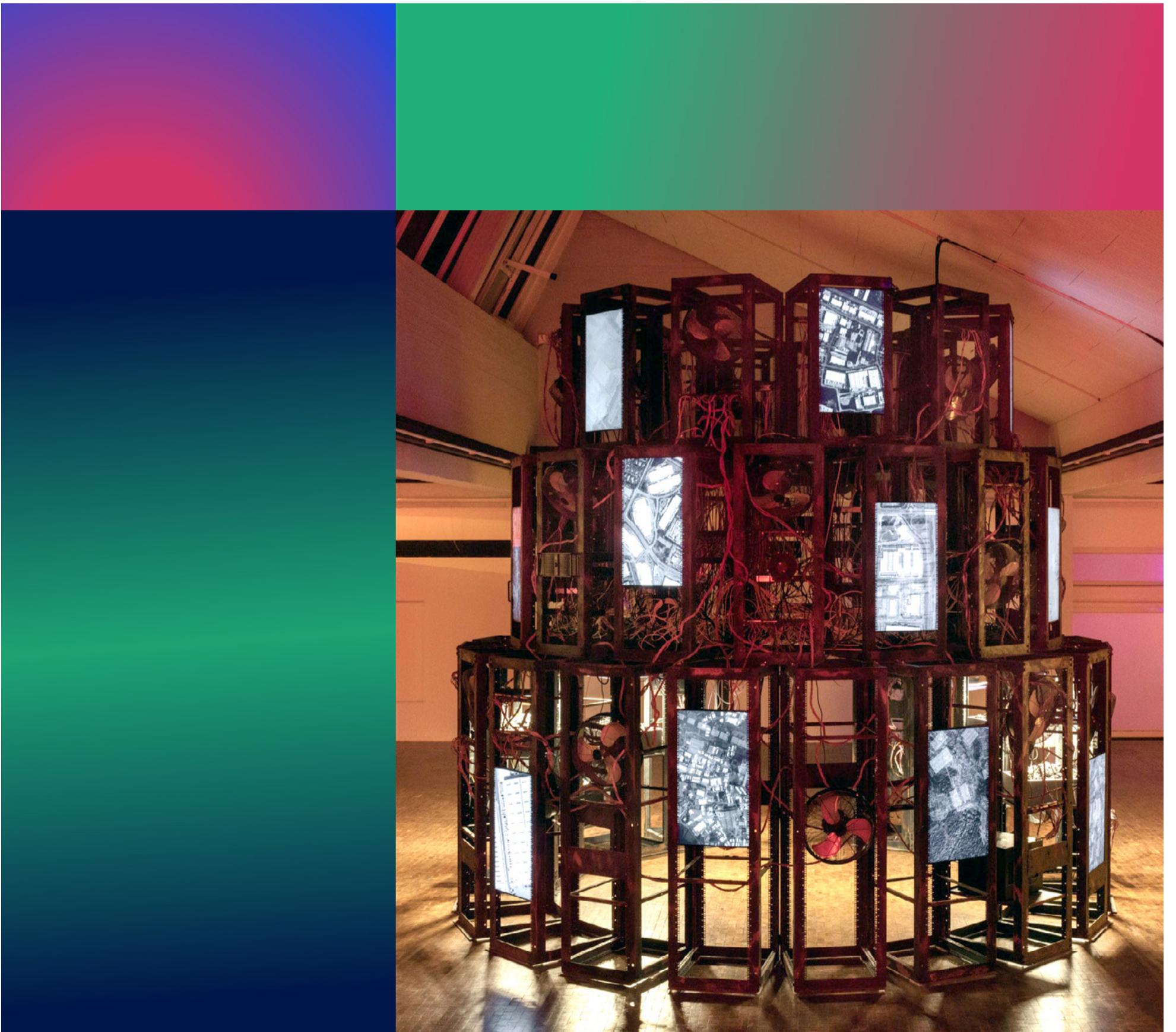# ARTSFORMATION
Mobilising the arts for an inclusive digital transformation

Introduction: Exploring the Intersection Between Arts, Society and Technology

TEXT BY: CHRISTIAN FIESELER

Three years ago, with Artsformation, we embarked on an exploration to discern the intricate relationship between the arts and our unfolding digital society. Our mission was not just to observe, but to actively engage in understanding how the arts are intertwined with digital transformation. We believed that the arts could serve as a significant bridge, fostering a more inclusive and sustainable digital era.

Our approach was multifaceted. We were not only focused on theoretical perspectives. Instead, we aimed to bring the arts to the forefront as an instrumental player in the digital shift, weaving together insights from the artistic, technological, entrepreneurial, and societal spheres.

Assembled from diverse backgrounds, our team was comprised of academics, artists, and societal stakeholders. This collaborative spirit allowed us to employ a blend of research methods, some traditional and others innovative, like those rooted in artistic practices. This holistic approach aimed not just to advance academic understanding but also to translate these insights into actionable strategies.

Central to our research was the artist's viewpoint. We endeavored to comprehend how artists perceive and navigate the digital transformation, and how their practices are influenced and can influence in return. Likewise, the project explored the role of the arts in enterprise and their interaction and influences on business methods and organisations. Artsformation also paid attention to the engagement of the arts with societal issues, with special interest in those artistic practices that tackle challenges deriving from the digital transformation in European society.

Community engagement was another pivotal component. Recognizing the arts' potential to address societal challenges, especially those emerging from digital transformation in Europe, we actively facilitated artist residencies. We also curated diverse exhibitions in various European locales, fostering dialogues between artists and the communities they resonate with.

Our findings, summarized on the following pages, were illuminating. A significant number of artists are channeling their creativity to contribute to a more democratic, inclusive, and sustainable digital transformation in Europe. Their stories, challenges, and triumphs are documented in our detailed project reports. As a culmination of our efforts, we've also developed participatory arts-based practices and tools, which we hope will serve as valuable resources for those interested in the confluence of arts and the digital realm.
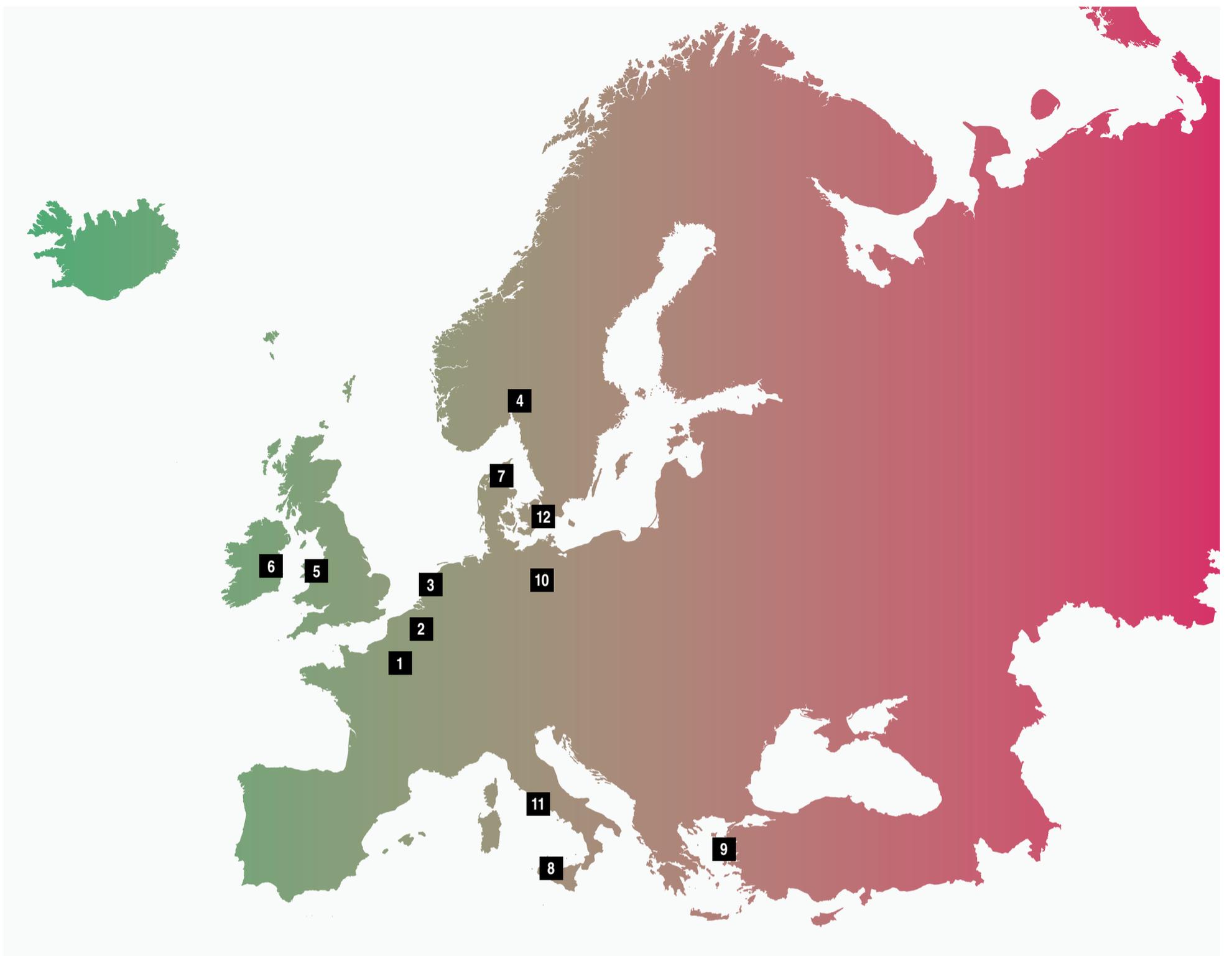
1 PARIS
Partners
European Alternatives
Events / Exhibitions
Odyssey in Utero

2 BRUSSELS
Partners
KEA
Events / Exhibitions
Final summit
Artsformation Workshop x European Lab Forum
Artountability: Accountability, AI and Art

3 AMSTERDAM
Partners
WAAG
Events / Exhibitions
Digital Shadows
Transformer Summit
Digital Shadows

4 OSLO
Partners
BI Norwegian Business School
Events / Exhibitions
Buzzwalk – a speculative walk for 'smart' cities
The Ledger of the Sun (Oslo)

5 LIVERPOOL
Partners
FACT
Events / Exhibitions
Transformer Summit
Performing Boardness
Future Ages Will Wonder
Let the Song Hold Us

6 DUBLIN
Partners
Trinity College Dublin
Events / Exhibitions
Art Entangled

7 AALBORG
Events / Exhibitions
SÆT Summer camp

8 PALERMO
Fondazione Studio Rizoma
Events / Exhibitions
Between Land and Sea

9 LESVOS
Partners
LATRA
Events / Exhibitions
RESISTANCE Residency
RESISTANCE Participatory Arts Production

10 BERLIN
Partners
transmediale
Events / Exhibitions
The Art of Decolonising Digital Resistance
transmediale Festivals
Artsformation Assemblies
Abandon all hope ye who enter

11 ROME
Partners
European Alternatives

12 COPENHAGEN
Partners
Copenhagen Business School

ONLINE
Events / Exhibitions
Artsformation Assemblies
Hackathon
Framework for Resilience
When Things Speak: Giving Voice to Objects
Frameworks for resistance conversations
LABS: Future Interiors meetups

Workation, Sofia Caesar, 2019. Video still, cinematography by Andrea Capella, courtesy of Itaú Cultural, Caveat, and the artist

Mobilising the Arts for an Inclusive Digital Transformation

TEXT BY: PETER BOOTH, ANA ALACOVSKA
AND HANNA GRØNNBERG

Our work on this area has been mostly concerned with the role of the arts in a context of accelerated societal, cultural and economic changes brought about by the digital transformation. In particular, we have focused on uncovering what it is that artists do when they work with digital technologies or respond to wide-ranging digital transformation in their artistic practice.

