (McHardy et al. 2022: 17). Instead, the juxtaposition points to what runs counter to certain assumptions in unexpected ways. Precisely because what is possible cannot be known. AI, in our understanding, operates in the realm of the unexpected and unbelievable, too.

We want to discuss AI against the fixations as either dystopian or utopian. To this end, we are organizing scientific-artistic panels and educational-political workshops whose goal is to dwell in paradox.

That is, to stay with the impossibilities and interrogate them as possibilities without depending and relying on an accelerated Future we always urgently have to react to. However, for, as Indigenous scholar Kyle Whyte writes, the discourse of urgency is antithetical to the marginalized (2019). It takes slow science (Stengers 2018) and education policy, each in its own way, to address the power of the technological not (only) in its media upheavals but long continuities. For the Future, for some, has died every day, in the slowness of repetitive definitions, for example, of AI as the story of postmodernity. Therefore, what is needed is a “recursive conception of media that itself defines the conditions of possibility for communicative action, for politics, and for culture” (Sharma 2022: 126), in slowness and with the capacity to endure paradox.

While taking (back) our time.

Inasmuch as sciences, art, and political education are increasingly converging, science is more and more structured according to daily political trends, art hardly exists anymore without waves of scandalization, and educational policy seems to be synchronized with cultural education, it is the concern of the conference to bring the three fields closely together in order to practice slowness and contradiction together. The premise is to recognize that the place of discussion of AI does not reside in any of the fields alone. AI knowledge goes beyond academia, but it is also used and produced in exhibitions, cultural projects, and coding workshops. In this sense, the conference embraces all these fields and claims to be an interdisciplinary gathering. Not only because the conference takes place at an art university, but because part of the conference are practical workshops

p. 04/28

in the field of political education. The hands-on perspective is more than just the *Maker Space*. It is about bricolage, sampling, applying and coding alternative ways of imagining, understanding and making *futures* through technology in the best sense of a virtuality that is accessible for racialized and/or queer and/or trans people and trans\*feminists and/or disabled people and/or people from marginalized social backgrounds.

● Conceptual Thoughts

● Program  
● Abstracts + Short Bio

● Directions  
● Further Information

# ● How to Dwell in Paradox

EXHIBITION

With  
Buse Çetin and Sarah Diedro,  
Fabian Hampel, Su Yu Hsin,  
Flupke & Francis Hunger,  
Petja Ivanova and Neema Githere,  
Bob Jones, and  
Clemens von Wedemeyer

Curated by Bob Jones

further information → p. 21–24

# ● Please Keep Crashing

WORKSHOP DOCUMENTATION

With  
students of Academy of  
Fine Arts Leipzig (HGB)

Organized by the Academy for  
Transcultural Exchange (AtA)  
Facilitated by Anja Kaiser and  
Melina Weissenborn

3 – 4 PM

Registration and Arrival

4 – 4.30 PM

● The Future Has Died **OPENING** FESTSAAL

Greeting words by Thomas Locher,  
president of HGB Leipzig

Conference opening with  
Katrin Köppert, Nelly Y. Pinkrah,  
Francesca Schmidt, and Pinar Tuzcu

Exhibition opening by Bob Jones

4.30 – 5 PM

● Towards TransQueer OS **KEYNOTE** FESTSAAL

Kara Keeling

5 – 5.30 PM

Break

5.30 –  
6.45 PM

● A Tune In **WORKSHOP** ROOM 2.41  
  
with Varia (amy pickles,  
Aggeliki Diakrousi,  
and Cristina Cochior)

6.45 – 7 PM

Break

7 – 8.30 PM

● Digital Archives and  
Marginalized Knowledge **CONVERSATION** FESTSAAL

with Kelly Foster (Whose  
Knowledge) and Francesca Schmidt

8.30 PM

Drinks and Dinner  
Self-Funded

● Conceptual  
Thoughts

● Program  
● Abstracts +  
Short Bio

● Directions  
● Further  
Information

10–12 AM	<div>● AI – Between Apocalypse, Lethargy, and Wonder</div> <div>PANEL</div> <div>Syed Mustafa Ali and Tung Hui-Hu</div> <div>Moderation by Maya Indira Ganesh</div>	FESTSAAL
12–1.30 PM	Break	
1.30–3.30 PM	<div>● DeColoniality of AI</div> <div>PANEL</div> <div>Danielle Coleman, Sara Morais dos Santos Bruss, and Luiza Prado de O. Martins</div> <div>Moderation by Pinar Tuzcu</div>	FESTSAAL
3.30–4 PM	Break	
4–6 PM	<div>● Decolonial Weavings, Vernacular Algorithms</div> <div>PANEL</div> <div>Filipa Cesar and Radhika Gajjala</div> <div>Moderation by Nelly Y. Pinkrah</div>	FESTSAAL
6–7 PM	Break	
7–8.30 PM	<div>● Ecologies of Dreaming Beyond AI</div> <div>CONVERSATION AND PRESENTATION</div> <div>Petja Ivanova, Buse Çetin, and Sarah Diedro Jordão</div> <div>Moderation by Bob Jones</div>	FESTSAAL
8.30 PM	<div>● Technopoetics of Sound</div> <div>LISTENING SESSION</div> <div>Performing arts class Isabel Lewis with artistic assistance by Lissy Willberg</div>	LICHTHOF

10–12 AM

● Entangled  
Media Philosophies  
of Technology **PANEL**

FESTSAAL

Ashleigh Cassemere-Stanfield,  
Paul Feigelfeld, and Francis Hunger  
Moderation by Lotte Warnsholdt

12–1.30 PM

Break

1.30–  
3.30 PM

● Predicting Backwards:  
Generating Histories **WORKSHOP**

ROOM 2.41

with MELT (Ren Loren Britton  
and Iz Paehr)

3.30–4 PM

Break

4–6 PM

● Sedimented  
Temporalities of  
Geodigital Landscapes **PANEL**

FESTSAAL

Jara Rocha and Femke Snelting  
(The Underground Division),  
and Orit Halpern  
Moderation by Katrin Köppert

6–7 PM

Chill-Out

in lens to racialized *political* theology also requires us to consider transformations about the line of the human in terms of the relationship between ‘the human’, statist power (more specifically, sovereignty), and what Heidegger refers to as ‘onto-theology’ – that is, metaphysics understood in terms of a grounding common way-of-being and hierarchy of beings whose apex is occupied by a being of divine standing (that is, a god). Drawing on the work of Hickman (2010, 2017) and others, I suggest the need to think about AI as occupying such a ‘God-spot’ in late technocentric colonial modernity, this position being located immanently in the world and manifesting as an apocalyptic response to the phenomenon of ‘White Crisis’ prompted at least in part by non-white contestation of the hegemony of whiteness (Ali 2019, 2021).

SYED MUSTAFA ALI

AI – Between  
Apocalypse, Lethargy,  
and Wonder

PANEL → FRI

AI AND/AS RACIALIZED POLITICAL THEOLOGY In his April 2022 Winifred W. Weter lecture entitled “Artificial Intelligence and the Apocalyptic Imagination: The Ends of Artificial Agency”, Michael Paulus maintains that the appropriate lens through which to view developments in AI is theology – more specifically, and crucially, *Christian* apocalypticism and eschatology. While broadly concurring with the view that Christian apocalypticism and eschatology inform the historical backdrop to developments within AI and cognate phenomena (Noble 1997), building on earlier work informed by critical race theoretical and decolonial interrogation of the rhetoric and reality of a purported apocalyptic ‘existential risk’ posed by AI (Ali 2019, 2021), I suggest the need to shift the lens from theology to political theology – more specifically, and crucially, to racialized political theology given Lloyd’s (2013) insistence that religion and race should be seen as entangled and historically co-emergent. Embracing such a shift invites us to think about AI in relation to transformations about what some commentators refer to as “the line of the human”, and I suggest that Transhumanist and technological Posthumanist phenomena such as AI, irrespective of whether these are understood in purely discursive and/or material terms, indicate that such transformations are underway. Yet the shift

Ali, S.M. (2021) Transhumanism and/as Whiteness. In *Transhumanism – The Proper Guide to a Posthuman Condition or a Dangerous Idea?* Edited by Hans-Jorg Kreowski and Wolfgang Hofkirchner. Switzerland: Springer, Cham, pp. 169–183.

