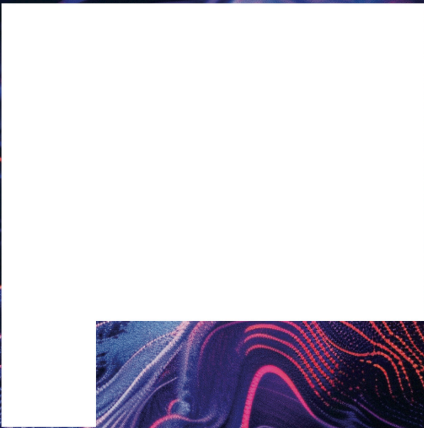




Käte Hamburger Kolleg
Cultures of Research



politics of
the machines

aachen
2024

lifelikeness
& beyond

22 - 25 April 2024

Super C - RWTH Aachen University

LOGOI - Jakobstraße 25A, 52064 Aachen



PACT
ZOLLVEREIN

LOGOI



Käte Hamburger Kolleg
Cultures of Research

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POM / Politics of The Machines Conference Series

The POM-conference addresses the politics of the machines and the inescapable technological structures, as well as infrastructures of artistic production in-between human and non-human agency with critical and constructive perspectives. Where and when do experimental and artistic practices work beyond the human: machine and human: non-human dualisms towards biological, hybrid, cybernetic, vibrant, uncanny, overly material, darkly ecological and critical machines? How are we to analyze and contextualize alternative and experimental ontologies and epistemologies of artistic practices beyond transparent dualisms and objectification? How are the relationality and operationality of machines being negotiated into cultural and social ontologies? What are the politics – past, current, future – of these negotiations?

The POM – Politics of The Machines is a conference series founded by **Laura Beloff** and **Morten Søndergaard**.

politicsofthemachines.org

PoM Aachen: Lifelikeness & Beyond

Life is in crisis. In society, this crisis has generated an uncertainty entangled with environmental injustices, health emergencies and the many faces of right-wing movements around the world – to mention some examples. Uncertainty might blur the future and our capacity to make decisions, but it also opens up a space of possibilities. In this fragmented framework a new field for contingencies emerges. If we are unsure about what might be, alternative but unstable scenarios become possible. How does society react to those alternative scenarios? How are scientific and artistic communities responding to the various contingencies of the present?

In the wake of this era, we have been witnessing, in biomolecular research, the developments of **programmable biosensors, synthetic biology and diverse biological entities that are aimed to be made programmable.** These advancements amount to the crisis of life. These new phenomena in life-research have, for example, transformed the way in which we think about organisms and how life has evolved and transformed on earth.

At the same time, the fields of life-like robotics and computational evolution, which produce artificial entities modeled after living organisms – like self-reproductive algorithms and artificial neural networks – have brought to light questions regarding the qualities defining what is life at all. Life is being redefined by the parameters of its artificial models, so we are forced to rethink the question: what is the logic of living? The borders between machines and biological systems are being negotiated across the sciences and the arts at large, and novel questions and modes of thinking are emerging from these ontological reorganizations. Faced with these situations, one cannot help pondering on the limits of the possible and **the limits of life.**

Nowadays, machines can perform as agents that respond to contingent scenarios, they act as if they were alive. If life enters the space of formal logic and probability, if it is modeled, engineered and designed, does it follow the laws of logical inference? It is not only the difference between the organic and the inorganic that gets blurry, but also the one between the natural and the animated as well as the boundaries between necessity and contingency. What kind of models of contingency can be brought about that are helpful to respond to the crisis of life? **What must technologies and artistic practices that cooperate with the living look like?** How does this change life itself?

In our times, social ecologies are steered following automated systems and models. Images of what the future of a warming planet might be are at the center of political decisions, and bodies in the street are demanding accountability to those who have been taking those decisions. What is the motivation for caring for life? Computational systems have become the basis for decisions on which forms of life are worth preserving, which ones have the right to have rights – as Hannah Arendt would put it – and what forms of life are purposeful to maintain and support. The care for life is found between environmental reactionary views on nature as the origin of place-based identities, and questions of locality and global solidarity; from colonialism to racial and economic justice. **How can these models serve to respond to the needs of social groups, communities and the collective?**

What effect has data on decisions on what lives we care for? On the one hand, biotechnology opens up spaces of possibility, on the other hand, it also holds the danger of new forms of control, which may be utilized in nation-state politics, for example, in the form of **border control biometric technologies**. Automated decisions are made over life and death in zones of war. Personal data is stored to keep the metabolic networks of capital flowing. Data is, however, at the same time, used for feminist aims and as a tool to identify urban spaces where **harm and death are a threat**. Communication technologies have shown to be crucial for marginalized groups for creating networks of care, support and self-defense. Thus, it seems that the same technological shifts that seem to serve necropolitical aims are the ones bringing about new forms of the collective.

With the overarching theme “**Lifelikeness & Beyond**” the **Politics of the Machines** conference organized by **Käte Hamburger Kolleg: Cultures of Research at Aachen University** seeks to bring together researchers and practitioners from a wide range of fields across the sciences, technology and the arts to develop imaginaries for possibilities that are still to be realized and new ideas of what the contingency of life is. The call also seeks to question what the limits between reality, fiction and imagination can be when **we look for sources of action or new forms of collective action and of creating collectivities**. What kind of imaginaries are needed to think of new forms of research and practice that effectively act as a counterbalance to the many crises of the present? What can we learn from a performed contingency about the community of the living and the non-living? How is the idea of contingency transformed when life and non-life are embedded within each other? PoM Aachen welcomes proposals for conference sub-tracks that look into transdisciplinary research at large in creating unrealized futures.

Organization

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Hassan CHOUBASSI, Joe ELIAS

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Tracks

Track 01 | Holistic life of the machine – The machinic beyond – What is it like to be a machine?

Chairs

Erich Berger (University of Oulu)

Aurora Del Rio (Aalto University)

Katri Naukkarinen (Aalto University)

Track 02 | Artificial Entities, Contemporary Archetypes and Model Organisms

Chairs

Laura Beloff (Aalto University)

Peter Friess (Independent Artist and Researcher)

Track 03 | Body Imaginations

Chair

Kit Kuksenok

Track 04 | Organize!

Chair

Ana María Guzmán Olmos (c: o/re Aachen, RWTH University, University of Bonn)

Alex Schubert

Track 05 | Models of Life – Models of Research

Chair

Gabriele Gramelsberger (Käte Hamburger Kolleg: Cultures of Research, RWTH Aachen University)

Track 06 | Vulnerability and Caring: Perspectives and Challenges

Chairs

Jared Sonnicksen (RWTH Aachen University)

Torsten H. Voigt (RWTH Aachen University)

Track 07 | Shifting Cosmologies: More Than Human XR

Chairs

Benjamin Bacon (Duke Kunshan University, the Design, Technology and Radical Media Labs (DTRM))

Vivian Xu (DePaul University, the Design, Technology and Radical

Media Labs (DTRM))

Boris Debackere (LUCA School of Arts, V2_ Lab for the Unstable Media)

Track 08 | In/Different Imaginaries: Parasites and the Politics of Relations

Chairs

Laura Beloff (Aalto University, Helsinki)

Morten Søndergaard (Aalborg University)

Track 09 | Worlds of Camouflage: Environment, Technique, Response-ability

Chairs

Donovan Stewart (Leuphana University Lüneburg, Leiden

University), Lijuan Klassen (Rachel Carson Center for

Environment and Society (LMU))

Track 10 | Environmental Attunement as a Strategy for Ecological Engagement

Chairs

Sebastián Lomelí (Faculty of Philosophy and Letters of the UNAM (Mexico))

Juan Duarte (Aalto University)

Track 11 | Death, degrowth, and finitude in the age of the lifelike

Chairs

Diego Maranan (University of the Philippines/SEADS)

Angelo Vermeulen (Delft University of Technology / SEADS)

Amy Holt (SEADS)

Ulrike Kuchner (University of Nottingham/SEADS)

Pieter Steyaert (University of Antwerp/SEADS)



Hosts

**Käte Hamburger
Kolleg: Cultures of
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**LOGOI - Institut für
Philosophie und
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info@khk.rwth-aachen.de

<https://khk.rwth-aachen.de/>

X: CoRe_RWTH

BlueSky: @core-rwth.bsky.social

Instagram: core_rwth

Käte Hamburger Kolleg: Cultures of Research (c:o/re), Aachen

The Käte Hamburger Kolleg: Cultures of Research (c:o/re) is a space for reflecting on interactions between science, technology and society. It aims to become an academic hub studying the transformations of science and society.

c:o/re seeks to expand interdisciplinary, global research networks by fostering collaborations between arts, humanities, social sciences, natural and life sciences and engineering. Being associated to the **Faculty of Arts and Humanities at RWTH Aachen University**, it works closely with several of the university's institutes. The center is the first International Centre for Advanced Studies at RWTH Aachen University.

c:o/re is funded by the **Federal Ministry of Education and Research (BMBF)** in the funding scheme "Käte Hamburger Kollegs". With this program the BMBF aims to further develop structures for excellent research in the humanities and social sciences, to network them internationally and to strengthen interdisciplinary and international academic work in Germany. Directed by Prof. Gabriele Gramelsberger and Prof. Stefan Böschen.

Team at c:o/re

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Stefan Böschen

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PoM Aachen: Lifelikeness & beyond 2024

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Theaterstraße 75
52062 Aachen

LOGOI Institut für Philosophie und Diskurs

"**LOGOI**" is the plural of the Greek word "Logos", in which the claim to get to the heart of things lives. The starting point of **LOGOI** is Ludwig Wittgenstein's insight that, even if all the scientific questions of our time were answered, our real questions of life have not yet been touched. Here, the existentially pressing questions of our time are made the subject of various discourses.

We sense that the world is changing. Against this backdrop, the questions of what meaning we give to the things of life and what we can expect and hope for are becoming more pressing. Questions of this kind have a philosophical core and so **LOGOI** seeks to open up a discourse that - if successful - leads to deeper and more pertinent insights. **LOGOI** seeks to be a space for clear thoughts. This excludes an esoteric approach to the topics.

The discourse stimulated by **LOGOI** takes up current as well as classical topics of philosophy and opens up to questions raised by the natural sciences, such as genetic engineering and brain research.

Literature and art also come into focus. The advantage of philosophy is that it addresses the entire spectrum of modern culture and, at the same time, ties in with what touches people in their concrete living environments and what drives them. The hoped-for gain lies in clarification and deepening.