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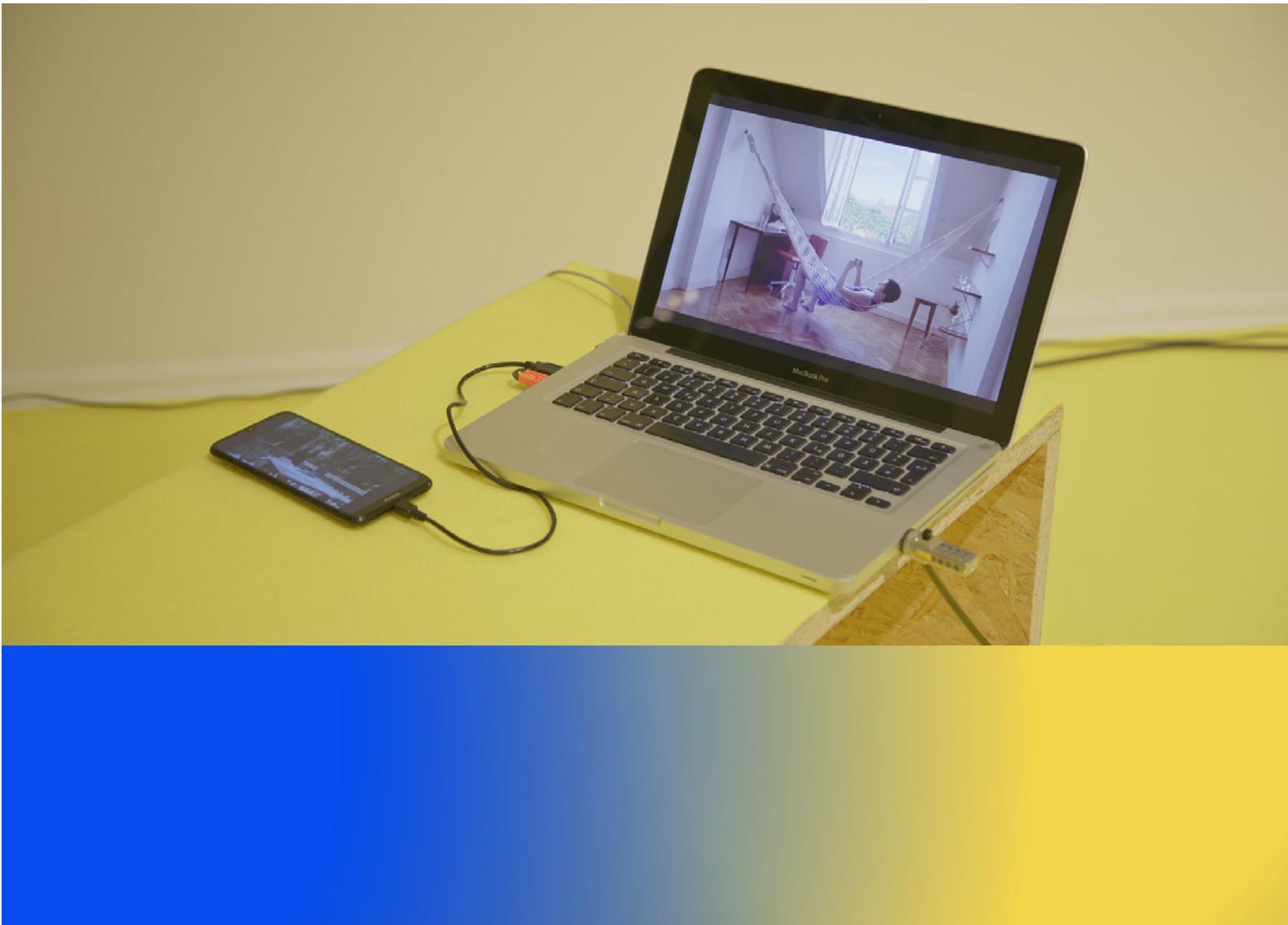
Workation, 2019, Sofia Caesar © theta.cool

From the onset, we have employed a broad interpretation of the category 'artists', exploring the work practices of visual artists, community arts organisations, hacker groups, curators and technology-oriented arts festivals, and others. In the first phase of work, we sought to synthesize existing research on the transformative, curative and remedial potential of the arts with regard to addressing societal, cultural and economic problems inflicted by the advent of new digital technologies. We have thus made sense of a steadily growing and diverse, but at times unstructured, body of research on the mechanisms by which the arts can intervene in digital transformation with a view to attenuating technology-induced problems and toxicity such as the loss of privacy, surveillance, opinion polarization, social disconnect or technology addiction.

Mindful that curatorial practice can provide a snapshot of a time-specific 'state of play' concerning artistic interventions, strategies and practice at the interface between the arts and technologies, in the second phase of our research, we mapped the art-tech festival field in Europe and conducted a content analysis of each of the transmediale festival's curatorial statements since its inception. Largely relying on project partner recommendations on which festivals to include, the mapping exercise sought to identify the range of festival practices rather than offer a comprehensive mapping of all art-tech festivals. Analysing the language and the specific themes mentioned in the transmediale festival's curatorial statements, we were able to identify distinct ideological periods in the festival's history which in turn enabled us to elucidate how the role of the arts and the artists as mediators of technological transformations has changed over the last three decades.

In its third phase, our goal was to identify the key actors, concerns and strategies of the various genres of technology-linked arts practices. Artistic practices rarely confine themselves to static boundaries, so part of the challenge of this exercise was to traverse conflicting and fluid terminology.

Uncovering what artists do when they work with or respond to digital technologies would be unimaginable without directly interviewing artists and observing working methods. Another process of our work was therefore to interview artists to hear their view on the digital skillsets and capabilities considered necessary for working at the intersection of digital transformation and the arts. We extracted key themes on this topic from a total of 82 artist interviews. We also performed an autoethnographic account of the lived experiences of the LATRA hosts conducting the RESISTANCE Residency on the Greek island of Lesvos.

In concrete terms, we have published a total of five reports written for general audiences. We have produced a series of recommendations oriented towards arts communities, arts organisations, and arts policy covering themes such as how to enter the discussion on digital transformation, partners, potential pitfalls of art-tech collaborations, reaching out to audiences, funding and skill development. We have also published one high-quality academic paper that positions our findings for readership in the arena of business ethics. Most importantly, we hope our research will provide some useful categorizations, ideas and recommendations for individuals and organizations aiming to work with the arts to affect a more caring and inclusive digital future.

As a part of the Artsformation research that is grounded in mapping processes, we faced challenges of who and what to include in our research, particularly in the context of the diversity of artistic practices, organizations and events in a space that is constantly under change. In trying to make sense of the range of arts' working methods in relation to technology, we were also at times challenged by where boundaries and demarcations of arts and oth-

From an arts policy perspective, it stands to reason that if the arts are to play a greater role in shaping a 'better' digital future then more arts funding will be needed.

er collective or creative processes began and ended, and to what extent this mattered. A challenge to the project overall, but nevertheless one we experienced directly, was a reluctance on the part of some artists to participate in interviews and other forms of observation where there was a perception of the arts being instrumentalized for the purpose of achieving non-artistic goals.

A further limitation of our process concerns selection bias. The groups and events we studied often came from recommendations of project partners or the projects board. There is a risk that arts initiatives reaching those most marginalized by digital transformation have not received adequate attention from us because they lack the social or political capital to have the institutional access that might have brought them to our attention.

Our key findings reflect the recommendations we draw from our various reports that are directed to each of arts communities, arts organizations, and arts policy. For arts communities we see value in embracing digital technologies and learning corresponding skills in order to strengthen the artistic voice in shaping an inclusive and democratic digital transformation, including the development of pro-social, environmentally-friendly and accessible digital technologies. The artistic interventions need not be exclusively based on the use of digital technologies as a medium of expression. We have found that analogue responses to technology can be just, if not, more effective. We find that engineers are very interested in working with artists, so the impetus may be on the artist to reach out for collaboration. Organizations in the arts-tech field function as a useful intermediary for such collaboration. We have found that artists organizing for causes such as digital equity have larger impact than individuals in demanding action from policymakers and corporations. Operating both online and offline, organizations and communities of artists facilitate dialogue and knowledge-sharing between practitioners in the field, as are spaces for supporting resistance and resilience against digital toxicity.

Arts communities need to be mindful of some risks in the arts-tech space. Artists should be careful to avoid attempts at collaborations that have an 'artwashing' function, where the work of artists in different capacities are used to legitimize or distract from destructive tech-practices. From a historical perspective, we can see that artists have at times naively embraced narratives of technology. While we suggest that artists by all means should embrace technology, they should do so without dropping a critical distance. For arts organizations, our findings point to a need to think deeply about ways to broaden audiences, particularly where a project or exhibition is concerned with aspects of society marginalized by technologies. The creation of learning spaces that allow for playful tinkering with technologies has been one successful strategy. From an arts policy perspective, it stands to reason that if the arts are to play a greater role in shaping a 'better' digital future then more arts funding will be needed. Another important policy perspective is the need for democratizing math and coding skills through public school systems, which, in combination with art skills, is vital in broadening access to the art-tech-field. We see policy supporting a combination of numeracy and art education as fundamental for engaging digital minorities in a field challenged by a lack of diversity and inclusivity.

Based on our extant work, there are at least three areas that merit further sustained research attention:

1. If the arts are especially well-poised to intervene in inclusive and democratic digital transformations, then there is also the risk of the arts' power to be abused by, for example, using the arts for 'art-washing'. Art-washing and the risk of instrumentalization of the arts for the achievement of corporate but also political goals in the field of digital technology development and digitalization, has to be systematically researched. We lack a clear understanding of these processes.

2. Given the rapid rise of artificial intelligence and blockchain technologies that we witnessed over the course of the project's duration, a new wave of research has to investigate the impact of such technologies on the redefinition and reinvention of artistic labour and what it means to work as an artist.

3. As the tech-art field is a field populated by white, middle-class, urban artists, with critical acclaim and economic success typically accruing to male artists, it is urgent that future research untangles the causes of the lack of diversity and equitable access to the profession.

The Arts
within Enterprise

TEXT BY: HARUN SILJAK
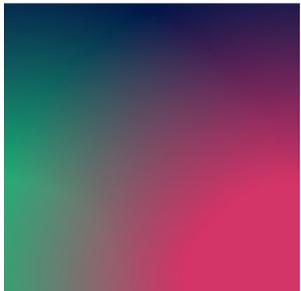
Ruses and Refusals, 2019, Madison Bycroft © theta.cool

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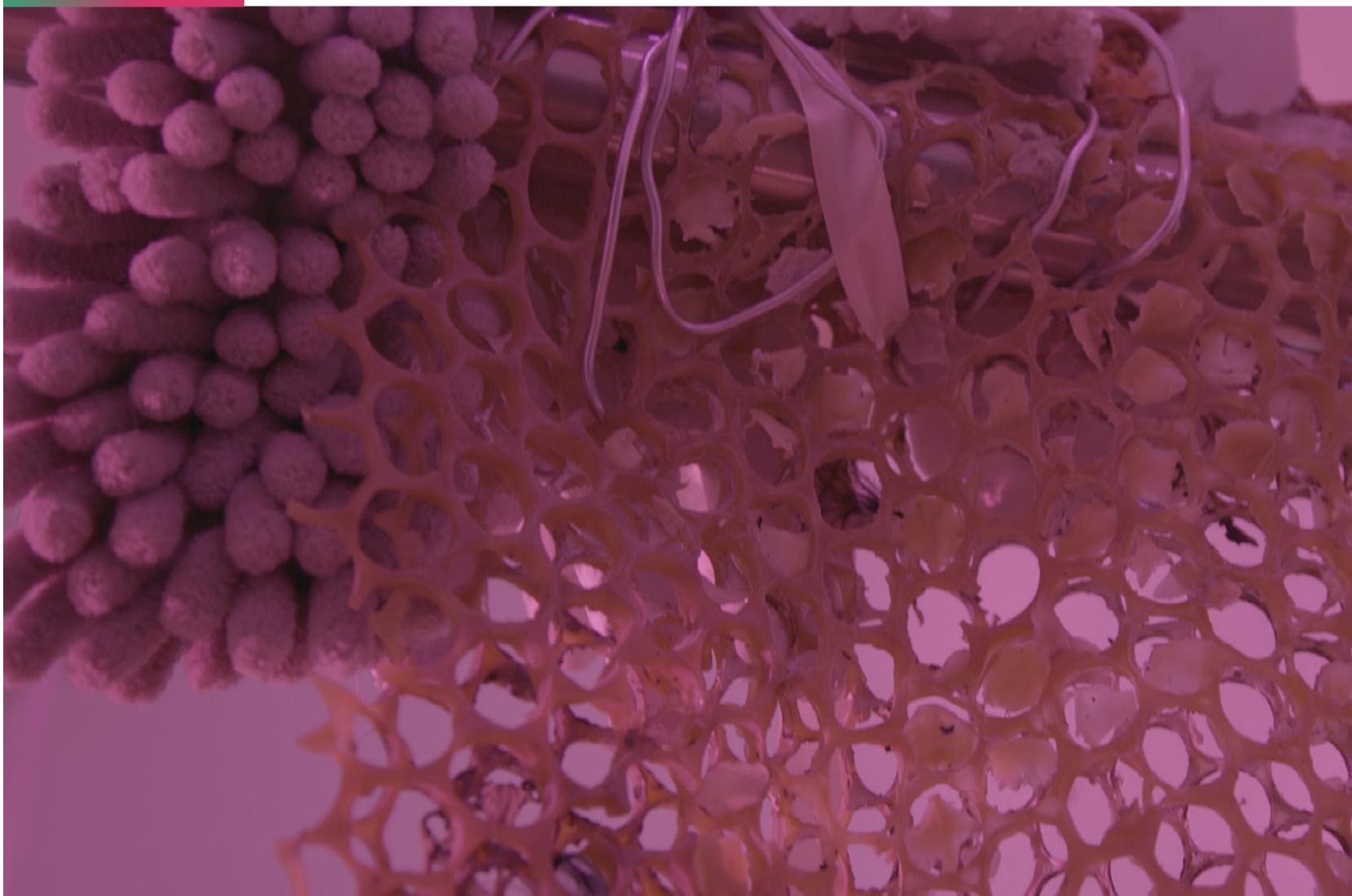
The relationships of the art(ist) and the enterprise span the base and the superstructure dimensions of digital transformation. As part of our research of the Arts within enterprises, we have explored the forces and effects at the heart of arts' and organisations' co-evolution. Our overarching questions were about the role of the artist in the realm of public and private organisations in the era of digital transformation. What is this role, how is it seen by different actors in the process, and how is it evaluated by the organisations and artists themselves? As we take a proactive role in our study, we ask how far can these interactions go, and what can be done to deepen them—maintaining the co-evolutionary process in which both the arts and the organisations change in the context and acknowledging the asymmetry of the power relationships.