Ali, S.M. (2019) ‘White Crisis’ and/as ‘Existential Risk’: The Entangled Apocalypticism of Artificial Intelligence. *Zygon: Journal of Religion and Science* 54(1): 207–224.

Hickman, J. (2017) Globalization and the Gods: A Theory of Race and – or as – Modernity. In *Black Prometheus: Race and radicalism in the Age of Atlantic Slavery*. Oxford: Oxford University Press.

Hickman, J. (2010) Globalization and the Gods, or the Political Theology of ‘Race’. *Early American Literature* 45(1): 145–182.

Lloyd, V. (2013) Race and Religion: Contribution to Symposium on Critical Approaches to the Study of Religion. *Critical Research on Religion* 1(1): 80–86.

Noble, D.F. (1997) *The Religion of Technology: The Divinity of Man and The Spirit of Invention*. New York: Penguin.

Paulus, M.J. Jr. (2022) Artificial Intelligence and the Apocalyptic Imagination: The Ends of Artificial Agency. *Speakers & Events*. 2837. [https://digitalcommons.spu.edu/av\\_events/2837](https://digitalcommons.spu.edu/av_events/2837) (accessed 11 October 2022)

SYED MUSTAFA ALI

is Lecturer and Convenor of the Critical Information Studies (CIS) research group in the School of Computing and Communications at The Open University. His transdisciplinary research focuses on developing

a hermeneutic framework grounded in Heideggerian phenomenology, critical race theory and postcolonial/decolonial thought, and using this framework to explore how race, religion, politics, and ethics are ‘entangled’ with various technological (more specifically, ICT) phenomena. In this connection, he has published work in the areas of decolonial computing and algorithmic racism, interrogating Trans-/Posthumanism, the discourse of ‘Big Data’ and internet governance.

[s.m.ali@open.ac.uk](mailto:s.m.ali@open.ac.uk)

ASHLEIGH  
CASSEMERE-STANFIELD  
Entangled  
Media Philosophies  
of Technology

PANEL → SAT

**ABJECT INTERVALS: BLACKNESS AND THE DIGITAL** In this talk, I will examine the videogame SOMA for how it maps the core logics of control societies – logics that govern digitality – to Black becoming in and after the Middle Passage. Along the way, I will demonstrate that digital time consists of a kind of suspension in the moment just before one resolves into I or it and that it thereby instantiates an ambivalent confrontation with the thingliness of the self.

ASHLEIGH CASSEMERE-STANFIELD is a digital media and Black studies scholar, who researches how life as a digital subject means becoming a mediant for others, and effectively living on and as a new kind of margin. They are a PhD Candidate in the Department of English at the University of Chicago. Their dissertation, “Touching Menace: Artificial Intelligence, Aesthetics and the Intimacies of Synthetic Sense” draws together diverse framings of AI, in order to argue that computation transforms those that it touches into bodies that ambivalently belong to both themselves and this other in a manner that is akin but not identical to the black slave’s existence as a property that expanded the capabilities of other human bodies.

FILIPA CÉSAR  
Decolonial Weavings,  
Vernacular Algorithms

PANEL → FRI

**IN THE BEGINNING WAS THE WEAVE** – and as fabulated by the Papel weaver Zé Interpretador – the transmission of its workings, was a curse of mortality. The punch-card technology, designed for the textile loom, was fundamental for the development of the computer – the binary code is thus closer to the ancient act of weaving than to that of writing. West African Creole people wove coded messages of social and political resistance into textiles, countering the colonists’ languages and technologies. In this contribution, I will share collective researches messing up with historical, ontological and cultural forces to read the subversive potential of weaving as Creole code.

FILIPA CÉSAR is an artist and filmmaker interested in the fictional aspects of the documentary, the porous borders between cinema and its reception, and the politics and poetics inherent to the moving image and imaging technologies. Since 2011, she has been researching the origins of the cinema of the African Liberation Movement in Guinea Bissau as a collective laboratory of decolonizing epistemologies. The resulting body of work comprises, films, archival practices, seminars, screenings, publications and ongoing collaborations with artists, theorists and activists in particular with Marinho de Pina and Sana na N’Hada, with whom she initiated the Abotcha – Mediateca Onshore.

## DANIELLE COLEMAN DeColoniality of AI

### PANEL → FRI

AS WESTERN TECHNOLOGY COMPANIES CONTINUE to increasingly rely on user data globally, extensive data protection laws and regulations have emerged to ensure ethical use of that data. These same protections, however, do not exist uniformly in some resource-rich, infrastructure-poor countries on the continent of Africa, where Western tech seeks to establish its presence. These conditions provide an ideal landscape for digital colonialism.

Digital colonialism is a modern-day “Scramble for Africa,” where large-scale tech companies extract, analyze, and own user data for profit and market control with nominal benefit to the data source. Under the guise of altruism, large-scale tech companies can use their power and resources to access untapped data on the Continent. Scant data protection laws and infrastructure ownership by Western tech companies open the door for exploitation of data as a resource for profit and a myriad of uses, including predictive analytics.

While strengthening data protection laws may be seen as a viable path forward, data protection laws have limits, such as limitations of sanctions, unchecked mass concentration of data, lack of competition enforcement, uninformed consent, limits to defined nation-state privacy laws and historical violations of data privacy laws without recourse. So, the question remains, as data continues to grow as the most valuable asset for nation states and corporations, what are paths forward to retaining and utilizing the inherent value of data while subverting digital colonialism? It is time to explore data ownership on a global scale.

DANIELLE COLEMAN is a startup & venture capital attorney, and recent graduate of the University of Michi-

gan Law School. As a Black, queer, trilingual attorney and published scholar, she leverages her legal expertise, tech knowledge, and social movement background to collaborate with founders to create and support sustainable emerging tech solutions that solve critical issues in Black & queer communities across the globe. With over 50% of her clients being Black, LatinX, and/or Queer, which represent US\$1BN+ in economic activity, Danielle supports emerging companies of various sizes at different stages of their business lifecycles, including formation, corporate governance, financings, and mergers and acquisitions. She also provides general counseling to private companies related to day-to-day legal needs in numerous sectors, including consumer goods and retail, aerospace, media, travel and cyber security. Critical to Danielle bolstering her focus on the intersection of law, technology, and Black communities, she guest lectured at the Massachusetts Institute of Technology (MIT) on “Data Privacy Laws, Legal Ethics, and Power”, was an inaugural Legal Innovator Fellow with Law for Black Lives where she made legal language more accessible, and designed a course for the University of Michigan Law School on “Policing, Data, & Legal Ethics.” Prior to becoming an attorney, Danielle worked in and traveled to over 15 countries, where her language skills were beneficial to her extensive community organizing and policy work focused on human and civil rights. She is a proud alumna of Dartmouth College.

## DREAMING BEYOND AI (BUSE ÇETIN AND SARAH DIEDRO) Ecologies of Dreaming Beyond AI

### PRESENTATION → FRI

DREAMING BEYOND AI is a multidisciplinary and collaborative web-based project bringing together artists, researchers, activists, and policymakers to create new narratives and visions around AI technologies.

● **Conceptual  
Thoughts**

● **Program**  
● **Abstracts +  
Short Bio**

● **Directions**  
● **Further  
Information**

The project aims to enable understanding the impact AI technologies on inequity, and questioning mainstream AI narratives as well as imposed visions of the future. Dreaming Beyond AI acts as a container for (re)defining our technological present and possible futures with artistic and activist voices from the margins. The session will provide a quick glance to the themes and topics of the project, and unpack popular misconceptions and flawed foundations of AI – as technology, business, scientific discipline and ideology – to forge new pathways that are feminist, decolonial.

