The background is a light blue gradient with several large, solid blue circles of varying sizes scattered across it.

Feral Labs

Node

Book

#2

Feralities

Feral Labs Node Book #2 Feralities

Yvonne Billimore
Tina Dolinšek
Uroš Veber
(eds.)

Bioart Society
Zavod Projekt Atol
2024

CONTENTS

- 6 **Introduction**
Yvonne Billimore / Bioart Society
- 14 **Liberatory laboratories:
A feral future for art-science collaborations**
Chessa Adsit-Morris
- 27 **Growing feral with contextual crafting**
Andy Quitmeyer, edited by Kitty Quitmeyer
- 32 **A (personal) PIFcamp manual
... or how I learned the community of practice
is work first, fun later**
Tina Dolinšek / Projekt Atol Institute
- 40 **Feral by occupation**
Kate Rich
- 48 **Feral foldings:
A topology of becoming in contemporary
generative art**
Søs Krogh Vikkelsøe / The Culture Yard
- 54 **Crips, cryptids and imagining other beings**
Lyndsey Walsh
- 68 **Field notes from Field_Notes**
Field_Notes participants / Bioart Society
- 78 **Rewilding Cultures residency conversations**
Marta de Menezes / Cultivamos Cultura with
Sérgio Eliseu, Anna Isaak-Ross and Andrea Polli
- 88 **Making Narratives:
Stories about creating, empowerment,
and agency through time**
Karla Spiluttini / Schmiede Hallein

- 106 **An intro into talks on social inclusion
and gender equality**
Deborah Hustić / Radiona—Zagreb Makerspace
- 118 **Tara Tours Astral Travel Agency**
T. Rudzinskaitė Memorial Amateur
Lichenologists Society
- 122 **Mapping Feral Labs and extending
the unruly network NØ School:
Learning to liberate ourselves from capitalism**
Ewen Chardronnet & Elsa Ferreira / Makery
interviews with Benjamin Gaulon &
Dasha Ilina / NØ School
and Shih Wei Chieh / Homemade
- 142 **demi-linear lexicon of feral-rewilding:
lossy for definitions**
Adam Zaretsky / Ionian University
- 156 **Rewilding Cultures index:
residency artists & activities**
- 162 **Photo records**
- 218 **Contributors**
- throughout ∞
Limited Futures
Rüdiger Wassibauer / Schmiede Hallein

Conspiring amongst the cracks, somewhere between the “wild”, the domestic and the domesticated, feral ecologies are in the making. Bridging and breaking the nature/culture binary, their stories muddle with our own and tell of worlds shaped by invasion, empire, capital and acceleration (Feral Atlas)¹. Where these worlds mingle, a multiverse of feralities transpire and transform, always in a process of *becoming*. Some might say we are all feral beings, all products of these interconnecting conditions.

Often bound with negative associations and oppressive dimensions, the term feral has long been used to demonise and exclude those deemed untameable, those who step out of line, human and more-than-human. Yet, more and more of us humans acknowledge our inseparability with ferality and embrace it as a positionality: a refusal to be tamed. Trade artist and feral economist Kate Rich describes feral as “a process that is wilfully wild [as in pigeon] as opposed to romantically or nature-wild [wolf]”.² How might we treat ferality as a *doing* or *becoming* rather than a body? What is ferality in practice and what forms of knowledge do different feralities produce? Where can these lead us?

Thinking with and practising feralities is the red thread connecting the *Feral Labs Network*. Springing up in the form of a camp, a summer school, a field laboratory, a residency, a wonderland, *Feral Labs* do not take place in sterile conditions where the same results can be reproduced. On the contrary, they are situated and responsive to unique locales and contexts, as are the knowledges that emerge *with(in)* them. Akin to the bodies that produce them, feral knowledges know no bounds, they are transdisciplinary in their very nature and refuse categorisation. They escape normative systems of control and produce unruly narratives. They mutate and transmogrify with each intra-action. They are slippery. We can’t quite pin them down. Yet, insist we must on finding ways to make our feral thinking and actions open, accessible, in circulation and lively. To box them in would be unjust.

1 <https://feralatlas.org/>

2 <https://www.bidoun.org/issues/6-envy#kate-rich>

The *Feral Labs Network* is also a shapeshifting and porous entity. In its first life, six partners—Projekt Atol (Ljubljana, Slovenia), Bioart Society (Helsinki, Finland), Catch (Helsingor, Denmark), Radiona (Zagreb, Croatia), Schmiede (Hallein, Austria) and Art2M/Makery (Paris, France)—came together, through their common interest in art-science research and contemporary do-it-yourself (DIY) & do-it-with-others (DIWO) communities, in the project *Feral Labs*.³ A small-scale Creative Europe project (with most activities in summers of 2019 and 2020), this was also the context in which *Feral Labs Node Book #1: Rewilding Cultures* was published. In 2022, we linked with two new partners, Cultivos Cultura and Ionian University (IURC), in another multi-year project, *Rewilding Cultures* (2022–2026), which builds on the *Feral Labs* legacy. Now, as we reach the midpoint, we welcome four new projects with strong affinities to the network—NØ School Nevers (France), Hackers & Designers (Netherlands), Homemade (Switzerland) and DinaLab (Panama)—and publish the second book in our series: *Feral Labs Node Book #2: Feralities*.

Within *Feral Labs*, we focus on processes and activities like peer learning, fieldwork, research and co-creation. This is expanded on in the *Rewilding Cultures* project, which is centred around exploring innovative approaches to production, inclusivity and environmental considerations at the intersection of the arts, science and technology. As organisers of these *Feral Labs* or “Temporary Creative Hubs”, we vary in scope, format and topics, but hold a common methodological framework: to embrace feral practices, processes, knowledges and ways of knowing.⁴

“Feral Labs, as we have dubbed them, form the first content pillar of our project. They are events of transdisciplinary nature which discern no clash in focusing on production of cultural artefacts and philosophy, hacking and tinkering with technology, sensing environmental data, creating educational content and addressing resilience by investigating environmental and technological

3 <https://rewildingcultures.net/>

4 *Ibid.*

challenges, all within the same event framework. By bringing together the worlds of art, humanities and social studies, education, digital activism, natural sciences and technology, participants inevitably learn about each other's methods and processes, and benefit from each other's know-how (tacit knowledge), know-why (the scientific explanation) and know-who (communication with & to). They can tap into the knowledge they usually could not access and discover new ways of approaching and defining social, political, natural and technological questions.”⁵

Node Book #1 tells the story of how *Feral Labs* came to be and with whom, grounding the concept of *Feral Labs* with texts on ferality, alternative learning environments and resilience, amongst other key threads. *Node Book #2* picks up where we left off and shares where we are at this “node” in time, tracking our process along the way.

With an emphasis on “making over presenting” and “paths and process over end products”, this publication is an opportunity to reflect along the way. Rather than presenting our “findings” at the end, a feral approach—one that resists and refuses linear project timelines and normative forms of documenting and reporting—asks us to slow down, take notes and attune to what emerges when we step off the beaten track.

Leaning further into the feral, this node book explores a multitude of approaches for embracing, occupying and thinking-with feralities. This semi-wild compilation brings together artists, designers, writers, theorists, hackers and feral economists working with the feral in *practice*. They are positioned alongside reflections, strategies and stories from the *Rewilding Cultures* project partners, each sharing their personal approaches to feral knowledge production within their “feral labs”. Unconforming in form and formulation, this node book is made up of essays, manuals, polyvocal correspondences, graphic essays, collages, interviews and lexicons.

With contributions from Chessa Adsit-Morris, Ewen Chardronnet, Tina Dolinšek, Sérgio Eliseu, Elsa Ferreira, Benjamin Gaulon & Dasha Ilina, Deborah Hustić, Anna Isaak-Ross, Marta

de Menezes, Andrea Polli, Andy Quitmeyer, Kate Rich, Karla Spiluttini, Søs Krogh Vikkelsøe, T. Rudzinskaitė Memorial Amateur Lichenologists Society, Lyndsey Walsh, Rüdiger Wassibauer, Shih Wei Chieh and Adam Zaretsky, you are invited to dip in and out, read back to front, or any way you willfully choose.

If you stick to the beaten track, the first contribution you will encounter is *Liberatory laboratories: A feral future for art-science collaborations* by Chessa Adsit-Morris, whose essay presents how ferality can be a powerful and useful conceptual tool in art and science to “think and do laboratory work *otherwise* in order to collectively build a different and more equitable future”.

Following this, Andy Quitmeyer’s graphic essay *Growing feral with contextual crafting* charts how his “digital naturalism” research and design framework initially developed to offer “new powers for scientists” was remodelled for communities living in the forest in Panamá. Quitmeyer lays down a set of guidelines used to frame tools for finding out how technology could be better developed for field biologists. The essay illustrates how the situated and contextual environment of the “lab” is critical for the research to grow.

Tina Dolinšek shares her own situated experiences as the initiator and organiser of the Feral Lab *PIFcamp*—a summer camp where art, technology and knowledge meet in DIY, DIWO and DITO manner—in the text *A (personal) PIFcamp manual: ... or how I learned the community of practice is work first, fun later*. The manual acts as a point of reflection for Dolinšek, but simultaneously offers an orientation for PIFcampers in “[a] place where nature meets nerdture [nerd-ture], where contemporary new-media art and technology bumps into the feral, the unexplored, place of nature vs nerdture”.

As a trade artist and feral economist, Kate Rich has long been working with the feral “from the inside—as a form of inhabitation”. In her text *Feral by occupation*, Rich tracks how *Feral Trade*—as an art project, grocery business and long-range economic experiment—grew into another form of *doing business otherwise*: the Feral MBA. In her text, she talks about how “the potential of the feral in business is to wilfully imagine the options for subsistence and survival outside of a seemingly inevitable economic order”.

In *Feral foldings: A topology of becoming in contemporary generative art*, Søs Krogh Vikkelsøe uses the philosophical concepts of movement and becoming in the work of philosophers Gilles Deleuze and Félix Guattari to draw relations between the feral and the field of generative art, articulating that “feral forces shape and bring forth a positive productive layer to foster the generative process of producing”.

Lyndsey Walsh’s text *Crips, cryptids and imaging other beings*, takes on another personal approach to embodying ferality through the lens of art practice that engages with their lived reality and queer crip positionality. Walsh writes about how enacting feral practices and using the metaphor of the cryptid is a way of “re-claiming monstrosity for both the crip and queer aspects of [their] own identity, and attempting to undoom [their] own narrative”.

Taking an unruly, or at least diverse, approach to how we might document, respond to or attend to sites of “research”, *Field notes from Field_Notes* gathers data, drawings, anecdotes, performance scores, photographs, notations and scribbles by a range of practitioners who have participated in Bioart Society’s feral lab *Field_Notes* between 2011 and 2023.

In another polyvocal correspondence, Marta de Menezes speaks with Cultivamos Cultura’s *Rewilding Cultures* residency artists Sérgio Eliseu, Anna Isaak-Ross and Andrea Polli. In their conversation, they reflect on what emerged from their time at Cultivamos Cultura—a Feral Lab heartedly shaped by its unique locale, conditions and community (human and more-than-human).

In her text *Making narratives: Stories about creating, empowerment, and agency through time*, Karla Spiluttini stories a lineage of making across productive leisure, citizen obligation, home improvement DIY, zine culture, technology development, STEM subjects, digital manufacturing, feminist hacking and Feral Labs. In these reflections on histories that have informed Schmiede’s own approach to making culture and self-organised practice, Spiluttini questions “how these prefabricated narratives go hand in hand with other socioeconomic circumstances”.

One of *Rewilding Cultures*’s cross-cutting themes is “inclusivity and accessibility”, under which we have made a commitment

to addressing gender inequality in the fields of art & science / art & technology. Deborah HustiĆ takes this up in her text *An intro into talks on social inclusion and gender equality*. HustiĆ writes from the perspective of Radiona—Zagreb Makerspace and asserts how critical it is to understand, approach and address gender equality within the wider framework of social inclusion.

The Rudzinskaitė Memorial Amateur Lichenologists Society takes us on a speculative space-time feral lab trip in its illustrated essay *Tara Tours Astral Travel Agency*. Courtesy of Tara Tours, we travel through the cosmos on a visit to the *DIWO Naughts/nuts 2092: Quantum Sprinkles Feral Trade Fair*.

As part of their annual practice of mapping a wider ecology of Feral Labs to produce a summer camp guide, Makery have used *Node Book #2* as an opportunity to expand the *Feral Labs Network*. Their contribution comes in the form of interviews with two of the newly associated projects: *NØ School: Learning to liberate ourselves from capitalism*, an interview with Benjamin Gaulon and Dasha Ilina by Elsa Ferreira; and *From e-textile camps to biosolar cells research*, an interview with Shih Wei Chieh by Ewen Chardronnet.

Adam Zaretsky fully embraces ferality, treading a fine line with the truly wild in his contribution *demi-linear lexicon of feral-rewilding: lossy for definitions*. Dense yet playful, Zaretsky's lexicon performs feral knowledge production rather than describing or defining it. I say treat this slippery time-space-warping as an endurance performance and lean into a feral mode of thinking.

At the rear of the book is where you will find the *Rewilding Cultures index: residency artists & activities* and *Photo records* from our various Feral Labs across the network.

As with the first edition in the *Feral Labs Node Book* series, you will find Rüdiger Wassibauer's *Limited Futures* inhabiting the edges of the book:

one way
in many
paths out
future

Until future feral labs and node books ...

Liberatory laboratories: a feral future for art-science collaborations

Chessa Adsit-Morris

A few days after receiving an invitation to contribute to this edition of the *Feral Labs Nodebook II*, I attended a works-in-progress lecture by my colleague Dr. Kriti Sharma at the University of California, Santa Cruz (UCSC). Originally trained as a microbial scientist, she has recently been hired in the humanities as part of the Department of Critical Race and Ethnic Studies, and is in the process of establishing a transdisciplinary laboratory. Her lecture, “Liberatory Laboratories: Undoing the Entanglement of Science and Ruling Class Power”, explored the possibilities of (modestly) undoing the entanglements of science, imperialism, and colonialism by actively undermining the weaponisation of science in both ideological and technological forms. She proposed engaging with anticolonial and anticapitalist approaches to both science and multi-species relations through transdisciplinary research in the sciences, arts, and ceremony.¹ Her aim in establishing this new institutional space is to try to *think* and *do* laboratory work *otherwise* in order to collectively build a different and more equitable future.

I couldn’t help but wonder how ferality—as both a concept and a category, an adjective and a verb, a being and a doing—could aid in this project. I also couldn’t help wondering what might be gleaned from exploring the history of what I describe as the “laboratory turn” in art and culture since the 1960s.² Both of these conceptual projects—contemporary engagements with ferality and historical analyses of art/media labs—have their own (sometimes overlapping) entanglements with imperialism, colonialism, and capitalism that need to be grappled with. Yet, they also offer (in different ways) a more prismatic view of historical and contemporary formulations of power and privilege that shape

1 Sharma’s lecture was given on March 4th 2024 as part of the UCSC Environmental Studies Seminar Series.

2 Here I am drawing on Urszula Pawlicka-Deger’s (2020) analysis of the “laboratory turn” in the humanities, expanding and deepening it by tracing the history of the development of art labs and media labs back to the late 1960s. As with many other “turns” identified by scholars (see for example the “institutional turn” described by the MTL Collective in their 2018 essay “From Institutional Critique to Institutional Liberation? A Decolonial Perspective on the Crisis of Contemporary Art”) the resulting historical trends in practice and institutional developments are often sequenced into generational waves. My research identifies a series of waves and institutional models that have emerged over the last half century, tracing their connection to various cultural, socio-technical, and artistic movements.

various cultural and scientific institutions, practices, and relations. The Feral Lab Network, as a collective of diverse experimental art-science-technology laboratory spaces, is quite possibly the perfect case study for this venture. Although it was only officially formed in 2019, the Feral Lab Network includes projects that have been in operation for varied durations, including Marko Peljhan's Makrolab, a nomadic self-sustaining medialab that was launched at the quinquennial contemporary art exhibition *documenta X* in 1997, and a number of do-it-yourself (DIY) and do-it-with-others (DIWO) creative community spaces that emerged in the 2010s during the maker movement.

As I have argued elsewhere, what makes ferality such a powerful and useful conceptual tool is that it can operate on different scales and across different dimensions including acts, entities, relations, qualities, collectives, infrastructures, ecologies, and futures, to name a few.³ As a process of de-domestication it signifies a move away from human-centric practices of control and domination, while also troubling the nature/culture divide in generative ways. And yet, it is also both a *product* (or side effect) of imperialism, colonialism, science, and biocapitalism, and oftentimes, as Max Liboiron reminds us, “an *enactment* of ongoing colonial relations to land”.⁴ It is wrapped up in messy biopolitics and decolonial struggles. This essay aims to provide—drawing on the invitation put forth in *Feral Labs Nodebook I*—a “challenging and truly feral reflection” on the institutionalisation of modern science, its entanglements with the military-industrial complex, and the potential for institutional liberation.⁵ How might the concept of ferality help do the critical anticolonial and anticapitalist work of untethering both ideologies and technologies from their colonial histories and contemporary formulations of power and privilege? And how might it help us grapple with inherent contradictions and incommensurabilities in doing this work within dominant colonial and capitalist institutions?

3 See for example Adsit-Morris 2023, and *Feral Atlas* (Tsing et al. 2020) which explore feral entities, infrastructures and ecologies.

4 Max Liboiron 2021, 6, emphasis added.

5 Berger et al. 2021.

From pure science ...

The concept of “pure science” as it was developed and articulated at the turn of the 20th century, was envisioned as a “noble effort” wherein individual scientists devoted themselves to understanding the order of the universe.⁶ By the 1920s and 1930s an idealised, and rather pastoral, conception of pure science emerged in the public sphere, viewing it as separate from society. Scientists cloistered in the lab or off in “remote” landscapes free to pursue intellectual pursuits without social or political distractions, endlessly searching for objective truths through free intellectual inquiry.⁷

Science is a great resource for us to raid and appropriate—in terms of knowledge, materials and processes—and to use in a manner that is in the “public interest”.
— Critical Art Ensemble⁸

in past
hiding
future

Science was viewed as autonomous and inherently good, never to be impeded (or influenced) by socio-political concerns. Its ideologies propped up by the imperialist doctrine of discovery, colonial imaginaries of nature, and laissez-faire individualism. It was this conception of modern science that was then institutionalised, becoming more and more specialised and professionalised, ensuring its hegemonic discourses and structures of power and privilege would endure. The aim of institutionalisation was two-fold: to demarcate legitimate scientists from amateurs (or those practising “applied” science) and to protect it from public involvement (i.e. critique) and social oversight.

World War II and its aftermath—including the emergence of advanced capitalism—transformed the political economy of U.S. scientific research. As David Hollinger describes:

As a result of the Manhattan Project and its several administrative aftermaths, especially the creation of the

6 See for example, Rowland 1883, 510.

7 See Hollinger 1990.

8 Kurtz as quoted in Hirsch, 2005, 30.

National Science Foundation in 1950, physical scientists found themselves enmeshed in a system of capital-intensive research funded by a government responsive to popular political pressures and preoccupied with military priorities.⁹

These shifts in policymaking and funding helped give rise to what U.S. president Eisenhower dubbed the military-industrial complex, leading to what he warned would become unjust concentrations of power.¹⁰ Modern science became entangled within a larger system of institutions, all with vested interests in high levels of defence spending. The post-war boomerism of science and technology that emerged was prolific, including developing new hardware technologies used in communications, data processing, and control and command instrumentation which led to a new generation of software systems that were also of great interest to artists.