We opened the conversation in this space with a literature review, conducted through academic, archival, and discourse analysis. It provided a historical and contemporary context for how art practices have been integrated within organisations and organisational decision-making, and how artists have imagined new forms of enterprise.

The review covered artist-enterprise engagements across different timescales and levels of interaction; the goal was to identify a number of key features that would guide further exploration of arts impact on the digital transformation. We start with power relationships and business arrangements: what material outputs are expected from the artist, who owns the art and where does it go — and how is the artist employed and supported? With remuneration levels usually below those of typical salaries in (tech) companies that host them, artists enter precarious asymmetric relationships that may make critique or influence on the enterprise difficult. This brings us to the next feature of the interaction: intention. Is the engagement made for an artist as a consultant to increase creativity in the enterprise; are they an artist-in-residence expected to produce artwork; are they embedded into the production process in an avant-garde scheme? Of course, the intentions of the artist exist and differ from those of the institution.

What is success in such interactions and how is it measured—a question that spans across years of work within this section of the research has been opened in the review, observing examples of internal and external impact of the arts-enterprise engagement. These again are rooted in the intentions: did the enterprise bring the artist in to improve its own internal structures and processes, or to improve its reputation, increase visibility, or open new relationships for business? With the interests, intentions, success visions, and associated power varying across different arts-enterprise engagements, the role of negotiation and resolution of contradictions in creating (more) fair, emancipatory interactions is found to be crucial. This guided our further work, and our conviction that systemic policy directions for supporting these engagements are necessary. We found that future policy designed to support artist engagement with enterprise needs to support artist and general critical education in advanced digital technologies as well as providing independent funding support to allow critical engagement with enterprises. Concurrently, by supporting critical and creative education in enterprise focussed disciplines such as technology research and business education policy can support a reduction in both perceived and actual asymmetry between enterprises and artists in these domains.

The three general categories of arts-enterprise interactions were identified earlier: residing, consulting, embedding. "Residing" signifies artists whose role is explicitly denoted as "artist (-in-residence)", whereas "consulting" sees artists hired for short-term engagements with clear aims and goals. In enterprises directed or owned by artists we would see "embedding:" art practice central to operations of the enterprise, even if not labelled as such. In our Mapping of Arts Integration within Enterprise, we covered a range of examples and placed them into the context of these categories. We took a step further, again proactively searching for metrics of success, fairness, and impact; we formulated scales of engagement: from equal to unequal relationships between artists and enterprise; from highly collaborative, interdependent artist/en-

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terprise practice to the independent artist practice; from long-term, sustained engagement to short-term interactions; from practice as highly defined by enterprise to that as self-defined by artist; from being for the benefit of a specific target audience to reaching wider publics and; from arts having a strong influence on enterprise to having a weak or minimal impact on enterprise.

Interactive, interview-based case studies of arts-enterprise engagement in contemporary practice allowed us to further map out how arts are integrated into different organisational formations: technology campuses, private industry, research and development, and in independent enterprise.

Direct engagement with artists and the ecosystems surrounding digital transformation was imperative in understanding the current situation and the visions of better, improved interactions. As in-person events slowly returned as an option in the COVID-19 pandemic, workshops by, with, and for the artists served as a space for exploration of success and ideas around arts-enterprise interactions. Ideas for "success metrics", opinion surveys and experiences on successful interactions co-evolved in these spaces—allowing us to recognise the artists as the best target for the survey and gaining a vision of the industry through the lens of their experience. Combined with mapping and case study work, these inputs crystalised into policy recommendations, which is our call for systemic action.

Socially Engaged Arts for Understanding

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Atmospheres of Breathing, 2020, Anne Duk Hee Jordan ©
Luca Girardini, CC NC-SA 4.0

and Re-Imagining Desirable Technological Futures

**TEXT BY: KIRSTI REITAN
AND VICTOR ANDRÉS RENZA**

Throughout history, the arts have consistently turned their scrutiny towards questions of societal and/or environmental importance, often acting as a reflective mirror that illuminates our cultural and scientific progress, while also denouncing and preserving the lessons from our darkest periods as civilization.
With the advent of the World Wide Web, we find ourselves entangled in a swift and intricate digital transformation, now deeply embedded in the daily routines of many people, exerting a profound influence on our individuality, work dynamics and societal interactions.
In this scenario, artists have not remained untouched by the profound impacts that emergent technology is bestowing upon us. They have embarked on artistic explorations that transcend the mere fascination or adoption of digital tools, to critically contest the very process itself. In this piece of Artsformation's research we focus on understanding how artists critically question and/or embrace the profound integration of technology into society and their own creative process, not just as means, but also as a reflecting process regarding the effects these tools have on themselves as individuals and members of specific communities as well as our society in general. Within this complex landscape, artistic projects emerge, articulating and rising awareness of pertinent issues relating to digital technologies, such as the implications of data collection and surveillance.

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Although the arts express diverse perspectives and ideas, amidst this diversity lies a potential source of inspiration, answers, strategies and methodologies to address pressing societal matters derived from the transition into a digital European society.

During the development of our research, we have had the opportunity to take a closer look at the role of socially engaged and participatory artistic practices, specifically in relation to the digital transformation at local levels and the ways it influences vulnerable and/or marginalized groups of people. As a relatively novel practice, socially engaged arts is based on the belief of an empowering effect of collective creativity and seeks to engage with societal challenges cooperatively in an exercise of democratic participation by reinventing and confronting the status-quo of current societal structures (Bishop, 2006; Finkelpearl, 2013). According to Claire Bishop (2012), the essence of this practice lies in the active participation of people, since they are both the means and the material of socially engaged arts and thus their participation as co-authors in such artworks is what most differentiates this practice from others.

This focus on communal participation has also been at the heart of this chapter in Artsformation. Through constantly asking ourselves what might be the role of socially engaged and participatory artistic practices in addressing a diversity of social issues emerging from the digital transformation, we explored aspects of this overall question through close collaboration with artists working within the socially engaged arts realm. Starting by establishing the state-of-the-art through desk research and a review of literature on the evolution of socially engaged arts, we aimed to establish a solid foundation of the intertwining between arts, artists and society in shaping desired digital futures in Europe. Moreover, this part of our work encompassed a total of five design fiction workshops and three international workshops, aiming to explore, question and communicate the potential role of socially engaged artistic practices in relation to questions of future digital technologies.

Consequently, we have delivered two types of workshop experiences: design fiction workshops and international workshops, fostering the engagement of a myriad of societal actors, including artists, individuals and communities in vulnerable situations. While the two types of workshops differed in their individual focus, they shared a common interest in discussing the potential of the artistic experience from multiple and inclusive perspectives to address possible harmful effects of the digital transformation as well as highlighting some of the advantages brought by it.

Co-creating and hosting the workshop series with a broad selection of artists and artist collectives, interested in different aspects of the digital transformation, helped us to bring light into some aspects of the artistic practice of socially engaged artists as well as our understanding of the digital transformation from a creative and engaging process. For instance, while the literature review confirmed a "classic understanding" of whom we might consider vulnerable in the light of the digital transformation, our workshop series added further nuances to the ways in which one might be vulnerable and/or excluded from the process we are currently experiencing. During the workshops, we had the chance to listen to the voices of people who are usually not part of or represented in the technology development discourse. The workshops turned into a "safe space" for many to bring into discussion their hopes and fears about the future we are facing as a society and where emergent and maturing technologies such as blockchain, extended realities and the metaverses are becoming part of our daily life, yet their effects are still uncertain as these technologies continue developing.

Questions of power and apprehension of technology for and by the people were core to the activities carried out as part of our work. Artists and communities involved in this part of the research tried to discover, imagine and design creative mechanisms to understand the implications and evolvement of technologies that are usually unknown to the layperson. Many of the learnings from these social interactions are compiled in our Massive Open Online Course that will be freely available to everyone interested on approaching some of the issues brought by the digital transformation through a creative lens.

During the workshops, we had the chance to listen to the voices of people who are usually not part of or represented in the technology development discourse. The workshops turned into a "safe space" for many to bring into discussion their hopes and fears about the future we are facing as a society.

As such, on the one hand this part of Artformation research was an attempt to create welcoming spaces where, through the incorporation of social artistic practices, citizens could find a place within the digital transformation mediated by artists who look to enable citizens to engage meaningfully in this process. The artists taking have dedicated a large part of their professional careers to shed light on both the positive and detrimental aspects of the transition we are experiencing towards an increasingly interconnected, digital and immediate world. However, it is vital to recognize that not all individuals possess the same privileges or capacities to adapt at the same pace. Some may lack technical skills or resources, while others might intentionally seek alternative paths of societal development, resisting the notion of predetermined futures imposed by certain agendas. These inclusive spaces foster a nuanced understanding of the digital age, embracing diverse perspectives and valuing the choice to chart our own course as a society, moving away from interests that can possibly benefit only a few minorities, accentuating the inequities that we have already observed during the last decades since the emergence of the internet. On the other hand, this part of the research was also a unique opportunity to explore and critically discuss the role of the arts, specifically socially engaged artistic practice, in relation to the digital transformation with a broad range of stakeholders. What might be the strength of the arts in relation to the digital transformation, but also, what might be its weaknesses? And critically, how might we create scaffolding that cares for artists and their "participants" alike, to nurture artistic processes that support the development of inclusive, democratic, and sustainable digital futures. We hope that the results delivered by this part of Artsformation's research not only carry and communicate our excitement of working with these topics, but also inspiration, possible guidelines and/or frameworks, and direction for future studies.

Bishop, C. (2006). The Social Turn: Collaboration and its Discontents. Artforum, 44(6), 178–183.

Bishop, C. (2012). Artificial Hells: Participatory Art and the Politics of Spectatorship. London, Verso.

Finkelpearl, T. (2013). What We Made: Conversations on Art and Social Cooperation. Durham, NC: Duke University Press.

Decolonising Europe's Digital Transformation

TEXT BY: ARIS PAPADOPOULOS

Through LATRA's participation in Artsformation, we managed to host in Lesvos 50 diverse arts and cultural professionals from across Europe across various participatory programmes; ranging from residencies to assemblies and participatory arts interventions. The number of artists, and the multitude of work they produced, was unprecedented for Lesvos' miniature arts and culture scene and community, and as a result it breathed fresh air into the discourse on how the arts can become a powerful mediator in alleviating challenges pertinent to Europe's digital transformation for marginalised and vulnerable communities across the continent. Although the learning objectives and outcomes of each programme were different, they all sought to position the artists and their work at the centre of action-based research aimed at refocusing the lens in which digital transformation is perceived by diverse communities across Europe and the impact that it has both for their daily lives as well as their foreseeable future. At the core of all processes, the theme of 'Resistance through artistic-practice and participatory decision-making' was researched and developed, and specifically in which ways the arts can be a formidable force for decolonising Europe's digital transformation. Through expertly facilitated sessions, peer-to-peer learning exchanges, hands-on co-creation and participatory artwork production, the artists were able to bring forward-looking insights, weave new narratives and present visions of how the arts can construct an equitable and inclusive European digital transformation.

Throughout their engagement in the different programmes, the 50 arts and culture professionals produced a substantial body of work ranging from individual artworks and zines to collectively co-created panels. Critically, in the process, there were always elements embedded that invited the professionals to showcase, present and exhibit their work to the wider public. Two exhibitions and five public events, that were attended by more than 500 citizens, opened up the discourse amongst arts practitioners across Europe and the geographically-remote and socio-economically excluded communities in Lesvos, while an Assembly of practitioners gave provocations during the 2023 transmediale Festival, and was able to open-up community connections between Lesvos and Berlin. That process of externalising both the process as well as the outputs of artistic practice, lead to a wide and diverse segment of society that would otherwise not have the opportunity to do so, to engage with the transformative potential of Europe's digital transition. Through the tools produced by arts and culture professionals, diverse communities and practitioners across Europe are better equipped to identify and respond to challenges stemming from the digital transformation, both as individuals as well as cohesively in the form of local and transnational assemblies.