R. BUSE ÇETIN is a creative strategist and AI ethicist. Her work revolves around ethics, impact, and governance of AI systems and it is grounded in intersectional feminism. Buse is the co-founder of the AI research, advocacy and art platform Dreaming Beyond AI. Buse's work aims to demystify the intersectional impact of AI technologies through research, policy advocacy and art for the general public and various organizations.

SARAH DIEDRO JORDÃO is a communications strategist, podcast host, event moderator, workshop creator, Sarah Diedro Jordão is a multi-passion & versatile consultant. The driving interests foundational to her work are social justice, intersectional feminism, collective dreaming and Black joy. She is the Communications manager for Dreaming Beyond AI.

[dreamingbeyond.ai/en](https://dreamingbeyond.ai/en)

conceptions of computability, intelligence and technology. We will meet neurotic Jesuits, paranoid polymaths and Jesus's Chinese brother, follow Norbert Wiener to Beijing and Alice into a different Wonderland.

PAUL FEIGELFELD is a cultural and media scholar and curator and currently holds the professorship for Knowledge Cultures in the Digital Age at the Institute for Design Research at the Braunschweig University of the Arts. He studied Cultural Studies and Computer Science at Humboldt-Universität zu Berlin and was assistant to Friedrich Kittler. He continued as scientific staff at the Chair for Media Theories. From 2013 to 2016 he was the academic coordinator of the Digital Cultures Research Lab in Lüneburg and from 2017 to 2018, he worked as the Data & Research Architect of TBA21 Academy by Thyssen-Bornemisza Art Contemporary, and was a faculty member at Strelka Institute Moscow's study program *The New Normal*. In 2019, he curated the Vienna Biennial at MAK Museum of Applied Arts with the exhibition *Uncanny Values. Artificial Intelligence & You* (with Marlies Wirth). 2019–2021 he was a fellow at IFK Vienna (International Research Center for Cultural Studies) and is a permanent associated member of the cluster of excellence Matters of Activity at Humboldt-Universität zu Berlin. 2021–22 he was a scientific staff member at „Cross-Disciplinary Strategies for Global Challenges“ at the University of Applied Arts in Vienna and until 2023 teaches at the Universities of Vienna and Basel.

## PAUL FEIGELFELD Entangled Media Philosophies of Technology

### PANEL → SAT

DEUS EX CHINA In my talk, I will give a brief insight into the history of knowledge transmission between China and the West from the 16th to 20th century and explore how (mis)conceptions of thinking, writing, and learning fueled supposedly 'global'

● Conceptual  
Thoughts

● Program  
● Abstracts +  
Short Bio

● Directions  
● Further  
Information

RADHIKA GAJJALA WITH  
SYEDA ZAINAB AKBAR  
OLOLADE FANIYI  
Decolonial Weavings,  
Vernacular Algorithms

PANEL → FRI

“ACTIVIST” VISIBILITY THROUGH “BIG DATA” SCRAPINGS This presentation examines contemporary hashtag activity around “Hijab” in the year 2022. Calls for social change on Twitter and Instagram are performed through “activist” and “influencer” identities through strategies of intentional context collapse leading to context collision and time collapse. We see that the performative mode of posting to such platforms is based implicitly and explicitly in tactics (a contextual performative platform “vernacular”) meant to increase followers, likes and retweets.

Such a vernacular mode of performative individualized gendered self is visible in a contemporary digitally public ethos defined by increased visibility of hashtag activisms where women are seen as calling out and as speaking visibly on behalf various causes from the global south. Thus, in the last few years we are seeing how various hashtag vernaculars have produced affective networks and have gained traction internationally. On the other hand, hashtag vernaculars are also clustered around women’s entrepreneurial networks and leading to online spaces of marketing and of philanthropy that interweave the global north, global south, rural, urban, and more. Yet, as Beverley Skeggs notes, “From primitive accumulation to planned economies to computational capitalism, the key driver in the formation of any algorithm is usually the search for value.” Thus, this activity also gives rise to a mix of performative value extraction even as sympathetic allies form coalitions in support of these global-south based women protestors.

In all these mediated spaces we see not only negotiation of nation and minoritized identities but also women’s negotiation of layered patriarchies local, national, and international. For instance, in the case of Afghan women and Iranian women protesting and being visible in hashtag publics – they are faced with the colonial savior appropriation, appropriation of their situation for anti-Islamic agendas but also face accusations from men in their community and elsewhere that they protest to gain refugee status in western nations. In these movements, counter publics are formed and become part of big social data archives in digital space where value extractive “allyship,” colonial savior discourse and counterattacks against the protestors all exist intertwined.

How might we read this “big data” visibility “subaltern” women’s issues as simultaneously agents of change, victims in need of saving or terrorists who need to be subdued? Each hashtag movement that bursts forth on the social media digital publics reveals nuances and contradictions – but also highlights the agency of the women in a way that previous digital platformed protests did not. We draw on transnational/postcolonial feminist frameworks to examine these digital public presences. Our mixed methods approach to this examination includes qualitative interviews with activists (local and transnational) and related actors as well as a situated feminist data analytics and critical digital humanities approach to examining big social data online (Rettberg 2020, Risam 2018, D’Ignazio 2015, Klein 2014, Jackson, Bailey, and Foucault-Welles 2020).

Affiliation for all authors is Bowling  
Green State University

● Conceptual  
Thoughts

● Program  
● Abstracts +  
Short Bio

● Directions  
● Further  
Information

RADHIKA GAJJALA is Professor of Media and Communication and of American Culture Studies at Bowling Green State University. Her books include: *Digital diasporas: Labor and Affect in Gendered Indian Digital Publics* (2019), *Online Philanthropy in the Global North and South: Connecting, Microfinancing, and Gaming for Change* (2017), *Cyberculture and the Subaltern* (2012).

lation and ubiquitous computing. This talk will examine how concepts of resilience from ecology, ideas of urban management and design from cybernetics (the rise of “responsive” or “smart” ecologies), and algorithmic investment strategies from finance merged to produce a contemporary mode of disaster speculation that I label “resilient hope” that are part of a planetary scale gamble on the future of many forms of life. This assemblage is grounded on playing with differentials and thresholds—highs and lows of time, space, and toxicity—to turn life itself into a speculative experiment for ubiquitous computing that finds itself incarnated in our “smart” cities and infrastructures.

My argument is that what differentiates this condition from earlier histories of capital, urbanism, or habitat is not the question of technology, but rather the particular form of spatial and temporal containment and speculation engendered by the historical merger of cybernetics and ecology.

ORIT HALPERN is Full Professor and Chair of Digital Cultures and Societal Change at Technische Universität Dresden. Her work bridges the histories of science, computing, and cybernetics with design. She is currently working on two projects. The first is a history of automation, intelligence, and freedom; the second project examines extreme infrastructures and the history of experimentation at planetary scales in design, science, and engineering.

Her first book *Beautiful Date: A History of Vision and Reason* (2015) investigates histories of big data, design, and governmentality. Her current book with Robert Mitchell (forthcoming January 2023) is titled *The Smartness Mandate*. The book is a genealogy of our current obsession with smart technologies and artificial intelligence. She also directs two design history and practice research platforms *Governing Through Design* and *Against Catastrophe*.

[governingthrough.design](http://governingthrough.design)  
[againstcatastrophe.net](http://againstcatastrophe.net)  
[The Smartness Mandate](#)

MAYA INDIRA GANESH  
AI – Between Apocalypse,  
Lethargy, and Wonder

PANEL → FRI

MAYA INDIRA GANESH is a cultural scientist, researcher, and writer working on the social and cultural politics of AI, autonomous, and machine learning systems. She is a senior researcher at the Leverhulme Centre for the Future of Intelligence, and an assistant professor co-leading a Master’s program on AI, Ethics, and Society, at the University of Cambridge, UK. Before turning to academic work, Maya Indira Ganesh spent a decade as a feminist activist working at the point of intersection of gender justice, digital security, and digital freedoms of expression. Her work has consistently brought questions of power, justice, and inequality to those of the body, the digital, and knowledge-making.