Indeed, the arts, particularly as they expanded to include new practices and technologies during postmodernism, were not immune to these influences and entanglements. 1967 saw the emergence of three of the first art and technology programs, all with direct ties to military organisations and industrial manufacturing companies: Experiments in Art & Technology (New York, USA); the Art and Technology Program at the Los Angeles County Museum of Art (LACMA); and the Center for Advanced Visual Studies at Massachusetts Institute of Technology (MIT).¹¹ These early experiments in collaboration laid the groundwork—and created a model—for future media labs including the MIT Media Lab, founded in 1985, which has received millions (and millions) in funding from industry partners, the U.S. Department of Energy (DOE), and the U.S. Defense Advanced Research Projects Agency (DARPA).¹² As Peljhan described in an interview with *Makery*:

9 Hollinger 1990, 900. Pure science generally includes physical science, life science and basic science.

10 This includes Eisenhower himself who warned in his 1961 farewell speech: “The potential for the disastrous rise of misplaced power exists, and will persist.”

11 For example, the Art and Technology program at LACMA paired leading artists including Andy Warhol, Claes Oldenburg, Richard Serra and Newton Harrison with aerospace and technology companies (see Tuchman 1971).

12 See Stewart Brand 1987.

[W]hen you really start to look at this history, you realize the interconnectedness of technology, space, the military and industrial and scientific complexes. You realize the world is not black and white, but with a lot of shades of grey (*sic*), and lots of projections and scopic views.¹³

Peljhan decided to embrace this complexity, creating a number of versions of the Makrolab by gathering technical documents and data from the defence industry using a fake company. However, many of these early experiments, as Peljhan alluded to, adopted a utopian techno-libertarian orientation towards the future, promoting universal technocratic solutions that often naturalised domination and control, and served as a distraction from the politics and power relations wrapped up in these endeavours, ultimately reinscribing settler futurity.

To A Feral Science ...

On May 11th 2004, Steve Kurtz, co-founder of the Critical Art Ensemble (CAE), called the police after waking up to discover his wife, Hope Kurtz, was not breathing.¹⁴ The police who responded to his 911 call found scientific lab equipment, biological agents, and books on biowarfare at his home and subsequently called the Federal Bureau of Investigation (FBI). The FBI, working with Homeland Security, the Joint Terrorism Task Force, and the Sheriff's office, searched his home and confiscated all his equipment, computers, books, notes, and other personal documents under the recently established USA PATRIOT Act, a post 9/11 expansion of the U.S. Biological Weapons Anti-Terrorism Act of 1989. Kurtz was illegally detained despite explaining to the authorities that the bacteria in his possession was harmless and being used for an upcoming art exhibition at MASS MoCA.¹⁵ In the coming

13 Marko Peljhan's published interview with Benjamin Pothier, 2017, "Marko Peljhan: 'We materialized the utopia of the Makrolab'" available at: <https://www.makery.info/en/2017/07/25/marko-peljhan-lutopie-materialisee-du-makrolab-12/>

14 The CAE is made up of a collective of five tactical media artists: Steve Barnes, Dorian Burr, Steve Kurtz, Hope Kurtz, and Beverly Schlee.

15 The story is recounted in a number of interviews with Kurtz including by Robert Hirsch (2005) and Amy Goodman (2008) of Democracy Now. A documentary was made in 2007, *Strange Culture*, directed by Lynn Herschman-Leeson that includes interviews with artist collaborators and friends of Kurtz.

weeks, Kurtz's friends and collaborators were subpoenaed and he was charged—along with his collaborator and science advisor Dr. Bob Ferrell—with mail and wire fraud for purchasing bacterial agents.¹⁶ Kurtz was then enmeshed in almost four years of legal battles due to what many of his colleagues believed was because of the CAE's growing body of work documenting and criticising the ways in which science and the military-industrial complex “colluded against the public good”.¹⁷

It was a year after Kurtz's arrest in 2005 when Robert Carson announced in *WIRED* that the “era of garage biology” was upon us.¹⁸ Spurred by governmental policies promoting the commercialization of scientific technology—creating cheap and accessible equipment—DIY labs began to pop up in the kitchens and garages of artists, hackers, and amateur scientists. This marked the emergence of a truly *feral science*, one that had escaped the domesticated structures of academia and the purview of professional scientists, requiring new modes of containment and control. As Michael Scroggin describes in his essay, “A Feral Science? Dangers and Disruptions between DIYbio and the FBI”, governmental surveillance of these labs emerged as a driving force for their institutionalisation.¹⁹ Beginning in 2010 the FBI sponsored yearly conferences and gatherings with the DIYbio community, ensuring governmental influence and oversight, creating an environment wherein DIYbiologists ultimately policed themselves in true Foucaultian fashion. This association also ensured that DARPA and venture capitalists had access to, as Scroggin concluded, “a steady stream of disruptive innovations, ready to be bent to new ends”.²⁰

Although many DIYbiologists were (and still are) quite familiar with Kurtz's case and view it as a stark warning, the CAE's development of “protest biology” through a practice of *critical intervention* into systems of power and privilege, is substantially more important to institutional liberation. Drawing inspiration

16 Hirsch 2005.

17 Quote by Gregg Bordowitz from *Strange Culture* (2007).

18 Rob Carlson, “Splice it yourself: Who needs a geneticist? Build your own DNA Lab” *WIRED*, May 1st, 2005.

19 Michael Scroggins 2023.

20 Hirsch 2005, 95.

from artistic movements including the Situationists and artists engaged in institutional critique, CAE utilised tactical media to directly confront the weaponization of science and technology. They describe an *intervention* as: “Any deliberate act outside of domestic space that is designed to disrupt, subvert or shift the material and/or the symbolic orders of the status quo.”²¹ A truly feral act. Adopting an amateur (i.e. feral) position, the CAE aims to create a *permanent cultural revolution* able to challenge the ongoing processes of colonial and capitalist invasion and co-option.²² Through my own work, I’ve come to understand ferality as a continual process of becoming other/wise that requires particular forms of performative collaboration and remains always unfinished. Feral politics and decolonial struggles for liberation are precarious and ongoing, and require as a starting point—as Kriti Sharma described in her talk—the demilitarisation of science.

To Feral Labs ...

As a conceptual artist, Peljhan’s practice focuses on the tactical use of new technologies, embracing their complexity and mapping their power structures, in order to build what the artist collective Not An Alternative calls *counterpower infrastructure*.²³ Establishing for example Projekt Atol, one of the first non-profit institutions in Slovenia, to create a hub for artists interested in communication infrastructure and scientific and technological research. Projekt Atol comprises various projects associated with the Makrolab including the Arctic Perspective Initiative, which is dedicated to creative, geopolitical and infrastructural cooperation in circumpolar areas, and the Feral Labs Network.²⁴ These projects use *communal isolation*, taking artists outside the domesticated artistic and scientific spheres they are used to and situating them in remote and radically different environments as a tool to foster what I describe as *feral subjectivities*.²⁵ This is not a move to innocence, nor a mode of escapism, but a practice of disruption and defamiliar-

21 Kurtz as quoted in Hirsch, 2005.

22 See Lemoine & Ouardi 2011.

23 Not An Alternative 2016.

24 <http://arcticperspective.org/>

25 See Adsit-Morris 2016.

ization that helps reveal normative assumptions, power structures, and entanglements. As Antti Tenetz, an artist who participated in a residency facilitated by Bioart Society at the Kilpisjärvi Biological Station, described:

In the past few years, in addition to helicopters and hydroplanes belonging to the Border Guard, the Defense Forces, TV and fishing groups, we have also seen unmanned civilian aircrafts and robots used as instruments in joint experiments and research between science and [the] arts.²⁶

These encounters provide openings for artists to do site-specific work that engages with these hybrid ecologies because, as Tenetz later reflected, there is no escaping the technosphere.²⁷

The labs that are part of the Feral Lab Network take a variety of approaches to engaging with these complex hybrid ecologies, as Erich Berger—previous director of Bioart Society—explained, many of the labs have:

[A] feral turn to their activities that could kind of mean a lot of different things ... [for] some it had to do with their locality, with some it had to do with their kind of methods they were applying. With some it had to do with [the] kind of breaking out of this kind of cultured way of working.²⁸

At the Kilpisjärvi Biological Station, for example, they aim to decenter scientific research from the traditional laboratory—a homogenous site that could be situated anywhere—to *the land*. As Berger explained in an interview: “it’s to do research on the site about the site and *with* the site”.²⁹ This means grappling with the complex and often contradictory political ecologies present, including the colonial entanglements of the biological station itself. Centering the land, Berger noted, also requires giving up control and losing power over the scientific experience, tainting the “pure-

haphazard
but certain
future

²⁶ Beloff, Berger & Haapoja 2013, 154.

²⁷ *ibid.*

²⁸ Personal communication March 28th, 2024.

²⁹ *ibid.*

ness” of the research by opening it up to situated politics, cultures, ideas, methodologies, and practices. Many times, this also requires a philosophical shift towards posthuman critical theories and indigenous cosmologies, opening up dominant ideologies to other ways of thinking and doing.

Often, these practices also include authentic engagement and collaboration with local stewards and indigenous communities, which the MTL Collective rightly identifies as a *precondition* for creating decolonial solidarity and institutional liberation.³⁰ The Arctic Perspective Initiative, for example, which is a long term and ongoing collaboration between Peljhan, Matthew Biederman, and local communities in the arctic and antarctic, is aimed at creating open source infrastructures (technological and educational) to help empower and sustain these cultures and communities in the face of both extractive geopolitics and climate change.³¹ The infrastructure allows local indigenous communities to direct, manage, and share their own environmental research, monitoring, and assessment. Artist and filmmaker Leena Valkeapää whose partner and collaborator, Oula A. Valkeapää, is a working reindeer herder of the Sámi cultural tradition, reflected on her residency at the Kilpisjärvi Biological Station by wondering if these experiences “might serve not only as a laboratory for transdisciplinary fieldwork and collaboration, but also as a test site for the gradual decolonization of artistic and scientific practices”.³²

if it makes
you happy
future

Towards Liberatory Labs

At the end of her talk, Kriti Sharma listed a number of laboratories beginning to explore and adopt anticolonial and anticapitalist practices including: Eve Tuck’s Tkaronto Circle Lab, Max Liboiron’s CLEAR Lab (Civic Laboratory for Environmental Action Research), Ambika Kamath’s F.L.A.I.R. Lab (Feminist Lenses for Animal Interaction Research Laboratory), Nick Shapiro’s Carceral Ecologies Lab, and Ruha Benjamin’s Ida B. Wells Just Data Lab. From training indigenous scientists, to participatory research with youth and incarcerated communities, to arts-based research

30 MTL Collective 2018.

31 See for example Müller 2010.

32 Rodgers 2018.

and creative approaches to data conception, production and circulation, these labs are committed to social change and oriented towards equity and justice. All these labs recognize that colonialism, capitalism, and racism are the dominant organising force in institutions and must be contended with in a multiplicity of ways. My aim here has been to bring into the conversation artistic movements that have strived towards institutional liberation, entangling and implicating art-science research—and their institutional formulations (i.e. art/ media labs)—along the way. What can these movements learn from each other? And how might they inform the radical liberation of institutional research?

To start, we've learned that liberation requires the constant and ongoing questioning of one's own location in the colonial matrix of power—in both ideological and technological forms—questioning normalised and internalised narratives, and grappling with complex disciplinary histories and practices. It also requires the de-weaponisation of science—at least through funding and access—prioritising instead historically marginalised and vulnerable communities. Most importantly, it requires centering the land, as Liboiron reminds us: “all forms of research and activism have land relations, and those can align with or against colonialism as a particular form of extractive, entitled land relation.”³³ The artists and creative practitioners we've reviewed in this essay have provided a range of practices to draw from, including subverting the material and/or symbolic orders of the ruling class through critical interventions and the building of counterpower infrastructure. Re-centering collaborative and collective communities of practice that work with the land in all its complexity and reject techno-utopian orientations towards the future, embracing instead multiple superimposed episto-ontologies and indigenous cosmologies.

My contention is that these anticolonial and anticapitalist practices require *ferality* in its multiplicity of forms. Particularly as we move to liberate people, practices, and institutions through the complex and messy process of de-domestication—or *rewilding* as this project proposes—moving away from human-centric (or more specifically euro-centric) practices of control, domination,

and weaponization. Creating “laboratories otherwise” as Kriti Sharma proposed, requires *thinking* and *doing* science differently, as an embodied, collective, and political practice. We need collectives of practitioners not afraid to taint the purity of science or question its institutionalised structures of power and privilege. We need a *feral science*, one that operates in, on, and *with* messy multispecies politics and ongoing decolonial struggles in order to collectively build a different and more equitable future.

you don't
see me
future

References

- Adsit-Morris, Chessa. 2017. *Restorying Environmental Education: Figurations, Fictions, and Feral Subjectivities*. Cham, Switzerland: Palgrave Macmillan. <https://doi.org/10.1007/978-3-319-48796-0>.
- Beloff, Laura, Erich Berger and Terike Haapoja. 2013. *Field_Notes: From Landscape to Laboratory*. Helsinki Finland: SOLU Bioart Society.
- Berger, Erich, Ewen Chardronnet, Tina Dolinšek and Uroš Veber (Eds.). 2021. *Feral Labs Node Book #1: Rewilding Culture*. Ljubljana, Slovenia: Zavod Projekt Atol.
- Brand, Stewart. 1987. *The Media Lab: Inventing the Future at MIT*. New York, N.Y: Viking.
- Carlson, Robert H. 2005. "Splice it yourself: Who needs a geneticist? Build your own DNA Lab." *WIRED*. <https://www.wired.com/2005/05/splice-it-yourself/>
- Hershman-Leeson, Lynn, Lise Swenson, Steven C. Beer, Tilda Swinton, Thomas Jay Ryan, Peter Coyote, Josh Kornbluth, Steve (Steven J.) Kurtz and Hiro Narita. 2008. *Strange Culture*. Widescreen version. New York, N.Y: Distributed by New Video Group.
- Hertz, Garnet. 2023. *Art + DIY Electronics*. Cambridge, Massachusetts: The MIT Press.
- Hirsch, Robert. (2005, May–June). "The strange case of Steve Kurtz: Critical Art Ensemble and the price of freedom." *Afterimage* 32 (6), 22+.
- Lemoine, Stéphanie and Samira Ouardi. 2011. "For permanent cultural resistance". Interview with Steve Kurtz of the Critical Art Ensemble." *Movements* 65 (1), 143-158. <https://doi.org/10.3917/mouv.065.0143>.
- Liboiron, Max. 2021. *Pollution Is Colonialism*. Durham: Duke University Press.
- MTL Collective. 2018. *From Institutional Critique to Institutional Liberation? A Decolonial Perspective on the Crises of Contemporary Art*. *October* 165, 192-227. https://doi.org/10.1162/octo_a_00329.
- Müller, Andreas (Ed.) 2010. *Arctic Perspective Cahier N° 1*. Ostfildern, Germany: Hatje Cantz.
- Not An Alternative. 2016. Institutional Liberation. *e-flux journal* 77. <https://www.e-flux.com/journal/77/76215/institutional-liberation/>
- Pawlicka-Deger, Urszula. 2020. "The Laboratory Turn: Exploring Discourses, Landscapes, and Models of Humanities Labs." *Digital Humanities Quarterly* 14 (3).
- Petrešin, Nataša. 2004. "Potentiality of a Cultural Resistance." *16 Beaver*. <https://16beavergroup.org/journalisms/2004/11/19/natasa-petresin-journalisms-potentiality-of-a-cultural-resistance/>
- Rodgers, Hannah Star. 2018. *Field_Notes: Expanding the Possibilities of Bioart*. *AJ Open*. <https://artjournal.collegeart.org/?p=10956>
- Scroggins, Michael. 2023. "A Feral Science? Dangers and Disruptions between DIYbio and the FBI." *Critique of Anthropology* 43 (1): 84-105. <https://doi.org/10.1177/0308275X231157559>.
- Tsing L., Anna, Jennifer Deger, Alder Keleman Saxena and Feifei Zhou (Eds). 2020. *Feral Atlas: The More-than-Human Anthropocene*. Stanford, California: Stanford University Press. <https://doi.org/10.21627/2020fa>.
- Tuchman, Maurice. 1971. *A Report on the Art and Technology Program of the Los Angeles County Museum of Art, 1967-1971*. Los Angeles: Los Angeles County Museum of Art.

GROWING FERAL with CONTEXTUAL CRAFTING

By ANDY OUTMEYER

Edited by KITTLY OUTMEYER

For my PhD, I created a "design framework" for field biologists. The idea was that digital technology offered new powers for scientists...

It's a robo woodpecker!

...but it also risked erasing valuable parts of their practice.

This vision software isn't working for our ants.

You need to use bigger ants!

You can't film the ants on trees!

Put them in a well-lit box in the lab!

Moreover, it often took them away from time in the field and forced them to work in the lab.

So I went to Panamá to live and work with field biologists to find out how technology could be developed in a better way for them.

I developed four guidelines. The first two describe the tools' functions:

OPEN-ENDEDNESS

This aspect encourages tools designed as flexible, generalizable toys. Simple actions and senses that can be built into specific devices in a variety of contexts.



Biologists redesigned "Lucky Cat" machines for multiple purposes like bee sleep regulation, reanimating butterfly corpses, and keeping lab lights on.



Ant movement mapped to electrodes on leaf-mounted tongue display.

IMMERSION

Immersion asks tools to share data, not as just numbers, but as sensory experiences. Such ambient sensations allow a naturalist's mind to create higher-level connections between their experiences.

The second two guidelines discuss how tools are built:

CONTEXTUAL CRAFTING

This guideline started with the idea that "tools built in the field can be fixed in the field." It's simple: people should just build tools where they will be used. However, it became the most radical axiom in the project.

AGENCY

Science needs to be shared and repeatable, but black-boxed tools prevent that. Designers need to prioritize scientists' agency and understanding by building tools with them and openly sharing all designs.



TOOLS CREATE YOUR WORLD

Ants can walk.

Your tools are extensions of your senses. They create our mental models of the world.

Just like your senses, tools also carry assumptions of the world based on the context in which they were developed.

Ants can fly!

That means you can run into the problem of a:

TAUTOLOGICAL TOOL CYCLE

Tool makes model of the world

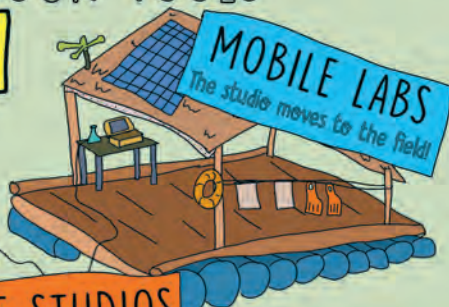
One specific context hides assumptions in the tool

...where a tool doesn't help explore, but rather reinforces the same ideas of the place where it was born.

YOUR WORLD SHAPES YOUR TOOLS

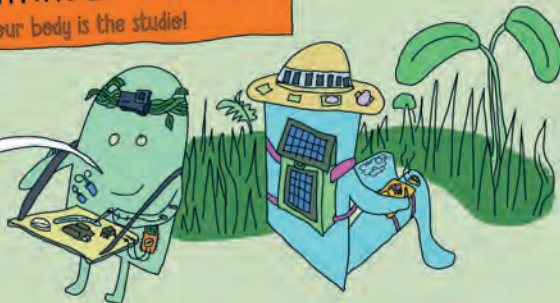
To break out of these cycles, we pushed the concept of contextual crafting deeper and deeper with projects like ...