The onset of the COVID-19 pandemic brought on testing times for our European community and meant that the in-person programmes that were planned for artists had to be delayed for more than a year. During this time, the pandemic affected profoundly the arts and cultural sectors, as for the first time since World War II, arts and culture practices had to shut their doors, postpone projects, cancel events, and purge frontline services for socio-economically excluded groups who do not have means to alternatives. As we slowly emerged from years-long lockdowns, it became evident that the pandemic acted as an accelerant for an unprecedent digital transformation of European civic life and that every facet of our lives experienced profound digital transformations. However, the digital literacies and competences which were critical for maintaining equitable outcomes were unequally distributed across Europe's citizens. A selected few expanded the privileges that position them at the helm of society, creating asymmetrical capacities between citizens living not just in different European countries, but across neighbourhoods, communities and streets. In the name of public health, adversary forces who have long fought against democracy, freedom, equality, human rights and dignity, found an opportunity to curb civil rights and freedoms, turning our continent, communities and commons into civic deserts. Citizens were forced into their homes, and their only domain of resistance became the digital sphere. Established

That process of externalising both the process as well as the outputs of artistic practice, lead to a wide and diverse segment of society that would otherwise not have the opportunity to do so, to engage with the transformative potential of Europe's digital transition.

power structures took advantage of the civic vacuum left by the digital transformation and colonized the opportunities for change. The key questions that we addressed towards that end, was the role, context and positionality of artists in the post pandemic era, in alleviating, mediating and buffering the adversities of digital transformation for vulnerable communities across pockets of Europe.

Through Artsformation's perseverance against the adversities of the pandemic, the involvement of artists and cultural professionals in in-person, peer-to-peer support programmes, proved to be of essence in the post-pandemic era, as it allowed for practitioners to meet, organise and collectively respond to some of the shared challenges that they and their communities are facing. There is, now more than ever, the need for a pan-European assembly consisting of arts and culture professionals working in reframing Europe's digital future, through arts-based interventions, community engagement and direct-action working groups that will continue to thrive beyond the lifecycle of the project. Towards that end, our vision is to empower the Artsformation Assembly in becoming a formidable force in discourse, research and innovation actions pertinent to Europe's digital transformation, by mobilising its capacity in shared local and transnational projects that are geared towards using interdisciplinary arts and culture approaches to shape a diverse, equitable and inclusive 21st-century European future.
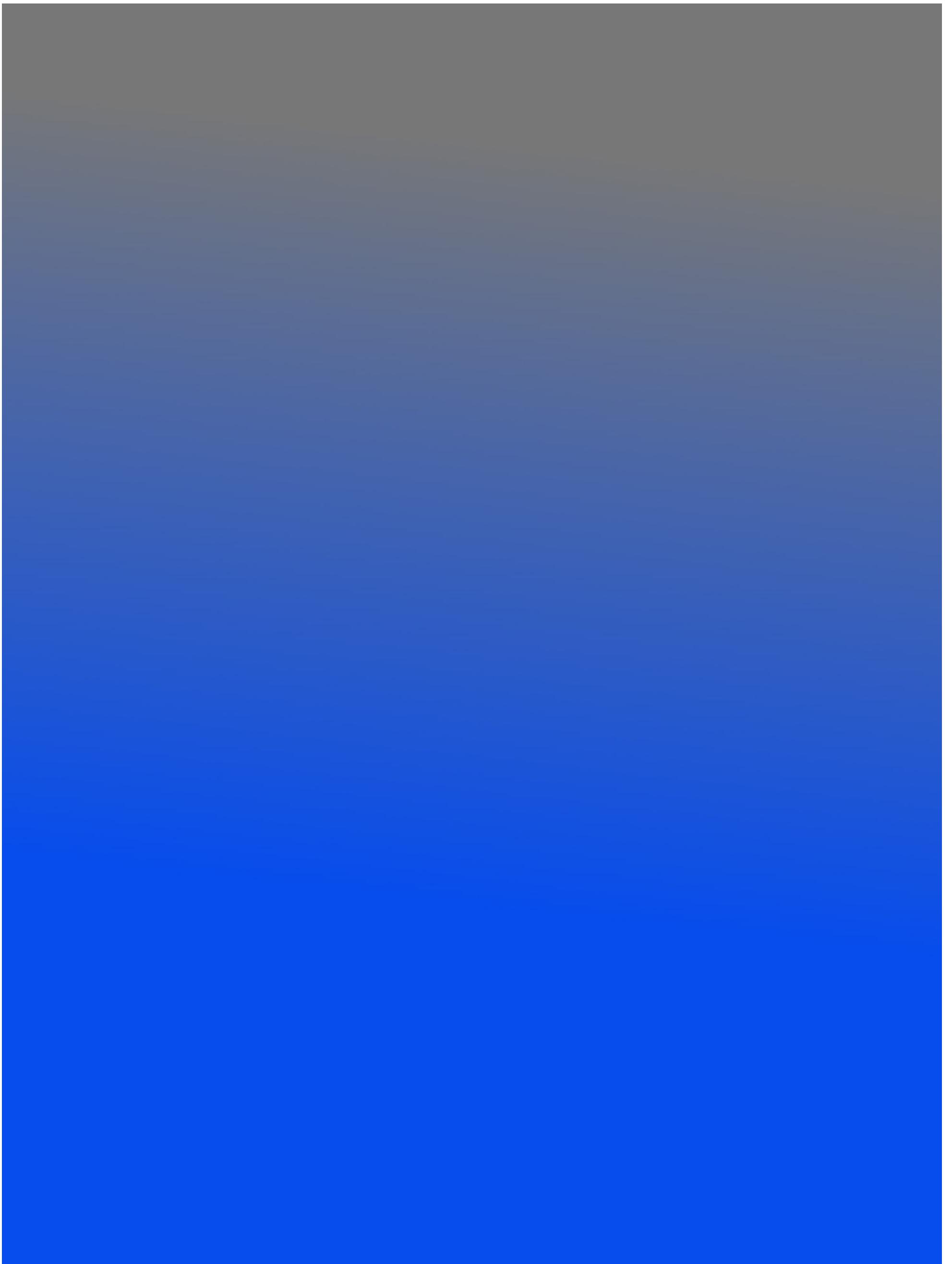
Arts-Based Methods and Productions in Digitalised Spaces

TEXT BY: ZOÉNIE LIWEN DENG

From 2020 to 2023 Waag Futurelab, FACT, and transmediale collaborated to directly engage the public and relevant stakeholders in Artsformation through exhibitions and other events formats, and had the goals to:

a) identify and present Arts-based practices and methodologies that engage with the digital transformation;

b) to integrate Arts-based practices into society using a "culturalisation" approach; and

c) to strengthen the socio-cultural impact of Arts-based practices, providing models for critical reflection on the digital transformation.

Throughout 2021, the three partners organised workshops, a summer camp, and Transformer Summit within the framework of "culturalisation workshops." Waag curated workshops and discussions at the Transformer Summit, addressing the need to regain agency in the face of control and surveillance facilitated by digital technologies. The summit also featured contributions from FACT and artistic interventions from transmediale. The summer camp, led by transmediale, focused on the theme of "refusal" and explored its potential as an artistic concept. Furthermore, FACT introduced the "Framework for Trust," which encompassed events and a collection of resources examining how artistic practices intersect and conflict in relation to trust, both in the digital space and in featured artworks.

The partners' work in Artsformation led to the emergence of four key concepts that formed the foundation of their approach: Control (examining the perpetuation of surveillance cultures through digital technologies), Refusal (addressing the crisis in democracy), Trust (rebuilding trust and prioritizing care), and Care (introducing new ways of working). This deliverable provides details on the programming and content of events related to these core concepts, as well as the findings from these events. It concludes with plans for future steps in relation to arts-based productions.

In 2022, the three partners commissioned new art projects and showcased them in respective exhibitions within their public programmes. FACT's focus was on inclusivity, particularly regarding LGBTQI+ young people of color, seeking to explore how technology could be harnessed to refuse conventional representation and classification, building new relationships of trust through practices of care. transmediale challenged ideas of technology as smooth and seamless and explored the toxicity of computationally constructed damage in our everyday lives. The festival asked what possibilities of refusal exist for confronting the broken realities of technology. Waag's perspective on digital technologies centered on awareness of algorithms' control and surveillance, as well as the gestures that define trustworthy information. Research projects by artists in culturalisation workshops delved into these themes. In addition, one project was selected through an open call, and explored the possibility to refuse corporate servers and generating trust-based communities capable of self-hosting their information and collaborative works.

The knowledge gained by the three partners throughout the project has been distilled into a publication called "Control, Refusal, Trust and Care: A toolkit for change-makers in the cultural field." The toolkit is available as a free PDF and in print, and it is designed for artists and cultural institutions. It outlines methods and strategies for altering the conditions of cultural work by exploring projects that expose algorithmic control, reject techno-solutionism and greenwashing, implement feminist design principles to resist harmful biases, perform trust to reimagine governance, and prioritize care and self-organisation for greater accessibility to the arts through new forms of assembly. Each project in the toolkit seeks to contribute to a practice of care, striving for more ethical, equitable, sustainable, and inclusive ways of working that consider the needs of both human and non-human entities.

The toolkit represents an amalgamation of approaches that encourage new types of collaborations and inter-relational practices between institutions, artists, the public, and stakeholders. It presents a collection of case studies, resulting from research, public programs, and exhibitions held by cultural organisations in the context of Artsformation. These case studies, in the form of interviews, articles, conversations, and reports, are not a definitive or tested approach, but rather serve as illustrations of close listening, careful engagement, and critical reflection on the responsibilities and perspectives that institutions can adopt in their collaborations. They also demonstrate how artists and collectives can provoke critical reflection and reworking of digital tools and infrastructures in collaboration with societal actors, including policymakers.
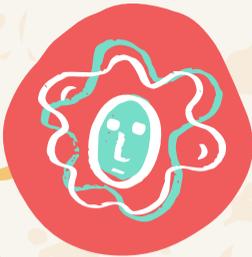
Speaker: Everly Wan

Dr. Wan discussed temporal governance and how it has always been part of algorithmic governance.
Contemporary algorithmic biopower is asynchronous.

How time has been remediated through digital technologies into new forms of control?

Speaker: Andrius Arutiunian

Arutiunian presented his research-based project "The Irresistible Powers of Silent Talking", a critical look into the European border patrol surveillance programme.
He argues that the programme is based on bad science and is built upon colonial and racial bias.

The data training sets and the logic behind the algorithm for the programme were both flawed.

To move towards explainable, fair and trustworthy AI, build intermediary steps between grassroots efforts and policy making.

What would community driven, equitable data collection look like?

Speaker: Caroline Sinders

Sinders discussed her project "Feminist Data set", a critical design and social justice art project responding to problems in technology and bias in machine learning.

Technology is not neutral because we have internal biases. We must, therefore, audit, update and maintain it.

Control

a guide to the

Transformer Summit

Digital technologies such as augmented or virtual reality can help build empathy.

Panelist: Rachel Higham

Transparency in organisations regarding their ethics, values, visions, and decision-making process is vital when establishing trust between people.

There must be protocols for whistleblowing, raising issues, and feedback in place.

Design thinking and methods (such as co-creation) can involve different stakeholders in the process of decision making.

Trust

Panelist: Jack Tan

Trust is fostered by opening up to differences and listening to the grievances of the underrepresented.

"Entropy of trust": Trust is in a constant change so we must keep building and performing trust to foster a fairer and more equal society.

Panelist: Jane Wentworth

Building trust requires accountability to people of the organisation, those they work with, and the public.

Panelist: Maitreyi Maheshwari

Organisations and institutions should be representative of the communities they are tending to.

Film: Forbidden City

In "Forbidden City", Ellen Pau, Joel Kwong, and Glacier Kwong reflected on their experiences of the Hong Kong protests. They examined tactics of surveillance deployed by the government such as online censorship and smart lamp poles with facial recognition cameras, and how protestors and citizens circumvented censorship such as using safer social platforms to organise themselves.

Forbidden City discusses coded language as a way to fight against online censorship and offline detection, destroying smart lamp poles with facial recognition.

Citizens crowdsourced information about "yellow shops" that support the movement.

Refusal

Film: Distance from Stone

"Distance from Stone" is about the history of heritage, stone and the city. Dublin in 2018 is a living museum and one whose obedient citizens have little control over. Taking pebbledash as a symbolic worship of stone and aspiration entirely unique to Ireland, the film negotiates in what way the city has made citizens docile and compliant.

How has the city has made citizens obedient?

Privatisation of resources and of history further distances citizens.

We must also care for the non-human other. We can create a technological-totem around which people can engender social imagination.

Panelist: Taeyoon Choi

We need different ways of talking about social practice and activist work. Some describe themselves as "stewards", people who take care and support each other

Care

Panelist: Aris Papadopoulos

Papadopoulos talked about ways to empower vulnerable groups by producing zines, small scale personalised publications. Zine workshops serve as safe havens where opinions can be freely exchanged and as a sanctuary free from systemic violence.

In their zines, refugee communities questioned European values such as democracy, freedom and respect for human dignity amidst the pandemic and adverse human rights protection policies

All the Care Panelists

How do we progress from care to healing? Care can imply preserving an unhealthy condition. Healing entails a discontinuation of this unhealthy state. Art practices are fundamental in doing these transitions.

A vulnerable technology depends on relationships and requires care.

Panelists: Oriana Persico & Salvatore Iaconesi

Data should be used as a means for self-expression, a sort of autobiography by both humans and non-humans alike.

"Nuovo Abitare": generative models rather than extractive models.