Address

Jakobstraße 25a
52064 Aachen

Venues

Super C

Address:
Templergraben 57, 52062
Aachen

Generali Saal
Ford Saal
Conference Rooms

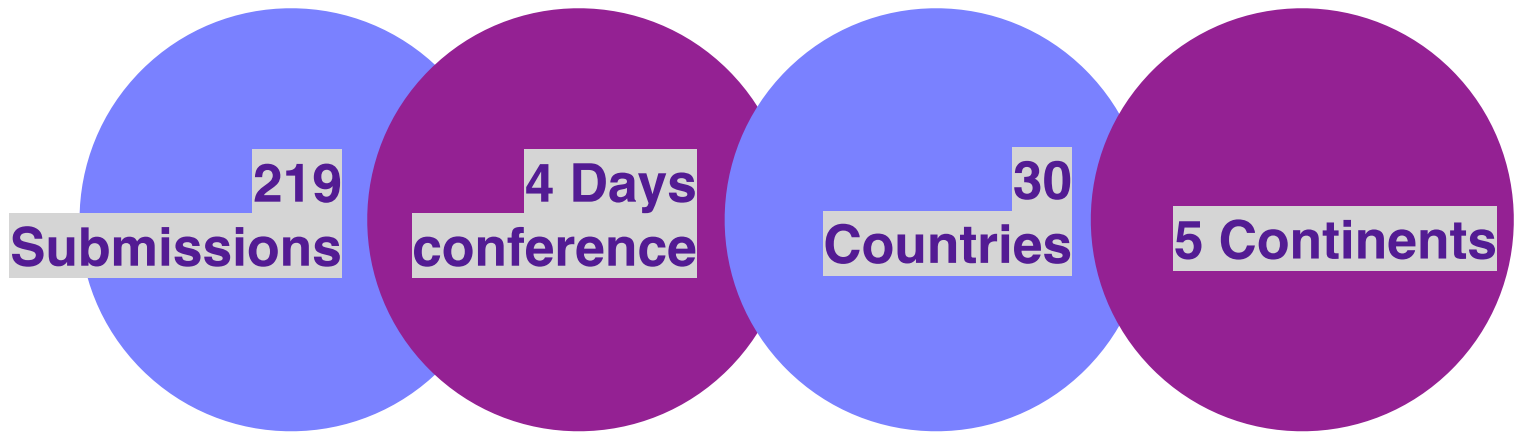


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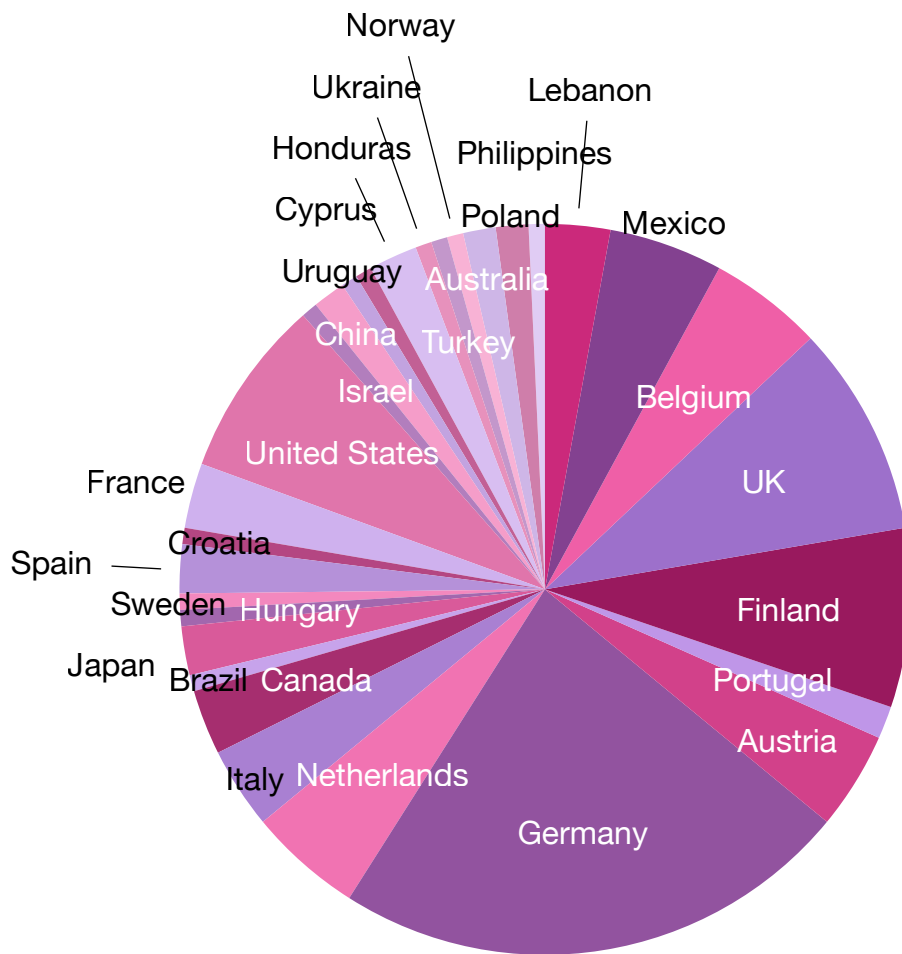
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130 Talks & Lecture Performances

7 Artistic Interventions

2 Keynotes

2 Workshops

1 Board Game

1 Post-Conference Event

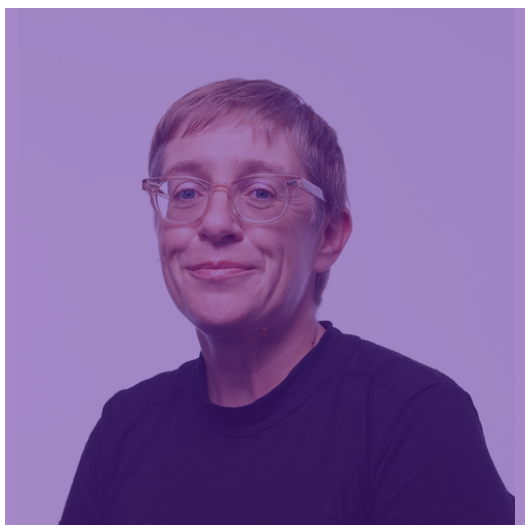


Keynotes

**Hannah
Landecker**

**Manuela de
Barros**

Hannah Landecker (UCLA)



Historian & Sociologist of the Life Sciences
Hannah Landecker is a historian and sociologist of the life sciences. She is the author of *Culturing Life: How Cells Became Technologies* (Harvard UP, 2007), and has written widely on microcinematography, antimicrobial resistance, metabolism and epigenetics, in work that follows out both the intended and unintended consequences of biotechnology for life in the contemporary world. She is jointly appointed across the Divisions of Life and Social Sciences at UCLA, where she is a Professor in the Sociology Department, and the Institute for Society and Genetics, an interdisciplinary unit at UCLA committed to cultivating research and pedagogy at the interface of

biology and society. She is a member of the Canadian Institute for Advanced Research Future of Flourishing Program, co-director of the UCLA Center for Reproductive Science, Health and Education at UCLA, and a Senior Editor at *BioSocieties*.

Generali Saal | 639

Tuesday 23/04/24 | 17:30 - 19:00

Lecture: Distilled, Extruded, Suspended: Lessons in Lifelikeness From the Metabolism of Mass Production

This talk is about quite ordinary matters, such as the prevention of perishability in rubbers and oils, and how one makes a non-dairy creamer that lasts without refrigeration. Yet these are also extraordinary matters. The harvesting and remobilization of metabolically powerful objects and processes proceeded apace in the twentieth century, a process of industrialization not just of agriculture or craft production, but of metabolism itself. Cells, enzymes, antioxidant molecules, polymers, fats and many other capacities and pieces of living things were pulled apart and then pieced back together, re-articulated into new sequences of material transformation at augmented volume or manipulated speed, sometimes suspended here, or driven forward there. Three lessons in lifelikeness from the historical annals of enzymes and antioxidants will invite listeners into the maw of a vast and reticulate petro-animate metabolism, where novelty concatenates with mimicry and the synthetic is fed to the natural for dinner. Today, as we begin to ask whether our material things are lasting too long - or not long enough - and the technical parameters of planetary costs of consumption figure prominently in negotiations of ageing, biodegradability and toxicity, it is useful to engage directly with the history and future of these technical lifespan objects into which values and temporalities are built.



Manuela de Barros (University of Paris 8)

Manuela de Barros is a philosopher and art theorist. Assistant professor at the University of Paris 8, essayist and lecturer, her work focuses on the aesthetics of contemporary art and new media, the relationship between the arts, science and technology, and the biological, anthropological and environmental changes brought about by technoscience. She is the author of *Magie et technologie* (Éditions UV, Paris).

Generali Saal | 639

Thursday 25/04/24 | 11:15 - 13:15

The Art of Links: Magic and Technology

I would like to question here the durability of magic as it has been considered since the Renaissance in contemporary technologies. Far from the commonly accepted idea of a cultural divide between the contemporary world and the ancient world - that of the pre-eighteenth century and the beginnings of what were to become the natural sciences, the very sciences that today lead to post-cybernetic technologies in an improbable blend of the human and the machine. Although for a long time it was possible to believe and pretend that there was no filiation or correlation with the past, in hindsight, we can, on the contrary, consider that contemporary technology then reified the fantasies of old magic, which we need to understand, redefine, and reinterpret. We'll be investigating and observing the scientifically dubious foundations of major technological advances. In this context, the cyborg is a spiritual being, the machine is haunted, cyberspace is doubling the world, aliens await our call, and work is underway to build space colonies that will pluck the lucky ones from an earth in perdition.

We will also examine some individuals' ability to persuade others, the techniques they use to *instil faith*, and their capacity to garner credibility, both literally and figuratively. It is part of a trend that explores the tenuous thread in which belief, creation, and knowledge intertwine. This inquiry primarily focuses on the Western world, insofar as it has made technology its primary—though not its sole—means of inhabiting the world, and has created an artificial double of nature. How can we contemplate our technological cultural world, torn between Count Volta and Frankenstein, Piotr Ouspensky and Georges Gurdjieff, Gregory Bateson and John Lilly? In 1968, Marshall McLuhan remarked that "we are all robots when we are involved in our technologies without criticizing them." What would he say today, when scientific reductionism and the power of its propaganda through technology have engulfed us all in a tide of silicon? The self-taught philosopher of the counter-culture, Alan Watts, has an enigmatic credo: "Technology is only destructive in the hands of people who don't realize that they are one with the universe and are in the same process." We could use this as a guiding principle for our presentation.



**Installation
Performance
Game**

Installation

The Exhibition can be visited at LOGOI (Jakobstraße 25a 52064 Aachen).

Opening hours:

Monday 22/04 - Thursday 25/04 11:00 - 18:00

The entry is free.

EZ Quality Sorter V2

Verena Friedrich

Academy of Media Arts Cologne

“The good ones go into the pot, the bad ones go into your crop.” That’s how the story goes in Cinderella. But who actually decides what’s good and bad? And what happens when complex decision-making processes are increasingly automated and delegated to “intelligent” systems?

Upon entering the exhibition space, visitors encounter an industrial-looking sorting plant. Using a feeding mechanism and a conveyor belt, the EZ Quality Sorter V2 automatically separates, analyzes, and sorts pea seeds into good and poor quality. If a pea is categorized as “bad,” it is sent to the reject bin. If it is categorized as “good,” it eventually enters the container for further processing.

Visitors who approach the workstation are invited to take a seat and visually inspect the peas one by one through an optical device. They are asked to assess their quality and enter their selection by pressing either a green or red button. With each button press, the machinery takes a close-up picture of the respective pea and, according to the user’s selection, adds it to an image database.

Once the user leaves the station, the machine automatically continues the sorting process based on the previous user inputs.