ORIT HALPERN  
Sedimented Temporalities  
of Geodigital Landscapes

PANEL → SAT

THE PLANETARY BET  
“Computing isn’t about computing anymore. It’s about living.”  
Nicholas Negroponte  
“From an Early Age I was very Fascinated By Uncertainty”  
Myron Scholes

Volatility—extremes of high and low, temporal scales between the geological and digital, varying thresholds of toxicity, safety, poverty—these are the differentials that in contemporary societies are the very mediums for financial specu-

# TUNG-HUI HU

## AI – Between Apocalypse, Lethargy, and Wonder

### PANEL → FRI

I ARGUE THAT LETHARGY is a state not (just) of inaction and disempowerment but also potential. Lethargic bodies--not “lively” enough or “interactive” enough; too affectless or “robotic”--may lag behind the time of the human. But by dwelling in the impasse, and dwelling in the disappointments of the present, lethargy suggests a way of moving away from the relentless futurity of digital capitalism.

TUNG-HUI HU is the author of *A Prehistory of the Cloud* (2015) and *Digital Lethargy: Dispatches from an Age of Disconnection* (2022), as well as three books of poetry. Winner of a 2022-23 Rome Prize in Literature from the American Academy in Rome, he is an associate professor of English at the University of Michigan.

# FRANCIS HUNGER

## Entangled Media Philosophies of Technology

### PANEL → SAT

COMPARED TO THE 1950S, where most of today’s terminology of Artificial ‘Intelligence’ emerged and the metaphor of the computer as a brain was prominent – for instance, in Norbert Wiener’s book *Cybernetics: Or Control and Communication in the Animal and the Machine* (1948) – today, we now know that the human brain is not a computer. My contribution considers how to change metaphors towards a use that does not feed into AI hype. This is not a comprehensive, or fully developed proposal, but a contribution open to discussion.

1. ‘Artificial Intelligence’ → ‘Automated Pattern Recognition’
2. ‘Machine Learning’ → ‘Machine Conditioning’

3. ‘Neural Network’ → ‘Weighted Network’
4. ‘Deep Learning’ → ‘Deep Conditioning’
5. ‘Neuron’ → ‘Weight’

FRANCIS HUNGER’s practice combines artistic research and media theory with the capabilities of narration through installations, radio plays and performances and internet-based art. Currently he is a researcher for the project “Training The Archive” at HardwareMedienKunstVerein, Dortmund, critically examining the use of AI, statistics and pattern recognition for art and curating. In 2022 he co-curated with Inke Arns and Marie Lechner the exhibition *House of Mirrors – Artificial Intelligence* as Phantasm at HMKV, Dortmund. His Ph.D. at Bauhaus University Weimar developed a media archeological genealogy of database technology and practices. Currently Francis is guest professor at the Intermedia program of the Hungarian Academy for Visual Arts, Budapest. Recent texts include “Data Workers of All Countries, End It!” (2022), “Transaktionsverarbeitung in relationalen Datenbanken – Zur Materialität von Daten aus Perspektive der Transaktion” (2021), “How to Hack Artificial Intelligence. Artistic projects and current research on the (dis)abilities of machine learning techniques” (2019), and “Epistemic Harvest – The electronic database as discourse and means of data production” (2018). Hunger’s artistic work is exhibited internationally. Numerous festival participations, talks, lectures, publications, screenings and academic lectures. He occasionally curates exhibitions, teaches at universities regularly and publishes daily on twitter.

[irmielin.org](http://irmielin.org)  
[twitter.com/databaseculture](https://twitter.com/databaseculture)

● Conceptual  
Thoughts

● Program  
● Abstracts +  
Short Bio

● Directions  
● Further  
Information

# PETJA IVANOVA

## Ecologies of Dreaming Beyond AI

### PRESENTATION → FRI

PETJA ROSSENOVA IVANOVA’s intersectional feminist and trans-disciplinary practice combines biology, spirituality, computation and the poetic in order to promote the ‘poetic method’ as a counterweight to the socially dominant ‘scientific method’ of capitalist, imperialist, white supremacist patriarchy. The Berlin-based Bulgarian artist graduated from the University of Arts Berlin in the class for Computational Art/Generative Art in 2015. She runs *Studio Poetic Futures & Speculative Ecologies* (SPF) out of a little caravan and teaches speculative design at HAW Hamburg, and at times at Linnaeus University in Växjö, Sweden.

## ANJA KAISER AND MELINA WEISSENBORN

### Please Keep Crashing

### WORKSHOP PRESENTATION

[Crash-Report\_1] Designers hang around in front of their 16:10 workspace, mimic click choreographies and internalize regulated sequences and routines as they work on their screens. While staring at the design interface, one’s gaze wanders over prefabricated tool palettes reminiscent of analog desks, but with meager, impersonal equipment. The conventional and standardized working environment for design production is boxed in by a software monopoly and subscription constraints. [Crash-Report\_2] An analog lasso would certainly capture more exciting things than fastidiously cropping out a placeholder. [Crash-Report\_3] Unfortunately, software isn’t soft at all. In the limbo of standardization, designers seem to have lost the ability to fundamentally question software. [Crash-Report\_4] During our workshop we inspect design programs more closely and look at the so-

called “default” settings. We examine the norms and expectations which are inscribed in the userinterface and in the digital gestures. We research alternative design programs (F/LOSS: Free/Libre Open Source Software), open a dysfunctional copy store and experiment with design strategies in this setting, as well as translate digital gestures into real space and collaboratively develop an archive from the collected materials. [Please Keep Crashing]

Facilitated by Anja Kaiser and Melina Weissenborn, accompanied by a guest lecture of Manetta Berends (Varia) and with Eden Ishay, Ehab Assadi, Fritzi Bosch, Johanna Nethe, Nagyeong Heo, Nora Braegger, Mariana Kovalova, Moha Al Hayo, Nathalie Lange, Romina Vetter, Yeongseon Jeong.

● Conceptual Thoughts

● Program  
● Abstracts + Short Bio

● Directions  
● Further Information

## KARA KEELING

### Towards TransQueer OS

KEYNOTE → THU

#### TOWARDS A TRANSQUEER OS

KARA KEELING is Professor in the Department of Cinema and Media Studies in the School of Cinematic Arts and of American Studies and Ethnicity in Dornsife College of Letters, Arts, and Sciences at the University of Southern California. Keeling's research has focused on Black and queer cinema and media, with particular attention to issues of racial capitalism, sexuality, and gender; sound studies; critical theory, and cultural studies. Keeling's most recent monograph, *Queer Times, Black Futures*, was published in 2019 by New York University Press. It considers the promises and pitfalls of imagination, technology, futurity, and liberation as they have persisted in and through racial capitalism by exploring how the speculative fictions of cinema, music, and literature that center Black existence provide scenarios wherein we might imagine alternative worlds, queer and otherwise. Keeling's first book, *The Witch's Flight: The Cinematic, the Black Femme, and the Image of Common Sense* (2007), explores the role of cinematic images in the construction and maintenance of hegemonic conceptions of the world and interrogates the complex relationships between cinematic visibility, minority politics, and the labor required to create and maintain alternative organizations of social life. Keeling is co-editor (with Josh Kun) of *Sound Clash: Listening to American Studies*, a collection of writings about sound and American Studies and (with Colin MacCabe and Cornel West) of a selection of writings by the late James A. Snead entitled *European Pedigrees/ African Contagions: Racist Traces and Other Writing*. Keeling's essays have appeared in the journals GLQ, The Black Scholar, Women and Performance, and elsewhere.