EU FOR YOU BUT NOT FOR ME ZINE

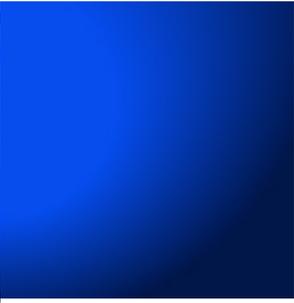Detail of Allegory of Good Government painted by Ambrogio Lorenzetti in 1338 as a fresco in the Palazzo Pubblico in Siena, Italy

Harmonising the Arts and Policy: a Pathway to Inclusive and Innovative Governance

TEXT BY: KEA

This section of Artsformation's research unveils the key relationships between artists and policymakers, seeking to underscore the potency of these collaborations in driving meaningful change. Through the lens of today's challenges, we seek to establish a profound connection between the Arts and policymaking, much like the celebrated frescoes "The Allegory of Good and Bad Government" by Lorenzetti during the Renaissance – a masterpiece that captured the essence of governance and continues to resonate as a testament to the tangible influence of art on policy.

Detail of Allegory of Bad Government painted by Ambrogio
Lorenzetti, Palazzo Pubblico, Siena, Italy

As we traverse these pages, let us draw inspiration from both the Renaissance's timeless legacy and our unique position in the digital age. Our collective journey seeks to chart a course where art, technology, and society coalesce, echoing the spirit of the past while forging a transformative path forward, empowered by the shared vision of a resilient, adaptive, and ultimately, fair society.

Our work within this research project commenced with the task of baseline policy mapping, a foundational step aimed at identifying examples of intersection points between the Arts and public policy within the context of the ongoing digital transformation and its societal ramifications. A significant challenge arose from the diverse terminology used in defining artistic professions, particularly within the vast realm of the arts. Through thorough desk research, we successfully documented 53 distinct instances of arts and policy interactions, providing a comprehensive baseline to underpin the subsequent phases of our work.

Building upon the insights from the baseline policy mapping, our focus shifted towards comprehending the multifaceted role of artists in policy-making. We embarked on the journey of proposing a typology of interactions, unveiling the intricate dynamics governing relationships between artists and policy makers. We identified diverse modalities and motivations guiding these interactions, from artists advocating for specific topics to collaborative efforts with civil society to influence rights and policies. Moreover, we recognized the vital role that governments at various levels play, often leveraging artistic processes and outputs to innovate, engage with citizens, and enhance policy development through creative input.

Our exploration of the artist's role in policy-making was grounded in the hypothesis that artists, or groups of artists, assume specific roles or missions within the policy-making process. This hypothesis allowed us to transcend the tension between the artistic process as a mode of thinking about policy issues and the tangible artistic output resulting from interactions with policy. Bennett's framework served as a guiding beacon, outlining three keyways in which art contAributes to policy-making: engaging with data and evidence, envisioning the future, and infusing creative approaches into policy development. This conceptual framework formed the foundation for our subsequent analysis.

Based on our analysis, we established a typology comprising five distinct roles or positions that artists may occupy in the policy-making landscape. These roles encompass a spectrum of engagement, from the artist-guest commissioned by public authorities to the artist-consultant who brings an artistic vision to shape policy strategies. The artist-mediator role emerged, highlighting the artist's ability to transform complex realities into relatable stories, eliciting emotional and imaginative responses to digital challenges. Furthermore, the in-house artist, deeply embedded in policy design, and the hacker artist, who ingeniously proposes alternative processes or visions, complete this typology.

Following the baseline mapping, we centred on the design of a set of indicators with the view of harmonising key findings from the Artsformation project. This step is key in facilitating the creation of targeted policy recommendations for the effective integration of the Arts within broader EU policy frameworks. Guided by a mechanistic perspective on policy design and analysis, our methodology commences with the conceptualization of an ideal interaction type, Subsequently, we reverse-engineer the ideal type through the requisite conditions, offering a structured approach to bridge the gap between artists and the policy process.

The ideal interaction we aspire to nurture embodies long-term collaboration and inclusivity, positioning artists and policymakers on equal ground while pursuing a shared commitment to foster positive social and cultural outcomes. We acknowledge the distinctive potential of the Arts to inspire creativity, critical thinking, and empathy, attributes that can significantly inform and enrich the policymaking process. Our approach remains sensitive to the specific policy context, with a targeted focus on policies directly actionable by policymakers. Furthermore, we harness shared resources, actively engaging not only artists but also civil society actors to achieve collective impact. Although this ideal interaction

We acknowledge the distinctive potential of the Arts to inspire creativity, critical thinking, and empathy, attributes that can significantly inform and enrich the policymaking process.

represents a collaborative, inclusive, and positive partnership, we recognize the critical conditions that must be met to fully realise this vision. These conditions are encapsulated within four essential dimensions: relevance, inclusivity, capacity building, and sustainability—defining the contours of interactions between the Arts and policymaking. By evaluating these dimensions through a series of key indicators and cross-referencing them with best practices from our Artsformation project, we develop a robust and comprehensive policy framework.

Our policy recommendations, developed collaboratively with artists and policymakers, aim to integrate the Arts into EU policy frameworks:

1) Promote Relevance: Create mechanisms for direct artistic input into policy discussions, leveraging artists' unique perspectives to inform innovative and human-centric policies.

2) Encourage Inclusivity: Establish collaborative platforms for artists, policymakers, and community stakeholders to engage in open dialogue, ensuring diverse voices contribute to policy development.

3) Build Capacity: Implement training programs for artists and policymakers, enhancing their skills in effective engagement, fostering mutual understanding, and generating fresh policy ideas.

Ensure Sustainability: Develop long-term partnerships and funding mechanisms that support ongoing artist-policymaker collaborations, enriching policy development through continuous artistic insights.

These recommendations, a culmination of workshops in Berlin, the Artsmediale Festival, and Copenhagen, will be presented in the final Artsformation event in Brussels in September for validation in the presence of the Artistic Assembly and high-level policymakers, charting a path towards a more vibrant and inclusive policy landscape in the digital age.

Bennett, Stephen. srgbennett.com. 2020. https://www.srgbennett.com/blog/2020/10/24/why-research-a-use-for-art-and-culture-in-policy.

The Next Steps for Artsformation: How Can the Arts and Technology Facilitate a Future Beyond the Nation State?

TEXT BY: MARTA CILLERO AND BILLIE DIBB

Artsformation International Workshop I in Palermo,
Between Land and Sea Festival 2021, Photo by Maghweb

At European Alternatives (EA) we've been responsible for communicating the outcomes, results and conclusions of Artsformation, ensuring that our partners and audience were informed about the results and updated through appropriate channels and formats. Communication and dissemination cannot be disconnected from the conceptualisation and development of the work and research. Therefore EA was bringing its input, knowledge and practice at several stages of the implemented research, notably through direct involvement in the work related to socially engaged arts and residencies. We've always conceived our work as experimental, mixing different disciplines and aiming to encompass several topics and activities in the areas of art and politics. From Belgrade to Barcelona, from London to Bratislava, from Cluj-Napoca to Paris, we've worked to engage, in our work and actions, citizens coming from different disciplines and dozens of cities across the continent, but also in the digital space. At EA we open spaces and curate moments of gathering in which it is possible to develop new perspectives, imaginaries and launch common projects and initiatives across Europe putting culture and arts at the centre of our vision of Europe.

With Artsformation we've always applied this view and approach in the way we've created content that could help reach out to audiences that might not be reached otherwise. Beyond inviting the usual suspects to reflect around the outcomes of our research, we've aimed at creating videos, podcasts, texts, articles and social media content that could reach out to people located in different countries and cities, from different backgrounds, where they can think and act together. A transnational, inclusive and digital space, where the feeling of belonging to one community is not linked to territoriality.

With the final summit of Artsformation we've also collectively created a programme that could present the outstanding results of the research by taking into account a plurality of voices. The programme involves artists, researchers, members of our board, musicians, performers and local partners who show how the Arts can reinforce the social, cultural, and political benefits of digital transformation, as well as providing tools to make sense of and overcome the challenges.

The journey of Artsformation doesn't conclude with this Summit. Artsformations universe has changed dramatically since the project started three years ago, notably, the huge expansion in AI and XR technologies, and the sudden shift in moving digital spaces from optional to essential for both the social and work lives of many. New platforms of creativity and social gathering have rapidly been born out of this, virtual only lockdown friendly outfits (known as 'metafashion') can be bought on 'DressX', Zoom wasn't only the most downloaded application of 2020 for it's work usage but also became a party space with the likes of Club Queer's nightly live & DJ streams, and artists are finding ways to combine AI in their creations - you can now legally publish Sevdaliza's voice in your songs if you split the royalties.

Perhaps too rapidly however for us to fully understand who owns these spaces, social platforms restrict & wall our communications, Meta may deem your identity too inappropriate and 'shadow-ban' your digital self, X (previously Twitter) bans words such as 'cis' and is in talks with Emmanuel Macron on localised restrictions during anti-government French protests, and hidden away in both their T&Cs is the right to sell your data. We're in an era of our digital lives forming what it means to be human, allowing more play and freedom with identity, but equally, new forms of control. Laws such as GDPR are just starting to tackle this, but the borderless nature of digital space calls upon the need of transnational governmental organising and protections.

None of this was predicted or planned for in our original ideas of the project, and yet, show how essential working on inclusivity within Europe's digital transformation is. In the next months we will continue disseminating some of the key outcomes of the project, including the Toolbox which will be launched in the Summit, created as a hands on guide for creating trust and care within the digital transformation and art sector, and the online MOOC, showcasing key voices and lessons from those in related fields. And hopefully,

With Artsformation we've always applied this view and approach in the way we've created content that could help reach out to audiences that might not be reached otherwise.

our collaborations and created communities will lead to further exploration imagining the arts and technologies role in creating sustainable and inclusive futures.

In the next section, as a hopeful and never naive note, we have the pleasure to share reflections from thinkers, notably feminist ones, about the potentialities of opening new spaces opened up by the digital transformation.

First, the journal reproduces a section of Glitch Feminism by Legacy Russel, who shows that "The glitch is often dismissed as an error, a faulty overlaying, but (...) liberation can be found within the fissures between gender, technology and the body that it creates. The glitch offers the opportunity for us to perform and transform ourselves in an infinite variety of identities." as her editor, Verso Books describes it on their website.

Second, Thelma Susbielle offers us an exploration of the political potential of a hackerspace, through the example of the Fuz collective in Montreuil (Greater Paris), in which she crosses the path of a drummer 3D printing a new arm prosthesis. She concludes saying that "Like Donna Haraway's cyborg figure, hackerspaces are proteiform and perpetually on the move. They are continually redefined by those who frequent them, but they also transform the intentions of those who enter."

Third, You Mi and Andreas Niegl, reflect on experiences from organising art for social transformation. They argue that "art practitioners need to carve a position between the- se poles that suggests ways of reorganizing existing socio-economic value regimes of art in relation to its adjacent sectors." and reflect on their practice bringing selected artists to work together with migrant and mobile workers organizations to understand the role of art within activism and organizing work.

GLITCH SURVIVES
Section from Glitch Feminism, A New Manifesto for Cyberfeminism (2020)

TEXT BY: LEGACY RUSSELL
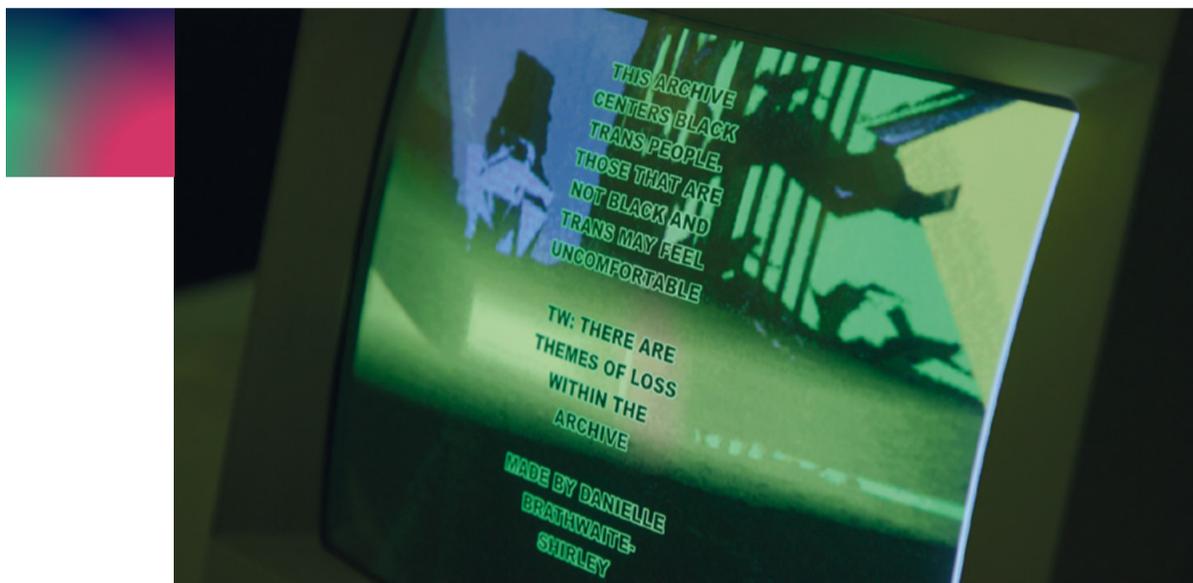
I Can't Remember a Time I Didn't Need You, 2020,
Danielle Brathwaite-Shirley

One is not born, but rather becomes, a body. And one is not born, but rather becomes, a glitch. The glitch-becoming is a process, a consensual diaspora toward multiplicity that arms us as tools, carries us as devices, sustains us as technology, while urging us to persist, survive, stay alive.