Verena Friedrich, ERBSENZÄHLER project, 2022 (photo: Camilo Pachón - Stiftung Künstlerdorf ArchiveText hier eingeben)

Today's "intelligent" systems often run on invisible human labor and subjective decision-making processes that have been crystallized into hard facts through formalization and automation. When the machine appears autonomous, one easily assumes that its decisions are neutral, objective, and rational. However, when one becomes the decision maker, one quickly finds oneself on shaky ground. Classifying a complex world and reducing it to pre-given binaries turns out to be a vague, troubling, and even violent endeavor.

The EZ Quality Sorter V2 is part of the ERBSENZÄHLER (EN: bean counter; lit.: pea counter) project which explores the increasing quantification of life through mathematical-technical procedures and systems— from counting and sorting to statistics, to computer-aided processes—and the worldview that goes along with it.

Emotional Machine

Yamin Xu

Bowling Green State University

Can machines genuinely experience emotions? Dr. Picard posits in her book "Affective Computing" that the presence of emotions in a machine, from a certain standpoint, is not of paramount importance; rather, the emphasis lies on the machine's capacity to demonstrate emotional capabilities. Grounded in the paradigm of robotics, there is an ambition to devise a mechanism encompassing perception, deliberation, and expression, conceptualizing a machine equipped with such attributes as an integral element within the realm of human-environment interaction.

Perceptual ability, delineating the processing of abstract external signals, involves the compression of high-dimensional redundant signals into low-dimensional feature vectors. When scrutinizing the mechanics of perceptrons and neural networks linking these vectors, artists discern distinct elements such as competition, suppression, passion, and calmness. The process of backpropagation training appears akin to a form of introspection into internal cogitations.

Contemporary art, conceiving art as a mental experience, finds a direction for exploration through cognitive psychology. Computational psychology offers an avenue for synthesizing personalities within the realm of artistic creation. The shared psychological model between humans and machines opens avenues for mutual emotional experiences. Through interlinking with human bodies and capturing biological signals like heart rate and skin conductivity, the creation of an artificial organ with a semblance of self-personality becomes plausible, albeit with potential expressions of a split personality. This resonance or separation of emotions becomes distinctly evident in interactive scenarios.

A modeling approach, exemplified by a spring-mass-damper system, facilitates real-time simulation in adherence to Disney's 12 principles. Motor skill in cognitive psychology serves as inspiration for the synthesis of intricate expressions, with Pew's (1974) hierarchical theory delineating the organization and control of motion skills at three levels: inner-loop control, higher-order control, and voluntary movement. The application of these can be keyframes Motion, algorithmic motion, and neural network-based motion generation.

Ultimately, the perspective of embodied cognitive science posits that the physical structure of the body constitutes an integral facet of intelligence. Expression is not solely confined by physical structure but is also subject to variations dictated by body structure, sensor

types, errors, and other inherent features. These variances, alongside the integration of synthetic emotions, collectively contribute to shaping the personality of the machine. The essence of emotion resides within the body, be it a sophisticated robot, a virtual character, or merely an assembly of light bulbs or an automated door. Regardless of the body's nature, emotions retain an avenue for expression, affording an apprehension of the presence of a soul of emotion. Remarkably, whether conveyed through mechanical gears, vacuum tubes, operational amplifiers, or expansive digital integrated circuits, the medium or material employed fails to impinge upon the algorithm itself, or the expression it yields.

This proposal endeavors to expound upon the potential for interactive art installations to possess emotional capabilities, employing instances of computational emotion as illustrative examples. It seeks to delve into the emotional connections discernible within the interactive dynamics between these installations and human participants. Moreover, as emotions cease to be exclusive to humans, an exploration of the consequential impact and significance upon the longstanding human-centric art system will be undertaken.

CREATURES

Samantha Tiussi

The Creatures Project is about sound. It's about technology. Bodies. Glass. But deeply, it is about my experience as a human being, a portrayal of my life as a sensorial outsider. My journey began with an exploration of my synesthesia and the ways my senses blend and confuse reality. This project was born from a desire to imagine a different world, one that I can offer a form of communication that transcends the limitations of language.

For me, sounds have shapes, spaces, and sometimes is touchable, I can feel it on my body. I began exploring how I perceive and interact with sounds, giving form to the sensory tapestry that plays out in my mind. This journey led me to glass, a material that resonates with my childhood and the craft of my father, a glass worker. As I began connecting these pieces with body drawings that have been a part of my artistic expression from the start, the Creatures began to take shape.

I approach the human body as a complex system through an artistic lens, utilising glass and sound as mediums to mirror the body's complexities. By creating an interactive environment where these Creatures respond to human presence and interact, the project indirectly explores the complex and unpredictable nature of the human body.

Each creature is formed by 12 pieces, symbolising the 12 musical notes, with 12 different vibrations. The sound happens when one glass piece collides with another, and from this



Photo: Samantha Tiussi

instability comes their expression. Each glass piece is hanging in balance so it stays in the position to express the shape of body parts, and by these movements they disfigure, becoming something else, undetermined, and after returning to its initial balance. The glass shards take the position of an entity by itself, creating a communication inside of this system, and an ecology for itself. The unpredictability of their movements makes us question the desire of control, and which behaviours can emerge when life takes control of itself.

By confronting these entities with humans, we question the traditional form of communication, not using language as a tool: the body and the sound became an open channel. Challenging the traditionality of our behaviours we address life with other spheres of thinking, and transform the body in a concept, transferring the complexity of language to the body and breaking the linearity of words.

This project is directly connected with a wish to delve into my own self, and to understand the complexity and contradictions of my personality, my sensorial system and my body - as a sensorial object. The glass, a transparent and reflective material, which you see through, and at the same time mirrors oneself, gives me this possibility, engaging in an exploration not of something fix and defined, but something always mutable, that transforms, and keeps being the same, containing the plurality without questions, or need to solve it.

The simultaneously dangerous fragility of the glass gives me the opportunity to reflect on my body, accepting its fragility without fear. Allowing the senses to connect, even if mixed and confused with other sensations, mirroring we as creatures as well, and placing us in an equal position with these weird glass robots.

The Creatures create a bridge between algorithmic and the human world, materialising in the shape of glass their expression, and creating a sensorial connection between these domains. It reflects an understanding that in the algorithmic realm, bodily knowledge can be more than data; it can be a source of rich, empathetic interactions. A microcosm, where bodily knowledge is algorithmically interpreted and responded to. In this realm, each creature becomes an embodiment of sensory data, translating non-verbal, intuitive human experiences into a language understood by the algorithmic entities.

My work involves creating worlds through installations, performances, and interactions. They represent a speculative future where respect for life transcends its form, where 'otherness' is a shared and universal truth - the otherness is everyone, and no one.

the_last_film_on_earth_run_1

Andrés Isaza Giraldo

University of Lisbon

Would it be possible for a machine to simulate the sacred experience of being a living being? In non-european philosophies and belief systems such as those of the Yanomami culture, there exists a notion that through dreams and hallucinations it is possible to connect with its own ancestors. Moreover, they consider that myths and dreams are utterly similar. What do dreams have to do with one's own historic path? It is speculated that dreams are an essential part of development, and that they guide the formation of the body while also being a product of the process of the body forming itself. Following the logic of Ernst Haeckel's Recapitulation Theory there would be a sequential correlation

between the development of one's body (ontogenesis) and the development of the species (phylogenesis), therefore concluding that body-development and evolutionary-history are somehow correspondent. So if dream visions have anything to do with our bodies, they would therefore also have to do with the very remote history of our species. Because it is impossible for a machine to inherit this body-history compound without a body-history of its own, this hallucination of development could only be simulated through computer algorithms and fiction. In this case we took advantage of newly improved diffusion models to create an animation that simulates both evolutionary history and development. This was done through a list of natural language prompts that were imputed to the DiscoDiffusion script. The objective was to tell all the history of life on the planet while also imitating the sensory phenomena of the body in early stages of development and taking into account the temporal dissonance between ontogenesis and phylogenesis. Although it is a fictionalized process, it envisions to raise questions of the spiritual sense of machines, their capabilities to understand existence and the possibility for computers to inherit our own ancestral connection.



Photo: Andrés Isaza Giraldo

Tlalli • Conversations with soil Azucena Sanchez

'Tlalli • Conversations with soil' is an ecocentric approach through soil chromatograms and experimental poetry that addresses a new narrative regarding permaculture, particularly sustainable agriculture. The ongoing artistic project is a conversation between urban gardeners and their soil, emphasizing the subjective connection, labour, and relationship between them; unveiling an alliance based on cooperation and reciprocity.

The piece consists of visiting myriad self-sustainable gardens in Italy, Germany and Mexico (so far), spending time with the gardeners, sharing a meal and taking soil samples from different parts of the space. The soil chromatograms and the (eco)poems emerge from such conversations with the gardeners and the chromatogram's analysis. Soil chromatography is a photographic process where finely ground soil is absorbed by filter paper coated with silver nitrate. Due to the capillary action, the 'picture' appears. It is a low-cost method used by farmers for analysing soil's chemical and biological state.

The experimental poems are crafted through a meticulous analysis of soil chromatograms, incorporating words collected during interviews with the urban gardeners. These words capture the deep bond they share with their land and the profound reverence they hold for the earth.

At its core, this project delves into the intricate interplay between human beings and their surrounding environment, exploring their coexistence; an intersection between the hidden

beauty of soil and the relationship of gardener and land. Tlalli serves as a crossroads where (eco)poetics and image intersect, fostering a platform for addressing and transitioning toward more sustainable practices. Through the fusion of such scientific and societal narratives, we find a pathway towards a more harmonious coexistence on earth.

Raw Reverberation

Sanja Brkanović Šikoparija

We are standing in a digital gateway, advancements in AI and remote sensing technology (such as Copernicus) have increased the access to data about our natural environments exponentially, while individual research in the field using electrochemical, electronic, magnetic, and other biosensors has opened a world of biological intelligence. Furthermore, AI models, particularly when applied via unsupervised learning enabling the AI model to create logical clusters itself, have given us the key to decode this large breadth of information formerly not thought possible. This presentation will explore the field of decoding plant communication using a combination of biosensor inputs, along with AI technology, while focusing on sound as medium of communication.

Plants life emits sounds frequently. These sounds are found to be released at different rates based on environment, stress, and other impacts. According to a 2023 study published in Cell, drought exposed plants release long, mid-frequent, ultrasonic sounds, while recently cut plants produce short, high-frequent, ultrasonic sounds, a difference which is detectible using unsupervised leaning AI models. This model can also identify difference between species of plants exposed to the same stress. To further this, studies have demonstrated that a plant can identify the difference both between the stress, and the species, of a neighbouring plant, and change its phenotypic, and potentially also genotypic, response accordingly, in anticipation of the stress.

To envision a scenario of upscaling these findings in addressing environmental and climate issues, remote bio sensing, such as through the EU open-data Copernicus satellite data on land characteristics, is explored in this paper. The Copernicus platform present over 380 collections, gathering and processing visual biosensing data on atmosphere, marine, land, climate, such as land cover and land use mapping, bio-geophysical parameters, and ground motion monitoring. This abundant data exemplifies a wide and interesting resource to be considered.

On the other hand, remote audio sensing has been less explored. This approach creates a completely new auditory avenue through which plants can be communicated with. What if audio tracks could be played warning plant life of upcoming weather conditions and urging their preparation. Or what if a different audio track can encourage higher carbon and nitrogen fixation, or stronger mineral composition.