HIKING HACKS
The studio is the field expedition!



WEARABLE STUDIOS
Your body is the studio!

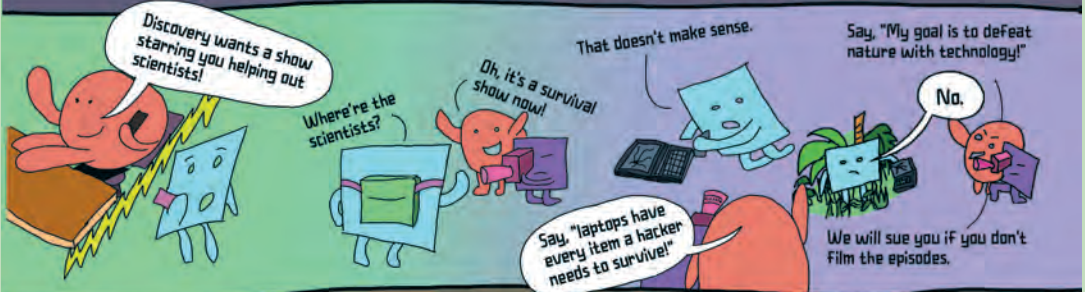
Making is Exploring!



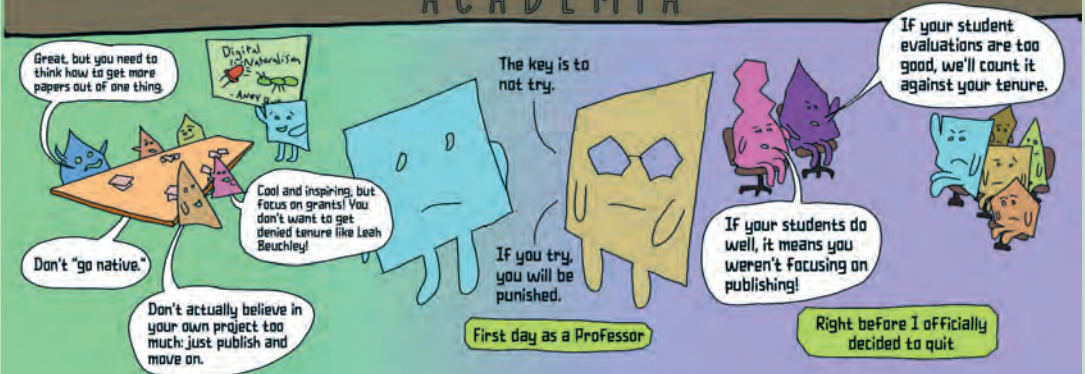
Crafting in the context of nature is not only eye-opening, but it has a powerful, fun aesthetic. It can be attention grabbing and led to many unique opportunities in different fields.

This attention, however, also increases the amount of people looking to derail these motivations from the original goal.

ENTERTAINMENT INDUSTRY



ACADEMIA



BIOLOGY



*ALL ACTUAL QUOTES

The bad parts of things suddenly became more apparent. Developing one's own infrastructure can highlight the ineffectiveness or extractive qualities that much research takes as an unavoidable given.

Each of these new understandings presented a life choice.

Perhaps I was too idealistic, or stubborn, or naïve.

And each time these choices came about, I invariably chose the option to try to work deeper in context.

Regular conferences are short, inactive, resource intensive, and disconnected from local contexts.

Learning from events like PiFcamp and SignalFire, we created an experimental 4-6 week unconference based on interacting with nature, sharing work, testing ideas together, and developing infrastructure with local partners.

I liked to think I had just fallen too far in love with the nature I had come to know,

but other times I just felt foolish for thinking deeper answers might lie somewhere in the forest.

DINACON

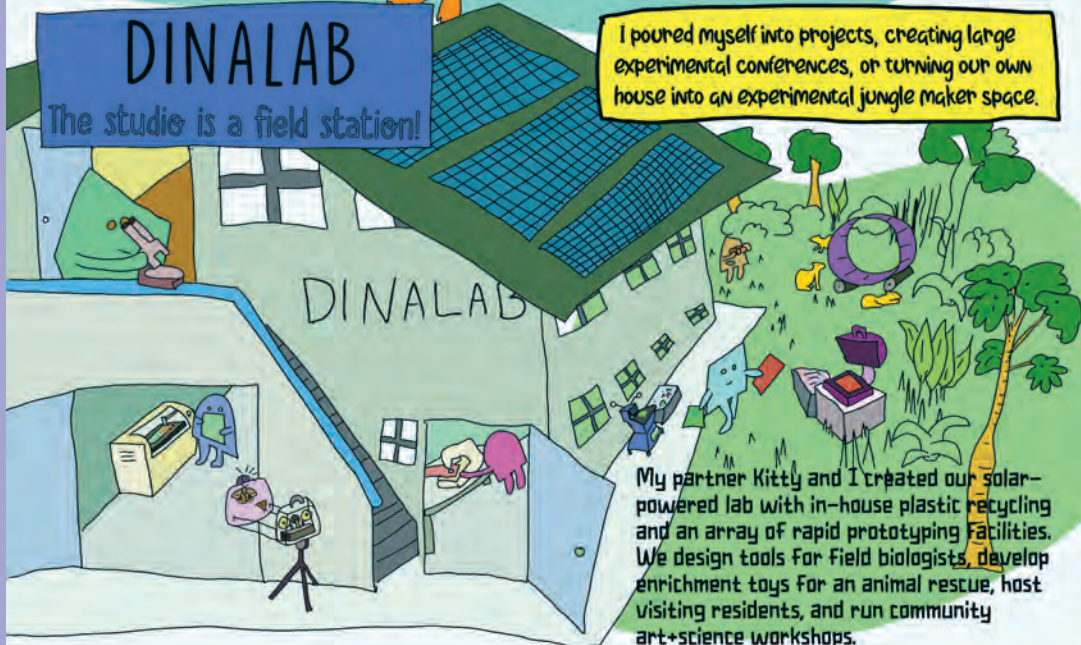
The conference is a field season!



DINALAB

The studio is a field station!

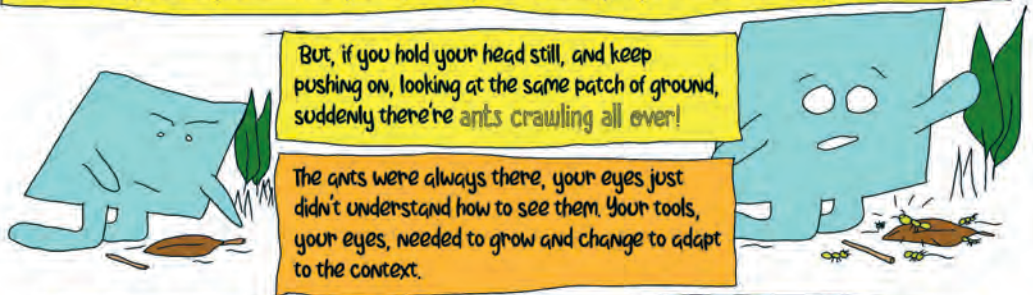
I poured myself into projects, creating large experimental conferences, or turning our own house into an experimental jungle maker space.



My partner Kitty and I created our solar-powered lab with in-house plastic recycling and an array of rapid prototyping facilities. We design tools for field biologists, develop enrichment toys for an animal rescue, host visiting residents, and run community art+science workshops.



Ant scientists say that the best way to find ants in the rainforest is to just look at a patch of ground. At first, you won't see any ants anywhere on the ground, and if you keep looking... you still won't see any ants.



But, if you hold your head still, and keep pushing on, looking at the same patch of ground, suddenly there're ants crawling all over!

The ants were always there, your eyes just didn't understand how to see them. Your tools, your eyes, needed to grow and change to adapt to the context.

Originally, I thought this "digital naturalism" research was going to be about adding more robots to the jungle. I spent a lot of time depressed, thinking about how much time, money, and life we invested, yet we weren't producing anything like the vision of a bunch of cyborg naturalists traipsing through a digitally connected forest.

It felt like we never had time to make the cyber punk digital entanglements we dreamed of because life was becoming an endless stream of urgent tasks to take care of first.




Fighting the mine

Helping the tapir

Fixing jungle bridges

But now my perspective is starting to change, and I'm beginning to notice more important things. Our tools, our bodies, our minds, they all need time to sit in a context. They need to spawn trails, grow roots, and develop connections in order to extend ourselves into the world in a helpful way.



Now, my main advice simply is: next time you are tinkering on something, try to build it outside.

A (personal) PIFcamp manual

... or how I learned
the community of
practice is work
first,

fun later

Reflecting on almost a decade of organising PIFcamp—with the 2024 edition marking the festive 10th iteration—evokes many mixed feelings about how it commenced in 2015, back when the idea was rather straightforward. PIFcamp started as an experiment in active participation and community project production, set in nature, away from urban influence. The purpose was to take artists out of their regular workspaces and bring them together for a seven-day intensive experience, co-existing and creating together. We called it a hacking camp back then, and I remember how I kept on explaining to everybody how it's not about hacking into computer software, but about solving problems together, making things better and giving them a new purpose. The idea that PIFcamp would be a nomadic event that moves around secluded venues in Slovenia was strongly present. It took us several years before realising we don't want to move anywhere else, because the emerald-coloured river, local hills and rolling meadows became a synonym for PIFcamp, its cornerstone. As did other things along the way: PIFparticipants or PIFcampers, PIFprojects, PIFfood and PIFmemes, Open Saturday, inspiration, creativity, and sharing.

From an organiser's viewpoint, each edition has proved to be as distinctive and gratifying as it was emotionally and physically intense, in every conceivable aspect. A decade constitutes a significant duration for someone engaged in the same pursuit. In my case, this led to a blend of emotions: a touch of pride, gratitude, and fondness, intermingled with an ongoing evaluation of the purpose, objectives, and fundamental principles of the project. Nonetheless, a decade might not seem a lot for an idea, particularly when its primary outcome isn't entirely controlled and directed by myself, or any individual for that matter. Therefore, I tend to view each PIFcamp edition as a wholesome event with a unique flow and appeal mainly because the main driver of the event is the motivation of the participant, their values, intentions, ideas, and knowledge. And we never get the same crowd, obviously!

Before digging into my own long-anticipated journey in the PIFcamp movement, there is a little something to be said about how it came to be, what inspired it, and how it evolved through the years. During that time, I was engaged in work with

the new-media art production team Ljudmila, formerly known as Ljubljana Digital Media Laboratory and now referred to as the Art and Science Laboratory. Initially, I served as a programme coordinator, and later transitioned into a full-time role as a new-media art producer and project manager. The first huge inspiration I remember, was being part of co-organising probably the biggest production event Ljudmila had hosted up until that point *Interactivos? '12 Ljubljana: Obsolete Technologies of the Future*, in collaboration with the project initiators ex-Medialab Prado in Madrid and Swiss Mechatronic Art Society (SGMK).¹ The event was an intensive ten-day workshop centred on collaborative prototyping, where six chosen art projects were co-developed by a group of over 30 international participants. Sounds familiar? I can't recall precisely whether the discussion about organising our own hacking camp began before or after *Interactivos?*, but it certainly gained momentum after the Projekt Atol Institute invited Ljudmila to join their *Changing Weathers* project in 2013.²

In the same year, I initiated *PifLab*, a series of informal meetups, dedicated to the exchange of knowledge, hands-on skills, and collaborative work. It drew inspiration from the concept known as “Open Fridays”, which gained popularity abroad and aimed to bring together individuals with similar interests to meet in person and share ideas, much like the concept of “Community of Practice” coined by educational theorist Etienne Wenger. As Wenger points out: “communities of practice are thus nodes for the dissemination, interpretation, and use of information. They are nodes of communication”.³ *PifLab* served as an experiment in bottom-up active participation, where the primary focus was on sharing information—skills, ideas, knowledge, and experience—among the group. Given that Ljudmila was a reasonably well-equipped lab for fabrication and electronics, already nurturing its own communities (including the DIY noise group Theremidi Orchestra), the idea seemed straightforward.⁴ However, as it even-

1 https://wiki.ljudmila.org/Obsolete_Technologies_of_the_Future

2 <https://www.changingweathers.net/>

3 Wenger, E. (1998). *Communities of Practice: Learning, Meaning, and Identity*. Cambridge University Press.

4 https://wiki.ljudmila.org/Theremidi_Orchestra

tually transpired, the concept of individual open sharing, without a specific “leader” of the creative process, proved to be more challenging than I had anticipated.

Thinking about this as a very locally specific objective, starting PIFcamp was a direct answer to this kind of lack of public motivation. In 2012, the new-media art scene in our local environment around Ljubljana was prospering with an abundance of workshops, there was even a very productive discussion about *workshopology* going on, initiated by Hackteria and SGMK founder Dr. Marc Dusseiller.⁵ Workshops play a crucial role in knowledge sharing, yet they often follow a one-directional or top-down flow of knowledge transfer, from mentor to workshop participant. While workshops are indeed fundamental for knowledge sharing, active participation and mutual exchange in this process should not be assumed as automatic. And this was my greatest motivation for starting an event like PIFcamp initially—to foster a collaborative creative process without mentors or leaders, where everyone takes initiative and contributes their own knowledge and skills to the production process. Joining the *Changing Weathers* project in 2014 provided significant financial support for the idea, paving the way for the inception of PIFcamp in 2015. Since then, PIFcamp has consistently been involved in similar initiatives and networks such as *Feral Labs* and the current *Rewilding Cultures*. The camp evolved and progressed over time, transitioning from a *summer hacking camp* to an art and technology platform, from a mere yearly event into a vibrant community, from purely do-it-yourself to collaborative production.

I tend to perceive PIFcamp from three distinct perspectives: as a physical space; as a dynamic community; and as a conceptual framework. Embracing these different levels allows for a more comprehensive understanding of the camp’s core idea, values and principles.

PIFcamp is a community of diverse individuals: PIFcampers, who are a temporary group consisting of artists, researchers, hackers, nerds, makers, thinkers, scientists, coders, designers, musicians, explorers, teachers, hikers, wanderers, gath-

5 https://wiki.sgmk-ssam.ch/index.php/KIBLIX_2011#Workshopology

ers, foodies, ... and many other inspiring individuals who share similar interests. They are individuals who are prepared to step out of their comfort zone for a week, open their minds in the process of bringing their skills, ideas and knowledge to the table and learn from each other as a group. The connections sometimes endure long after the camp has ended, with some participants returning to seek inspiration and motivation for their next project or returning to address unfinished business from the previous year. However, some never return, everyone's journey is unique.

PIFcamp is a creative working environment where art projects and collaborations happen, where creativity and enthusiasm evolve into tangible ideas. We seek to create an open, inclusive, and inviting space where reciprocal knowledge exchange and mutual collaboration is present at every hour of the day, shaping every moment of the experience. A place where nature meets *nerdture* [*nerd-ture*], where contemporary new-media art and technology bumps into the feral, the unexplored, place of nature vs *nerdture*. It's a safe space for failing, testing, experimenting, hacking, and repurposing. It's a temporary venue represented by a bunch of different things like delicious meals, inspiring artistic approaches, late night noisy jam sessions, and scenic natural environment. It's also a setting where heavy rain can transform the outdoors into an adrenaline park, where wasps hold their own mini PIFgathering, where church bells toll and alarm clocks blare in the early morning, and where the less-than-ideal sleeping arrangements become recurring content for PIFmemes.

The concept of PIFcamp embraces the previously mentioned dimensions and is structured around a few rules and examples of good collaborative practices. In some ways it is a simple premise: provide a group of creative individuals a workspace, accommodation, meals, basic materials, and tools to work with and witness the creative potential that emerges. This part was never really under question—since the camp's inception, it has been about creating a safe and open environment for promoting knowledge flow and ideas, research and art production, collaboration, DIY, DIWO, and DITO approaches. The main PIFcamp philosophy is prioritising the collaborative process over finished projects

and solid outcomes; and the activities and topics explored within this process are entirely guided by participants' ideas, wishes and needs. The most exciting aspect of this concept is the unpredictability in the camp dynamics, the spontaneous collaborations, and the impromptu activities that emerge on-site, such as various presentations, lectures, workshops, field trips, hikes, performances, jam sessions, and screenings. But the ultimate satisfaction lies in witnessing the emergence of entirely new projects and collaborations between participants who may have never met or worked together before. It's that spark of creativity and connection that truly resonates with the PIFcamp values.

However, the ultimate success of PIFcamp is not measured by the number of completed projects, nor is it defined by the documentation you may or may not share online months after attending PIFcamp, while silently repeating the mantra: "this year, I will finally finish it!" Success at PIFcamp isn't about getting it perfect; there's no handbook on how to do it right, just a PIFcamp manual that mentions bringing your own bed sheets to the camp, a detail that (almost) nobody reads. It's not solely about learning; it's also about actively contributing. True PIFspirit is about that mix of excitement and anxiety you feel on the first day during the kick-off meeting, as you hear about all the projects and workshops people want to do and suddenly you realise you want to join and participate in several of them. And go hiking and join Dario just once for the wild herb gathering and make nettle chips (rest in peace Dario, your spirit is still in our minds and hearts). It's about the jam sessions in the evening when you finally secure some free table space and sit down to complete soldering the synth from yesterday's workshop. And afterwards sharing a beer while discussing why the synth isn't working. Or helping your fellow PIFcamper brainstorm or troubleshoot the problem. Or it's PIFood, fermentation processes or beer brewing sessions, where engaging in a discussion with the cold brew coffee guy might completely blow your mind. It could be the long discussions by the bonfire, or the morning rave you skipped, because you prefer rising early for the yoga in the courtyard. This routine clears your mind and prepares you for yet another intense day, whether it's live coding, etching or tending to the scoby grow-

ing in the tent—provided it’s early enough to avoid the scorching sun. Standing in line for lunch and dinner. The announcements, disrupted by the church bells at 8pm. The success is sometimes just waking up early enough to catch breakfast or attend the mandatory hike to the Great Soča Gorge. Or enjoying a restful sleep, undisturbed by the breakfast ravers. Maybe it’s about making another PIFmeme about 50Hz, *snanger* or the human pyramid. Or it might be just about observation, embracing creativity itself rather than meticulously documenting the process. Success isn’t measured by a fully booked Open Saturday or a completely occupied Ambisonic dome under the night sky. A small victory could also be a recognition of your overwhelmed body and mind, followed by a short stroll to the Soča River for a quick dive into its icy cold waters, resetting your mind. Alternatively, it could be completing your project, creating documentation for it and sharing it online, attending almost all the workshops, staying in touch with new friends you met, making the most of the attending experience. I’m not sure if that’s even possible, but who am I to say? Perhaps you were inspired and started your own camp, or disappointed because you couldn’t join everything. Sometimes, it’s about knowing when to say no, admitting you can’t help with a project, or stepping out of your comfort zone to try something new. Maybe it was PIFtopia, DIYstraction, DITOxication, or ePIFany—or perhaps the best is still to come.

Because nothing at PIFcamp is certain, even the 3 meals per day, scheduled at specific times, might be late. The weather can be unpredictable, with the possibility of scorching heat, making it difficult to focus as your brain feels like it’s melting, or the chance of continuous rain throughout the week, preventing outdoor work as well. Nothing is certain, not even PIFcamp itself. During the COVID-19 pandemic, we had to implement numerous adjustments to ensure that PIFcamp could still take place. However, its flexibility is also one of the drivers because each PIFcamp is unique, shaped entirely by the current participants who bring their interests, expectations, knowledge, and needs to the table.

And there is of course a fair amount of care behind it.