## MELT

### (REN LOREN BRITTON and IZ PAEHR)

WORKSHOP → SAT

**PREDICTING BACKWARDS: GENERATING HIRSTORIES** The Predicting Backwards Computer engages AI (algorithmic instability, ancestral intelligence) to predict backwards in time (t as a living, thriving phenomenon) towards imagining otherwise histories. The Predicting Backwards Computer (PBC) is a speculative artwork and computer that breaks with algorithmic technologies' habits of aggregating the world into data objects and predicting from today's oppressions. Join us to playfully activate the PBC to imagine what data for trans\* and disabled lives would be when we understand the past as an ongoing, re-workable narrative that can change and create space for present and future experiences. In this workshop we will narrate, write, predict and solve puzzles together to work with our collective experiences of joyful resistance against foreclosure.

MELT (Ren Loren Britton & Iz Paehr) study and experiment with shape-shifting processes as they meet technologies, sensory media and pedagogies in a warming world. Mel-tionary (derived from "dictionary"), is a growing collection of arts-design-research engagements that cooks up questions around material transformations alongside impulses from trans\* feminism and Disability Justice. Melting as a kaleidoscope like phenomena touches upon multiple topics at once: climate change, the potential for political reformulations, change over time and material transformation. MELT shares work in the forms of videos, installations, websites, lectures, workshops.

● **Conceptual Thoughts**

● **Program**  
● **Abstracts + Short Bio**

● **Directions**  
● **Further Information**

## SARA MORAIS DOS SANTOS BRUSS DeColoniality of AI

### PANEL → FRI

SARA MORAIS DOS SANTOS BRUSS is a cultural and media theorist, researcher and curator working on intersections in feminist art and political practices, digital technologies and narrations of (human and non-human) subjectivity and togetherness. Sara's work centers on digital practices within non-hegemonic geographies, looking at the technosocial through feminist, queer and decolonial theory. Sara was a research fellow with the University of Potsdam's DFG research training group minor cosmopolitanisms, completing a PhD in 2020 on the multiplicity of identity within global feminist movements, intersectional and anticolonial solidarities as embodied inhabitations of the digital. The monograph "Feminist Solidarities After Modulation" will be published with punctum press in 2023. As lead researcher at TU Dresden's "Digital Gender" project (2020–2022), Sara has co-produced two edited volumes on Queer AI as well as a special issue on gender-based knowledges in AI systems. Sara is a member of diffrakt. centre for theoretical periphery, a non-profit space for theory conversations, speculative thinking and the arts in Berlin and an editor at [kritisch-lesen.de](https://kritisch-lesen.de), an online review magazine that seeks to translate academic discourse into political practice.

## PERFORMING ARTS CLASS Technopoetics of Sound

### LISTENING SESSION → FRI

TECHNOPOETICS OF SOUND The Performing arts class of HGB Leipzig creates a temporary space and sonic-somatic environment to host a collective process of digestion and metabolization. Using field recordings taken from the atmospheres

inside and around the conference room throughout the day as well as digital and analogue textures, vocalization, samples, live processing, thoughts, expressions and impressions, the themes circulating throughout the conference emerge again as echos transformed and spatialized by a live sonic practice of instant and collective composition. The primary mode of attention here is expanded, diffused and peripheral, as guests are invited to find positions of repose and rest. There is no single, privileged point-of-view or fixed stage but rather an immersive zone for the primary practice of listening that holds space for reflection, bodily response, and drifting in and out of attention.

ISABEL LEWIS AND LISSY WILLBERG with Tobias Fabek, Chiara Mila Jason, Haiguang Li, Nataly Hulikova, Marie Meister, Harriet Meyer, Louise Schibli, Sarah Letalik, Hana Hazem Arabi, Aria d. Schlecht, Juli Winterstein, Sarafina McLeod, Alexander Klaubert, Annika Stoll, Viti-Ko Lilja Schell, Hammam Alawam, Estelle Quarino, Julia De Martino

## LUIZA PRADO DE O. MARTINS DeColoniality of AI

### PANEL → FRI

A DINNER FOR HUMANS+@/= & MACHINES In her ongoing dinner series, artist Luiza Prado approaches the preparation and sharing of meals as forms of collective performance. In her work, she uses food as a medium to critically interrogate colonial power structures, and to dare to imagine the sharing of abundance as a form of radical, decolonizing care and future-making.

LUIZA PRADO DE O. MARTINS is an artist, writer, educator, and researcher investigating plant-human relations, reproduction, herbal medicine, and radical, decolonizing care. She is an assistant professor and vice-director of the Centre for Other Worlds, Lusófona University, and one half of the artist duo We Work in the Dark.

● Conceptual  
Thoughts

● Program  
● Abstracts +  
Short Bio

● Directions  
● Further  
Information

that are applied to extractivist, computationalist and geologic damages.

## THE UNDERGROUND DIVISION (HELEN V PRITCHARD, JARA ROCHA, FEMKE SNELTING) Sedimented Temporalities of Geodigital Landscapes

**PANEL → SAT**

### FIGURATIONS OF TIMELY EXTRACTION

The contemporary infrastructure of fossil extraction is fueled by software and hardware for geological data handling, interpretation and modeling of ubterranean. Geocomputation has become increasingly entangled with the dimension of time, deploying temporality for mining as well as for geology. In this talk, we engage with three figurations of timely extraction (Consortium, Borehole and Amalgam), to narrate time-space complexities that emerge from the connections between extractivism, computation and semiotic-material conditions. Those rocky figurations expose interdependencies at work in transnational alliances, gold mining and digital tools, and how they shape life/non-life temporalities. The dynamic crossings of time and matter that Consortium, Borehole and Amalgam are embedded in, settle latent regimes of repeated damage and maintain ecocidal and epistemicidal forces and practices. We amalgamate the clock time of experience, with the velocity of turbo-computing, with the megannums at the recursive timeline of digitally-mediated rocks to present agential combinations of exclusion and occlusion that each create unique modes of oppression and privilege.

THE UNDERGROUND DIVISION is a trans\*feminist research project on techniques, technologies and infrastructures of subsurface rendering and their imaginations, fantasies and promises. It is dug by Helen Pritchard, Jara Rocha and Femke Snelting, with the help of many others. Which are the presences, latencies, absences and potentials that need to be accounted for, in relation to that deep and thick complexity? The Underground Division bugs and queers contemporary regimes of volumetrics

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

## VARIA (AMY PICKLES, AGGELIKI DIAKROUSI, CRISTINA COCHIOR) A Tune In

**WORKSHOP → THU**

**A TUNE IN** This workshop intends to facilitate a moment of attuning to the collective context of the conference by turning to the vocabularies which compose it. What practices and knowledges do we each hold? What do we share? How do we learn from, and with, one another? We will stay with the logic of algorithms by enacting them manually through embodied exercises. Our computers will be part of that process. With different text and speech analysis tools we will revisit the program of the conference and engage with various readings, riddings, readings and rewritings of the descriptions and topics of this conference. Participants are encouraged to bring their laptop to take part in some screen-based processes.

VARIA is a Rotterdam based initiative. At its core, the initiative aims to be a social infrastructure from which to collaboratively facilitate critical understandings on the technologies that surround us. The initiative is a membership-based organization striving to become a space for questions, opinions, modifications, help and action. It was officially founded in October 2017, consolidating many years of collaborations, cross pollinations and shared interests of a group of arts and design practitioners in Rotterdam.

[varia.zone](http://varia.zone)

● **Conceptual  
Thoughts**

● **Program**  
● **Abstracts +  
Short Bio**

● **Directions**  
● **Further  
Information**

LOTTE WARNSHOLDT  
Entangled  
Media Philosophies  
of Technology

PANEL ➔ SAT

LOTTE WARNSHOLDT is a media and cultural studies scholar and writer. She is a PhD Candidate at Leuphana University, where she currently finished her dissertation “Im Schatten des Schweigens. Moderne Semantiken des Geheimen”. Her dissertation draws on the emancipatory as well as excluding (media) techniques, forms and effects of secrecy and silence. She is an alumna of the DFG funded research training group “Cultures of Critique” at Leuphana University and was a fellow at IFK Vienna and HfbK Hamburg. Among her most recent publications are “The Grime of Critique”, in Critique and the Digital. Erich Hörl, Nelly Y. Pinkrah, Lotte Warnsholdt (eds.). Zürich: Diaphanes, 2021, p. 205–228; and “‘Wie ist Geschichte a priori möglich?’ Algorithmische Vorhersage und die Aufgabe der Kritik”, in Behemoth. A Journal on Civilisation, Volume 14, Issue No. 2, 2021, p. 6–18.