This presentation will explore the current literature in the field of science and art, in depth, to discuss the opportunity for interspecies communication in response to climate conditions. The thesis of this paper argues that this communicative exchange already exists, that the exchange is biologically incorporated into both our genetics and the genetics of plants. It further proposes that biosensing technology, plant-animal-machine intercognition, and AI can be used to reconnect the severed links and re-teach us to be stewards of the land. Thus illuminating the long-existing plant-animal-machine intercognition mechanisms ingrained and connecting everything.

Voronoi Halo

Alistair McClymont

Voronoi Halo endeavours to visualise the invisible, to reveal something hidden, or impossible to see. Dark matter makes up most of our universe, its effects can be observed, but it has proven impossible to directly detect. Joint curiosity around its nature form the basis of a number of conversations between the astronomer, Rita Tojeiro and artist, Alistair McClymont. Tojeiro's astrophysics research focuses on large spectroscopic galaxy redshift surveys to understand the content, geometry and expansion of the Universe. A project began with McClymont experimenting with sections of a telescope that Tojeiro worked with to help understand dark matter. From this starting point a discussion around patterns and sculptural forms has resulted in the creation of objects and images, the goal being to create an analogy of dark matter that can be directly experienced.

A series of inflated paper and resin forms, paired with cyanotype photogram prints, show a group of galaxies and point towards the existence of dark matter. Each sculptural form shows an area of space around a real galaxy and its dark matter halo. Every form has been directly imaged as a cyanotype photogram. 16 forms and 16 cyanotypes together show a filament of dark matter deep within the universe.

McClymont created software that could explore a set of galaxies that had been drilled into an aluminium plate used within a telescope that created the largest map of galaxies in the universe. The holes in the plate allowed scientists to isolate each galaxy and collect its light. The software McClymont developed can be seen here: voronoi-halo.alistairmcclymont.com/

Dark matter is often explored using Voronoi diagrams, a mathematical system that divides areas into cells representing areas nearest to each galaxy. McClymont used this visual system to find patterns and groups of galaxies, revealing filaments of dark matter. A collection of Voronoi cells were cut out in paper, each cell with a hole cut out in the position of the galaxy it contained. These shapes were then inflated through the hole and were hardened with resin. Every form was placed on sheets of paper coated with cyanotype chemicals and exposed to light, creating a photogram. The paper and resin forms are placed in front of the cyanotypes in the formation of a single filament of dark matter.

Mattering Living and Non-Living Systems

Masahiko Hara

You can find this installation at Theaterstraße 75 (Not at LOGOI)

Today's society is teeming with discussions on AI and machine learning, and we, as living organisms, find ourselves inhabiting in a new environment surrounded by non-living non-human machines and networks. In this context, we would like to reconsider and reorganize once again our sustainable social systems based on the capabilities and limitations of both living and non-living systems: what living and nonliving systems can and cannot do for our understanding of life and society.

In recent years, in the fields of biology, chemistry, neuroscience, and brain science, we have entered an era where the processes through which humans perceive, project, think, and make decisions can be captured as experimental data. For instance, the color of an object perceived by the eyes is recognized as a color generated by the brain, and the falling of an apple is understood as the separate recognition of the apple's shape, color,

and motion of falling in different areas of the brain. The binding problem of the brain, as well as multisensory integration to think and decide on things throughout the entire body in living organisms, reveals a fundamental difference from the processes in non-living AI and machines that judge and decide things.

On the other hand, machine learning-based AI and generative AI lack a first-person experience due to the absence of a connection with senses, and without a database for intuition, non-human agency cannot even articulate as a second-person experience. From these analyses, the differences in perception, cognition, causality, emergence, and self-organizing processes between living and non-living entities become apparent. We would like to explore the thinking and decision-making processes of our human brain and machines from scientific and technological perspectives and reevaluate our biosphere, encompassing non-living systems such as machines and networks, as a novel natural environment for new discussions on our society.

This reevaluation would be crucial for optimizing the coexistence of humans and machines, and living and non-living systems. In addition, we are currently preparing a "Live Art Installation and Conversation" in collaboration with a Japanese artist, under the concept of "Unfelt Thresholds" exploring the "threshold of consciousness."

If time and location could permit, we would like to extend the discussion on the integration of art strategies in science and technology for living and non-living systems derived from this talk through the live art installation.

Performance

Generali Saal | 639

Monday 22/04/24 | 19:00 - 20:00

Dead People Are Liking Things On Facebook

Chris Dupuis

SYNOPSIS

“Dead People Are Liking Things On Facebook” is an interactive lecture performance approximately 55 minutes in length. I scroll through the profiles of various Facebook friends who are dead, discuss how I knew them, how they died, and what I learned from them. The show examines mortality, illness, addiction, anti-gay violence, HIV/AIDS, and the changing face of social media.

BACKGROUND

In 2016, I was scrolling through Facebook and noticed my friend Will Munro had “liked” Coca Cola. In one way, this wasn’t strange since Will actually “liked” Coca Cola in real life. A prolific artist, DJ, and club promoter, he was famously straight edge (drug and alcohol free), but considered Coca Cola his one bad habit. So in that way it wasn’t strange that he had “liked” it. At the same time, it WAS strange that he had made this post in 2016, since he had been dead for six years.

Nearly everyone today has some form of digital presence: posts, tweets, photos, blogs, or videos, through which we construct an online life. But little consideration is given to what happens to this material after we die. In some cases (as with Will) it can be co-opted by advertisers and used to promote products. In other cases, it can serve as an online memorial—a kind of digital gravesite where mourners gather to share memories and engage in collective mourning practices.

The piece centres on five people from my community: Will (an artist and DJ who died of brain cancer), Jeremy (a psychologist who died of a drug overdose), Felicia (a trans woman who died of AIDS), Adrian (a performance artist who committed suicide), and Charles (an undocumented immigrant who was murdered in a drug deal gone wrong).

The piece aims not so much to offer answers but to ask questions: What happens to our online selves after we die? How might this material be used by others and to what effect? Does this material serve as a valid means of remembering people? Do we remember as they were or as they wanted to be?

Board Game

Algorithms of Late-Capitalism: The Board Game – Guided Play-Sessions
Space: Foyer, Super C

Karla Zavala Barreda

internet teapot; University of Amsterdam

Adriaan Odendaal

internet teapot; Erasmus University Rotterdam

In 2021, as part of the New New Fellowship, we conducted a series of experimental workshops that brought diverse groups of international participants together to co-design a board game. The purpose of this project was to use board game co-design as a provocative medium through which participants could collectively explore questions about and ideas for more pluralistic and preferable technological futures. Over the course of four intensive workshop sessions, participants contributed unique ideas, insights, and reflections to the creation of this game, framed by concepts drawn from pluriversal ontological design, intersectional feminism, and digital materiality.

The resulting outcomes of the workshops have been developed into the critical play board game called Algorithms of Late-Capitalism: The Game, which will be published by us in 2024. For POM: Aachen 2024, we propose to host a series of guided play-sessions of this newly finished co-designed game.

In Algorithms of Late-Capitalism: The Game, players are cast as members of a community of cyborgs living on a small island in the Aegean Sea where the first Sentient Machine Cult reigns. This Cult has given birth to a formative new algocracy where society is governed by the organizing logic of rigid data categories and opaque algorithms. Yet being neither human nor machine, the cyborgs experience an alterity that prevents them from integrating fully into this new society. The players-as-cyborgs are thus confronted with a rule-system, representing the exacting algocratic order of the Sentient Machine Cult, that places them in a position of systematic exclusion and increasing marginality. In the game, players are consequently presented with different ways of playing: they can pursue integration into this society by playing according to the formal rules, competing against each other in an effort to conform to the unyielding logics of the Sentient Machine Cult's algocracy; or they can subversively coordinate their efforts and try to change the system by changing the rules by which the game itself is played. By discovering ways to play collaboratively instead of competitively, players are encouraged to explore alternative, convivial, caring, and inherently pluralistic technological futures – as well as possible pathways towards these futures.

In the guided play-sessions proposed for POM: Aachen 2024, conference attendees will be able to play Algorithms of Late Capitalism: The Game in groups of up to 6 players. In playing the game, attendees will explore reflections, questions, and ideas encoded into the game fiction and mechanics by the different cohorts of game co-designers. This dialogical exploration will be facilitated by us as play-session guides. We propose to do a set number of play sessions at scheduled intervals over the duration of the conference. Each session will last up to 45 minutes and can accommodate up to 6 participants. At the end of the game, participants will be invited to contribute a short reflection on their experience of the

game and its relation to the themes of POM: Aachen 2024. These will be added to a display accompanying the play-sessions.

We kindly ask you to register for the play sessions with this spreadsheet: https://bit.ly/ALC_Game or with the QR-Code below.

On each session 6 people can play.

Play Sessions

Tuesday 23/04/24

- Play session (1) 11:30 - 12:30
- Play session (2) 14:00 - 15:00
- Play session (3) 16:00 - 17:00

Wednesday 24/04/25

- Play session (1) 11:30 - 12:30
- Play session (2) 14:00 - 15:00



Workshops



Workshop 1

Monday 22/04/24 | 11:15 - 13:15

Sibling-cenes: Building Narratives PostAnthropocene

HC-(M)

As the lead narrative for our contemporary challenges involving the collapse of the environment, the damaging consequences of human activity, the decline of natural resources and the direct abuses to vulnerable populations causing climate change and fossil fuel junctures, < the Anthropocene (a term made famous in the year 2000 by the late meteorologist and atmospheric chemist Paul J. Crutzen, marking a dramatic beginning for the XXIst century) has been positioned as the official and extra institutional scheme to define our actions and paths towards the future of our global climate crisis, and therefore, with its programmed and predictable solution-isms.

Nonetheless, in the last 23 years of voracious capital expansion and constant crises, the emergence of various -cenes (challenging the era of grand, totalitarian narratives) had a necessary explosion in many spheres of knowledge, not only related to the realm of geological sciences, but also in the realms of politics, activism, philosophy, technology, design, cybernetics, religion, arts, technosciences and aesthetics: the legion of -cenes (capitalocene, misanthropocene, chthulucene, gynocene, plantationocene, eurocene, assholecene, homogenocene, anthrobscene, among many others) reclaim their own narratives, scenarios, responsibilities, critiques and speculations about the future breakdown we will have to confront as international societies.

It is time to imagine creative brainworks + networks for a necessary sibling -cene gathering, encounter or symposium, beyond the naïve vision projected by many of the XXth century's attempts to achieve a generalizing ""cosmopolitan solidarity"", this proposal is more a post breakup reunion after rhizomatic pain and fragmentation. This reunion would be a key moment to speculate about the role that the legion of -cenes occupy right now to build narratives and places of dialogue, negotiation and discussion to resist homogenization; and at the same time will allow participants to virtually condense their personal knowledge about it. Building Narratives Post Anthropocene.

Is in this framework that this workshop format is proposed, in the first stage the participants will get an introduction to the brief history of the legion of -cenes, taking Capitalocene as example and reference (etymologies, creators, contexts, global postures and media outputs), the second stage will consider and evaluate the current need to create more and more -cenes as a rich exercises for future interpretations of our world beyond dystopias and utopias, and the third stage will allow participants to create their own -cene, negotiating its main existence structure for future development.