38 Taking care of the community, of the participants, the team, the neighbours, partner organisations, venue, and yourself!

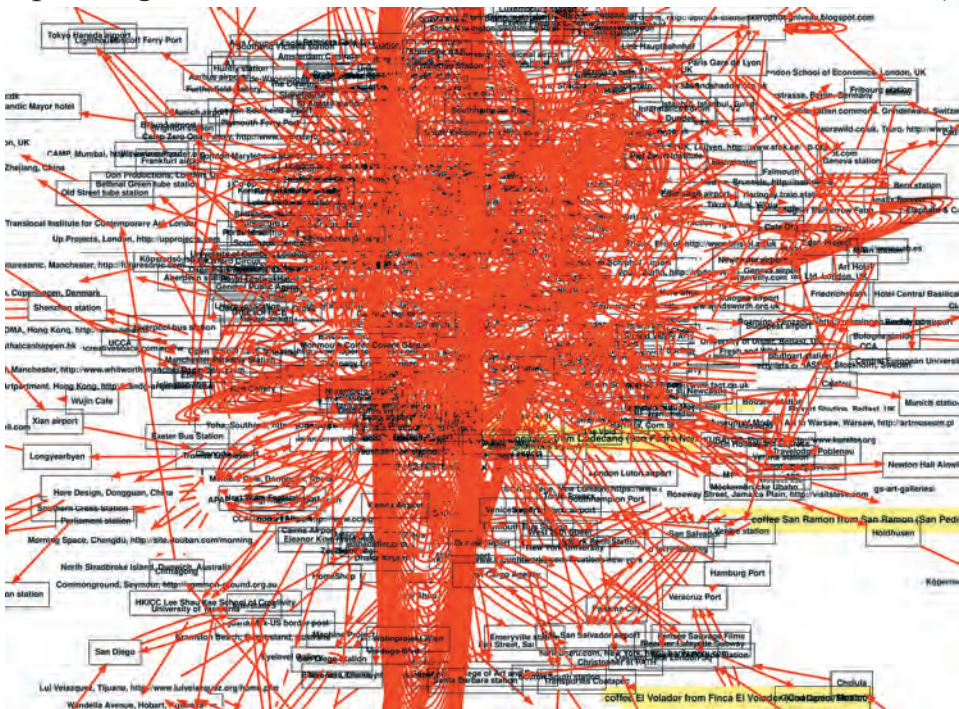
For me, initiating PIFcamp was a journey of personal growth, acquiring invaluable knowledge about working with people along the way, honing soft skills, and mastering transparent communication. It was about learning from mistakes, adapting to challenges, and embracing compromises, all while experimenting and taking risks. It involved coming up with new tasks, continually updating the PIFmanual (and sometimes deleting parts), and explaining its purpose repeatedly, reinventing it as needed. It meant returning to the roots, prioritising community over service, and emphasising equality and gender balance. It involved listening to the team, welcoming both new and familiar faces, and fostering respect for all. PIFcamp embodies values of collaboration, collaborative thinking, a do-it-yourself ethos, and care. As clichéd as it may sound, at PIFcamp, the idea that sharing is caring continues to be of significant importance. And we know better not to take that for granted.

Feral by occupation

Kate Rich

I've been working with the feral from the inside—as a form of inhabitation—for over 20 years. It started with Feral Trade (established 2003), a grocery import-export business, art endeavour and long-range economic experiment, trading coffee, olive oil, and other vital goods via social and cultural routes. The enterprise was fuelled by questions crackling at the edges of my attention at the time. What is a commodity? How does trade work? As an artist, how can I think about livelihood in this cultural field that is both hugely supportive of experimenting with the world as material and relentlessly itinerant and project-based? Rather than an endless stream of new projects, what if I double down and do the same thing again on repeat, just with more depth and resolution as time goes by?

Feral Trade began from these basic yet burning questions. Over the years, it took on its own, highly particular shape. All my suppliers and all my customers are gleaned through social connections. Goods are dispatched worldwide, primarily in the spare baggage space of friends, colleagues and passing acquaintances travelling on commuter, vacation, cultural and diasporic business. Operating ad hoc, from home, with no business infrastructure (or



Portrait of the Trader in Coffee, 2019, database-generated (detail). The grocery products become carriers for other goods: relations, protocols, ideas and encounters.

plan), other than a hand-coded online database, I ended up with an underground freight network that is at least as resilient and reliable as DHL.

Naming this sprawling operation “feral” trade was initially a throwaway line, to get away from the extravagant claims to liberty or justice that “free” and “fair” trade put out. Over time, the connection became both more specific and expansive. As a status, the feral is generally conferred from outside, commonly as an expression of annoyance or dislike, a slur on characters who do not fit the desired picture. Its connotations include “going” feral, being invasive, causing disruption, being disorderly, wandering all over the place.¹ Applied from within as a piece of self-description, the word takes on a different type of agency. With Feral Trade, I took as my icon the common urban pigeon, a near neighbour. Not trespassing as such, the pigeon makes a lively living among sometimes hostile systems, strutting across property lines, mingling human and non-human worlds with a pigeon’s demeanour that does not recognise the difference.

Introduced into the context of business, the feral brings with it a certain frisson. It stands askance to the expectations of “ethical” business and the often debilitating imperative to (only) be “good” or do “right”. An amorphous character that veers between categories, the feral is intricately related to its surroundings, including those it might contest. As such, the feral business does not lay claims to virtue, or get cleansed of its many attachments to the troubled business world at large (as ethical business might imply). Instead, it is embroiled in, and curious about, the mixed and complex systems that it operates in.

The above is all to say that I moved into the feral without much forethought and settled there. The grocery dealership became a platform for everything else—blurring art and business, able to wax and wane its operations in accordance with the interests and energy of its operator and the shifting conditions of its operating environment—a life story. Then, after 20 years as a sole trader and feral economist in the field, I put the grocery business on hold—

1 Alexis Harley, “Outlaws and familiars.” *Unlikely Journal of the Creative Arts* (2015). unlikely.net.au/issue-1/about-43.

shelved it as it were with its 1,273 deliveries to date, proof of concept enough!—and took the leap to widen my enquiry into *what else business could look like*, in company.²



The Feral MBA, Lakes Entrance, 2023.
Photo: The Feral MBA

That is at least one of the backstories behind the Feral MBA, a radically re-imagined training course in business for artists and others. Established as an experiment in 2020, the Feral MBA opened its doors as a short yet deep course, far from the high voltage hotspots and hatcheries of regular business education and advice, the Business School and the start-up incubators.

The Feral MBA takes its idea of business from activist lawyer Janelle Orsi: “Think of an enterprise as any productive activity that could bring us sustenance”.³ This makes for an expansive understanding of what business could mean, beyond the clear markers of social enterprise (or business for “good”). What it opens the door to

² feraltrade.org/courier.

³ Janelle Orsi, *Practicing Law in the Sharing Economy Helping People Build Cooperatives, Social Enterprise, and Local Sustainable Economies* (Chicago: American Bar Association, 2012).

is a wild array of business shapes and quandaries. Those who arrive at the Feral MBA include artists who struggle to apply the creative side of their practice to the livelihood aspect. Or small and micro-business owners who are thinking imaginatively with business as a medium, but lack a language and a community for that dimension of their work. Some are stringing together multiple livelihoods, others are operating in the margins of what would be recognised as business. People attempting to square what they are doing with the pressures of making a living and an unremitting background assumption of what business would be. Resistant to grouping together as an industry or sector, what these projects and people have in common is a strong sense that the business structures and categories on offer do not fit what they do.

To turn away from a strong ideology of business requires undoing ingrained habits of mind, to make space for new ones. The programme of the Feral MBA strays far from the classic MBA curriculum of strategy, finance, marketing and management. Rather than presenting new models or pathways to success, it offers an invitation to experiment with uncertainty. Taking on the troubled trappings of business, we venture together into the charged and uncanny areas of money and administration to consider *what else* success in business might look like, within a feminist understanding of economy as *surviving well together*, unravelling the Master of Business Administration, the Business School's premiere degree, into a radically different form.⁴

Calling this programme the Feral MBA is (also) key to what it does. The name works as a piece of agitprop: an act of invocation or social magic, with the potential to jump barricades and loop back into a wider business conversation. Not set up in opposition to the Business School, but a wandering spirit. I am interested here in the potential of the feral to run interference in the super-naturalised arena of business, suffused as it is in economic "laws" of rational self-interest, growth and competition that go *without saying* as the way things are. Just as the feral animal "puts

pressure on the idea of nature”.⁵ The potential of the feral in business is to wilfully imagine the options for subsistence and survival outside of a seemingly inevitable economic order. In doing so, it opens portholes into other possible business worlds.



The Feral MBA Class of 2023, Business Plan Presentations, Bungaloos, Lakes Entrance. Photo: Isaac Carné

At time of writing, the Feral MBA has set up shop in the creative wild community of FLOAT, Lakes Entrance, far east Australia, as an annual short (but deep) course.⁶ A business endeavour in itself, funded by participant fees, business sponsors and a wealth of other, non-financial resources—as the Budget lays out.



Still Life, Feral MBA Budget of 2024, Propositions, Money. (<https://feraltrade.org/budget/FLOAT2024.html>). Photo: The Feral MBA

5 Alexis Harley, “Outlaws and familiars.” *Unlikely Journal of the Creative Arts* (2015). unlikely.net.au/issue-1/about-43.
6 www.float3909.com/feral-mba

wow nice
amazing
future

The pigeon stays on as the programme mascot. In stepping together into business and economy —spaces where things often feel stuck—we are feralising (rather than innovating) a way out. Not entering the Business School (except for lunch), the Feral MBA remains on the outside, on its feet and on the move.



Feral MBA Class of 2024, Bungalook, Lakes Entrance.
Photo: The Feral MBA

can't nobody
tell me nothing
future

FERAL FOLDINGS:

A topology of
becoming in
contemporary
generative art

In 1970, the artist and theorist Jack Burnham launched an exhibition titled “Software information technology: Its meaning for art”. The New York-based exhibition brought together artists working with software and conceptual art and drew connections between the mathematical instructions of software and the linguistic rule sets that form the basis of conceptual art.¹ Both types of instructions are coding systems that create the background for autonomy in the artwork, making the exhibition also a demonstration of generative art.

In generative art, the artist thus relinquishes some or all control over the artwork and the artwork produces itself potentially endlessly without human interference.² Working in the thematic field of *Rewilding Cultures*, by seeking answers to the numerous questions that come out of combining the notion of feral with artistic explorations, I came to think of Jack Burnham’s exhibition as the absolute frontier of generative art in the context of emerging internet and computer science. Half a century after Burnham’s exhibition in New York, we are still exploring outcomes and the potential of the generative art in different media and means.³ While the fascination with the seemingly randomness, or arbitrariness, within contemporary generative art may have moved to the fields of AI, machine learning and robotic science, the curiosity of unfolding or *witnessing* the artistic development of the generative art process is very much the same. Here, the arbitrary energy within the system may be characterised as chance, inconsistent, casual, wild. Or *feral*.

The art of becoming feral

While working on the editorial layers of the summer camp *Labyard* at the Cultural Yard in 2023 as a part of *Rewilding Cultures*, the typology of generative art was seemingly being revitalised by offering a framework to approach the artistic talks, the artwork itself

1 Andreas Brøgger, Software art - an introduction. <https://www.artificial.dk/articles/software.htm>

2 Philip Galanter: What is generative art? Complexity theory as a context for art theory. philipgalanter.com/downloads/ga2003_what_is_genart.pdf. p4

3 Andreas Nilsen Ervik: The work of art in the Age of Multiverse. mediatheoryjournal.org/2024/02/23/andreas-ervik-the-work-of-art-in-the-age-of-multiverse-meme-generativity. p.3.

as well as the artistic production processes engaged. The process of generative art does not necessarily have the aim of development in the sense of progress or linearity. On the contrary, the generative art very much homes in on/ leans on the positive aspects of a sense of pure becoming. Overall, generative art pushes the concept of fixed identities addressing generative art as the art of becoming.

A philosophical notion of movement and *becoming* is a recurrent subject of French philosopher Gilles Deleuze. His works exploring the philosophical aspects of becoming are based on aesthetics of various media as *the film* as well *the fold* as representing a visual ratio and the unique characteristics in baroque life and times. In the hands of Deleuze, the very essential element of becoming typology is launched by pointing to alternative smooth spaces as rhizomatic networks or working up philosophical arguments in parallel universes in seemingly estranged desert landscapes.⁴ Generally, Deleuze and his philosophical companion Félix Guattari emphasise the ability of connections, speeds, and amorphous structures as far more accommodating and experimental than fixed forms and identities. Their collective authorship is filled with organisms and beings characterised by their ambivalence. The characteristic of a reterritorialisation process is its persistent ability to enter new constellations, presupposing a repetition of infinitum, where thought is engaged in a circulation that proceeds from immanence to conceptualisation and back to immanence, after which the process is repeated anew.⁵ The speed of the circulation merely outlines an identity, and through the poetic desert landscape, the wind enables folding and enfolding over and over again, establishing endless types of constellations. In the deserts of Deleuze and Guattari, sand follows a smoothing principle that is disorganising and decentralised and the universes of plateaus are illustrated with the constructions of topology, touching and referring to one and the same place in various ways. Overlapping places and varied layers of interpretation enable the place

4 Gilles Deleuze and Félix Guattari, *A thousand plateaus*, trans. Brian Massumi (1987). p.479.

5 John Marks, *Gilles Deleuze: Vitalism and multiplicity* (Pluto Press, 1998).

and identity to unfold as mediating environments.⁶ Seen in this perspective, the crystallised ideas of being feral in a positive, but eroded state, as well as Deleuze and Guattari's thinking, formulate an affirmative dissolution of identities and territories.⁷ Thus, Deleuze and Guattari's landscapes seem to rely on a unanimous call for desert landscapes and travels in the universes of plateaus, enriching explorations both aesthetically and philosophically.

In this philosophical view, the feral can be understood as a constant reduction of identity where materials or energy delineating a circuit based on autonomous forces continually transform themselves based on their placement in a complex grounded system. The infinity principle of the fractal can be decoded in the feral screw principle, continuously seeking to avoid a centre and never reaching it on its way to becoming something else. The feral forces shape and bring forth a positive productive layer to foster the generative process of producing.

Incomprehensive datasets with disruptive potential
We find these feral and eroding structures in the contemporary glitch art working along the aesthetics that pinpoint errors based on incomprehensive datasets and the disruptive potential of chaos and unpredictability in the creative process. Examples of more complex generative systems abound in the natural sciences: Systems like weather, fractals, or brain thinking reflect a high degree of complexity. Characteristic of complex systems are their nonlinear structures and the use of diverse components that create dynamics in the system. The behaviour of complex systems is often chaotic and unpredictable, highly influenced by external input. Generative art encompasses "open" works, where the generative element is sustained in ongoing circulation. Such as earthworks and land art made from/in nature and placed in waste, site specific locations are examples of this. Here, weather and nature act as overarching systems that generate the artwork's osmotic and changeable identity, thus adhering to generative art, where autonomy allows infinite mobility.

6 Gilles Deleuze and Félix Guattari, *What is philosophy?* (Columbia University Press, 1994). p100.

7 *ibid.* p.48.

In the summer of 2023, in Elsinore, we hosted the event, *Labyard*, where artists and participants converged to explore the intersection of artificial intelligence in art production and the evocative notion of the feral. Among the captivating talks and works were those delivered by artists Infinite Odyssey, Ada Ada Ada, Mirabelle Jones, Kristoffer Ørum, and Jared Madere, each offering unique insights into the complexities of creativity, technology, and the untamed within contemporary art. This framework provided a lens through which to understand the transformative potential of AI in art production. Artists, such as Kristoffer Ørum, embraced AI algorithms as creative collaborators, challenging traditional notions of authorship and inviting unpredictable outcomes. Similarly, Jared Madere's exploration of generative algorithms and natural language processing highlighted the dynamic interplay between human intentionality and machine agency. Moreover, the notion of the feral emerged as a recurring theme throughout the talks, symbolising the untamed aspects of creativity that resist containment within conventional structures. Mirabelle Jones's reflections within the context of generative art underscored the disruptive potential of bias and unpredictability in the creative process. And Ada Ada Ada's inquiries into the boundaries between civilisation and wilderness, challenged viewers to reconsider their relationship with the natural world and the non-human. Infinite Odyssey's contributions emphasised the importance of embracing randomness and spontaneity in art production, echoing the principles of entropy and disorder. Their work exemplified how the feral can manifest as a departure from fixed forms and predetermined outcomes, opening up new possibilities for exploration and experimentation.

References:

Literature:

Deleuze, Gilles & Guattari, Félix. "The plane of immanence" & "Geophilosophy". *What is Philosophy?* New York: Columbia University Press. 1994.

Deleuze, Gilles & Guattari, Félix. "Rhizome", "The geology of morals" & "The smooth and the striated". *A Thousand Plateaus*. Minneapolis and London: University of Minnesota Press. 2003.

Deleuze, Gilles. "Theses on movement. First commentary on Bergson". *Cinema 1. The movement-image*. London: The Athlone Press. 1986.

Deleuze, Gilles: "Beyond the movement-image". *Cinema 2. The time-image*. Minneapolis and London: University of Minnesota Press. 1989.

Lippard, Lucy. *Six years. The dematerialization of the art object*. Berkeley: University of California Press. 1997.

Marks, John. "The philosophy of Gilles Deleuze" & "Cinema: New art, new thought". *Gilles Deleuze. Vitalism and Multiplicity*. London: Pluto Press. 1998.

Online literature:

Andreas Brøgger: Software art - an introduction. <https://www.artificial.dk/articles/software.htm>

Galanter, Philip: "What is generative art? Complexity theory as a context for art theory". https://philipgalanter.com/downloads/ga2003_what_is_genart.pdf

Ervik, Andreas Nilsen: The work of art in the Age of Multiverse. <https://mediatheoryjournal.org/2024/02/23/andreas-ervik-the-work-of-art-in-the-age-of-multiverse-meme-generativity/> 2023

Shores, Corry: https://www.academia.edu/73325527/From_Rhythm_to_Glitch_Digital_Deformation_in_Deleuze_co_authored_with_Meli_ke_Ba%C5%9Fak_Yal%C3%A7in_2020

The Culture Yard / Labyard online:

https://kuto.dk/lobende_events/labyard/

<https://www.infiniteodyssey.net/>

<https://www.mirabellejones.com/bio/>

<https://ada-ada-ada.art/>

<http://www.oerum.org/>

<https://www.galleriesnow.net/shows/jared-madere/>

Crips, cryptids and imagining other beings

Even from the start, everyone agreed: there was just something so undiagnosed about me. While not everyone could put their finger on it, I exuded a Crip “rizz”, plagued by conditions shifting between the labels of chronic, genetic, and developmental: my body, being, and experiences, all rendered subjects of ongoing peer-reviewed dispute and study.

Becoming a specimen caught up in the clinical gaze at such a young age has profoundly impacted how I have come to interact with the world. Whether it be by doctors, a case worker, or a government official, my viewpoint can often only be considered when I live up to certain regulations and expectations created to define what it means to be disabled, either as a checkmark or a selection of some diagnostic criteria.

Disability falls into what crip theorist Kelly Fritsch references of feminist disability studies scholar Alison Kafer’s naming as “an ableist failure of imagination”.¹ Fritsch further explains, “this ableist failure of imagination exposes how it is the case that disabled people are increasingly included and integrated into western neoliberal economies and social life and, yet, disability simultaneously remains a deeply and profoundly undesirable category of being”.² This “ableist failure of the imagination” follows an ongoing societal insecurity concerning its own negative perception of disabled people, as evident in the shifting language used to categorise and interact them.