Glitch Refuses
We are building a future where we can have the broad range we deserve. We refuse to shrink ourselves, refuse to fit. Fluid, insistent, we refuse to stand still: we slip, we slide. We recognize the contributions of blackness toward liberatory queerness, and the contributions of queerness toward liberatory blackness. We fail to function for a machine that was not built for us. We refuse the rhetoric of "inclusion" and will not wait for this world to love us, to understand us, to make space for us. We will take up space, and break this world, making new ones.

Glitch Is Cosmic
We recognize that bodies are not fixed points, they are not destinations. Bodies are journeys. Bodies move. Bodies are abstract. We recognize that we begin in abstraction and then journey toward becoming. To transcend the limits of the body we need to let go of what a body should look like, what it should do, how it should live. We recognize that, within this process of letting go, we may mourn; this mourning is a part of our growing. We celebrate the courage it takes to change form, the joy and pain that can come with exploring different selves, and the power that comes from finding new selves.

Glitch Throws
Shade We throw shade by existing in the world, by showing up and not only surviving, but truly, fully, living. We practice the future in the now, testing out alternatives of being. We openly, honestly consider together how to be strategically visible, when visibility is radically necessary.

Glitch Ghosts
We ghost on the body, refusing to respond to its cultural texts, incessant calls, damaging DMs. We acknowledge that gender is an economy. It is a spoke in the wheel of capitalism. We reject being bought and sold. We feel no guilt or shame about turning our backs on a market that wants to eat us alive. We will strategize and collectivize toward uselessness, a failure that imagines, innovates, Emancipates.

Glitch Is Error
We are the most fantastic and beautiful mistake. Never meant to survive, we are still here: an error in the algorithm. We are not empty signifiers, however; we are not dead-end hyperlinks. We reject the violent act of naming. We will reconfigure ourselves as we see fit. Modifying and recoding, we choose our own names, build our own families and communities, proudly fail in the present as we dream new futures.

Glitch Encrypts
We are encrypted: how we are coded is not meant to be easily read. We recognize that the care-full reading of others is an exercise of trust, intimacy, belonging, homecoming. We reject the conflation of legibility and humanity. Our unreadable bodies are a necessary disruption. Our unreadable bodies can render

us invisible and hyper-visible at the same time. As a response to this, we work together to create secure passageways both on- and offline to travel, conspire, collaborate.

Glitch Is Anti-Body

If to be recognized as a body that deserves to live we must perform a certain self —look a certain way, live a certain way, care for one another in a certain way— we strike against the body altogether. We will hold mirrors up for one another, hold and care for the reflections seen. We will see one another and the selves we become, recognizing those selves as real, loved, and so very alive.

Glitch Is Skin

While both protective and permeable, the skin of the digital, despite its entanglements, remains necessary as a tool of experimentation. Thus, we celebrate ourselves and the framework offered by the skins we put on and take off. We recognize that our performance of other bodies is prosthetic. We recognize that the skin of the digital transforms and is transformative.

Glitch Is Virus

We want to corrupt data. We want to fuck up the machine. Infectious, viral, we will tear it all down. We recognize that in this breaking, there is a beginning. Glitch Mobilizes We will mobilize and take action! We recognize that all work cannot be done all the time all on the Internet. Completing the online-to-AFK loop, we will dare to live away from our screens, embodying our ever-slipping selves as an activist action. Empowered by the virtual worlds we traverse, we will reboot and rebuild these worlds when they no longer suit and need to shift. Along this loop, we commit to making space for rigorous criticism, feedback, play, and pleasure as Activism.

Glitch Is Remix

Affirming our role in building new worlds, we will imagine, innovate, and remix. We will rearrange and repurpose by any means necessary, rendering what rises from this rebirth unrecognizable from the violence of its original. We will create fissures in the social and cultural algorithm as an active act of advocacy, advocating for the user, advocating for ourselves and advocating for one another.

Glitch Survives

In 1993, one year before Sadie Plant coined the term cyberfeminism, poet Lucille Clifton wrote "won't you celebrate with me." As glitch feminists we call for it here, celebrating with Clifton at her request and sharing her transformative Words:

won't you celebrate with me
what i have shaped into a kind of life? i had no model.
born in babylon
both nonwhite and woman
what did i see to be except myself?
i made it up
here on this bridge between
starshine and clay,
my one hand holding tight
my other hand; come celebrate
with me that everyday
something has tried to kill me
and has failed.

Clifton's "i made it up," gestures to both playground and battlefield. Building a future and a future self at the same time is no easy task. These words seem a response to Essex Hemphill's 1995 wondering, wandering on cyberspace: "Can invisible men see their own reflections?" Glitch feminism travels the passageways between the starshine of the digital and the clay of AFK. It is modeled on no model and asks for a better world. Like Clifton, we hold our own hands and the hands of one another in an act of solidarity, with little else to lean on. *What do we see to be except ourselves?*

The open-ended question of the body is one of the greatest of our time. Our embodiment of glitch is thus an expression of spatial desire, a curious inquiry in service of remapping the physical form and how we perform and (re)structure it. Gender as a construct is a falsehood. As glitch feminists, we challenge the collective discourse that designates the gender binary as a natural progression. Binary gender keeps us from our cosmic corporeality, that space where the body can expand and explore in the freedom of abstraction. Nope, this cannot continue. The glitch pushes the machine to its breaking point by refusing to function for it, refusing to uphold its fiction.

What does it mean to find life—and to find ourselves—through the framework of failure? To build models that stand with strength on their own, not to be held up against those that have failed us, as reactionary tools of resistance? Here is the opportunity to build new worlds. As citizens transmogrified by the material of the digital, we recognize that limitlessness is possible, that we can expand in every direction. I found new landscapes through being borne and carried online, those early days where I flexed as a digital Orlando, shapeshifting, time-traveling, genderfucking as I saw fit. I became myself, I found my body, through becoming, embodying, a glitch.

Each among us containing multitudes, as glitch feminists we are not one but many bodies. All these Internet avatars have taught us something: that reality is what we make of it, and in order to make a "real life" whether online or AFK, we must seize it. This is our right. United, we will no longer ache for visibility or recognition or equality. This relinquishing of power as reparation for harms done will never happen voluntarily, or meet our terms—so why waste ourselves in waiting for it? By breaking it all, we pave the way for the kaleidoscopic future that we want.

What glitch feminism is proposing instead is this: We will embody the ecstatic and catastrophic error. If this is a spatial battle, let us become Anarchitecture.

We will be not "single beings" but be every single being and every single avatar, expanding to a rageful full range that makes this gendered engine screech to a halt.

We will let our liquidity roar with the deep decibels of waves. We will cruise as wild, amorous, monstrous malfunctions.

We will find life, joy, and longevity in breaking what needs to be broken. We will be persistent in our failure to perform in pursuit of a future that does not

want us, enduring in our refusal to protect the idea, the institution of "body" that alienates us.

Here is where new possibilities gestate.

As glitch feminists, we will search in the darkness for the gates, seek the ways to bring them down and kill their keepers.

So, go ahead—tear it all open. Let's be beatific in our leaky and limitless contagion. Usurp the body. Become your avatar. Be the glitch.

Let the whole goddamn thing short-circuit.

THE FUZ: EXPLORING THE POLITICAL POTENTIAL OF A HACKERSPACE

TEXT BY: THELMA SUSBIELLE

To find the Fuz, you have to cross a courtyard, a corridor and a large room. In this cramped room, shelves and storage units line the walls, from floor to ceiling, with cables, sockets and technological components protruding from them. A cleverly arranged bric-a-brac. Facing them: an LED screen and a string of lights, old computers on the right, 3D printers on the left. And in the middle, a large table.

Located in Montreuil (Ile-de-France), the Fuz is a hackerspace. Tuesdays are for live hacking, Wednesdays for screen-free aperitifs and Saturdays for a coding snack. On my first visit to Fuz, I was told about a nail polish workshop and a kefir seed donation. This was a very different image from the one I had in mind. Part workspace, part social club, part event venue, the Fuz has a multitude of definitions and uses.

Hackerspaces are characterized by their emancipating potential: a place to learn and share skills for breaking down boundaries. This is achieved by pooling the means of action: technological gear and knowledge, but also opportunities to meet and work on joint projects. For Lara Allouan, a sociologist who has worked on a number of French hackerspaces, "the notion of circumvention is very important, but so is the desire to create social links, to set new rules for living together and empowerment". Alessio, who frequents Fuz, confirms: "Thanks to hackerspaces, people have been able to escape from a routine or proletarian lifestyle. Even though I'm a homebody, it forces me to get out of my comfort zone. It's great. It's a self-managed, illegal cultural center/squat, where several collectives try to live together."

Originally, hackerspaces emerged in marginal places, squats, taking over places, sometimes with force. Hackerspaces seek out technological and social loopholes. These self-managed collective spaces carry out joint projects, and activist movements provoke mutations, as in the case of feminism. The rules are very precise against harassment, sexism and sexual violence, to make Fuz a safe place for everyone. As Valentin, one of the most active Fuzians, explained to me: "Hackerspace is an environment made up of engineers. Whereas those who were called calculators, who did computers, used to be chicks. We're all boys here, and we try to be as welcoming and inclusive as possible." Xela, a drummer in a punk band, is leading a very personal project. As an arm amputee, she is making a prosthesis to play with, using the 3D printers at her disposal at Fuz to replace her own wooden one, which was too heavy. Since joining the hackerspace, Xela has felt part of a diverse community, where reflections are taking place on how to welcome everyone on an intersectional dimension.

Besides, hackerspaces are not only techno-centered, they open up to other areas. While some enter with a technical project, they leave with an artistic one. These alternative places are also ecologically oriented. The Fuz collective is planning to set up a botanical laboratory to share knowledge in this field. Like Donna Haraway's cyborg figure, hackerspaces are proteiform and perpetually on the move. They are continually redefined by those who frequent them, but they also transform the intentions of those who enter.

BETWEEN L'ART POUR L'ART AND TOTAL INSTRUMENTALIZATION OF ART: EXPERIENCES FROM ORGANIZING ART FOR SOCIAL TRANSFORMATION

TEXT BY: YOU MI AND ANDREAS NIEGL

transmediale Summer Camp 2021

Traditional understandings of the autonomy of art, from Kant to Greenberg, have situated art, specifically art works, practices and institutions, in a realm entirely outside of the rest of society, which the sociologist Niklas Luhmann framed as a self-referential system. It is necessary, however, to critically examine if conceptions of artistic autonomy are truly descriptive or in fact normative, especially when the idea of the autonomy of art itself serves a social function, best described as a dialectics of art's autonomy and heteronomy: art allows for addressing political and economic issues but only as far as discussions remain within inner-artistic discourses, thus serving as "vent" for the tensions of social contradiction. An insistence on absolute autonomy obscures the economic, social and political infrastructural conditions of art and art institutions. Thus, the 'critical virtue' and ethical value of art issuing from the autonomy of art, the ideology in contemporary art, reproduces the condition of production.

But, conversely, the historically contingent function of art's autonomous position can be a powerful actor in itself. Autonomy and freedom of art have, for example, allowed artists to express politically what could otherwise not be expressed - either for legal or moral reasons. Beyond this, artists have used the specific framework of autonomy to do activism or to build alternative institutions within or outside of the artworld. At the same time, while the artworld is occupied with such debates as whether community art fosters progressive values or is part of a neoliberalization process of the field, the New Right in various parts of the world is soliciting aesthetic forms and languages from paintings and installation to actionist happenings and festivals to circulate their ideas.

Responding to these challenges, we see the task for contemporary art practitioners today as going beyond the sterile dichotomy between a solipsistic notion of l'art pour l'art and total instrumentalization of art in the case of socially engaged art. Instead,

art practitioners need to carve a position between these poles that suggests ways of reorganizing existing socio-economic value regimes of art in relation to its adjacent sectors.