The main axis for the workshop will turn around this question:
In an era of crisis, who is allowed to define our cultural diagnosis, to distribute responsibilities and provide planetary antidotes?

Details for Participants

- No prior knowledge is required.
- Limited to 10 participants
- If you would like to take part on this workshop please send us an email to:
- info@pomconference.org

Workshop 2

Thursday 25/04/24 | 11:30 - 12:30

Changed but equivalent: rewinding mental states in complex systems

Rayyan Dabbous
University of Toronto
Space: LOGOI

My paper-workshop-intervention resists the notion that ignorance is bliss even though it repeats with George Sand that knowledge is not power. She dedicated her artistic practice to solve an age-old problem: how can knowledge make us happy? If the happiness of childhood is threatened by the entropy of growing and learning, what kind of negative entropy - information - can help us return, if not to a happier previous state, then at least to one that is equivalent?

I turn to the works of four women to help me develop a theory of mental state equivalencies. George Sand's theory of world building will provide us with an artistic methodology for mental health mapping. Lou Andreas-Salomé's theory of memory will help us understand how the mind restitutes initial conditions. Hannah Arendt's theory of action will show us an optimistic and relational view of the dynamics of change. Judith Butler's theory of performativity will help us negotiate between the tragedy of the past and the urgency of the present.

I will be tying the works of all four women with cybernetics (Bateson), systems and complexity theory (Morin), information theory (Shannon), and recent advancements in machine learning. I will be arguing that Sand, Salomé, Arendt, and Butler have been advocating for a closer relationship between man and machine and a de/centred humanism founded both on the way information is processable in context and processed at an individual level.

My proposal is motivated by the faith that all science is autobiography and during my presentation I will bring attendees to find a very specific example of how two mental states from different times can be more or less equivalent. They will be asked to reflect on and outline the history of a very specific happy state in their past: it could be a love for sports or play, a crush on a school friend, a zeal for studies. How has that initial state evolved since? What reference points is it now binding to or hiding from?

To help attendees understand my concept of equivalency, I will use a specific example of my own experiments with writing novels and (re)finding happiness in sports. I will weave together my entropic evolution as a writer and football fan, with my initial state at age 12 on both subjects coinciding with my state today at age 25. I explain this mental equivalency or return to a childhood state through the novels and self-analyses I wrote and conducted between these two ages, knowledge which distanced me from a happy place only to return me to it.

Ultimately, I hope this paper-workshop-intervention can encourage closer investigations connecting the personal and the political, man and machine, and to provide actionable recommendations and a concrete pathway to leverage a courage to learn from machine learning and to help mankind imagine a happy way back in the horizon ahead.

Details for Participants

- No prior knowledge is required.
- Participants are required to have pencils with them.
- If you would like to take part on this workshop please send us an email to:
- info@pomconference.org

Schedule

The background of the page is a complex, abstract pattern of glowing, wavy lines. The lines are primarily in shades of purple, pink, orange, and blue, with some green and yellow accents. They flow and swirl across the black background, creating a sense of movement and energy. The overall effect is reminiscent of a digital or data visualization, possibly representing a network or a complex system.

Day 1 | Monday 22/04/24

Registration

8:45 - 9:15

Welcome

9:00 - 9:15

Space: Generali Saal | 639

Track 02 | Panel 01: Art, Science, and Beyond

9:45 - 11:00

Space: Ford-Saal 1040 | 637

Moderation: Peter Friess

9:45 - 10:05

The Periodic Table of Sound Art; Making Models for Transductive Practices Between Life and Lifelike.

Morten Søndergaard

Aalborg Universitet

Anna Nacher

Jagolian University Krakow

Questions 10:05 - 10:15

10:15 - 10:35

Dark Design

Matej Vakula

Massachusetts Institute of Technology and Rensselaer Polytechnic Institute

Questions 10:35 - 10:45

Discussion - 10:45 - 11:00

Track 10 | Panel 01: Environmental Empathy and Aesthetics

9:15 - 11:00

Space: Generali Saal | 639

Moderation: Sebastián Lomelí

9:15 - 9:35

Aesthetics of living: sensitivity, technology and affectivity

Jessica Romero

PoM Aachen: Lifelikeness & beyond 2024

UNAM

Questions 9:35 - 9:45

9:45 - 10:05

Environmental empathy for cultivating more-than-human communities – a paradigm shift in environmental research and interventions

Klara Łuczniak

Uniwersytet Warszawski

Lisa Hall

Bath Spa University

Ralph C. Lumbres

Independent Artist

Diego S. Maranan

University of Philippines Open University

Questions 10:05 - 10:15

10:15 - 10:35

Lunar Echoes: Tidal Flows Illuminated through Hydroacoustic Art

Mette Juhl Jessen

University of Copenhagen

Pieter Steyaert

SEADS; University of Antwerp

Questions 10:35 - 10:45

Discussion - 10:45 - 11:00

Track 08 | Panel 01

9:15 - 11:00

Space: Conference Room 1040 | 531 - 5.31

Moderation: Laura Beloff

9:15 - 9:35

The parasitical metaphor

Paul Thomas

Professor Faculty of Art & Design

Questions 9:35 - 9:45

9:45 - 10:05

Algorithmic Realism: Intersections of Metaphysics, Parasitism, and Machine Intelligence

Bassam El Baroni

Aalto University

Questions 10:05 - 10:15

10:15 - 10:35

PoM Aachen: Lifelikeness & beyond 2024

Material Intelligence: The Entanglement of Reality in the Making

Dario Amenophi Perfigli

TU Delft

Questions 10:35 - 10:45

Discussion - 10:45 - 11:00

Break 11:00 - 11:15

Track 01 | Panel 01: Machinic Environments

11:15 - 13:30

Space: Ford-Saal 1040| 637

Moderation: Aurora del Rio, Erich Berger

11:15 - 11:35

Cities, Ruins and Narrating Machines

Angeliki Poulou

National and Kapodistrian University of Athens

Studioentropia architects

Yota Passia & Panagiotis Roupas

Questions: 11:35 - 11:45

11:45 - 12:05

Landscape Machines and The Patchy Anthropocene

Erich Berger

University of Oulu

Questions 12:05 - 12:15

12:15 - 12:35

The lifecycles of automata: Materiality, degradation, and global narratives unwound

Pearl Agyakwa

University of Nottingham

Patrick Brundell

University of Nottingham

Questions 12:35 - 12:45

12:45 - 13:05

La Última Máquina [the Last Machine]

Santiago Cueto

Questions 13:05 - 13:15

Discussion 13:15 - 13:30

PoM Aachen: Lifelikeness & beyond 2024

Track 08 | Panel 02

11:15 - 12:30

Space: Conference Room 1040 | 531 - 5.31

Moderation: Laura Beloff

11:15 - 11:35

Open-Source Para-Structures, Commoning Spaces in the Post-Digital Condition

Gregoire Rousseau

Aalto university, Department of Arts and Design

Questions: 11:35 - 11:45

11:45 - 12:05

Parasitic Interfaces: Towards a Rhetoric of Dis/Connectivity

Charlotte Lengersdorf

Questions 12:05 - 12:15

Discussion 12:15 - 12:30

Track 10 | Panel 02: Technologies, Performance and Dissonance in Environmental Art

11:15 - 13:00

Space: Generali Saal | 639

Moderation: Juan Duarte

11:15 - 11:35

The technological mediation in contemporary landscape aesthetics

Sebastián Lomelí Bravo

UNAM

Questions: 11:35 - 11:45

11:45 - 12:05

Dissonance: Ecosystemic Intelligence and Entropy Patterns in Contemporary Art Practices

Claudio Filho

University of Campinas

Questions 12:05 - 12:15

12:15 - 12:35

Ritualisation, Participatory Performance and Beyond in Polycrisis

Mari Keski-Korsu

Aalto University

Questions 12:35 - 12:45

Discussion 12: 45 - 13:00

Lunch Break 13:00- 15:00

Track 10 | Panel 03: Atmospheric and Aquatic Mediations

15:00 - 16:45

Space: Ford-Saal 1040| 637

Moderation: Juan Duarte

15:00 - 15:20

Ocean Connections- connecting to the Oslofjord's ugly duckling by mathematical modeling

Kristin Bergaust

Oslo Metropolitan University OsloMet

Questions 15:20 - 15:30

15:30 - 15:50

Lake Stechlin – Lake machine?

Björn Kröger

Finnish Museum of Natural History, University of Helsinki

Questions 15: 50 - 16:00

16:00 - 16:20

Title: Unpredictable Atmosphere

Lucia Rebolino

Questions 16:20 - 16:30

Discussion 16:30 - 16:45

Track 02 | Panel 02: Synthetic Interactions

15:00 - 16:45

Space: Conference Room 1040 | 531 - 5.31

Moderation: Claudio Filho

15:00 - 15:20

Model Organisms and Modelled Organisms – A Perspective from Art & Science

Laura Beloff

PoM Aachen: Lifelikeness & beyond 2024

Aalto University

Questions 15:20 - 15:30

15:30 - 15:50

Kin-to-kin with voice-to-voice: Post-anthropocene AI voice cloning experiments

Ada Ada Ada

IT University of Copenhagen

Stina Hasse Jørgensen

IT University of Copenhagen

Jonas Fritsch

IT University of Copenhagen

Questions 15: 50 - 16:00

16:00 - 16:20

Human-AI Interaction Design (HAID): Synthetic Personae, Shoggoths and Alignment

William Morgan

UC Berkeley

Questions 16:20 - 16:30

Discussion 16:30 - 16:45

Track 06 | Panel 01

15:00 - 16:45

Space: Generali Saal | 639

Moderation: Martina Leeker, Konstanze Schütze

Probing Non-Anthropocentric Vulnerabilities for More-Than-Human Care.