One of these labels is the term “special needs”, which refers to anyone with needs that reject compulsive able-bodiedness. This is a label that I have become overly familiar with. From my early years spent segregated from my peers in special education or granted inclusion through an affordance of institutionally offered accommodations, “special needs” has come to be a label where the slogan “you’re not different; you’re just special” gives way to a depoliticised “you’re not disabled; you’re just differently abled”.

1 Kelly Fritsch, “Desiring disability differently: Neoliberalism, heterotopic imagination and intra-corporeal reconfigurations.” *Foucault Studies* (2015) pp.43-66; Alison Kafer, *Feminist, queer, crip* (Indiana University Press, 2013).

2 Kelly Fritsch, “Desiring disability differently: Neoliberalism, heterotopic imagination and intra-corporeal reconfigurations.” *Foucault Studies* No. 33 (2015) p.43-66.

Designer, researcher, and disability justice organiser Aimi Hamraie and critical disability studies scholar and crip theorist Kelly Fritsch explain that the language of “special needs” points to a major pitfall in the role of political correctness to define disability in a way that pleases an ableist worldview.³ The language of “special needs” seeks to eliminate disabled people as effective agents in the material-discursive world.⁴ Instead, Hamraie and Fritsch explain that it infantilises disabled people as mere subjects that can only exist under the rule of institutionalised care regimes.⁵

Jenny Corbett has also found the term “special” to be “obtuse”, denoting it to a category of difference that renders someone to be “powerless” but in a way that is seemingly “nice”.⁶ Its phrasing does this by seeking to control disability, disabled people, and the ways that so-called “niceness” can be afforded to them.⁷

This is most clearly apparent in sports, where disabled athletes are often excluded from competing alongside able-bodied athletes. These exclusions and confinements to disability-only sports competitions are justified as a kind of “niceness”, as it would be “unfair” to require disabled athletes to adhere to the competitive bodily standards of able-bodied athletes. However, at the same time, many accommodations, prostheses, and technological extensions used by disabled athletes to move through the world are considered threats by able-bodied people to what is “fair”.

Corbett explains that the term “special” has had a historical systemic practice of processing differences. Originating from the mid-1960s through the 1970s, individuals were given this label as a method of confining and excluding them, thereby maintaining the notion that institutions remain “structured”, retaining their power.⁸ However, this combination of confining and excluding is anything but nice. Instead, it points to a larger issue of a societal need to control and define disability for disabled people and the struggle that accompanies these experiences.

3 Aimi Hamraie and Kelly Fritsch, “Crip technoscience manifesto,” *Catalyst: Feminism, theory, technoscience* 5:1 (2019) p. 1-33.

4 *ibid.*

5 *ibid.*

6 Jenny Corbett, *Bad mouthing: The language of special needs* (Routledge, 2013).

7 *ibid.*

8 *ibid.*

Yet, the term “special needs” is more than a linguistic restraint. Laid out by the able-bodied, it ensnares disabled people inside all-too-extra “special” frameworks. While these frameworks may be directed toward inclusion, diversity, and access, they often emerge as a form of pandering by a seemingly progressive generosity. Hamraie and Fritsch explain that there is a predominant view that if someone’s “special needs” can be met, the user-experience problem of disability can be solved and the “pitiful” state of disabled people and their “defects” can be redeemed.⁹

Disability is more than often framed as something to be handled, reared, and controlled by the institution: through doctors, educators, parents, politicians, civil engineers, inventors, etc. Disabled people can only enter spaces of meaning-making when “granted” access to them by institutions, instead of when these spaces are reclaimed, hacked or the access is self-granted.

To escape the ensnarement of “special” and the apparent failure of the ableist imagination is to go feral, an act of Crip. Hamraie and Fritsch explain that Crip practices exist as non-compliant forms of knowing-making.¹⁰ They inherently embody wild and resilient ways of being and engaging with the world and systems while simultaneously threatening to dismantle—and at times actively escaping—the very infrastructure that builds and maintains barriers directed at controlling when and how people are included.

In the context of Hamraie and Fritsch’s work, they refer to knowing-making as a form of practice emerging from feminist Science and Technology Studies’ (STS) critical concept of technoscience, whereby there is a “productive and non-innocent entanglement of scientific knowing and technological making”.¹¹ Knowing-making has been further critically expanded upon and explained in Hamraie’s book *Building Access: Universal Design and the Politics of Disability*. Here Hamraie outlines knowing-making as political with dominating institutionalised formats have historically asserting a knowing-making regime of what

9 Aimi Hamraie and Kelly Fritsch, “Crip technoscience manifesto,” *Catalyst: Feminism, theory, technoscience* 5:1 (2019) pp. 1-33.

10 *ibid.*

11 *ibid.*

Hamraie calls “access-knowledge”, which framed disabled people as users in social models of disability.

Concerning technology, politicised practices of non-compliant knowing-making have been thoroughly described and outlined by Hamraie and Fritsch in their *Crip Technoscience Manifesto* (2019). In this essay, I will interweave crip practices with notions of ferality, exploring how the queer metaphor of cryptids as an “unknowable wildness” can be extended and appropriated. Along the way, I will outline some of the problems associated with ableist failures of imagination when constructing narratives. I will examine these intersections in the context of my work *Self-Care*, focusing on the scope of my experience with genetic diseases and Hereditary Breast and Ovarian Cancer Syndrome.

Doomed by the Narrative

The notion of the future can be a contentious one concerning disability. After all, in most visions of the future, either brought to life in the media we consume or prophesied in the words and intentions of politicians, investors, technologists, and medical researchers, disabled people are rendered extinct, having been altered, cured, or selected against to either meet normative expectations or fulfill eugenic solutions. When granted the privilege of existing in the future, disabled people often appear only in the form of superhuman and technologically-enhanced beings.

Again, this becomes what Kafer coins as a failure of the ableist imagination.¹² Kafer also points out that the first commonly held assumption in technoscientific narratives is that “disability is seen as the sign of no future, or at least no good future”, followed by a second commonly held assumption that “to want a disabled child, to desire or even to accept disability in this way, is to be disordered, unbalanced, sick”.¹³

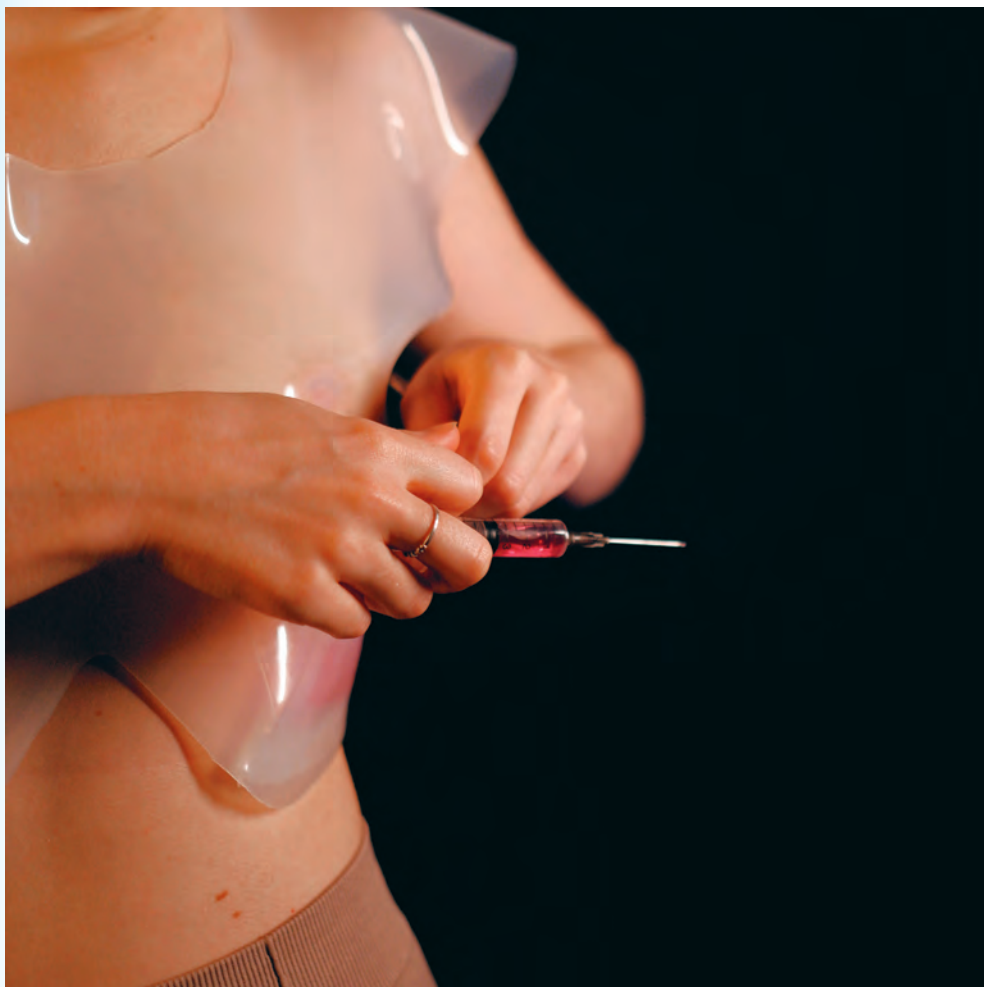
The problem accompanying these two assumptions is that it constructs a doomed narrative for disabled people. There can be no continuation of narrative when the future is not a place you are supposed to arrive at. All emerging stories, possible imaginaries, are doomed to end tragically.

12 Alison Kafer, *Feminist, queer, crip* (Indiana University Press, 2013).

13 *ibid.*



Lyndsey Walsh, Self-Care. Image: Asya Kaplan.
Courtesy of the artist.



Lyndsey Walsh, Self-Care. Image: Pavlina Belokrenitskaia.
Courtesy of the artist.

For me, these two assumptions at the core of many technoscientific perspectives have raised two important and rather existential questions in my own practice:

Firstly, if there can be no future for someone like me, how the hell am I supposed to do the impossible, what I will call “undo the narrative”, and imagine one into being?

Secondly, even if I can undo the narrative, since it is also “disordered”, “unbalanced”, and “sick” to even desire to do so, does this mean that my vision of the future is destined to be a nightmare?

There is no right way to undo oneself. For me, the concept of undoing does not only respond to external perspectives but also internal challenges in creating practices to imagine the future and radically rework narratives, as I will further elaborate on below in relation to my work *Self-Care*.

Hamraie and Fritsch’s four commitments of Crip Technoscience provide a foundation in which practice can be done to generate forms of knowing-making that aim to surpass ableist failures in imagination:

They outline the four commitments of Crip Technoscience as:

“Crip Technoscience centers the work of disabled people as knowers and makers.”

“Crip Technoscience is committed to access as friction.”

“Crip Technoscience is committed to interdependence as political technology.”

“Crip Technoscience is committed to disability justice.”¹⁴

In their manifesto, Hamraie and Fritsch expand on their four commitments to Crip Technoscience as a means of offering a framework for agitating against the increasingly hegemonic mindset of “independence and productivity” as “requirements for existence”.¹⁵

What is unique about their manifesto, in comparison to discourse related to disability technoscience, is that Hamraie and Fritsch aim to engage with ways of doing and knowing following

14 Aimi Hamraie and Kelly Fritsch, “Crip technoscience manifesto,” *Catalyst: Feminism, theory, technoscience* 5:1 (2019) p. 1-33.

15 *ibid.*

the tradition of feminist and STS frictional practices. They desire for these kinds of practices to acknowledge “that science and technology can be used to both produce and dismantle injustice” and “that many of the technologies that have enabled disabled people to gain access to the social world have been produced through military-industrial research and development, imperial and colonial relations, and ecological destruction”.¹⁶

Fritsch and Hamraie’s four commitments are offered as a means by which struggle can be enacted and driven toward “a more accessible future in which disability is anticipated, welcomed, and in which disabled people thrive”.¹⁷

Self-care: The urge to eat your own guts

Historically, disability, illness, and anyone identified to have any kind of bodily difference has been inextricably linked to the figure of the monster. Critical Disability Theorist Jenne Schmidt explains that the rise of the label of the freak and freakshows shifted by the mid-1900s into a pathologisation and institutionalisation of bodily differences, both of which were rooted deeply in Western colonial and imperial narratives of othering and intersecting with systemic issues concerning race, sex, gender, sexuality, and socioeconomic class.¹⁸ This medicalisation sought to remove so-called “freaks” from society to cure their pathologized differences or assert eugenic practices upon them to prevent the possible threat of having so-called “inferior genes” passed onto future generations.¹⁹

Reclaiming the monster has become an increasingly common approach in re-structuring narratives concerning identity. In particular, queer communities, especially in digital spaces, have sought to reclaim the figure of cryptids (creatures with legendary and often disputed status) as an optimistic metaphor and effective agent of meaning-making. Transgender and Queer Theory scholar Levi Hord contends that cryptids are effective agents of

¹⁶ *ibid.*

¹⁷ *ibid.*

¹⁸ Jenne Schmidt, “From Freak Shows to Freaknature: A Crip Critique of the Un/Natural.” *Journal of Literary & Cultural Disability Studies*, 17:4 (2023) p.453-469.

¹⁹ *ibid.*

non-binary and queer culture.²⁰ Hord argues that they allow for queer critiques and post-structural identity positioning that promote ideas of queerness as an “unknowable wildness”.²¹ This “unknowable wildness” directly attacks the very taxonomic and Western scientific classification that has historically ostracised and pathologised queer people.²²

Unlike other monsters, cryptids cannot enter scientific discourse because they cannot be caught. Their existence can only be hinted at and speculated on through collections of blurry photos and, with the rise of the internet, in online forums, such as Reddit. Science also abhors cryptozoology, delineating it as pseudoscience. However, Hord argues that the performativity of cryptids also transcends the confines of academic language, overriding its role as a gatekeeper and authority for generating systems of knowing and critique concerning queer culture.

In my own practice, I also find cryptids to be a useful and optimistic metaphor for enacting feral practices, reclaiming monstrosity for both the crip and queer aspects of my own identity, and attempting to undoom my own narrative.

In my ongoing work *Self-Care*, I have publicly come out as a mutant, self-disclosing the pathologisation of my own genome that has left me with the diagnosis of having Hereditary Breast and Ovarian Cancer Syndrome and a 94% chance of developing breast cancer. Not to be a fatalist, but this aspect of my doomed biological narrative has a rather high statistical probability to come into fruition.

This genetic coming out has coincided with my public coming out as non-binary, which has also greatly informed the work of *Self-Care*, as it seeks to challenge gender expectations about notions of prosthesis and narratives of survivorship related to breast cancer.

STS scholar Lisa Cartwright writes extensively on the ways in which the treatment of breast cancer is embedded in normative

20 Levi CR Hord, *An Unknowable Wildness: An Analysis of Cryptids as Queer Cultural Iconography* (2018)

21 *ibid.*

22 *ibid.*

notions of gender performance.²³ This is further touched upon in the framework of *Self-Care*, in the context of my film “Mom-magraphy Techniques”. In the film, my mother shares her own story of receiving medical care for her breast cancer and reveals that she elected for breast reconstruction (prosthesis) to please my father and how her doctor made her reconstructed breasts bigger than what she asked for.

I have been both horrified and outraged by the outcome of the treatment and care, or lack thereof, that my mother received. The interconnecting narrative thread is woven between the different artworks that make up *Self-Care* frames this ongoing battle that I have with myself, my mother, my doctors, and everyone else. I desperately plead with both myself and the audience that there needs to be an answer to the question of whether it is possible to escape the fate of my mother, her mother who came before her, and her mother’s mother, as I have inherited not only their trauma but also their fate with a genetic destiny to suffer the same biological horrors. This question also becomes interlinked with issues concerning my own queerness, as I reckon with both myself and my mother on the issue that by coming out I am also not the daughter she made me to be, simultaneously estranging myself from our family, othering its legacy, and threatening its future.

The mutant that *Self-Care* asserts embodies a cryptid creature, one that problematises many aspects of the medicalisation of bodies and disease identities and narratives. Inspired by Jason Zingsheim’s Mutational Identity Theory, which positions the mutant as a multiplicity of identity and subjectivities, the mutant that I arrive at exists as a figure whose identity transcends generational boundaries (being a product of biological inheritance), gender binaries and health-disease binaries.²⁴ Mutants in science can only enter discourse when caught, archived and subjected to intense study. However, outside the institution, mutants exist everywhere, and a species’ continuing existence wholly depends on the lurking

23 Lisa Cartwright, “Community and the public body in breast cancer media activism.” *Cultural Studies* 12:2 (1998) p.117-138.

24 Jason Zingsheim, “Developing mutational identity theory: Evolution, multiplicity, embodiment, and agency.” *Cultural Studies? Critical Methodologies* 11:1 (2011) p.24-37.

and unknowable presence of mutants to adapt to shifting conditions in the environment.

While there are many attempts to surveil and experiment on mutants, they can never be truly known, they will always retain a power, a potential, and a threat of escaping the institution. Mutants are generative creatures, each with their own unique differences.

In *Self-Care*, I end up making myself more monstrous through my own exploration of prosthesis, which features a specially designed chest binder that allows me as its wearer to host and care for living breast cancer cells sharing the same genetic mutation. It is not the chest binder itself that makes me monstrous though. Instead, it is the function of the prosthesis and binder to attempt to articulate a “caring” relationship with the very living entity, my supposed cancer, which I have been medically and genetically foretold will kill me.

Through this device, I engage with performative actions of clinical labour, medical research and biotech in a manner that does not seek to cure or normalise my body and its pathologies but asserts my own experience as the knower-maker. Instead, the technology I generate acts as an interface for generating friction and further problematises normative relationships with bodily functions and health, as even my own mother, a breast cancer survivor, has found it undeniably perverse to want to care for one’s own cancer.

This techno-art-object also leverages an interdependence between myself, my supposed disease, and others as a political technology. The cancer in the binder also serves a functional role in aiding to bind the breasts: a queer act both expressing agency and also revealing the tension and inherent violence involved in living with a body caught in experiences of gender dysphoria.

While I offer up many intimate parts of myself, my family, and my medical history in *Self-Care*, I also purposely refuse to disclose any information about my own medical decisions and treatment plan for my Hereditary Breast and Ovarian Cancer Syndrome. I never share the often overly publicised aspects of surgeries, reconstruction, or medication that typically frame “previvor” narratives. This decision to have these aspects remain private (and not up for public discussion) is also a political statement.

The “previvor” narrative implies that it is a patient’s actions and personal health decisions that determine if they can survive their Hereditary Breast and Ovarian Cancer Syndrome. However, in *Self-Care*, the technological positioning I advocate for relies on an understanding that no one can survive a genetic syndrome. The very definition of having a syndrome is that there can be no known definitive cause, course, or treatment for it and its ability to cause disease. I also advocate that individuals cannot be held responsible or discriminated against based on genetic differences, regardless of how their genetic difference is expressed.

Afterthoughts

Since publicly debuting *Self-Care* in 2022 at SOLU Space with the Bioart Society, I have further found myself questioning, trying to imagine a future, and repositioning my relationship with technology by enacting the commitments of Crip Technoscience.

However, I still carry an immense feeling of anxiety about how impossible it feels to undoom myself and this narrative that has been laid before me. There are many unsettling issues present in my work, but it seems to me that there are also many things that need unsettling.