In our practice on the social frontier, we bring selected artists to work together with migrant and mobile workers organizations to understand the role of art within activism and organizing work. For example, in the summit "The Lost Art of Organizing Solidarity", co-organized with European Alternatives, unionist workers met with artists to explore the role art can play in labor organizing. Based on the experience that transnational worker struggles should be led by the migrant workers themselves, the summit was an exercise in community and network building as well as in the art of political organizing by developing collective methods of nourishing an ecology of activism and rebuilding a culture of solidarity. From the side of documenta Institute the central question was to understand what are the cultural expressions of worker

struggles today, and to explore how art could play a role in supporting these struggles. Thus the summit program merged political and organizational workshops with ones focusing on artistic practices. Alicja Rogalska's workshop explored the potential of videos and social media as an artistic format that could be used in political context. Through discussions and practical exercises and games the participants were encouraged to come up with ways to best combine different social media platforms, formats (e.g. memes) and socio-political topics (e.g. greenwashing) in order to get their messages across. Kai Tuchmann's workshop focused on collective experience and expression within a performative setting. It highlighted the way collectivity can be formed either through being together in the same space, via exercises based on movement and body-awareness, or through personal narrations and the act of listening to each other. The third artistic workshop led by Anton Lukas took the participants out into the urban space and engaged with the parts of the documenta exhibition in public space. The participants were asked to perform a visual mediation to sensitize them for the urban environment by mindfully experiencing their surroundings, and to think about how politics can be best communicated in this space. Next to the cardboard puppets (Wayang kardus) of the Taring Padi collective for instance, the participants further discussed the role of aesthetics in political struggle and how the visibility of political demands can be amplified through artistic expression. The summit marks the beginning of a longer inquiry into the possibilities of how art, broadly defined, can partake in activism and political organizing. There was a clear understanding, echoed by statements by many of the participants, that art and culture are important aspects of not just life in general, but political life specifically. Many participants were interested, practiced or had studied art, music, design etc. but had the tendency to draw a line between these "personal" interests and their activism. Conversely, the artistic workshops helped to emphasize the affective, narrative and cultural aspects of political organizing that were, according to some participants, often not addressed. Such an approach aims to render art from the perspective of actors in political struggles, rather than from a strictly inner-artistic perspective with its inherent productivist and self-referential pitfalls.

At the documenta Institute, we aim to expand these formats and harness the transdisciplinary "actionable speculations" by incubating local/regional projects. This is because as much as we are engaged in the contemporary art circuit, itself a symptom of peak globalization, we see social transformations must happen in situated social contexts for it to validate its social claims. Kassel, being a small city outside of the 100-days of documenta, could become a prototype of such art-led or art-accompanied processes of social change. In this regard, we are incubating one pilot project "art meets companies" (2023-2024) that deals with transformation processes in industries in Nordhessen, especially regarding questions of ecological and social sustainability. Artists will work with the companies' workforce and management to artistically render the transformation process where private interests align with public purpose. Another project is Themenjahr "Culture and Living Together" planned for 2026-2027 as part of the SDGplus Lab at Uni Kassel. This large-scale project includes cooperation with cultural and social institutions in Kassel and Nordhessen, and centers around the question of citizen's direct participation in questions of sustainability. By using cultural techniques, such as long-form social games, both institutions and citizens will be activated to perceive themselves as "change agents" in the region's future.

With this arm of practice, we aim to gather evidence, (or rather 'at all') practice examples, methodologies related to "upstreaming art" and positioning art in the society in structural ways. This leads to high-level collaborations such as a policy brief being prepared on the role of art schools in the sustainable transformation with research institutions on climate policies, and a systematic examination of and proposal on a maintenance-based funding model for socially-engaged art with commons.art.

CONTRIBUTORS

Legacy Russell

Legacy Russell is a curator and writer. Born and raised in New York City, she is the Executive Director & Chief Curator of the experimental new media, art, and performance institution The Kitchen.

Formerly she was the Associate Curator of Exhibitions at The Studio Museum in Harlem. Russell holds an MRes with Distinction in Art History from Goldsmiths, University of London with a focus in Visual Culture. Her academic, curatorial, and creative work focuses on gender, performance, digital self-dom, internet idolatry, and new media ritual. Russell's written work, interviews, and essays have been published internationally.

Thelma Susbielle

A recently graduated journalist, Thelma specializes in representations of the future in literature and film, as well as in the intersection of feminism and the digital era, and, feminism and audiovisual media. Thelma's work includes a podcast series on a hackervist space near Paris, which has been reflected on in her piece.

Mi You

You Mi is a professor of Art and Economies at the University of Kassel / documenta Institut. Prior to joining the University of Kassel, she was a research associate in the Art and Media Studies department at the Academy of Media Arts Cologne (2014-2021). Her academic interests are in new and historical materialism, performance philosophy, as well as the history, political theory and philosophy of Eurasia.

She works with the Silk Road as a figuration for re-imagining networks, and has curated exhibitions and programs at Asian Culture Center in Gwangju, South Korea, Ulaanbaatar International Media Art Festival, Mongolia (2016), Zarya CCA, Vladivostok (2018), and the research/curatorial platform "Un-mapping Eurasia" (2018-) with Binna Choi. Her recent exhibitions focus on socializing technologies and "actionable speculations", such as "Sci-(no)-Fi" at the Academy of the Arts of the World, Cologne (2019) and "Lonely Vectors" at Singapore Art Museum (2022). She was one of the curators of the 13th Shanghai Biennale (2020-2021). On the social front, she serves as chair of committee on Media Arts and Technology for the transnational NGO Common Action Forum.

Andreas Niegl

Andreas (1990, Bad Honnef) is an artist based in Cologne. His works include installation, performance, video, sound and text. He also works as a composer and musician for performance and theater (e.g. Schauspiel Essen, FFT Düsseldorf, Bonner Oper). From 2010-2015 he studied Media- and Cultural Studies in Düsseldorf (finished with B.A.) and since 2015 he is a student at the Academy of Media Arts in Cologne (KHM).

Harun Siljak

Harun Šiljak is an assistant professor in embedded systems (optimisation and control) at the School of Engineering (Electronic and Electrical Engineering Department), Trinity College Dublin. He does research in the field of complex systems and unconventional control/computation/communication. The science and technology of complex networks spills over into the social context– he is curious about the applications and implications of complexity in society.

Harun also writes science fiction, with an ocassional genre-bending exercise. A lot of his writing is dedicated to popular science and its relationship with philosophy, economics, and politics.

ARTSFORMATION TEAM

Ana Alacovska

Ana Alacovska is an associate professor PhD at Copenhagen Business School. Her current research interests revolve around the sociology of culture with an emphasis on the power of genres to influence institutional and social relations; the creative labour studies with a special accent on gender inequalities and the critical studies of media organizations. She is now conducting research on the economic, cultural and social dynamics of the production of Scandinavian crime fiction within the Danish publishing field. This project, entitled "Masters of Crime: Scandinavian Crime Fiction in a Media Industries Perspective", is generously funded by the Danish Research Council for the Humanities. She has been the leader of a large research project on the temporality and informality of post-socialist creative work financially supported through a grant awarded by the Swiss Agency for Development and Cooperation through the University of Fribourg in Switzerland.

Arthur Le Gall

Arthur Le Gall is director at KEA. He is responsible for coordinating KEA's research team and supervising studies, reports and projects. He also oversees sport-related activities. He is specialised in policies for the sport, audiovisual, cultural and creative sectors. He designs methodologies to assess the contribution of the cultural and audiovisual sectors to the wider society and economy, and engineers support programmes and policies for the cultural and creative sectors to nurture arts, culture and creativity across territories.

Federica Antonucci

Federica Antonucci is PhD in Urban Studies at Mediterranea University of Reggio Calabria and she has been visiting researcher at KU Leuven and Erasmus University of Rotterdam. She is balancing her academic research with her role as external consultant and researcher as part of KEA team. She is contributing to studies on culture, innovation, new media, and the impact of cultural and creative industries. Federica has an economic background and quantitative and qualitative competences on research methodologies. She speaks Italian, English and French.

Christian Fieseler

Christian Fieseler is professor for communication management at BI Norwegian Business School and the founding director of the Nordic Centre for Internet and Society. He received his PhD in Management and Economics from the University of St. Gallen, Switzerland, in 2008. At the former he worked as a postdoctoral researcher, as well as at the Berkman Center for Internet and Society at Harvard University and at Stanford University, before joining BI, in 2014.

Cristian's research interests center on organizational identity, corporate social responsibility and computer-mediated-communication. His research is focused on the question how individuals and organizations adapt to the shift brought by new social media, and how to design participative and inclusive spaces in this new media regime. In this field, he has over the last few years, worked extensively in projects with the European Union and the Norwegian Research Council on technology and new working modes.

Fiona McDermott

Fiona McDermott is a researcher based at CONNECT, the Research Centre for Future Communications and Networks at Trinity College Dublin. Her research explores the social and cultural implications of data-driven technologies, with a particular focus on autonomous systems, data infrastructures, and urban governance. Her PhD research focuses on the application of Internet of Things technologies to public infrastructures and city services in New York City and Dublin. Previously, she was a Fulbright visiting scholar at the School of Media Studies at the New School in New York and a researcher at the Interaction Design Centre at the University of Limerick. Before engaging in academia, she worked for architecture and design practices in Germany, Denmark, and the UK. She is a member of Annex, the curatorial team selected to represent Ireland at the Venice Architecture Biennale 2021.

Kirsti Reitan Andersen

Kirsti Reitan Andersen is a Post Doc at Copenhagen Business School. She is passionate about the creative industries and their role in the transition to more sustainable (business) practices.

In her current work she explores the ways in which the arts might take the role as a mediator in the digital transformation. She is also interested in barriers and opportunities to change towards practicing sustainability in the textile and fashion industry, focusing on local production and alternative business models. Kirsti is engaged in the development of teaching material for business students and practitioners. Amongst other material, she has helped develop a MOOC on sustainable business models for the fashion industry targeting business school students and practitioners that is available on Coursera. Kirsti was the project lead on MAKES, a project under Innovation Express that uses film, image and text to bridge design and production across Norway, Sweden and Denmark to further business opportunities in the textile and fashion industry. Kirsti has extensive experience working with design and innovation, both in consultancy and research, drawing on her background in European Cultural Studies and applying and exploring qualitative research methods in her work.

Linda Doyle

Linda Doyle is the Vice President for Research/Dean of Research in Trinity College Dublin and a Professor of Engineering and The Arts. Her expertise is in the fields of wireless communications, cognitive radio, reconfigurable networks, spectrum management and creative arts practices. She is a fellow of Trinity College Dublin. Formerly, she was the founding Director of CONNECT, a national research centre focused on telecommunications in Ireland.

Marta Cillero

Marta Cillero is responsible for communications at European Alternatives. She graduated in Media Studies, Journalism and Communication (Madrid, Istanbul and Chicago) and has a master degree in Gender Studies (Rome). She is the author of research reports about gender violence in Mediterranean countries. She is a member of the executive board and project manager at Chayn Italia, an award-winning organisation based in Italy, Pakistan, India and the UK.

Peter Booth

Peter Booth is Associate Professor II and researcher at BI Norwegian Business School. He is trained as economist at The London School of Economics, in visual arts at the Oslo National Academy of the Arts, and completed his doctorate in Cultural Economics at Erasmus University Rotterdam. Prior to collaborating on Artsformation, Peter was part of a Research Council of Norway funded project, Digitization and Diversity, which explored how digital technologies influence the diversity dimensions in the culture and media sector. His research covers cultural economics, theories of value, sociology of art and finance, and issues connecting the arts and museum sector, digitization and diversity.

Ségolène Pruvot

Ségolène Pruvot is a Cultural Director of European Alternatives. Ségolène has developed extensive experience in designing and implementing transnational participative cultural programmes. She curated, managed and coordinated artistic projects in several European countries, including Transeuropa Festival. She coordinates Room to Bloom, a project supporting the careers and production of young feminist postcolonial artists.

Ségolène is a Doctor in Urban Sociology. In the course of her academic career and professional life, she specialised on the exploration of the intersection between arts, the city and social change. Her PhD Thesis, realised at the University of Milano Bicocca, is entitled 'Can Participatory Arts Help Deliver (more) Socially Just Creative Cities?'. There she explored how the theoretical input of contemporary arts theory can help better understand the role of arts in the city.

She trained as a political scientist and urban planner in France, the UK, and Germany. Ségolène is passionate about the city, equality, feminism, migrant and minority rights.

Tom O'Dea

Tom O'Dea is an artist and art practice-based researcher at CONNECT in Trinity College Dublin. His research is focused on finding ways to understand how technologies of computation and organisation impact upon our ways of acting and being the world. In particular, he is interested in the ways that different forms of knowledge interact in increasingly computational societies. He completed his art practice-based PhD, 'Unrepresentable: Technological Futures, Art and The Ontological Singularity" at CONNECT. He holds a bachelor's degree in Mechanical Engineering from University College Dublin and a master's degree in Digital Media from the Huston School of Film & Digital Media, NUIG.

Victor Renza

Víctor holds a bachelor in law and an Msc in international development studies from the Norwegian University of Life Sciences. He is currently a Research assistant for the Nordic Centre for Internet and Society at BI-Norwegian Business School and is part of the Horizon 2020 project Artsformation. His main interests lie in sustainable development, digital transformation and gig workers. Particularly, Víctor is interested in how the arts and artists can contribute to face the different challenges of sustainable development within the digital transformation era.