Martina Leeker

Universität zu Köln

Konstanze Schütze

PH Karlsruhe

Break 16:45 - 17:00

Track 10 | Panel 04: Attunement to non-humans

17:00 - 18:45

Space: Ford-Saal 1040| 637

Moderation: Sebastián Lomelí

17:00 - 17:20

Attunement with the nonhuman through the Medium for Luminous Bacteria

Takumi Saeki

Graduate School of Design, Kyushu University

Kazuhiro Jo

Faculty of Design, Kyushu University

Nobuhiro Masuda

Faculty of Design, Kyushu University

Questions 17:20 - 17:30

17:30 - 17: 50

Onto-epistemologies of fermenting microbes

Carolin Melia Brendel

Academy of Fine Arts Vienna

Questions 17:50 - 18:00

18:00 - 18:20

Igae Chorus

Yan Shao

New York University

Questions 18:20 - 18:30

Discussion 18:30 - 18: 45

Track 02 | Panel 03: Enchantment and Lifelikeness

17:00 - 18:45

Space: Generali Saal | 639

Moderation: Laura Beloff

17:00 - 17:20

Enchanted Machines that Enchant: Embodiment of Common Sense in Robotics

Andrei Korbut

KHK Cultures of Research

Questions 17:20 - 17:30

17:30 - 17: 50

Archetypes and the Dream of the Radioactive Nucleus: Towards an Affective Understanding of the Agency of Radioactivity

Aurora Del Rio

Aalto University

Questions 17:50 - 18:00

18:00 - 18:20

Redefining Lifelikeness in the Age of AI

Peter Friess

Independent Researcher

Questions 18:20 - 18:30

PoM Aachen: Lifelikeness & beyond 2024

Discussion 18:30 - 18: 45

Track 08 | Panel 03

17:00 - 18:45

Space: Conference Room 1040 | 531 - 5.31

Moderation: Mari Keski-Korsu

17:00 - 17:20

Parasitism as Material for Art : The Case of Moths

Tincuta Heinzl

Loughborough University

Questions 17:20 - 17:30

17:30 - 17: 50

Evolutionary Deviance: deforming the exceptional individual

Cynthia Blanchette

Aalto University

Questions 17:50 - 18:00

18:00 - 18:20

machine_in_the_middle, Dark Patterns of Human-Computer Integration

Rod Dickinson

The University of The West of England

Nathan Semertzidis

Monash University

Questions 18:20 - 18:30

Discussion 18:30 - 18: 45

Day 2, Tuesday 23/04/24

Track 04 | Panel 01: Dynamics of Organization

9:15 - 11:00

Space: Ford-Saal 1040| 637

Moderation: Alex Schubert

9:15 - 9:35

Lifelike Dynamics: Adaptive Dissipative Structures in Self-organizing Whirlpools

Matthew Woodham

Questions 9:35 - 9:45

PoM Aachen: Lifelikeness & beyond 2024

Time: 9:45 - 10:05

Practising inclusivity outside of and on the periphery of the AI industry

Adriaan Odendaal

Erasmus University Rotterdam

Questions 10:05 - 10:15

10:15 - 10:35

The Machinization of Death Itself: Death Work and the Emergence of Necrovalue

Josef Barla

Goethe University Frankfurt

Questions 10:35 - 10:45

Discussion - 10:45 - 11:00

Track 01 | Panel 03: I Am Not a Robot

9:15 - 11:00

Room: Generali Saal | 639

Moderation: Aurora del Rio, Erich Berger

9:15 - 9:35

Possibilities of subjectivity in an in vitro intelligent agent

Nathan Thompson

Guy Ben-Ary

Questions 9:35 - 9:45

9:45 - 10:05

What it's like to be a Humble Machine-Agent?

Anna Laktionova

KHK

Questions 10:05 - 10:15

10:15 - 10:35

Redefining Life in the Age of AI: The Human-Machine Symbiosis

Fatemeh Alizadeh

University of Siegen

Questions 10:35 - 10:45

Discussion - 10:45 - 11:00

Break 11:00 - 11:15

Track 01 | Panel 04: Techniques of Translation

PoM Aachen: Lifelikeness & beyond 2024

11:15 - 13:00

Space: Ford-Saal 1040| 637

Moderation: Aurora del Rio, Erich Berger

11:15 - 11:35

What does the machine want? Two cases of accidental translation in Speculative Cosmotechnics

Antônio Frederico Lasalvia

The New Center for Research and Practice

Filipe Afonso

Saint Joseph University (Macao)

Filipa Frois Almeida

Independent researcher

Hugo Reis

ISCTE - IUL

Questions: 11:35 - 11:45

11:45 - 12:05

World Wide Soul: post-identity and network spirituality
(Lecture Performance)

Ana Bandeira

Fine Arts Faculty, University of Porto

Questions 12:05 - 12:15

12:15 - 12:35

Exomoon: Bridging Science and Theater Through Living Machines

Pieter Steyaert

University of Antwerp, SEADS

Ulrike Kuchner

School of Physics & Astronomy, TheUniversity of Nottingham, SEADS

Mary Pedicini

SEADS

Pim Tournaye

New York University Tisch School of the Arts, SEADS

Sven Kiefer

Institute of Astronomy, KU Leuven, SEADS

Questions 12:35 - 12:45

Discussion 12: 45 - 13:00

Track 09 | Panel 01: Strategies of Camouflage

11:15 - 13:00

Space: Conference Room 1040 | 531 - 5.31

Moderation: Lijuan Klassen

11:15 - 11:35

Theorizing neurodivergent unmasking as a epistemic resistance and liberation project

Stefaniia Sidorova

National University of “Kyiv-Mohyla Academy”

Questions: 11:35 - 11:45

Time: 11:45 - 12:05

Keeping it on the down low – Camouflage & the right to opacity in critical migration research

Alina Achenbach

University of Groningen

Questions 12:05 - 12:15

12:15 - 12: 35

BIRDLIKENESS: Understanding Bird Behavior in Hunting, Aviation, and Architecture

Noemi Quagliati

NICHE, Ca' Foscari University of Venice

Questions 12:35 - 12:45

Discussion 12: 45 - 13:00

Track 03 | Panel 01: Sensory Narratives

11:15 - 13:00

Space: Generali Saal | 639

Moderation: Kit Kuksenok

11:15 - 11:35

The Observer as Biomachine: Object-Subject Relations in Interactive and Biotechnological Art

Raivo Kelomees

Estonian Academy of Arts

Questions: 11:35 - 11:45

11:45 - 12:05

How Interactive Digital Narratives are entanglement by the body: the role of aesthetics and sensory perception

Ana Catarina Monteiro

i2ADS & Faculdade de Engenharia da Universidade do Porto

Miguel Carvalhais

i2ADS & Faculty of Fine Arts, University of Porto

Rui Torres

Fernando Pessoa University, Porto

Questions 12:05 - 12:15

12:15 - 12:35

Anthropomorphism and Deception with ChatGPT and Sex Robots from a Derridean and Lacanian perspective

Maaïke van der Horst

University of Twente

Víctor Betriu Yáñez

Independent researcher

Questions 12:35 - 12:45

Discussion 12:45 - 13:00

Lunch Break 13:00- 15:00

Track 01 | Panel 05 Vulnerability and Care

15:30 - 16:45

Space: Ford-Saal 1040| 637

Moderation: Aurora del Rio, Erich Berger

15:30 - 15:50

Designing for One's Own: Towards Technology Design Education for Home and Family Care

Diego Maranan

University of the Philippines Open University / SEADS

Questions 15:50 - 16:00

16:00 - 16:20

Cybernetic Care: Performance for Kinesthetic Understanding of Mechanisms of Care

Christine Liao

University of North Carolina Wilmington

James DeVita

University of North Carolina Wilmington

Questions 16:20 - 16:30

Discussion 16:30 - 16:45

Break 16:45 - 17:00

Track 07 | Panel 01: Sensorial Otherness

15:00 - 16:45

Space: Generali Saal | 639

Moderation: Vivian Xu, Boris Debackere

15:00 - 15:20

PoM Aachen: Lifelikeness & beyond 2024

Strolls through technological worlds
Joost Rekveld
Ghent University, School of Arts Ghent

Questions 15:20 - 15:30

15:30 - 15:50
Empathy machines
Natalia Fedorova
LUMA

Questions 15: 50 - 16:00

16:00 - 16:20
What's It Like to Be a Chair?
Werner van der Zwan
V2_ Lab for Unstable Media
Charl Linssen
V2_ Lab for Unstable Media

Questions 16:20 - 16:30

Discussion 16:30 - 16:45

Track 11 | Panel 01: Programming Death

15:00 - 16:45

Space: Conference Room 1040 | 531 - 5.31
Moderation: Ulrike Kuchner and Angelo Vermeulen

15:00 - 15:20
Towards Engineered Life Cycles and Social Identity in a Robot Swarm Society
Suet Lee
University of Bristol
Sabine Hauert
University of Bristol

Questions 15:20 - 15:30

15:30 - 15:50
Reimagining Technological Finitude: Nostalgia and the Afterlife of Devices
Fatemeh Alizadeh
University of Siegen

Questions 15: 50 - 16:00

16:00 - 16:20
The myth of immortality: of bodies or data.
Elena Giulia Abbiatici
Now Independent, previously Politecnico of Milan

PoM Aachen: Lifelikeness & beyond 2024

Questions 16:20 - 16:30

Discussion 16:30 - 16:45

Break 16:45 - 17:00

17:00 - 19:00

Keynote I with Hannah Landecker

19:00 - 20:00

Evening reception for speakers

Day 3

Wednesday 24/04/24

Track 07 | Panel 02 : Extended Social Spaces

9:15 - 10:30

Space: Ford-Saal 1040| 637

Moderation: Benjamin Bacon

9:15 - 9:35

Infra-ordinary Image: Machine Vision's Ways of Permeating Everyday Life

Alaz Okudan

University of Galway, Centre for Creative Technologies

Questions 9:35 - 9:45

9:45 - 10:05

Augmenting Biodiversity: An AI-Driven Intervention for Enriching Acoustic Landscapes through Speculative Acoustic Ecology

Sebastian Frisch

V2_ Lab for the Unstable Media, Studio Freshmania

Questions: 10:05 - 10:10

Discussion: 10:10 - 11:30

Track 11 | Panel 02: Liminal Life

9:45 - 11:00

Space: Generali Saal | 639

Moderation: Amy Holt and Pieter Steyaert

9:45 - 10:05

A cybernetical view on the biotic-abiotic dynamics of IT/AI.
(Lecture Performance)

Peter Robertson

Nyenrode Business University

Questions: 10:05 - 10:15

10:15 - 10:35

Uterine Spaces: a intra-uterine spatial experience, which links architecture to the female body and to the cycles of life, death and degradation of the biomaterials.

Selenia Marinelli

Arch. PhD and Independent Researcher

Questions: 10:35 - 10:45

Discussion: 10:45 - 11:00

Track 04 | Panel 02: Self-Organization

9:15 - 11:00

Space: Conference Room 1040 | 531 - 5.31

Moderation: Alex Schubert

9:15 - 9:35

Constraining structures and the emergence of macro-levels of organization

Erica Onnis

University of Torino

Questions: 9:35 - 9:45

9:45 - 10:05

Poly-membranes and multi-individuation in techno-artistic Landscapes

Ioannis Bardakos

Cognitive Nexus

Lixin Bao

Shanghai Institute of Visual Arts

Alain Lioret

Paris 8 University

Malvina Apostolou

Questions: 10:05 - 10:15

10:15 - 10:35

Self-Organizing Space Architectures and Their Potential to Redefine Human Co-Existence

Angelo Vermeulen

SEADS

Arpi Derm

SEADS

Farshad Goldoust

SEADS

Igor Nikolic

Delft University of Technology

Frances Brazier

Delft University of Technology

Questions: 10:35 - 10:45

Discussion: 10:45 - 11:00

Break: 11:00 - 11:15

Track 06 | Panel 02: Human-Machine Interaction in Care Settings

11:15 - 13:00

Space: Ford-Saal 1040| 637

Moderation: Jared Sonnicksen, Torsten H. Voigt

11:15 - 11:35

Navigating the Matrix of Domination: Healthcare Digital Twins in a Home Setting

Christel De Maeyer

TU/e Technical University Eindhoven

Minha Lee

TU/e Technical University Eindhoven

Questions: 11:35 - 11:45

11:45 - 12:05

PoM Aachen: Lifelikeness & beyond 2024

Autonomous humanoid robots for caring with compassion: Theorizing the next generation of robotics and nursing practice

Joannes Paulus Hernandez

Helene Fuld College of Nursing

Rozzano Locsin

Christine E Lynn College of Nursing, Florida Atlantic University

Questions: 12:05 - 12:15

12:15 - 12: 35

Human vs. Machine: The Importance and Limitations of Accessibility Across Human-Machine Interaction Domains

Ana Müller

TH Köln - Cologne Cobots Lab

Caterina Neef

TH Köln - Cologne Cobots Lab

Anja Richert

TH Köln - Cologne Cobots Lab

Questions: 12:35 - 12:45

Discussion: 12: 45 - 13:00

Lunch Break: 13:00- 15:00

Track 07 | Panel 03: Extended Encounters

11:15 - 13:00

Space: Generali Saal | 639

Moderation: Vivian Xu

11:15 - 11:35

Augmented Nature: Evaluating AR's Influence on Human-Non-Human Connectedness

Samuel Chovanec

Innovation Center of Moholy Nagy University

Questions: 11:35 - 11:45

11:45 - 12:05

Approaching the Unimaginable: Invisible Sculpture and Imaginative Fictions as Expanded XR for Encountering More-Than-Human Minds.