The ways in which *Self-Care* sets out to undoom the narrative is not by undooming the potential terminal end that is encoded in genetics and spawned by cancer. Instead, the work focuses on how care, as an ongoing and imperfect practice, can be used as an attempt to undoom oneself by rearticulating and exploring the interdependence of relationships. This brings audience attention back to the now. It is the relationships in the precious now, a time that will never be as endless as the future, when meaning-making and knowledge can emerge. If my imagination can reshape the reality of my present by rearticulating relationships between myself, bodily difference and others, the future undoubtedly also has the potential to be undoomed.



Lyndsey Walsh, Self-Care, Bioart Society, 2022. Image: Genietta Varsi.
Courtesy of the artist.

Field notes from Field_Notes

Field_Notes participants /

Bioart Society

Bioart Society invitation to share
"field notes" from Field_Notes
45 messages

Yvonne Billimore <yvonne.billimore@bioartsociety.fi>
5 March 2024 at 16:41
Bcc:xx

Dear previous Field_Notes participants,

I am getting in touch with an invitation for you to share
"field notes" from your time participating in our Field_
Notes laboratories at the Kilpisjärvi Biological Station
in Sápmi. These could be drawings, hand written notes,
quotations, data, coordinates, reflections, scores,
anecdotes, photos, etc. These will be compiled into a feral
collection to reflect some of the processes, practices,
personal experiences and possibilities of the Field_Notes
laboratories through the method of taking field notes.

Looking forward to receiving and reading your Field_Notes notes.
Many thanks and best wishes,

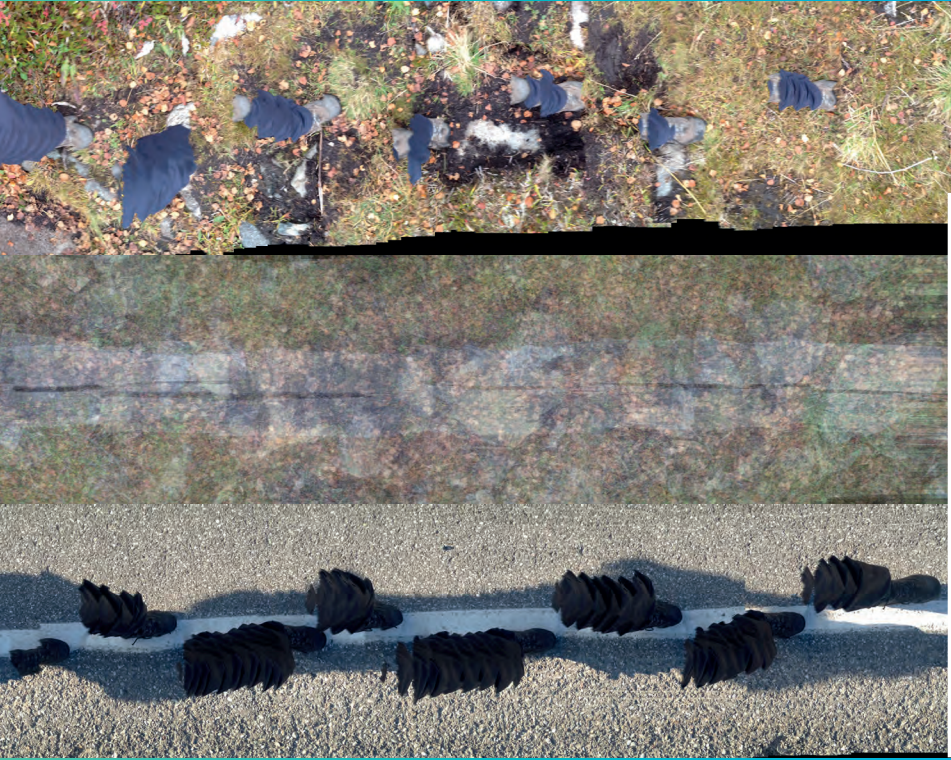
Yvonne

Oliver Kellhammer <xxxx@xxxx> 5 March 2024 at 18:40
Attached is a Sept. 2013 PDF of a presentation I gave on
Speculative Botany of Kilpisjärvi. I was interested in how
global heating and ruderal plant migration might change the
landscape both in the near and far future.

warm regards from NYC,
O

Deep_Futures.pdf 5859K

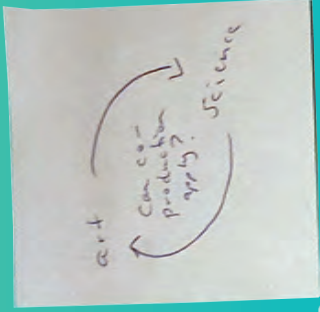




ole kristensen <xxxx@xxxx> 5 March 2024 at 19:54
Deep Time Walks, 2013

What are we applying
on?
Observation vs trying
is "authenticity"?
colonial spicing?
Can this apply to ecology
nature?

Is life science the
"power of our time"
in Benice Abboff km?
Is this power why exhibits
want to form critique?
old climate art?



What makes out or breaks
shift from other forms
of knowledge?
How literally can we take
Wendy's claim that
he is performing experiment
with language & material?

Merleau-Ponty's Dialectic
isn't about as much
about the straight line
as we do, but the
professional method
can get all the material
Part of understanding
the dialectic
is to see the
dialectic as a process
of understanding
the world as it is
and not as it is
represented in
the world of
the mind.

Hannah Rogers <xxxx@xxxx> 5 March 2024 at 22:48
From several years ago when I was in Lea
Sick's group in the fall of 2015.

Maria Antonia Gonzalez Valerio <xxxx@xxxx>
6 March 2024 at 19:09 September 2023,
Field Notes, The North Escaping. Extracts from blog

[...] Before experiencing the "wild", one must bring many technological artefacts. At least cameras, recorders, sensors... The kind of things that can transform -to transubstantiate- nature into data. A vast spectrum of measurements appears. Let us measure something. The blueness of the sky -we were told in a lecture. The temperature -to know the amount of suffering one has to endure. The reproduction cycle of lemmings -so we were told in another lecture. The amount of ice, snow, water, climate change, the pollinators... How many things can we count? What entities can be interpreted as discrete units to be enumerated? Data. Because knowledge depends upon data. We still believe and belong to the era of mathematized reality.

[...] We have learned to modulate experiences. To transform them with technology. To mediate them with a camera, a recorder, binoculars, or even a notebook. We control our experiences. We forge them. We search for them. We pass by what-there-is in our eagerness to have experiences. We, the collectors of experiences.

[...] Today, I heard some birds chirping. Many birds. Maybe fifty. Jumping from one perch to the other. They were doing such a scandal. From an all too human perspective, they were joyful. I was surrounded by these jumping, chirping birds. Since I am illiterate, I have no idea what species they were. Just small, grey birds. This is the language that I have to name them.

Some exercises:

- Nature description is a kind of writing. Describe the nature that you have been experiencing so far. And then describe the language that you have used to write about nature.
- What do we mean by nature and wild?
- How illiterate are you regarding nature?
What do you see when you see nature?
- Our bodies are wild. What is the temporality of your body?

Kira O'Reilly <xxxx@xxxx> 7 March 2024 at 13:52

Reciprocal Sensing (Insensible Sensibilities) Hosted by Kira O'Reilly with Heather Barnett, Martin Malthé Borch, Antye Greie, Lumi Greie-Ripatti, Mari Keski-Korsu, Avner Peled, Antti Tenetzi <https://bioartsociety.fi/projects/field-notes-1/posts/reciprocal-sensing-insensible-sensibilities>

Lumi

Key-words: Senses, Many headed, Herding
How we incorporated them in our group:
Senses and herding...

We were walking around for an hour silently in the wild near Saana, without a clear destination or purpose but for me personally it gave me a chance to open my senses more. I focused more on smells and sounds of the nature and taste of the berries, the feeling of cold on my hands. I first felt the need to say something, but then I slowly realized that it wasn't necessary. We were communicating in different ways.

AGEEEEEE

enjoying the driftwalk

MB

Herding / Pack / Leading

The groove and beat from the city, the plain, the train, the bus slowly fades. After 3,5 days my body starts to relax... walking up the hillside in the sunset. The path is still hard. Filled with traces of the busy tourists, moving up and down every day.

Part of a herd. Wondering around, picking berries that I want the most, time to smell and sense. Focus shifting, tuning in, giving time to the bodily senses to rise in the presence of my mind and body. No overruling brain, deciding.

I can hear and sense the pack around me, their scrambling around in the low alpine vegetation around me.

HB

To wander, to feel, to roam, to see.

To smell, really smell. Those dark scents of the deep wet earth. To think in a meandering fashion... like all thoughts, but more focused and more free simultaneously. The luxury of time and space.

The blurring of boundaries, the ambiguous edge of me and them, skills seep and conversations loop. Each iterative day a new formation.

Zahra Mani <xxxx@xxxx> 15 March 2024 at 17:03

From 11 years ago, Deep time

TUULESSA (IN THE WIND)

the sounds of the tundra, of an ancient landscape further north
the echoes of the sami who never arrived but follow the reindeer in the wind
the wind that blows the fog across the lake and up the mountain
in tiny pores of wet
the wind that booms and hisses and dances
teases and flirts and goes too far
and never quite stops
the wind that hijacks microphones and takes them forever captive
that challenges the lows and the highs
and peameates where not ears but membranes go
the reindeer wind that leads the herd and their followers
the tourists, the artists, the scientists, the wanderers
in their trail
the listeners who borrow the wind or steal it
translate and carry across into another sound another scape another field

Rough notes Second Order Group Dialogue:

Between doing & observing
Between groups
Between theory and practice
Between recording and creating
Between new, past and future (not back and forth in time but through time)
Between Method & Identity
Between landscape, institute and symposium
oh, and between Finland and Norway....

[...]

Questions (please don't dwell too much here, just for reference)
How did Kilpisjärvi as a location affect your thoughts and work?
Is Big Data Deep Data?
How did the collaborative process impact your work?
Was knowledge generation important to your process?
What was the relevance of this nature/landscape - could your research have been undertaken in another place?
Did your goals and perspectives shift as a result of the process?
How present has Deep Time been to your practice?
If ETHOS is an individual way of being and doing; ETHICS is what happens when 2
Etho meet. What are the ethical implications of work within each group as part of
Field_Notes?
How do you understand your role and responsibility as a research/artist?
How did movement across this specific landscape influence your research objectives?
What traces did your process leave on the landscape?
How voyeuristic (notion of exotic) did you feel this week?



Sarah Alden <xxxx@xxxx> 17 March 2024 at 12:55

26.9 - 2.10.2011, the Second Order Group.
Samples from the Biological Milieu group,
Field Trip 29.9.2011

The plan: Drive to prehistoric sites along the
road, explore, gather materials from nearby.

Sites: Around Saana mountain, near a river, in
the lab, outside the kota, inside the kota, in
the brush, a potential prehistoric archeological
site, a prehistoric archeological site, beside
a road, next to a tree, at the lunch table...

Saying: I'm not a scientist... there's no
way to get any scientific proof...; It
takes more than a week to grow an organ;
Childrens' story about a troll; Lichen is
a symbiosis between plant and mushroom

Questions: Is it okay for artists to
say they're doing something they're
not?; Where we are in relation to the
equator, what does it mean for us?

Noticed: A bent tree; Leafy / scalloped edged
green lichen: one of the most ancient / primitive
plant forms; Juniper berries, edible, what
are they used for; Stairs up Saana look like
a crocodile's back; Reindeer crossing path;



Annemie Maes <xxxxx@xxxx> 18 March 2024 at 12:45
"We are all lichens. We have never been Individuals" S.F.Gilbert (2012), makes it clear to me that we are all one big symbiotic organism. We all depend on each other. Give and take.



Microbial Ancestors is a woven artwork inspired by the lichen of *Nelejohn* and realised on a jacquard machine with a selection of organic fibers. (175cm x 215cm - 2023)

Anna Maria Maes
"We are all lichens. We have never been individuals" S.F.Gilbert (2012)
makes it clear to me that we are all one symbiotic organism. We all depend on each other. Give and take.

Symbionts and Biofictions.
We are all Lichens.
We have never been individuals.



A lemming is sighted

Discussed: Colours of moss; Eating fish from the East River (NYC); Printing the perfect scaffolding; Why the location might have appealed to prehistoric people; How it's therapeutic to work with clay; Taking photos and not paying attention to what's going on around; Interest in fictionalizing the story; Growing mycelium, the roots of mushroom, on sawdust

Conversations include: Burning biological material, keeping ash, mining of rocks and minerals, separating minerals using biological materials, changing ph, contaminated water, poisonous materials, pollution, Finnish paper and pulp example, who knows and who doesn't; How constellations are changing over time, from astrology, from views on shifting stars in Siberia, reasons for variations in sun rising and setting times, differences in the earth's position...; Making a choice between chemistry or ceramics, choosing science... taking a ceramics course now... experimenting with ceramics... how to make a clay glaze out of bacteria; What is happening here? Symbolic gestures, using prehistoric knowledge, looking for any organic matter to collect, prehistoric experiments, "not science", playing, role of curiosity

ENLICHENMENT

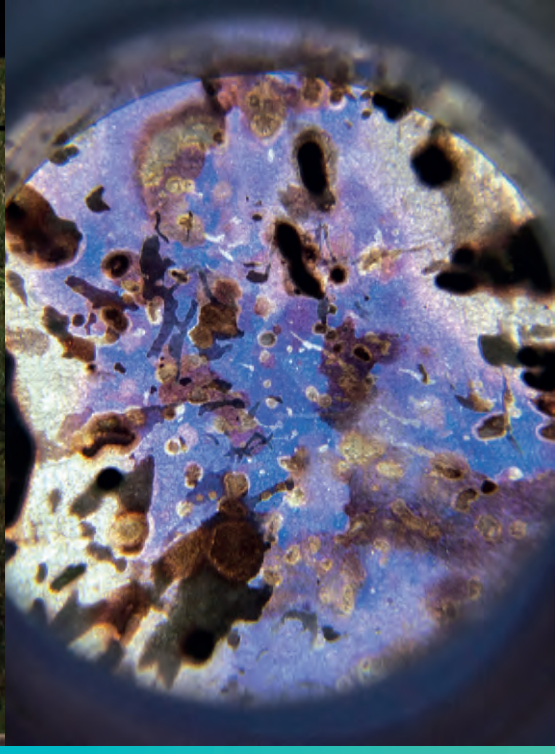
Judith van der Elst

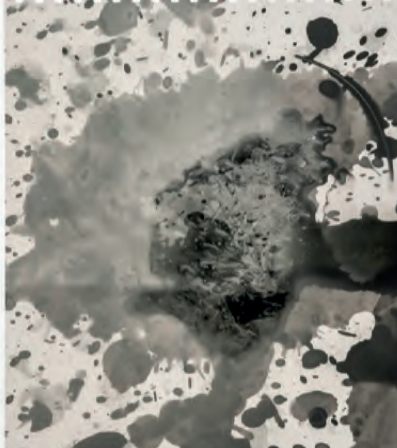
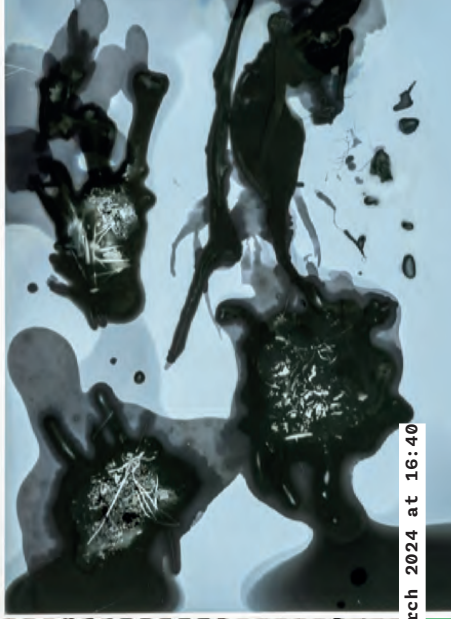
I don't know who said it first, but it emerged as we, Erich (Berge), Martin (Howse) and I discussed my plan for the workshop that was part of the EOS Fieldnotes in 2018. We had come to Kipsiäarvi a couple of days before everyone else and decided on a short road-trip to Alta. This is when the idea brewed. Since then I continue to build on this idea/concept in the collaborative work I partake in and now is a good time to become more explicit. Fieldnotes provided the breeding ground.

At that time I already lived in a bit of an unconventional way, semi-nomadic and I really like to pick at the fringes of individuality and explore where we can blend, become something else altogether and pull apart if desired or required. Lichen seemed the perfect model, and Kipsiäarvi as the surrounding landscape is covered with numerous of them, offered the suitable experimental site.

Lichen is a collective term of a very special form of symbiosis. Simply defined as a composite organism that arises from algae or cyanobacteria living together with a yeast among filaments of multiple fungi species in a mutualistic relationship, such organisms, if triggered, can also decompose and regain their original form: as algae, yeast and fungi. This form of collaboration and cohabitation thus offers the opportunity to become a unique unit to address a specific challenge, while it leaves open the possibility to regain independence and seek new opportunities to join other teams.

The workshop was called Surfing the Semiosphere, referring to myriad of signals that we and other sensing beings can intercept, interpret, emit, and invited the workshop participants to become, behave and collaborate like a lichen to explore this sphere....it was an experiment. I enjoyed the process and outcome. We all went our own way after our gathering. For me, **Enlichenment** became the foundation for a way of working that I have engaged in ever since.





Sam Nightingale <xxxx@xxxx> 18 March 2024 at 16:40

Para-photo-mancy (earth)

Images: Sam Nightingale, (2018) *Para-photo-mancy*. Made in collaboration with the plants and lake water at Kilpisjärvi Biological Station and members of "Augury: Machines which look at birds".

By taking an alchemic approach, employing experimentation, a little scientific knowledge, and chance, *Para-photo-mancy* combines natural elements from around the Kilpisjärvi Biological Station into an experimental photochemical image-making process.

The method does not use light but the biochemical energy of organic matter to produce *para*-photographic images. Using a camera-less technique, the 'images' are not generated by light but through an alchemic energy present at the fieldwork site. This photo-material entanglement with the location enfolds various organic matter, such as moss, lichen, fungi, mud and lake water into the image as their means of production.

By the lake, we prepare for a "little bit of magic"-augury using photo-alchemy. We gather a small sample of plant matter from the surrounding location and in our outdoor 'photo lab' we use a process of random selection to decide which elements will be combined to conjure these strange divination images. The rain starts falling, and the temperature drops as we work. Soon, emanations start to emerge on the sheets of film; we discuss what the shapes might mean, wondering how to sense information from what is expressed on the photographic emulsion. It is a strange *para*-photographic image, created not of light but by alchemical energy drawn from the location itself. (field note from 2018)

Shruti Sunderraman <xxxx@xxxx> 18 March 2024 at 19:42

The lost and found department

There is no Lost and Found department at the Kilpisjärvi Biological Station.

I went looking for a lost thesmos. I heard someone yell, "I can't find my other sock!" We all found ourselves searching for belongings in a place that doesn't have a Lost and Found department.

Here's a guide to finding things around the Kilpisjärvi Biological Station:

Roll in the mud, the green, the soil. You have instructions to forget sight, sound and smell. Obey the wind. Your mind will let itself off its leash. You will not find the keys you lost. You will find the sense to be free. Learn from the lichen. It will teach you endurance from cold winds and from reindeers of life stamping on your quests. You will not find your lost glove. But you may find vision. Take off your jacket and dig your hands deep into the soil. Right up to your elbow. Maybe all the way up to your shoulder. And then your head. Bury yourself in bacteria and brown. The clay does not have your lost shoe. If you ask them gently, they might teach your nose lessons in paying attention to life in hidden places. Gaze lightly across the lake. Screen the horizon for nothing in particular. The water is loud. You don't have to be. The skies approach. They don't come bearing a lost sweater. They have a message for you from Time. Climb the Saana with weak knees. Befriend reindeers. Respect their need for distance. Be gentle to their caution. The mountain and the reindeer have outlived human conclusions. They do not have your lost charger. They have sensibilities to offer. Drop your apparatus. Let them test you now. If you have lost your compass at the Kilpisjärvi Biological Station, give up all will to find it. Some things ought to stay lost.