Aris Papadopoulos

Aris Papadopoulos is the director of innovation at LATRA, a socially-engaged research and innovation practice based in Lesvos-Greece. He is a sociocultural entrepreneur and activist, practicing and advocating for systemic change at the frontlines of 21st Century European challenges, through the decolonisation of science, technology, innovation and entrepreneurship. His principle work at LATRA involves developing digitally innovative projects, programs and services, that empower socio-economically disadvantaged people to become not just actors in their lives but directors of their resilient future, by operating in the cross-over of artivism, design and education. He has produced transnational cooperation projects in Sweden, Norway, the Netherlands, UK, Qatar, South Africa and Greece, and awarded the Uncover Design Prize, Distributed Design Award, Global Education Innovation Award and Be.Creative Challenge among others. LATRA's work has been exhibited in the Dutch Design Week, Stockholm Design Week, St. Martins and VCUQ Galleries and funded by the European Commission, European Cultural Foundation, Nordic Council of Ministers and Creative Industries Fund Netherlands among others. He is an Architectural Association and UCL-Bartlett alumnus.

Evi Pappa

Evi Pappa is the director of education at LATRA, a socially-engaged research and innovation practice based in Lesvos-Greece. She specializes in intercultural community projects targeting the societal integration of vulnerable communities in geographically-remote areas of Greece. Evi is a civil engineer with 15 years of experience in the humanitarian and development sectors. After graduating from the University of Hertfordshire in UK, she worked in the London Borough of Barking and Dagenham, developing urban regeneration community projects targeting youth and young adults in deprived areas of the council. Evi currently leads the H2020 project SySTEM 2020: Connecting Science Learning Outside the Classroom

(2018-2021) which focuses on science learning outside the classroom across 19 European countries. Evi has successfully managed projects in intercultural dialogue, artivism and civic engagement both in Greece as well as across Europe, and projects have attracted financing by the European Commission, Centre for Applied Human Rights & Open Society Foundations for Europe, European Union National Institutes of Culture and FundAction amongst others.

Zoénie Liwen Deng

Zoénie works as a concept and project developer for Make. She focuses on the intersection of art-science-technology, and how it can engage with society and in the processes of commoning. Zoénie is also interested in the possibilities of environmental-friendly biomaterials that can be used in our daily life, and how technology and art can enable new ways of imagining and practising democracy. Alongside working at Waag, Zoénie is a part-time theory teacher in Social Practice Department in Willem De Kooning Academy in Rotterdam. Her practices include curating, researching, writing, and translating.

Previously, Zoénie worked as a full-time PhD researcher on socially engaged art in the European Research Council founded project ChinaCreative in Cultural Analysis of University of Amsterdam, investigating the critical aspects of these practices. She graduated in 2020. Zoénie obtained her master degree in cultural studies at Goldsmiths, University of London.

Lucas Evers

Lucas Evers joined Waag in April 2007 and is currently leading Waag's Wetlab. He is actively involved in several projects that concern the interactions between the arts and sciences, arts and ethics and the arts in a contemporary makers culture. The Wetlab is a laboratory where arts, design, sciences, engineering and the public meet to research biotechnologies and their impact on society and ecology.

Lucas Evers is trained in fine arts and teaching at Maastricht Academy of Fine Arts and Design and he studied politics at the University of Amsterdam. He worked De Balie Center for Culture and Politics and Melkweg in Amsterdam, programming cinema, new media and politics.

He organized a retrospective of French cinematographer Chris Marker was involved in projects such as 'net.congestion – international festival of streaming media', Next 5 Minutes, e-culture fair, an Archeology of Imaginary Media and a number of programs related to the societal debate about the life sciences.

Maro Pebo

Mariana Pérez Bobadilla (Maro Pebo) creates concepts and cares for projects of art and science at Waag, she develops learning situations where artist-lead innovation supports critical perspectives on technoscience. Ph.D. in Creative Media (City University of Hong Kong), MA in Critical and Gender Studies (Bologna University). Maro Pebo is an artist who specializes in the intersections of art and biotech and works on defying anthropocentrism and on skeptical environmental accountability. Maro has published and presented her research internationally including at Performance Research, ISEA, EVA, ISCMA, and Media Art Histories, co-curated the Open Systems salon, the HK Leonardo Art Science Rendezvous, and was involved in the Mexican Pavilion of the 56th Venice Biennale. Previously she was senior lecturer of Moist Media at DeTao Masters Academy, Shanghai Institute of Visual Arts. Her works have been displayed at Ars Electronica, Riga Stradins University Anatomy Museum in Latvia, the Toronto Design Festival, Gerdau Museum in Belo Horizonte, Brazil and

The Lahore Media Arts Festival in Pakistan.

Nora O Murchú

Nora O Murchú became the artistic director of transmediale in 2020. In their research and curatorial practice, they examine intersections between the fields of art, design, software studies, and politics. Their multidisciplinary work embraces narratives and fictions, and results in objects, exhibitions, and interventions. Their research aims to help people understand how complex socio-technical systems are imagined, built, and used.

Billie Dibb

Billie works at European Alternatives and is the project witch of the 'imagination' and cultural stream, working across projects around the arts, feminist and transnational practices. They have an academic background in International Politics, with a focus on gendered nationalism and big data. Outside of EA Billie also created and runs an event series in Paris, 'La Voisin', an exhbo-cum-party creating a space for feminist thought and artistic expression. They are passionate about, and dabble in, the creative possibilities of new technologies in the arts and how they can facilitate social change.

Hanna Grønneberg

Hanna Grønneberg is a student research assistant at Copenhagen Business School in the field of cultural studies and art history. Her interests include digital networks of care and resistance, new materialist theories, and poetic material imageries.

Josep Maria Folch

Josep Folch works as a consultant researcher at KEA, where he contributes to projects related to the culture and arts, innovation and public affairs. He is skilled in project, design, bid writing and dissemination, as well as strategic consulting. Fluent in English, Spanish, French, Italian and Catalan, he has been engaged with policymakers and academics on issues related to culture, democracy and governance for the past five years.

Maitreyi Maheshwari

Maitreyi Maheshwari is Head of Programme at FACT, Liverpool, where she is responsible for overseeing all exhibitions, residencies, learning projects and events.

Previously, Maitreyi was Programme Director at Zabludowicz Collection, London. She has also worked on the Youth programme at Tate Modern and the Interaction programme at Artangel. She has an MRes in Cultural Studies and Humanities from the London Consortium, and an undergraduate degree in History of Art from Edinburgh University. She has written for, and edited, numerous artists' monographs, as well as a collection of interviews for Artists in Virtual Reality (2021, published by the Zabludowicz Collection).

ADVISORY BOARD

Andrea Bandelli

Andrea is the diplomat in chief of SGI, where he manages the relationships with all network members and external stakeholders. A keen listener and an experienced speaker, Andrea is responsible for developing and implementing the network culture of Science Gallery. A world citizen by trade, Andrea's academic background includes a MA in Economics, a master in Science Communication and a PhD in Social Sciences, with a specialisation in scientific citizenship. Andrea is a member of the Expert Network of the World Economic Forum and has been a Cultural Leader in Davos in 2017 and 2018, and in Dalian in 2017 and 2019. He is a member of the board of the Deutsches Museum in Munich. In his career spanning 25 years he has worked for several public and private organisations, including science museums, government organisations and universities across Europe, USA, South Africa and Brazil, leading some of the most innovative projects on science, art, democracy and public participation. He has published 2 books and several academic and popular articles on public engagement with science and technology

Leslie Dunton-Downer

Leslie Dunton-Downer is a writer and producer whose works include books, libretti, studio albums, films, and events such as The Magical Secrecy Tour co-produced with transmediale and N.K. in Berlin. She is a member of the Harvard Society of Fellows and a former Lecturer at Harvard, where she attended college and received a PhD with Distinction in Comparative Literature.

Majken Overgaard

Throughout her career Majken Overgaard has focused on the synergies between technology and contemporary art. The overall objective has been to explore the interdisciplinary universe where art, science and technology cross-fertilize and form a creative environment for development of new ideas, experiments and inventions. Majken Overgaard is an experienced teacher with a focus on creating an inclusive learning environment. As an educational activist she has initiated numerous activities for women and other underrepresented groups in art and technology. Furthermore, she has worked as an external lecturer at the IT University of Copenhagen and Copenhagen University, where the focus has been on developing new approaches to innovation and entrepreneurship for the creative sector. The starting point and motivation has always been the interdisciplinary and world changing possibilities both art and technology hold while unfolding the potential of individuals as well as communities and to make people and ideas grow and come to live.

Sarah Newman

Sarah Newman is Director of Art & Education at metaLAB at Harvard, and a Fellow at the Berkman Klein Center for Internet & Society. Working at the intersection of research and art, her work engages with technology's role in human experience. In addition to her art practice, she is also a facilitator and educator, and leads workshops with her methodology to use creative materials to address interdisciplinary research problems. Newman holds a BA in Philosophy from Washington University in St. Louis and an MFA in Imaging Arts from the Rochester Institute of Technology. She has exhibited work in New York, San Francisco, Berlin, and London, and has held artist residencies in Germany, Sweden, and Italy. Newman is a 2017 AI Grant Fellow, a member of the 2018 Assembly Cohort, a co-founder of the Data Nutrition Project, and a 2019 Rockafeller AI Resident Fellow. She is currently artist-in-residence at Northeastern University's Center for Law, Innovation, and Creativity. Her current work explores the social and philosophical dimensions of artificial intelligence and uses interactive art as a means of critique and public engagement.

Stefanie Wuschitz

Stefanie Wuschitz is an arts-based researcher with particular focus on Critical Media Practices (feminist hacking, critical making, posthuman perspectives). She graduated with an MFA in Transmedia Arts in 2006. In 2008 she completed her Masters at TISCH School of the Arts at New York University. 2009 she founded the feminist hackerspace and art collective Mz* Baltazar's Laboratory in Vienna. In 2014 she finished her PhD on 'Feminist Hackerspaces' at the Vienna University of Technology. She held research and Post-Doc positions at the Umeå University, University of Applied Arts Vienna, the Vienna University of Technology, Michigan University, Berlin University of the Arts. She is currently project leader of the FWF research project 'Feminist Hacking. Building Circuits as an Artistic Practice' affiliated to Academy of Fine Arts, Vienna and working on a film on Digitalization titled 'Coded Feminisms in Indonesia' with affiliation to TU Berlin.

Idriss Nor

Idriss Nor started as a Programme Manager at the DOEN Foundation in 2004. He built up the programme Social Entrepreneurship. From 2006 – 2019 he was the team manager of Team Social and Team Creative, besides his role as programme manager. As of 2019, Idriss entered the executive board of the DOEN Foundation, in the role of Director Impact Investments.
Idriss has a significant network and experience in the cultural and media sector in the Middle-East as well as North-Africa: he helped build the first independent cultural fund the Arab Fund for Arts and Culture.

He speaks French and Arabic, among several other languages. Idriss was born in Frankfurt am Main and holds a Masters degree in Educational Sciences of the Universität of Frankfurt. He also followed a post-doc study of business-administration at Nyenrode

Debora Hustic

Deborah Hustic – co-founder, creative director and project manager of Radiona – Zagreb Makerpsace; STEAM and environmental consultant; new media art curator & media artist; CEO and co-founder of Intergalaktik (2020) – start-up company for electronics production (FPGA, smart City, audio devices production, trainings etc.), Textil{e}tronics (2012) – wearables related projects. Organized more than 300 workshops, conferences, exhibitions, festivals, hackathons, fairs, maker camps and events in tech and creative innovation sectors. She has taken part in numerous international and domestic exhibitions, festivals and conferences concerning DIY/DIWO, STEAM, new media and hacker/maker cultures, as well as on topics about development of art/tech/science education through workshops. Workshop facilitator for children, youth and grown-ups in the fields of creative electronics, design thinking, system innovation and eTextiles. Curated 30 international exhibitions in the fields of new media and hybrid arts. Deborah Hustic has experiences working in private sector (publishing industry, creative industries, environmental sector, ICT), non-profit (innovation, culture, art, technology) and public bodies (international relations, policy making, diplomacy, creative education, EU affairs, mobility, intercultural dialogue and social inclusion – refugees and Roma integration, gender equality).

Lefteris Papagiannakis

Lefteris Papagiannakis, Frmr. Vice Mayor on Migrant & Refugee and affairs | City of Athens. Lefteris Papagiannakis was born in France in 1971. He completed his primary and secondary education in Greece. He returned to France to study public law in the University of Lille II, followed by a DEA in European Community Law and International Economic Law. After the completion of his studies, he worked in the European Parliament as a parliamentary assistant. Since then he also worked on the education of the Muslim minority in Greece (in Thrace), as a legal counsellor for the political party Ecologists Green and the Special Secretariat on environmental inspection. He was elected in the municipal council of Athens in 9/2014 and named vice mayor on migrant and refugee affairs in 3/2016 until 8/2019.

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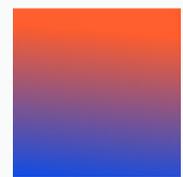
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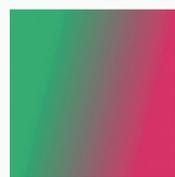
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