Mary Pedicini

SEADS

Pieter Steyaert

University of Antwerp/SEADS

Questions: 12:05 - 12:15

12:15 - 12: 35

NATURFICIAL. The implementation of an artificial neural network model composed of a culture of living biological neurons and the collapse of the natural-artificial dichotomy.

Jaime Lobato

Center for Complexity Sciences. National Autonomous University of Mexico.

Questions: 12:35 - 12:45

Discussion: 12: 45 - 13:00

Track 02 | Panel 04: Life Through Microscopic Lenses

11:15 - 13:00

Room: Conference Room 1040 | 531 - 5.31

Moderation: Peter Friess

11:15 - 11:35

Fungi Matters: A comparative study of contemporary mycelium imagery in art and architecture

Anca-Simona Horvath

Aalborg University

Viola Rühse

University for Continuing Education Krems

Questions: 11:35 - 11:45

11:45 - 11:35

CYANOBACTERIA: Photosynthesis, Phototaxis, Photography

Ana Peraica

Questions 12:05 - 12:15

12:15 - 12: 35

Yeasts: Life-Like Machines and Other Metaphors

Olga Timurgalieva

City University of Hong Kong

Questions 12:35 - 12:45

Discussion 12: 45 - 13:00

Lunch Break: 13:00 - 15:00

Track 01 | Panel 06 : Evolutionary Pathways

15:00 - 16:45

Space: Conference Room 1040 | 531 - 5.31

PoM Aachen: Lifelikeness & beyond 2024

Moderation: Aurora del Rio, Erich Berger

15:00 - 15:20

Life of Automation, Automation of Life, and Some Photographic Examples

Snjezana Simic

Cral (EHESS/CNRS)

Questions: 15:20 - 15:30

15:30 - 15:50

Cyborgs, Individuation, and the Intrinsic Value of Artificial Entities

Sara Orsi

NOVA School of Science and Technology and NOVA LINCS, Universidade NOVA de Lisboa

Miguel Carvalhais

i2ADS & Faculty of Fine Arts, University of Porto

Nuno Correia

NOVA School of Science and Technology and NOVA LINCS, Universidade NOVA de Lisboa

Questions: 15:50 - 16:00

16:00 - 16:20

Exaptation and the analogue of fabric.

Joost Rekveld

Ghent University, School of Arts Ghent

Questions: 16:20 - 16:30

Discussion: 16:30 - 16:45

Track 10 | Panel 05: Microbiome(s), and Spectrality, beyond anthropocentrism

15:00 - 16:45

Space: Ford-Saal 1040I 637

Moderation: Sebastián Lomelí

15:00 - 15:20

Bioelectrical Fields and Human Microbiomes
(Lecture Performance)

Audrey Rangel Aguirre

Michael Prime

Questions 15:20 - 15:30

15:30 - 15:50

The Spectral Archives of Nuclear Gaia. Ecological Engagement and Collaborative Media Practices for Environmental Justice

Michał Krawczak

Humanities /Art /Technology Research Center, Adam Mickiewicz University

Agnieszka Jelewska

Humanities /Art /Technology Research Center, Adam Mickiewicz University

Questions 15: 50 - 16:00

16:00 - 16:20

Other than Human: beyond anthropogenic views

Catherine Bernard

SUNY Old Westbury, New York

Questions 16:20 - 16:30

Discussion 16:30 - 16:45

Track 12 | Panel 02: Spiritual Machines

15:00 - 16:45

Space: Generali Saal |

Moderation: Phillip H. Roth

15:00 - 15:20

Track 12, Panel 02: Spiritual Machines

Digital Alchemy: Reimagining Jung's Archetypes for the Modern Era

Barbara G Renzi

Macromedia Hochschule Leipzig

Questions: 15:20 - 15:30

15:30 - 15:50

Language Is Leaving Me - An AI Cinematic Opera Of The Skin

Ellen Pearlman

RISEBA University

Questions 15:50 - 16:00

16:00 - 16:20

Track 12, Panel 02: Spiritual Machines

Spirits in complexity: Making kin with experimental music systems – a manifesto (Lecture Performance)

Thomas Grill

University of Music and Performing Arts Vienna

Arthur Flexer

Johannes Kepler University Linz

PoM Aachen: Lifelikeness & beyond 2024

Questions: 16:20 - 16:30

Discussion: 16:30 - 16:45

Break: 16:45 - 17:00

Track 08 | Panel 04

17:00 - 18:45

Space: Conference Room 1040 | 531 - 5.31

Moderation: Cynthia Blanchette

17:00 - 17:20

AI Avatars as Lifelike Parasitic Proxies and Generative Media

Alexander Matthias Gerner, CICANT, Universidade Lusófona/ FilmEU, European University, Lisbon, Portugal

Questions 17:20 - 17:30

17:30 - 17:50

Parasitic Visuality

Stephanie Cussans Moran

Etic Lab LLP / University of Plymouth

Questions 17:50 - 18:00

18:00 - 18:20

Bio-metaphors and more-than-human ontologies in computational visualities

Aaron Knochel

The Pennsylvania State University

Tomi Slotte Dufva

Aalto University

Questions 18:20 - 18:30

Discussion 18:30 - 18:45

Track 01 | Panel 07 : Languages, Writings and Voices

17:00 - 18:45

Space: Ford-Saal 1040| 637

Moderation: Aurora del Rio, Erich Berger

17:00 - 17:20

Through the eyes of learning machines

Bruno Caldas Vianna

PoM Aachen: Lifelikeness & beyond 2024

CITM-UPC

Questions: 17:20 - 17:30

17:30 - 17:50

Unveiling New Voices: Exploring Non-Human Perspectives in the Era of Algorithmic Discourses

Marta Pérez-Campos

UPV/EHU: University of the Basque Country

Questions: 17:50 - 18:00

18:00 - 18:20

The Reverie Machine: Shared Collective Unconscious in Human-Machine Conversation

Jiahe Yang

Duke Kunshan University

Questions: 18:20 - 18:30

Discussion: 18:30 - 18:45

Track 03 | Panel 04: Material & Mortality

17:00 - 18:45

Space: Generali Saal | 639

Moderation: Kit Kuksenok

17:00 - 17:20

Striving for Self-Annihilation - Erotic Sociability in Ana Mendieta's Siluetas

Anna Chwialkowska

Zentrum für Zeitgenössischen Tanz, Hochschule für Musik und Tanz Köln

Questions: 17:20 - 17:30

17:30 - 17:50

The Posthumous World

Richard Wright

Royal Holloway University of London

Questions 17:50 - 18:00

18:00 - 18:20

Anything but the human: Open Source Body

Marisa Satsia

Questions: 18:20 - 18:30

Discussion: 18:30 - 18:45

Day 4, Thursday 25/04/24

PoM Aachen: Lifelikeness & beyond 2024

Track 03 | Panel 03: Transformations

9:15 - 11:00

Space: Ford-Saal 1040| 637

Moderation: Kit Kuksenok

9:15 - 9:35

Me, Myself & More. Enhanced physical experience through non-human avatars

Lena Biresch

Freelance artist

Questions: 9:35 – 9:45

9:45 - 10:05

Inside the construct of “dis”!=“abled” bodies.

Saskia Isabella Maria Korsten

ArtEZ, University of the Arts

Questions: 10:05 - 10:15

9:45 - 10:05

Plastic Reality of Physical Uniformity, The catastrophic image of mass-produced bodies

Hassan Choubassi

The international University of Beirut

Sahar Charara

DW Akademie

Questions: 10:35 - 10:45

Discussion: 10:45 - 11:00

Track 04 | Panel 03: Reorganization

9:15 - 11:00

Moderation: Ana María Guzmán Olmos

Space: Generali Saal | 639

9:15 - 9:35

Abolitionist Intelligence: Learning to see technology

Anton Koch

Hochschule Mainz / Motion Bank

Questions 9:35 - 9:45

9:45 - 10:15

Techno-Diagrammatics: An Experimental Inquiry into Machinic Modes of Organization (The Case of 1970s Chile)

Diego Gomez-Venegas

Humboldt-Universität zu Berlin

PoM Aachen: Lifelikeness & beyond 2024

10:15 - 10:35

Examining the hidden place of nature in Foucault's philosophy: organisms as partial unities

Çiçek Yavuz

DePaul University

Questions 10:35 - 10:45

Discussion - 10:45 - 11:00

Track 05 | Panel 02: Models & Creativity

9:15 - 11:00

Moderation: Gabriele Gramelsberger

Space: Conference Room 1040 | 531 - 5.31

9:15 - 9:35

Models as mediators in critical, computational and creative practice

Ulrike Kuchner

University of Nottingham & SEADS

Questions 9:35 - 9:45

9:45 - 10:05

Imitations of human musical creativity: Process or product?

Nikita Braguinski

Käte Hamburger Kolleg: Cultures of Research at the RWTH Aachen

Questions 10:05 - 10:15

10:15 - 10:35

Stringing Time: Exploring Microbial Aesthetics at the Intersections of Art, Technology, and Marginalized Craft Practices

Ebru Kurbak

University of Applied Arts Vienna

Lisa Kappel

Division of Glycosciences, Royal Institute of Technology

Discussion - 10:15 - 11:00

Track 10 | Panel 06: Attunement through soundscapes and musical practices

9:15 - 11:00

Space: LOGOI

Moderation: Juan Duarte

9:15 - 9:35

Joseph Chaves

PoM Aachen: Lifelikeness & beyond 2024

Transduction, Attunement, and Extended Techniques of Field Recording

Questions 9:35 - 9:45

9:45 - 10:05

Tangible, textile, tactile: Interactive Khipu Interfaces for Musical Pattern

Paola Torres Núñez del Prado

Stockholm University of the Arts

Alex Mclean

Then Try This

Dave Griffiths

Then Try This

Questions 10:05 - 10:15

10:15 - 10:35

Soundscapes: the natural discards the human

Carlos Maldonado

Universidad Michoacana de San Nicolás de Hidalgo

Questions 10:35 - 10:45

Discussion - 10:45 - 11:00

Break: 11:00 - 11:15

11:15 - 13:15

Keynote II with Manuela de Barros

Lunch Break: 13:15- 15:00

Track 06 | Panel 03: The Data and the Digital of Vulnerability

15:00 - 16:45

Space: Ford-Saal 1040| 637

Moderation: Jared Sonnicksen, Torsten H. Voigt

15:00 - 15:20

Data Visceralization: Sounding the Affective Imprints

Mona Hedayati

Concordia University & University of Antwerp

Questions: 15:20 - 15:30

15:30 - 15:50

PoM Aachen: Lifelikeness & beyond 2024

To Build a Machine: Charting New Frontiers in Pain Perception with Virtual Reality.