WHOSE KNOWLEDGE  
(KELLY FOSTER)  
Digital Archives  
and Marginalized  
Knowledge

CONVERSATION ➔ THU

KELLY FOSTER is an open knowledge advocate and public historian, working both online and “on road” as London Blue Badge Guide. I am the chapter lead for Creative Commons UK and founding organizer of AfroCROWD UK, an initiative to encourage more people of African heritage to contribute to Wikipedia and it’s sister projects. I have over 15 years of experience in the UK’s community archives sector and am a founding member of TRANSMISSION, a collective of archivists and historians of African descent.

# HOW TO DWELL IN PARADOX

Exhibition accompanying the conference *Any / One Day the Future Has Died. Impossible Possibilities of Artificial Intelligence*

Curated by  
Bob Jones

BUSE ÇETIN AND SARAH DIEDRO JORDÃO  
Dreaming Beyond AI, 2022

**Video: 8"34', loop**

DREAMING BEYOND AI is a multi-disciplinary and collaborative web-based project bringing together artists, researchers, activists, and policymakers to create new narratives and visions around AI technologies. The project aims to enable understanding of the impact AI technologies have on inequity. It questions mainstream AI narratives and imposed visions of the future.

**Credits: Silke Briel, Nadja Krüger, Systrar Productions**

BUSE ÇETIN is a creative strategist and AI ethicist. Her work revolves around ethics, impact, and governance of AI systems and it is grounded in intersectional feminism. Buse is the co-founder of the AI research, advocacy and art platform Dreaming Beyond AI. Buse's work aims to demystify the intersectional impact of AI technologies through research, policy advocacy and art for the general public and various organizations.

SARAH DIEDRO JORDÃO is a communications strategist, podcast host, event moderator, workshop creator, Sarah Diedro Jordão is a multi-passion & versatile consultant. The driving interests foundational to her work are social justice, intersectional feminism, collective dreaming and Black joy. She is the Communications manager for Dreaming Beyond AI.

NEEMA GITHERE AND PETJA IVANOVA  
Retrieval, XX

**Video: 3", sculpture**

RETRIEVAL is a conversation between Guerilla theorist Neema Githere and artist Petja Ivanova inverting hierarchies ascribing technology as superior to the body. Reclaiming our body is central to the political struggle of transforming the social positions and relations of all non conforming subjects that capitalist white supremacist hetero patriarchy keeps devaluing and rendering vulnerable. Ecotechnics and body techné weave visually through 3D-scanned casts of Neema's and Petja's body parts, blending them virtually, materially, metaphorically and spiritually into each other intensified by the poem's company. The visual language of the \*data body compared to photogrammetry of memory disc designs, copper wires weaving through magnets, refers to and amplifies the unspoken correlation between memories stored in bodies and in computing devices alike.

**Created for Dreaming Beyond AI**

NEEMA GITHERE

is an indigenous-African curator and guerilla theorist based in the #digitaldiaspora. Having dreamt herself into the world via the Internet from an early age, her work archives and is curated around her own coming-of-age as a digital nomad.

PETJA ROSSENOVA IVANOVA's intersectional feminist and trans-disciplinary practice combines biology, spirituality, computation and the poetic in order to promote the 'poetic method' as a counterweight to the socially dominant 'scientific method' of capitalist, imperialist, white supremacist patriarchy. The Berlin-based Bulgarian artist graduated from the University of Arts Berlin in the class for Computational Art/Generative Art in 2015. She runs *Studio Poetic Futures & Speculative Ecologies* (SPF) out of a little caravan and teaches speculative design at HAW Hamburg, and at times at Linnaeus University in Växjö, Sweden.

FLUPKE & FRANCIS HUNGER  
Adversarial.io, 2010

**Digital Print, URL, Webapp**

The project tests the limits of Artificial ‘Intelligence’ and object detection. ADVERSARIAL.IO is an online application for altering image material in order to subvert classification. Through introducing a specific type of noise to an existing image it moves the image recognition from one class (e.g., ‘cat’) to another class (e.g., ‘lynx’). No longer can a machine read these manipulated, ‘dirty’ images correctly. This technique is called adversarial noise. The project is online at [adversarial.io](https://adversarial.io)

FLUPKE is a Leipzig based hacker. He explains humans to machines and machines to humans at events like FOSSAsia, RightsCon, or the European Conference on African Studies.

FRANCIS HUNGER’s practice combines artistic research and media theory with the capabilities of narration through installations, radio plays and performances and internet-based art. Currently he is a researcher for the project “Training The Archive” at HartwareMedienKunstVerein, Dortmund, critically examining the use of AI, statistics and pattern recognition for art and curating. In 2022 he co-curated with Inke Arns and Marie Lechner the exhibition *House of Mirrors – Artificial Intelligence* as Phantasm at HMKV, Dortmund. His Ph.D. at Bauhaus University Weimar developed a media archeological genealogy of database technology and practices. Currently Francis is guest professor at the Intermedia program of the Hungarian Academy for Visual Arts, Budapest. Recent texts include “Data Workers of All Countries, End It!” (2022), “Transaktionsverarbeitung in relationalen Datenbanken – Zur Materialität von Daten aus Perspektive der Transaktion” (2021), “How to Hack Artificial Intelligence. Artistic projects and current research on the (dis)abilities of machine learning techniques” (2019), and “Epistemic Harvest – The electronic database as discourse and means of data production” (2018). Hunger’s artistic work is exhibited

internationally. Numerous festival participations, talks, lectures, publications, screenings and academic lectures. He occasionally curates exhibitions, teaches at universities regularly and publishes daily on twitter.

SU YU HSIN  
frame of reference I, 2020

**Two-channel video installation: 11"10', loop**

Scientists observing the Critical Zone place some tools outdoors in the Taroko Gorge site. They have notably installed near-real-time monitoring networks to investigate how landslides are driven by the weather, and also how landslides affect the climate. Cameras, seismometers, and weather stations replace the body of the observer to see beyond the scale of the human perception system. With video installation work FRAME OF REFERENCE artist Su Yu-Hsin addresses the question of formatting scalar relations between the field, laboratory and database. What role do images play in the field work of the Critical Zone? The network of stations in the catchment of the Liwu river are used to monitor rivers and landslides. How to see? Where to see from? In this infrastructure to see “within,” where is the body of the observer?

**Commissioned by the ZKM | Center for Art and Media Karlsruhe, Taipei Fine Arts Museum, Produced in cooperation with GFZ German Research Centre for Geosciences Geomorphology and NCTU Disaster Prevention and Water Environment Research Center**

SU YU HSIN (b.1989) is an artist and filmmaker currently based in Berlin. She approaches ecology from the point of view of its close relationship with technology. Her artistic practice is strongly research oriented and involves field work where she investigates the political ecologies of water. Her work reflects on technology and the critical infrastructure in which the human and non-human converge. Her analytical and hydropoetic storytelling focuses on map-making, operational photography, and the technical production of geographical knowledge.

● **Conceptual Thoughts**

● **Program**  
● **Abstracts + Short Bio**

● **Directions**  
● **Further Information**

FABIAN HAMPEL

This Ghost Does Exist, 2020

**Video: 23"30', loop**

In the video work THIS GHOST DOES EXIST we observe an artificial intelligence which challenges the audience to a collective hallucination. The basis of these calculations is a dataset of images which was combined under the keyword 'Figure' from various digital museum collections around the world. The word figure has its etymological origin in the Latin *figere* or *fictum*, which means to form, shape, conceive. A fiction, therefore, with the interest to verify the quality of the results of the generative adversarial network. In doing so, to also address the dichotomy between mystical artificial intelligence and the contrasting real-world implications of algorithmic spaces.