John Grzinich <xxxxxxx> 18 March 2024 at 19:45
The North Escaping, 2023

Rooted listening at the tree line; half way up Saana a small group pauses at the tree line. I insert some contact microphones at the base of a birch tree where the roots clutch to the soil beneath a dense layer of moss. With amplification adjusted, I turn on a small speaker. We sit in silence and listen to the rumbling sound of the tree blowing in the wind. Is this what the earth 'hears' of the tree? There are certainly vibrations here but whatever communing is happening I'll leave it to the tree and its host. What is important is our earful witness to this subtle transduction of energy, as we sit for several minutes in the cold dampness with the intent of 'rooted listening', before continuing our ascent.

Sirja Moberg <xxxx@xxxx> 19 March 2024
at 18:05

Protocol Experiencing trace fossils - to make art at the moment I feel like it Field_Notes - Traces, September 10th to 25th 2021. Participants: Erich Berger, Lisa Kalkowski, Leena Valkeapää, Judith van der Elst, Jaakko Pesonen, Sirja Moberg. Björn Kröger, Elisa Koski, Sacha Marcet

My protocol is to make art when I feel like it, with the materials I have at hand, and to collect raw camera material. I continue to work and edit the material (at my studio) after the trip and think about the meanings that rise after working on site.

My practice on the field trip is about making performative gestures in front of my camera and creating site specific temporary installations and documenting them. Experiencing the fossil traces on site are the inspiration for my work.

I worked with rice paper and charcoal to transfer the traces of trace fossils on paper from the stones I found along the paths.

Along the path, I was collecting small samples of soil for making soil chromatographies from the trace fossil sites in Kilpisjärvi, Saarijärvi and Kuonarjoki.

An important factor is to have time and space for my personal creative thinking, new ideas and spontaneous collaborations on-site. Leaving a chance for mistakes and problem solving can not be planned beforehand and it is crucial to let this happen.



Jill Sorensen <xxxx@xxxx> 19 March 2024 at 23:28
North Escaping, 2023.

Who am I when I travel halfway around the world to be here in Lapland? Tourist? Scientist? Artist? These are three ways of coming and looking at this place that is far from home, three roles I navigated in the two-week research laboratory. I would like to suggest that, beneath the social differences of these roles, there is a shared dynamic of encounter and documentation as an extractive exchange. Each comes with an expectation of encounter and the tools to facilitate this. The tourist seeking a wilderness experience brings hiking gear, a camera, a map, and extracts an experience, wilderness photos, and a social media story. The scientist comes to extract knowledge with specific protocols and equipment for perceiving the unseen.

How do I (we) come as artist-researchers? To mediate ways of seeing for a distant audience? To author (to declare ownership of) alternative ways of seeing? The additive edit of my research pod, *Andscapes* proposed to append an *and/or* to habitual and intrinsically extractive modes of looking. To come with looking, knowing, documenting and seeking to attune with endemic entities and conscious use of tools *and* attentiveness to physical and durational scale. The research project *Quadrant Test* emerged from this thinking.

Mimicking the research quadrant and methodological procedures of biological science *Quadrant Test* investigated my implication in and discomfort with the multi-species damage unthinkingly inflicted by artist and scientist alike. I pegged out a quadrant and gathered a 'research team' of instruments and devices and assembled an ad hoc recording rig: GoPro and audio mic attached to my right boot, a video camera strapped to my back, and a stethoscope/audio recorder device taped to my chest.

I carefully trod the quadrant, berries popping underfoot, and small mushrooms crushed. The whole event was recorded by a third, stationary video camera. The research method felt brutal, so there were no further Quadrant Tests.

Rewilding Cultures residency conversations

Marta de Menezes / Cultivamos Cultura

with Sérgio Eliseu,
Anna Isaak-Ross and
Andrea Polli

Dear *Rewilding Cultures* artists at Cultivamos Cultura,

In this document, the works developed during your residency at Cultivamos Cultura within the *Rewilding Cultures* project are discussed.

I, Marta de Menezes, the curator of these residencies, wish to start a conversation with you all, where we can discuss your practice, methodologies, approach, and choices made during the residency and the process of developing a body of work. These questions and issues relate specifically to some of the issues and concepts that are core to the *Rewilding Cultures* project, but are also important to Cultivamos Cultura (CC) as a space, in a rural environment, located in a Natural Park, within a village, and a community of organisms, both human and more-than-human.

Once we feel our dialogues in this document are finished, I will make at least one editorial effort to create a version to be published in the Feral Labs Node Book II.

There are very few rules of engagement to this document. The timeline is so that we start this week (11–15 December 2023) and will have until mid-February to finish.

The procedure is as follows:

1. Marta de Menezes (me) will start the text by posing a few specific questions to the residency artists during the first week.
2. Each one of us will choose at least an hour per week that we dedicate to reading the document, and replying to questions that are there, and comment on parts that we feel we want to comment on. (The text is confidential and nothing will be released or published without explicit consent given by all parties involved).
3. There is no obligation to answer any question or to comment on anything, at any given time between the week of 11–15 December 2023 and the 15th of February 2024. You are free to answer only what you feel you would like to answer and comment only on what you feel you can contribute to.
4. You can have questions for each other.
5. Everyone can comment at any given time on a question that has been mentioned in the document.
6. Please choose a colour for your text so that we always know who is writing what.
7. If you have any questions, please ask.

Marta de Menezes: As an Introduction, I would like to start with a few comments.

There are many questions that I will ask in this document that relate to issues that your works raise in me when I encounter them. Some you will answer, but you will always have the option not to do so. Some will be more about personal choices you may have made during the process of creating something, some may be more technical in nature. The answers will give rise to other questions, I'm sure.

You have all done really interesting work, and we must focus on what you have developed for the residency, or are still developing, but I also want to learn about how it relates to your wider practice. I am so curious about so many things you do!

I also want to discuss what your experience was like staying at CC, what surprised you, what felt familiar, how you engaged with all the quirks of the house, the space, the town, and the fields around it. I want to understand your experience in situ in relation to time scales, space perception, temperature, moisture (or lack thereof), other inhabitants, memories, presences, feelings ...

(Marta) **For Anna Isaak-Ross:**

You have come to do residencies at CC before, this time you were staying in São Luís. How was this different from before

and how did it inform/ shape the project you did?

(Anna) Interesting question ...

In the past I came to CC with a specific aim, a project I thought I wanted to explore. I had put a bit of pressure on myself during the past residencies with these expectations. The bodies of work I thought I would create changed once I arrived and began to settle into CC, the village of São Luis and the region of Alentejo. With this latest residency, I was very excited to be a part of the *Rewilding Cultures* project. I approached the project from a different perspective than in the past. I did not have any expectations of the outcome. Instead, I started to simply take photos, explore materials, walk through the land, listen, write a journal, and be present with what was around me.

(Marta) You decided to use bones you found in the woodlands around São Luis, you started by making moulds of the footprints of the animals that were walking the same ground/ walking the same trails as you. At the same time, you were mapping yourself and making cyanotypes of maps from other Alentejo regions. Why did you decide to navigate all these areas?

(Anna) As I navigated my new landscape, I began to question the concept of "home". How do I build a new "home" in a place I have just begun to live in? I felt the insecurities of being an

outsider. This moment of trying to figure out how to re-define home came at the same time as my residency period. I decided to walk through the village and in the woodlands without any aim. I liked following the paths of the animals, taking photos, making moulds, collecting objects and tracking the movements of unseen creatures. I wanted to capture this experience as it grounded me in some other way than my job and my family. I collected teeth in the beginning. I have always kept my children's baby teeth thinking a project would come to light. Then, suddenly, in Alentejo, I was searching for the teeth of the wild boars. I was seeking the skulls of the Javali, but in the process, I found parts. I went from filling my pockets full of boar's teeth and spine segments to hiking with tools and a bucket. I was determined to find more and more parts. Following the animal trails and prints (captured by plaster casting) led me to areas where they slept, rested, fed, and were butchered by successful hunters.

(Marta) Eventually you set up a series of Javali bones, raised from the earth in a specific order, can you explain a bit more about your criteria and choices? To me, it feels a bit like creating a new creature and looking for a way to "set-up" its skeleton, does this make sense? In the same space you bring in a wooden chest (an old

chest, typical of Alentejo) with a series of ordered bones again, like a treasure chest, a storage box of sorts, a supply of material to create this creature. Can you elaborate on this? And do let me know if I am completely off-target here.

(Anna) After collecting my initial set of bones, I envisioned building nests, possibly elevated and dense nests, like those of storks in electrical structures. After several attempts, these nests did not work—they somehow diminished the objects themselves. They did not speak to the experience of being present in the land and the process. So I began to sort the bones by type, size, and colour. It was in this categorising that I began to hang the bones. Elevating the bones returned them to the three-dimensional realm. Soil becomes air, novel movement arises, and the foundational structure of a skeleton loosens. Twisting, spot-lit and trembling Javali bones invite curiosity. The physical act of exhuming multiple skeletons from the different animal trails transmutes into bones floating in space. I've managed to document a physical landscape from an alternative perspective. I ran into a problem when it was time to clean-up the unused bones and prepare the piece for exhibition. The systematic organisation of the remaining bones seemed equally important as part of the process of creation. I knew I

wanted to find a place for the remaining bones to live. Antique chests have always intrigued me. I sense lost stories and invisible histories in the form of an antique chest. What was stored in it before? The chest I found at CC seemed a perfect fit for the bones that remained.

(Marta) The piece reads as very “wild” to me. With the maps of natural reservations, that seem to relate to a need to control the “wilderness”, to restrain it, give it a border, a place to be, almost a permission to exist in specific delimited areas, I put this work in a space that is playing with the private and personal in a way that is a bit more “wild” than you might “normally” permit yourself to be. Am I wrong? Do you see that there? The bones strengthen this duality, or ambiguity even more, it is almost as if you are creating yourself anew, a “wilder” version of yourself, a new identity for a new place to be home in.

(Anna) Thank you for bringing this up. Both pieces allow only a certain level of my control. The creation of the large scale 9-piece cyanotype involved many factors. I chose the maps, the orientation and layering to create new imagery, but I could not change the opacity of them. I cut paper to create layer masks to further change the negative density. Each level of layering created a denser negative, and with this density I needed direct and strong

sunlight. My typical 1-3 minute cyanotype exposures became 30-40 minute exposures. “Mapping” became a piece about composition, line, boundary, and intentionally obscured areas as well as specifically focused regions. My maps are inventions, interpretations of passages, and attempts at charting byways through landscapes.

In the work titled *Unearth* we can see this “wild” very clearly. I really enjoy working with found objects. Bones inevitably represent death and therefore the fragility of a life that once was. By hanging the bones with monofilament, they regain movement in a three-dimensional space. The bones cast shadows, tracing ephemeral shapes on the ground and walls.

(Marta) For Sergio Eliseu: I love the title of your work: *Memory Farmer*. I would like you to expand a bit more on your choice of words. Are you positioning yourself, the author of the work, as a farmer of memories or is the piece itself the farmer?

(Sergio) Hi Marta, thank you for your kind words. I would say that I’m not only calling myself a memory farmer but also anyone that engages with the piece. I would prefer to see the piece more like a field with seeds. Seeds of memories that may enable other memories to grow.

(Marta) I find it really intriguing. I like that you have included hidden triggers in it for sensations expressed through

sound and vibration that are not commonly included in virtual environments and works, they seem to be one of the key aspects of the piece, do you agree that stronger memories (more meaningful perhaps, or more impactful to our self) are formed mostly by uncanny experiences, surprises, the sense of sound, and the sense of touch, rather than vision?

(Sergio) All of this actually! This work emphasises the primacy of perception in the human experience, arguing that our understanding of the world is fundamentally rooted in our bodily engagement with it. So, my aim was to highlight the active role of the body and all the senses, not only vision, used in the process of perception and creation of memory.

(Marta) Farming is, in my mind, understood as a first step (maybe actually a final step) towards taming the wild. Do you understand what I'm referring to?

To farm something is to bring order to "chaos" that is historically connected to the concept of "wild" and "wilderness". But in your piece, you use the word Farmer in reference to someone who plants a seed that will grow into something. Something unknown to the farmer and even to the seed ... Am I correct?

(Sergio) Yes, I understand what you're referring to. However, in the context of my piece, I do use the term "farmer" more metaphorically. Rather than solely

focusing on the act of bringing order to chaos, I portray the farmer as someone who initiates a process of growth and transformation, much like planting a seed that will develop into something unforeseen. This interpretation aligns with the idea of farming as not only a means of taming the wild but also as a catalyst for creativity, innovation, and the emergence of new possibilities.

(Marta) Finally, what about narrative? You mention different narratives that are created by experiencing the piece, but at the same time you mention creating memories.

(Sergio) Narratives in this context are ignited by memories, which encapsulate my past experiences at CC. These memories consist of real events and interactions, stored not only in my mind but also as shareable VR experiences comprising spatial models and sounds. Moreover, while engaging with the artwork, new memories specific to that moment may form. However, it's important to note that these memories may not necessarily align with the narratives crafted during the experience. From these memories, a multitude of narratives can unfold, shaped by individual interpretations and experiences. These narratives represent the stories or meanings individuals derive from their interaction with the piece, influenced by their chosen path, personal

perspectives, emotions, and cultural backgrounds.

(Marta) For Andrea Polli: I know it is still a bit early to discuss your project at CC, since you'll arrive tomorrow ... I will therefore start slowly, building up my questions as we go. Nevertheless, I already have some questions from the text you sent us about your endeavours in relation to this residency. As I know you use data to create forms that are otherwise unperceivable to us, and in this project, you speak about the "a desire to design and create sculptural forms ... focused on modelling both by hand and virtually", will those forms be "formed" by data as well? What kind? Where from? Will they then be handheld, or inhabited by human and non-human organisms? Virtually and in physical space?

(Andrea) Thank you for starting this conversation Marta, it is great to read about the investigations that are ongoing at the site before getting there tomorrow. I am happy to have this opportunity to explore sculptural form in relation to data, and your question has made me question the definition of data, which for this project I had been defining as numerical, computational data derived from digital recordings, primarily soundscapes, that I will collect at various places around the site. However, some of my research over the past few years in New Mexico has been related to the handmade

process of creating indigenous/ Pueblo pottery. I have had the good fortune to go to sites with a Pueblo pottery master to gather clay from the land, and to sift and process what we gathered into usable, wonderfully soft and malleable clay to make sculptures. I have also been to several archaeological sites and have examined pottery shards and other artifacts left there thousands of years ago.

Reflecting on this process makes me consider all the "data" points within pottery: the chemical composition of the clay itself, the location (often secret or sacred in the case of the Pueblos) where the clay is found, the group of people undertaking the time consuming processing of the clay and the conversations that happen during the process, the forming of the clay by hand, recording the movements, skill and structure of the hands, and the goals and purpose of the potter which is often the focus of archaeological analysis, i.e. what the vessel was used for.

(Marta) This is amazing! I agree with you on the overwhelming amount of "data", or information, present in the "matter" itself of the handled/ shaped/ sourced/ experienced material (in this case clay). It brings me back to this very old notion of memory in matter, or also the memory of water that is so often spoken about. It makes me wonder how we are using

If it was that obvious it would not be

words, what is memory, how does it relate to information, to data, to meaning ... ?

How do we share what makes us, the value we give to things, matter and why we do so. Its transformative power, how its relevance for generations and generations of people is passed on. How many beautiful levels of enquiry can be found in apparently simple objects.

(Andrea) Another area of my practice that I have worked within for many years is digital/ data space, and I have created many sonification and some visualisation projects using numerical data related to atmospheric and environmental science, translating these numbers to sound and digital images. During this residency, I would like to explore ways to transform that process into sculpture. Our contemporary media landscape is overflowing with graphs, charts, and other kinds of data, and therefore visualisation (and sonification to some extent) provides a way for contemporary viewers to comfortably “read” an image, shape or sound that they believe they have some capacity to do. I wonder if that facility can be misleading, or at least I wonder how a shape might provide unexpected or additional, tactile information about a site or environment.

(Marta) Andrea, this is really interesting! I would always fall

into thinking that the facility is misleading but also mostly just incomplete. That no matter how you “render” something to be “read” it is always limited to a few perspectives or (i)materialities. Just sound and image, just taste, just touch. But in the case of art, feelings and subtle knowledge also take form within us when we experience an artwork.

(Andrea) Now that I am at CC, living here in the countryside, in Messejana directly next to the village square, I have been thinking about auditory culture. There is a wonderful book that has become required reading in the acoustic ecology community. It is by the French 19th century historian Alan Corbin entitled *Village Bells: Sound and Meaning in the Nineteenth-century French Countryside* or the subtitle alternatively translated is “The Culture of the Senses in the Nineteenth-Century French Countryside.” Corbin discusses the way in which the ringing of church bells in small villages structured time and space in both secular and religious ways, and how the bells served both as a symbolic and an actual means of control and power. Corbin’s book has been a starting point for other scholars of the soundscape, like Brandon LaBelle and Steven Feld, to examine the replacement of the village bells by the factory whistle that dominated space in the industrial age,

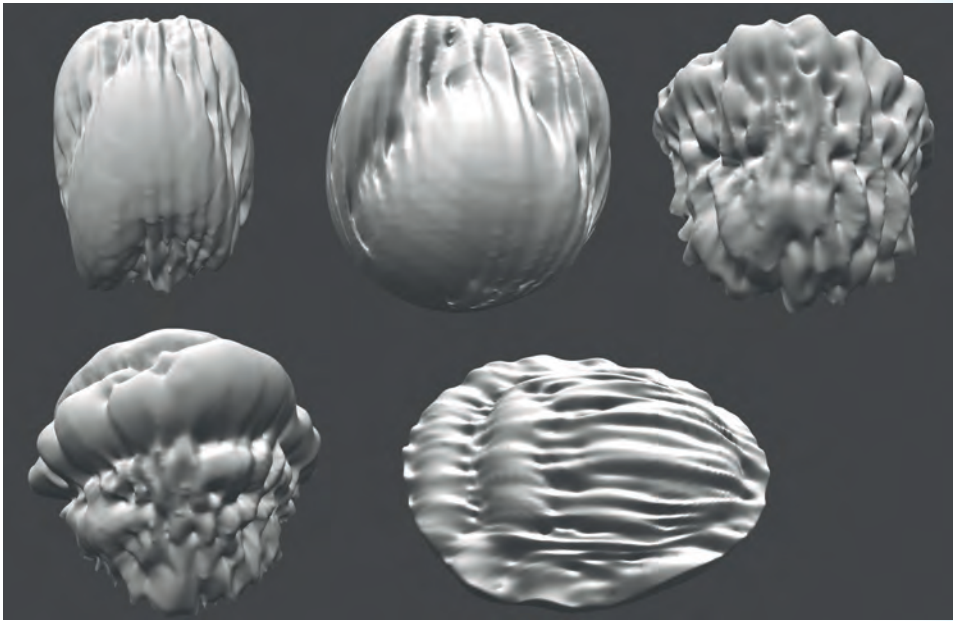
by the train whistle in the US Southwest—where I currently live—and the sound of urban transit systems, to present day ubiquitous sounds of advertising and surveillance. (An aside: it was interesting to learn that during COVID-19, many places in Europe used drones to monitor people's movements, not in the US though as far as I know. While drones were not used in Messejana for that purpose, the drones that the Buinho residency uses to make art were mistaken for surveillance drones a few times.)