Alex Vélez

TBAM

Dante Sebastián Galván Rial

Instituto de Investigaciones Psicológicas, Universidad Nacional de Córdoba, Argentina

Juan Ignacio Goyret Alvarez

TBAM

Gerhard Rendel

Universidad Nacional Autónoma de Honduras, Facultad de Ciencias Médicas.

Questions: 15: 50 - 16:00

16:00 - 16:20

Boutique Permasoftware: micro-cultures of care and stewardship in software ecologies

August Black

University of Colorado Boulder

Questions: 16:20 - 16:30

Discussion: 16:30 - 16:45

Track 03 | Panel 02: Storytelling

15: 00 - 16:15

Room: 1040 | 531 - 5.31

Moderation: Kit Kusenok

15:00 - 15:20

Technology-Mediated Devotion: An Autoethnographic Exploration of Self-Tracking in Meditation

Xiaran Song

Aalto University

Andrés Lucero

Aalto University

Questions 15:20 - 15:30

15:30 - 15:50

Mouthpiece: wearing the skin of a synthesised voice

Lottie Sebes

University of the Arts Berlin

Questions 15:50 - 16:00

Discussion 16:00 - 16:15

Track 07 | Panel 04: Re-Worlding

15:00 - 16:15

Space: Generali Saal | 639

PoM Aachen: Lifelikeness & beyond 2024

Moderation: Benjamin Bacon

15:00 - 15:20

Speculative Black Feminist Experiments in the Epistemologies of Worlding for XR
(Lecture Performance)

Clareese Hill

Northeastern University

Questions 15:20 - 15:30

15:30 - 15:50

Affective Attunement within Virtual Ecologies: Immersive Worlding as Posthuman Storytelling
Practice

Teodora Sinziana Alata

University of Westminster

Questions 15:50 - 16:00

Discussion 16:00 - 16:15

Track 08: On Trial: predators vs. parasites

Time: 15:00 - 15:20

Space: LOGOI

Performative, speculative presentation by

Riikka Haapalainen

The University of the Arts Helsinki

Tiina Pusa

Aalto University, the school of Arts, Design and Architecture

Tomi Slotte Dufva

Aalto University, the school of Arts, Design and Architecture

Break: 16:45 - 17:00

Track 09 | Panel 02: Camouflage and Relation

17:00 - 18:45

Space: Ford-Saal 1040I 637

Moderation: Donovan Stewart

17:00 - 17:20

Squeeze Interactions for Emotion Regulation

Nianmei Zhou

KU Leuven

Steven Devleminck

KU Leuven

Luc Geurts

KU Leuven

Questions: 17:20 - 17:30

17:30 - 17:50

Co-sounding: Towards an environmental
coalescence

(Lecture Performance)

Budhaditya Chattopadhyay

Critical Media Lab, Academy of Art and
Design, FHNW Basel

Questions: 17:50 - 18:00

18:00 - 18:25

Mediated Mentation : Mindfulness in
Immersivity

Tyler Grimes

University of Colorado, Boulder - Critical
Media Practices

Questions: 18:25 - 18:30

Discussion: 18:30 - 18:45

Track 05 | Panel 01: Computational and Planetary Models

17:00 - 18:45

Space: Generali Saal | 639

Moderation: Gabriele Gramelsberger

17:00 - 17:20

Upon the design space of possible minds: a literature review

Kanad Chakrabarti

Goldsmiths, University of London

Questions 17:20 - 17:30

17:30 - 17:50

Whole Earth Codec

Connor Cook

Design Academy Eindhoven / Antikythera

Dalena Tran

Antikythera

Christina Lu

Oxford University / Antikythera

Questions 17:50 - 18:00

18:00 - 18:20

PoM Aachen: Lifelikeness & beyond 2024

Xenoplex: Chemical-Computational Simulation and Open-Ended Evolution

Connor Cook

Design Academy Eindhoven / Antikythera

Darren Zhu

Antikythera

Questions 18:20 - 18:30

Discussion 18:30 - 18:45

Track 08 | Panel 05

17:00 - 18:45

Space: Conference Room 1040 | 531 - 5.31

Moderation: Laura Beloff

17:00 - 17:20

Information Parasites: The Totalitarian Data Filtering of AI

Hassan Choubassi

The international University of Beirut

Joe Elias

The International University of Beirut

Questions 17:20 - 17:30

17:30 - 17:50

Ontological Anteriority of Parasitism over the Normal and the Computable: Dissecting the Politics of Digital vs. Analogue in Contemporary Music

Emmanuel Ferrand

Institut Mathématique de Jussieu (IMJ-PRG) / La Générale Nord-Est

Harold Schellinx

IESA / La Générale Nord-Est

18:00 - 18:20

Parasitic Techno-Borderlands

George Themistokleous

Norwich University of the Arts

Questions 18:20 - 18:30

Discussion 18:30 - 18:45

19:00 - 21:00

LOGOI Talk (In German)

Künstliche Intelligenz und die Sinnstrukturen menschlichen Redens, Denkens und Handelns

Jürgen Kippenhan

LOGOI



Post- Conference Event

Performing Arts Choreographisches Zentrum NRW Tanzlandschaft Ruhr

PACT

ZOLLVEREIN

Since it was founded in 2002, PACT Zollverein has clearly positioned itself as an initiator, catalyst and venue for seminal developments in the fields of dance, performance, theatre, media and art at the interface of science, technology and society.



Situated in the heart of the Ruhr District, the house boasts a nationwide unique working structure which consolidates three key areas of activity addressing regional, national and international social and cultural interests which all contribute to the standing and appreciation of dance and performance as independent art forms:

In its residency programme, which is open to artists from around the world, PACT operates as an artists' centre offering space for concentrated working processes.

Under the rubric platform, it initiates exchanges between artists, academics and students from diverse disciplines and promotes critical dialogue and reflection on artistic methodologies and findings. Its third main focus is on presenting an innovative and high calibre stage programme featuring premieres, co-productions and guest performances. In addition, it engages in broad ranging projects concerned with urban living, the role and impact of urban space on communities and the development of collective models and approaches to shaping urban society.

Rather than seeking immediate results, PACT's work is primarily laid out to make lasting provisions for a plurality of different possible models. It is characteristic of PACT's concept that all areas of activity are closely linked

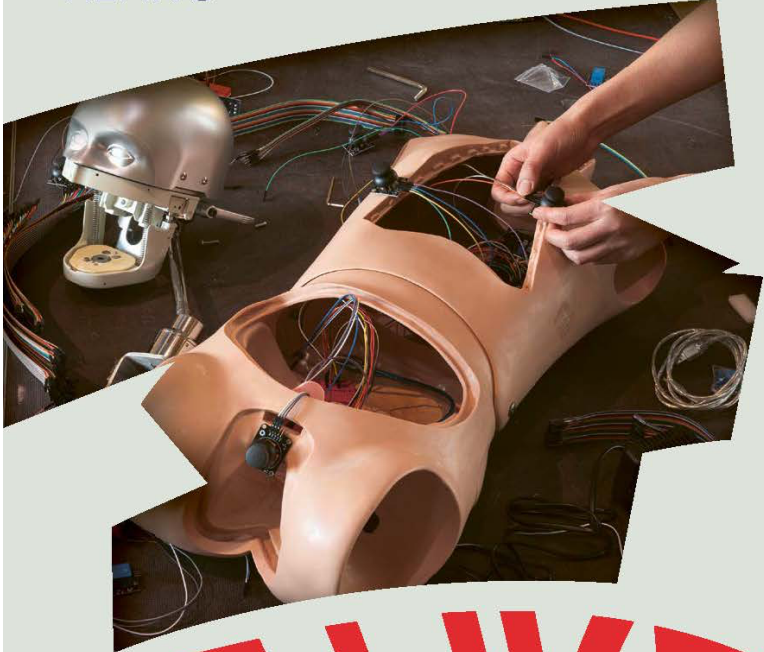
and mutually enriching. Under the roof of the former pithead bath at the Zollverein colliery, PACT has created a space for lively encounters and exchange between actions, experience and theoretical discourse which supports and forges long term co-operative practices and partnerships.

life.like

What spheres exist beyond the dividing lines of the living and non-living? What relationships, and realms of possibility emerge between technologies and artistic practices?

In a transdisciplinary program featuring lectures, discussions, installations, and performances, ›life.like‹ interrogates the boundaries between machines, objects, and biological systems. Six artistic perspectives offer insights into their works, which delve into techno-social interactions, historical and advanced technologies, hybrid bodily experiences, as well as diverse interfaces between humans and machines. Over the course of two evenings, visitors can engage with pre-Columbian knotting techniques, knitting machines, and virtual reality, experience various robotic beings, or listen to the sounds of the Earth's atmosphere.

The event at PACT has been developed by the Käte Hamburger Kolleg: Cultures of Research (c:o/re) | RWTH Aachen and PACT Zollverein in the context of the conference series ›Politics of the Machines‹. This series is



PERFORMANCE
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LIFE.LIKE

IM RAHMEN VON
POLITICS OF THE MACHINES

FR 26.04. AB 18 UHR SA 27.04. AB 16 UHR

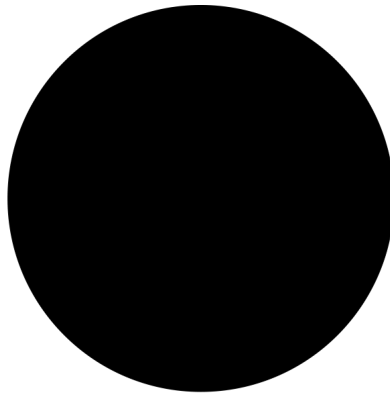
dedicated to exploring how machines and technology influence artistic and cultural production as well as our perception of the world.

Under the title ›Lifelikeness & beyond‹, c:o/re | RWTH Aachen hosts the 4th edition from 22. – 25.04.2024.

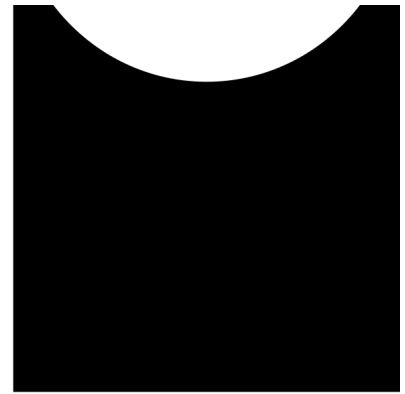
Developed by the Käte Hamburger Kolleg: Cultures of Research (c:o/re) | RWTH Aachen and PACT Zollverein in the context of the conference series ›Politics of the Machines‹.



**politics of
the machines**



**aachen
2024**



**lifelikeness
& beyond**