FABIAN HAMPEL deals with contemporary technologies, whether linearly reflexive or in search of abstract borderlands. What would happen if an artificial intelligence had a seizure? His practice largely boils down to essayistic video works, which, through prior research work, fictitiously approach topics such as algorithm critique or the testing of unknown perspectives on technology. Formally and visually, the technology is often used in the respective area; in other words, we observe an AI that talks about itself. Fabian Hampel received his diploma with honours from the Leipzig Academy of Visual Arts, where he studied in the expanded cinema class with Clemens von Wedemeyer and the photography class with Heidi Specker.

BOB JONES

Elle a tout mangé by  
Ella Mangetout, 2021**Video performance: 5", Instagram channel  
@ellamangetout**

The video performance ELLE A TOUT MANGÉ addresses the technologically enhanced fetishization of bodies and gestures. It points to the practice of fetishizing both food and the eating experience in social media and food blogs. On the one hand, this practice follows established regimes of body objectification; on the other hand it assumes a shift of perspective from the vital, nourishing function of food towards that of a luxury good. On the basis of a privileged, likely wasteful lifestyle, decadent meals and normative body images blend with each other in the attempt to attract 'likes'. Ella Mangetout (fictional character) takes up this genre and films herself eating a cake that essentially is herself. Ella's Instagram-filtered facial expression varies between pleasure and disgust as she takes apart the cake. As Mangetout becomes the object of her own excessive consumption, she defies the projection of indulgence which she invites the viewer to witness. The performance was live-streamed on Ella Mangetout's Instagram channel during the Archivio\_Performante intervention in 2021.

BOB JONES is a visual artist and French linguist. Their photo and video works performatively deconstruct gender roles from a queer-feminist perspective. In their artistic research, Bob Jones currently examines transitional and transformative settings of social interaction such as online meeting rooms. Their recent project "Cmd Shift 4" juxtaposes analogue processes with algorithmic systems and has been shown at Museum für Photographie Braunschweig, Auckland Festival of Photography and Haus am Kleistpark Berlin.

● Conceptual  
Thoughts

● Program  
● Abstracts +  
Short Bio

● Directions  
● Further  
Information

CLEMENS VON WEDEMEYER  
Transformation Scenario, 2018

**Video: 20", loop**

In TRANSFORMATION SCENARIO, a shift in crowd psychology becomes visible. With simulations of crowd dynamics, from those used by police forces and public authorities for disaster scenarios to digitally created crowd scenes in blockbuster films, a new visibility of social relations emerges. Wedemeyer employs varied formats—documentary, fiction, screen-captured video, computer-generated imagery and found footage—to show that, while the tools of technology used to exert control are constantly evolving, the quest for power in digital capitalism remains highly contested.

CLEMENS VON WEDEMEYER is an artist and filmmaker and holds a professorship for expanded cinema at the Academy of Fine Arts Leipzig (HGB). He participated in group shows such as the 4th Berlin Biennale (2006), Skulptur Projekte Münster (2007) and DOCUMENTA (13) (2012). Solo shows include MoMA PS1 (New York, 2006), MAXXI Rome (2013), Hamburger Kunsthalle (Hamburg, 2016), GfzK Leipzig (2019).

● Conceptual  
Thoughts

● Program  
● Abstracts +  
Short Bio

● Directions  
● Further  
Information

KATRIN KÖPPERT

is an art and media scholar with a special focus on gender/queer studies & post/decolonial theories. Kat is currently researching on the topics of extractivism and coloniality of Media Studies, digital racism and affect as well as queer art and aesthetics of AI. Kat holds the assistant professorship for Art History/Popular Cultures at the Academy of Fine Arts Leipzig (HGB Leipzig) and had recently been representing the professorship for Transformations of Audiovisual Media With a Special Focus on Gender/Queer theory at the Ruhr University Bochum. Kat co-leads the DFG Research Network “Gender, Media and Affect” (2020–2023), is chair of the Academy for Transcultural Exchange at the HGB Leipzig, and is an editorial board member of the peer-reviewed open access journal *Open Gender Journal* as well as the peer-reviewed journal *Zeitschrift für Medienwissenschaft*.

NELLY Y. PINKRAH

is a research assistant at Technical University in Dresden, Germany. She is interested in black studies, media & technology, poetics & politics, critical pedagogy & practice and speaks, writes and workshops for magazines, organizations and institutions. Her doctoral thesis about Édouard Glissant, histories of technology and cybernetics is finished at Leuphana University Lüneburg where she is also associated with the Centre for Digital Cultures and an alumna of the research training group “Cultures of Critique”. In 2021 she was a lecturer at the Rijksuniversiteit Groningen, from October 2018 to May 2019 she was a Doctoral Fellow at the Global Emergent Media Lab at Concordia University, Montréal. She co-edited the latest issue of the German Journal for Media Studies (ZfM): “X | Kein Lagebericht” (04/2022), which is an anti-racist critique of the institution. Nelly is a Senior Fellow with Humanity in Action, in the Coordinating Team of the German Forum Antiracism Media Studies (FAM) and member of the DFG Network “Gender, Media, Affect”.

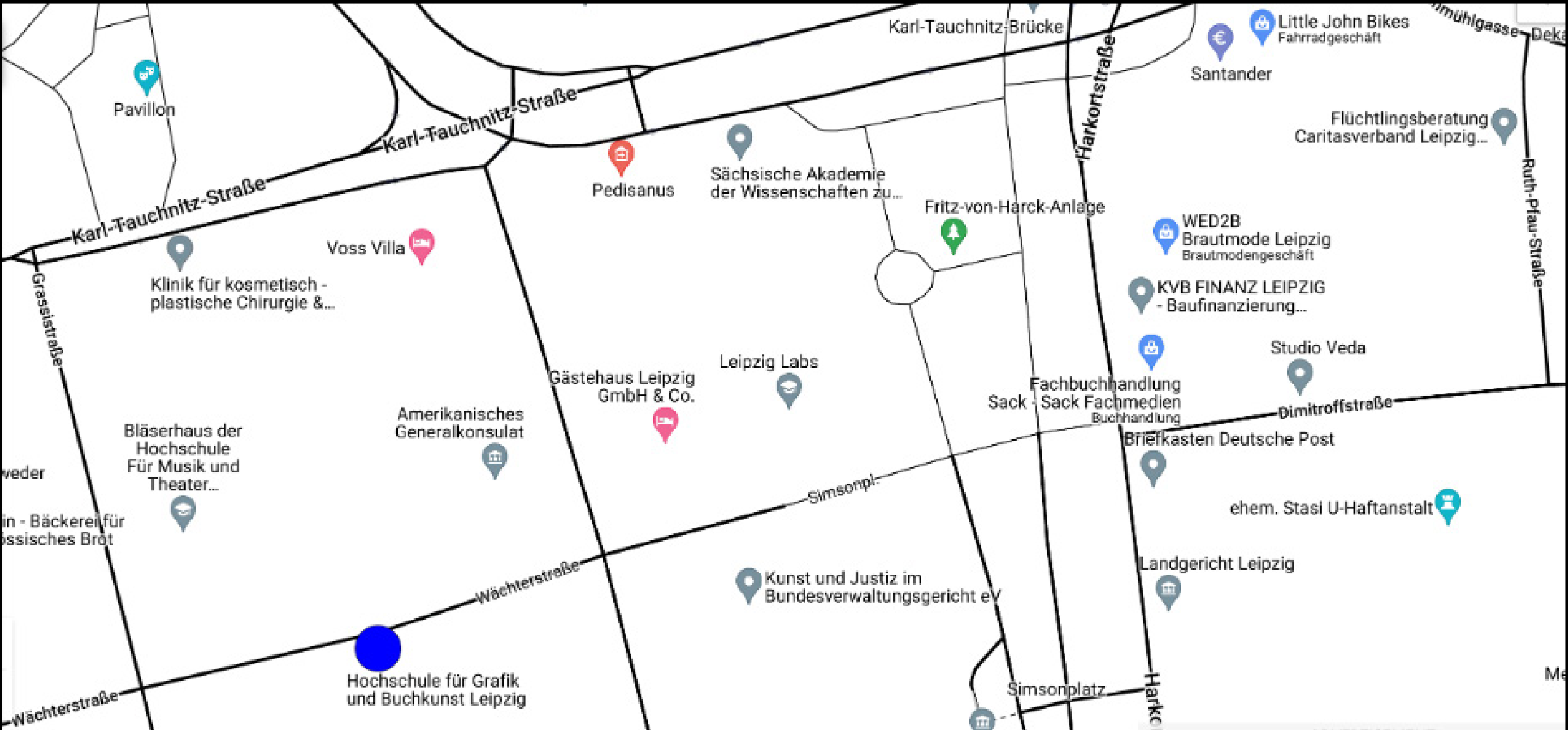
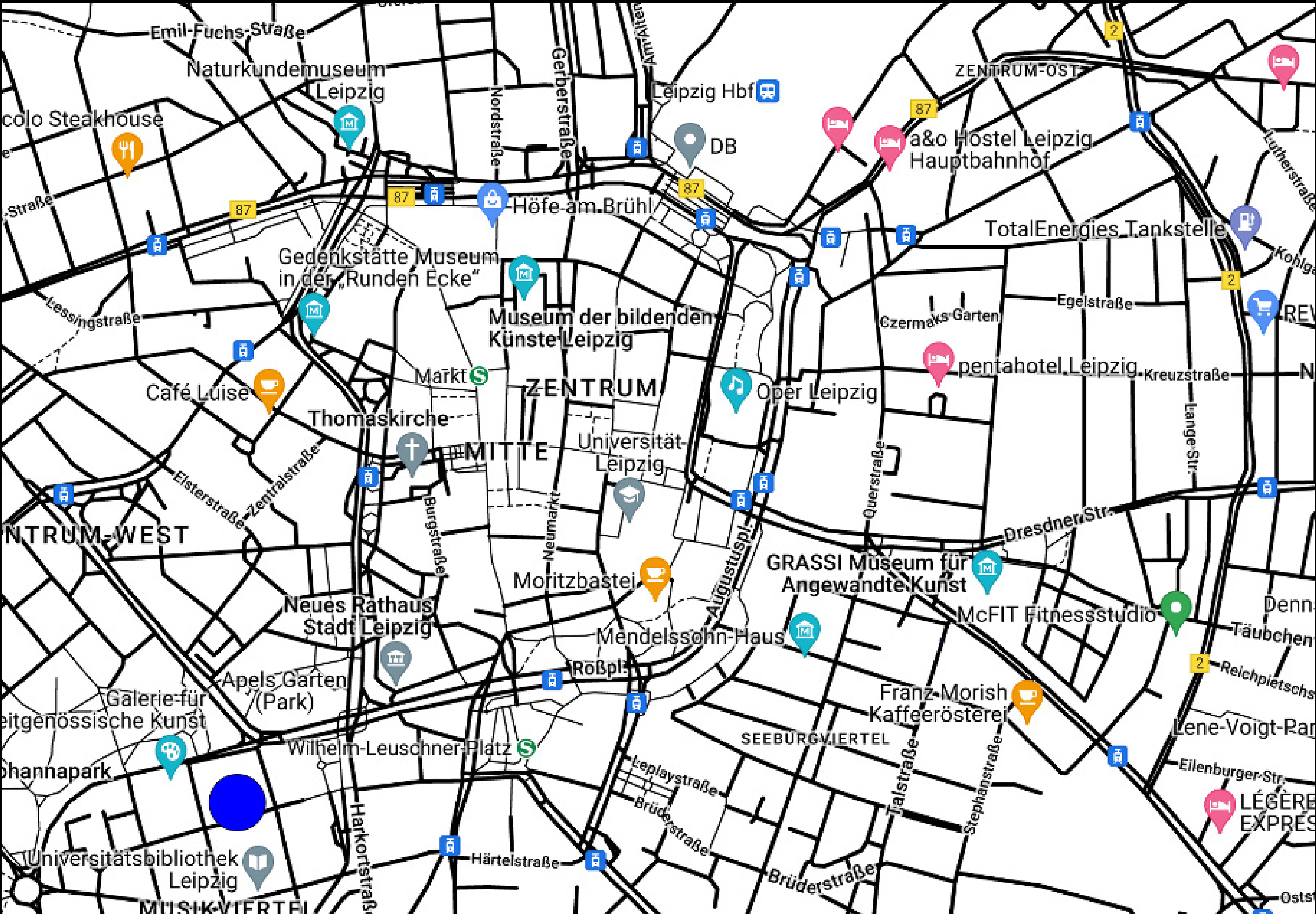
e.V. - Verein für feministische Netzpolitik”. She works on the decolonization of memory knowledge, digitalization and the Internet as well as the question of how transformation experiences (East-Germany) can be made useful for a diverse society at the Federal Agency for Civic Education. Until 08/2021, Francesca Schmidt built up the net policy focus at the Gunda Werner Institute for Feminism and Gender Democracy of the Heinrich Böll Foundation. Her book *Netzpolitik. Eine feministische Einführung* was published by Barbara Budrich Verlag in 2020.

PINAR TUZCU

is a postdoctoral researcher at the chair of Sociology of Diversity at the University of Kassel. There she has co-developed and coordinated a research project “Re:Coding Algorithmic Culture.” Tuzcu is the author of the book ‘*Ich bin eine Kanackin*’ *Decolonizing Popfeminism. Transcultural Perspectives Lady Bitch Ray* (2017) and the co-editor of the book *Migrant Feminism* (2021). She is the co-founder and currently the vice-chair of the *DeKolonial e.V.*, the expert association for antiracist, postcolonial, and decolonial thought and practice. She is currently researching and teaching on the topic of “Digital Justice” and “Cybercolonialism” from anti-colonial feminist perspectives and has published various articles both in German and in English on these topics.

Location  
Wächterstraße 11,  
04107 Leipzig

Accessible  
with Tram  
2, 8, 9, 10, 11, 14, 16, Bus 89



- Conceptual Thoughts

● Program

● Abstracts + Short Bio
- Directions

● Further Information

Barrier-free access to the HGB main building and the HGB Gallery is possible via Grassistraße via the inner courtyard. In the courtyard you can find an elevator which is accessible from there at ground level. The HGB Gallery is partially accessible. There is an elevator to almost all levels of HGB, equipped with a broad doorway. The barrier-free toilet is located in the basement of the HGB Leipzig. Please take the elevator to the basement (Press key “K”) and pass the glass door. You are now in a long corridor, turn left and immediately right again into the outgoing corridor. The toilet is located behind the second door on the right-hand side.

Except for the workshops, the conference will be accessible via Webex. Closed captions will be provided.

Gender-neutral restrooms will be designated.

We strongly ask everyone to wear masks. The masks can be taken off when speaking. We also ask that you do a self-test before attending the conference. We will provide some tests at the registration desk.

## Accommodation

**Groners Leipzig**  
Katharinenstraße 13, Mitte  
25 €/night

**a&o Hostel Leipzig**  
Brandenburgerstraße 2  
25 €/night  
next to a&o Kunsthalle showing  
HGB Meisterschüler\*innen-exhibition  
until 29th October

**Meininger Hotel Leipzig**  
Central Station  
Brühl 69, Mitte  
64 €/night

**Appartement**  
Central Leipzig  
Pfaffendorfer Straße 4-10,  
Mitte  
79 €/night

**Limehome**  
Leipzig am Brühl  
Brühl 60, Mitte  
104 €/night



netzforma\*e.V.  
Verein für feministische Netzpolitik

**DFG** Deutsche  
Forschungsgemeinschaft

**HGB** Hochschule für Grafik  
und Buchkunst  
Academy of Fine Arts  
Leipzig