As I write this, I am not yet used to the church bells in the village here (which ring every half an hour, day and night), and I have begun to record their sound along with other characteristic parts of the Messejana soundscape like the sound of carts and motorcycles clattering on the stone roads, a wide variety of farm animals and local wild birds. I have noticed that bells can be heard not only from the church in the main square, but in the afternoon from a more remote church. I have taken these very short recordings and have created spectrograms of them, two dimensional images that graph the amplitude of sounds at various frequencies. The bell sounds create highly structured spectrograms, with discrete vibrations and specific overtones that are static in the spectrogram. In contrast, bird

and other animal calls will often present bands of frequencies that travel in smooth arcs. With the help of 3D modeler Nuno Sousa, I have been able to map the spectrograms as textures onto simple geometric shapes and have been 3D-printing the resulting sculptural forms. The forms are very organic, and look biological on my screen, like ultrasound images of organs or tumours.

When 3D-printed in plastic, my experience of the shapes is dominated by their size, weight, and the striated shiny texture caused by the filament, making them seem like cheap toys to me. I have started to experiment with moulding the shapes to create clay negatives and positives. The hand-harvested clay from CC has been especially nice to work with, very soft, and almost the polar opposite of the PLA plastic.

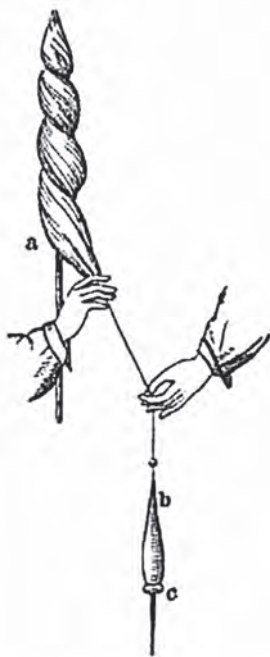
Here are some virtual examples of the shapes created by mapping the sound spectrograms on simple 3D geometry.



Andrea Polli, Models. Modeling assistance Nuno Sousa.
Courtesy of the artist.

Making Narratives: Stories about creating, empowerment, and agency through time

Karla Spiluttini / Schmiede Hallein



img00: spinning

Humans have always been makers and tinkers. Over time, society and its products have become more complex, leading to specialisations in making. Not everyone would produce everything, which also led towards accumulation of specified knowledge. Manual labour and distinct expertise were the foundation of our livelihood for a long time. Still, throughout time, humans have been drawn to continue making and creating things by themselves.

One thing that has been coinciding with the public discourse about making and do-it-yourself activities for a couple of hundred years are the stories being told about such activities. Flyers, construction manuals and guidebooks, exposition and retail catalogues, newspaper reports, magazines, radio and television programmes, and lately a seemingly endless number of websites, events and semi-academic publications as well as online influencers have been defining how we could be creating, making and improving things ourselves. These stories are supposed to tell us, the presumed maker, what tinkering, crafting, and making something with our own hands is supposed to look like and more importantly, what the impact of our production should be. Some of these narratives have been and continue to be gendered, specifically regarding preconceptions on which activities the female members of the population should be involved in.

Here, I present stories that subsequently pose some questions about how these prefabricated narratives go hand in hand with other socioeconomic circumstances.

Productive leisure

After the industrial revolution, manual labour was devalued and designated to lower social classes which made up/ constituted factory workforces. At the same time, the development of factory production provided people with the new concept of leisure time. As a side effect of this newfound free time, Victorian-era crafting was promoted as a pastime, aimed at women, to occupy their idle hands. It was touted as a tool to provide a productive and morally uplifting way of utilising spare time. One of the most popular pastimes was sewing, and Victorians came up with the peculiar technique of sewing washed and dried fish scales into black velvet fabrics. Since sewing held a prominent role in forming leisure activities, it went hand-in-hand with its own specialised apparatuses and machines for home use. The Singer sewing machine is claimed to be the first complex standardised technology to be mass marketed, and was reported to have sold around 11,000 machines in 1859, and within only 17 years increased their sales to 2 million units.

Internationally, industrialisation caused movements that would question the strained relationship between designing and making products. Collaborations with smaller workshops and individual manufacturers became an important step in re-humanising production in collectives such as the Arts and Crafts movement in Britain or Jugendstil in Austria.

Citizen obligation

About half a century later, during the second world war, war efforts led to a massive need for materials for the production of military goods. The respective governments felt it was important to promote an austere and sustainable lifestyle, where clothes and household items should be saved and repaired in order to be frugal with the use/ consumption of materials. Making and mending were proclaimed as patriotic activities helping with the war effort on the so-called Home Front, something that the people who stayed at home could do to contribute to military endeavours.



img01: Victorian fishscale embroidery



img02: sewing machine ad



img03: US office of war information poster



img04: UK Board of trade poster

Family pastime

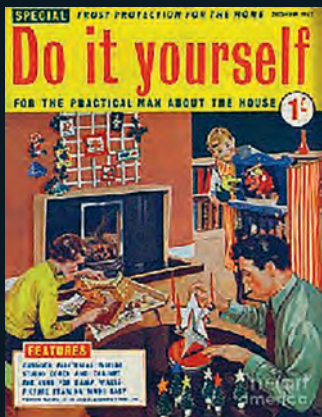
After the second world war, the act of home improvement and tinkering again became less of a necessity and more of a social aspiration. The 1950's in the UK and US saw a fairly big shift in production technology. Advanced materials, emulsion paint and paint rollers came on the market, electric drills, wallpaper, plywood, and resins were no longer only sold to the industry, but to individual resellers too. People could suddenly make things at home that were previously only available to those who could afford to hire an entire professional workforce to do these things.

The industry however went heavily against this trend by citing the dangers of working with electricity without proper training. Specialist magazines such as the British Do It Yourself magazine were published to inspire the motivated.

Be heard

Censorship has always been a significant part of every mode of public communication. It was meant to prevent violations of certain political and moral codes for a long time. One famed historic example of censorship is that of the Greek philosopher Socrates, who was sentenced to drink poison because his beliefs were thought to corrupt youth as he acknowledged unorthodox divinities. Of course, censorship has become more and more sophisticated over the centuries. Just as means and technology of communication evolved, censorship methods developed in parallel.

Enter Zines, self-published, cheap or free publications with limited circulation/ distribution, which were usually dedicated to one specific topic of interest and were therefore free from external manipulation or control. Zines have existed for quite a while in different forms. Between the 1940's and 60's they mainly addressed science fiction and horror genres/ related topics. During the 1970s however, one counteragent to mass consumerism with a strong will for self-determination evolved in the form of punk rock. The young creators wanted to produce their own anti-fashion, their very own sense of what it means to make music — basically not much: an amplifier, a guitar and the famous three cords. Luckily for punk youths, physicist and inventor Chester Carlson had invented a process called xerography a few years earlier,



img05: Do it yourself magazine Oct. 1957



img06: Do it yourself magazine Dec. 1957



img07: guilty of what punk zine 1982-83

which made copying easy and affordable. The development of punk zines or fanzines is one of the most frequently told stories of self-publishing and empowerment, although the concept had existed for a while.

Education & polymaths

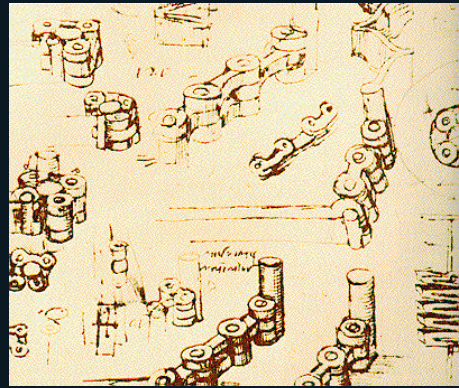
Throughout the 20th century, the importance of hands-on learning was rediscovered.

Jean Piaget was a Swiss developmental psychologist who contributed important theories on the cognitive development of children. He established the constructivist theory of learning in children and his studies led to a more child-centred approach in education, both in Europe and in the United States. Influenced by Piaget's theory, Seymour Papert was one of the pioneers of Artificial Intelligence who recognized how important early age interaction with computers and programming would be for children. He propagated his constructionist idea in the 1980s, when he was working at the Massachusetts Institute of Technology by helping to develop a simplified programming language called LOGO to teach children how to code and interact with complex machines.

Many North American K-12 schools have since incorporated so called makerspaces into their schools and curricula. In these makerspaces, students are encouraged to develop their own knowledge by creating and interacting with physical objects. Peer-to-peer and self-directed learning is encouraged, and educators claim that these practices also lead to developing media literacy. The approach encourages continuous development of projects by introducing various degrees of iterations to the process over time. This does not only promote different forms of problem solving, but also strengthens children's interest in the STEM subjects (Science, Technology, Engineering and Mathematics) and provides them with the skills to work in today's multidimensional career settings. It is understandably more fun to be able to tinker, construct, build, and explore something yourself than just sitting still in a chair and listening to what other people have found out.



img08: educational revolution



img09: LdV Codex Atlanticus ca. 1440



img12: Global village construction set

Promises of digital manufacturing

From 2005, selected digital production machines became widely available and affordable for individual and home use. The RepRap 3D printer was developed at the University of Bath, and at the same time, Make Magazine was launched and initiated its well-known Maker Fairs only one year later. Similar to the 1950's, the commercial availability of previously highly specialised and expensive machines to an interested public did lead—to some extent—to a democratisation of skills in the digital field. Everyone could potentially become their own producer.

This might be the reason why, when looking at the rhetoric and visual language of the Maker Movement, one notices a specific ideological tone. Chris Anderson proclaimed a new industrial revolution in 2013 with the advent of affordable digital manufacturing machines, while the visual language of early days modern maker culture is reminiscent of revolutionary and propaganda posters.

DI(WH)Y?

One promise of the promoters of small-scale home digital production was that we could start to avoid mass produced goods and start a new age of anti-consumerism and sustainability. Means of digital production are perceived as more effortless than manual production, because it is aided by machines. Reproducing an object becomes simple because the data for production are losslessly transferable and reusable. Last but not least, the process and the results of self-made production are highly rewarding for the makers. But there is, for instance, the issue of how to recycle the waste parts of 3D printing, such as the support structures, the edges/ off-cuts and misprints that come with this production technique. Even materials which claim to be biodegradable, are only biodegradable under very specific conditions.

Arguably, these recent production technologies seem to not really replace or reduce forms of mass production. To what extent are we only increasing the number of products on the market or in our homes which end up in landfills? The costs to our environment should be carefully considered. Currently our need to prematurely replace goods before they are broken as well as planned obsolescence are a major factor in used resources and produced waste.



img10: Makers, 2013



img11: Wired Apr. 2011



img13: Bin Laden Shell on etsy



img14: 3D printing plastic waste

The estimated worth of the Do It Yourself market has been valued at 28 billion US dollars. Much of it comes from the home improvement sector, but there are many companies that have become very successful through the rise of maker culture. In a study entitled “The Ikea Effect: When Labour Leads to Love” one finding was that people were willing to pay 36% more for cardboard boxes that they had to self-assemble in comparison to ready-made boxes. So, involvement in creating, assembling, or building an object is perceived as upvaluation.¹

Psychological salvation in times of distress

An additional dramatic break was unexpectedly brought on by the Covid-19 pandemic. Housebound activities such as baking bread and fermenting gained worldwide traction throughout the Covid-19 lockdowns. The measures taken to contain the spread of the virus led to an upsurge in manual activities as real life in isolation met a concentrated social interchange via teleconferences on screen. Intense haptics, tastes and smells became important, especially for those weary of the large number of online events that were longing for analogue sensations.

Some of these homemaking aspects communicated through social media remain popular. At present, so called “tradwife” influencers are showing off their family homesteading skills and turning them into lucrative business models in a trend that addresses many preconceptions of what making should mean, especially for female populations.

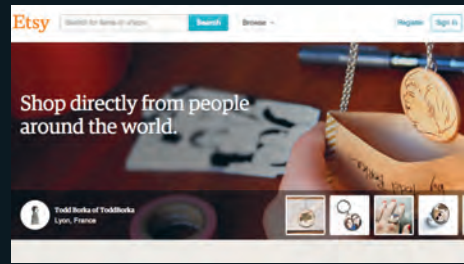
Do It for Yourself and others

Whether Maker trends were imposed from the outside or have grown independently in a grassroots fashion, they seem to often be attached to a strong narrative. Even though there are numerous downsides and points of criticism to the various concepts of making, the act of producing something, anything, be it guerrilla knitting or making stencil graffiti or fermenting kimchi or creating multimedia installations actually does give us agency. In both

1 Michael I. Norton, Daniel Mochon, and Dan Ariely. “The IKEA effect: When labor leads to love.” *Journal of consumer psychology* 22:3 (2012) pp. 453-460



img15: sparkfun



img16: etsy



img17: craftivism

formal and informal education settings these tangible experiences of making lead to self-empowerment on different levels.

Feral Labs at Schmiede

Nowadays, the discourse should not merely concentrate on industrialised production processes versus manual labour, but expand more on the advances of technology and its underlying processes and histories of origin. These developments gravely impact our lives, often without us being fully aware of all the implications. Often, we find our lives evidently as well as covertly influenced by algorithms, some of which remain inexplicable and do not necessarily affect us positively. Furthermore, everyone can easily be a maker but not everyone can easily be a computer scientist or mathematician, making it even more essential to make the inner workings and backgrounds that lead machines to come to certain conclusions more accessible.

In the Schmiede Feral Labs, the notions of making and investigating are understood as a means to diversify technological and socio-ecological empowerment. Not merely the physical but also the symbolic opening of black boxes in science and technology is vital for being able to gain agency and remain informed and independent in thought and action.

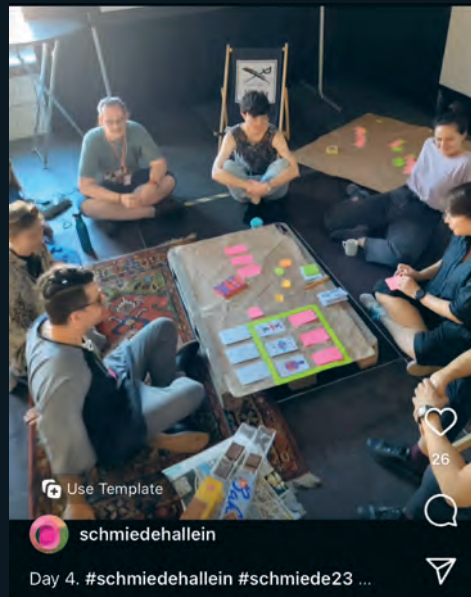
This approach is being picked up in manifold variations through the Feral Labs taking place at Schmiede Hallein, aiming to give agency to every person who is interested in peeking into black boxes and beyond.

Feminist hacking

Mz* Baltazar's Laboratory is a feminist artist collective and feminist hackerspace in Vienna, aiming to educate and empower creativity, activism and provocative thinking in their accessible, inclusive, safer and radical space using open-source technology. They have been successful in creating an environment for fearless curiosity and learning about science and technology in their Vienna studio and in workshops internationally. During Schmiede 2022, three representatives of the feminist collective Mz* Baltazar's Lab led the Feral Lab and offered a workshop entitled "Feminist Hacking - Building Circuits as an Artistic Practice", where



img18: Mz* Baltazar's workshop



img19: Feral Tales workshop

they offered insights into electronic production and programming for participants with no prior experience in tinkering with electronics.

Feral tales

The Schmiede Feral Lab in 2023 took the concept of socio-technological empowerment further in its explorative workshops entitled Feral Tales. The idea was to use an experimental, playful process that would yield open results and encourage participants to get actively involved by creating their own stories — Feral Tales — as a starting point. This was to be achieved by utilising the laying of tarot cards, which would establish the basis for personal narratives to unfold and become the basis for further discussion of technological dispositive. The cards used for the workshop sessions come from the Instant Archetypes tarot deck, produced/created by London design studio Superflux. They contain cards such as “The Whistleblower”, “The Hacker”, “Innovation”, “The rogue state” or “Disruption” and thereby supply a fantastic base for discussing contemporary themes and mechanisms. Participants were asked to draw cards and interlink them in a story of their choosing. The stories that evolved through the laying of the cards were subsequently an incentive for open discussions with other participants and the lab team. Results included tales that were rooted in post-technological, cyberpunk, or dystopian biological science fiction environments. These settings further intensified the discourse about the topics contained in the individual narratives, ranging from critical discussions about political decisions to envisioning alternative utopian futures and grass roots ecological movements. Topic-wise, the FeralAIR artists of 2023, Kasia Chmielinski, Patrícia Chamrazová and Hidéo Snes, added extra value from their own context in virtual reality settings and expertise surrounding machine learning.

The practice of storytelling drawing on emerging sociocultural, scientific and technological topics seems very effective in terms of finding out about individual expectations, fears and raising awareness as well as creating general proficiency in developments in emerging technology.

Make!

Empowerment through all these aforementioned diverse forms of making and investigating supports agency and promotes self-empowerment, which can lead to lowering the threshold for disadvantaged and less visible groups to engage. Involvement in DIY and maker communities and interest in life-long learning about the inner makings and histories of objects and technology encourages critical thinking and a hands-on approach to knowing and making the world, which are characteristics we should aspire to foster in everyone.

SOURCES

Images

img00: N.N., Abbildung des Spinnvorganges mit dem Spinnwirtel, <https://an.wikipedia.org/wiki/Rueca#/media/Imachen:Wirtel01.png>

img01: Ann X, Fishscale Embroidery. <http://uptales.blogspot.com/2012/07/fishscale-embroidery.html>

img02: N.N., New Home Sewing Machine Ad From 1887, Scanned from an original 1887 Philatelic Journal of America. <https://wallmags.zenfolio.com/1800s>

img03: United States. Office of War Information, 1943. Use it up, wear it out, Make it do poster. <https://digital.library.unt.edu/ark:/67531/metadc193/>

img04: UK board of trade: Make do and mend poster. <https://www.nationalarchives.gov.uk/education/families/the-big-draw/recycling/make-do-and-mend/>

img05: Do it yourself magazine Oct. 1957. <https://www.alamy.com/front-cover-of-do-it-yourself-magazine-for-october-1957-image255574280.html>

img06: The advertising Archives. Do it yourself magazine Dec. 1957. <https://www.advertisingarchivesprints.co.uk/1950s/1950s-uk-diy-stairs-decorating-magazines-7076671.html>

img07: Chris Low: Guilty of What? // The Story of Early '80s Anarcho-Punk Fanzine. <https://diyconspiracy.net/guilty-of-what-fanzine-story/>

img08: N.N. source unknown

img09: Leonardo da Vinci: Codex Atlanticus ca. 1940. Chain design. https://www.princeton.edu/~maelabs/hpt/pro/human_23.htm

img10: Chris Anderson, Makers. 2013. <https://knowledge.wharton.upenn.edu/podcast/knowledge-at-wharton-podcast/makers-chris-anderson-on-diy-manufacturing/>

img11: Wired Magazine April 2011. <http://tinyurl.com/mwcusajs>

img12: Marcin Jakubowski, Global Village Construction Set. <https://www.opensourceecology.org/gvcs/>

img13: Pineconeman. Sea Shell Craft Bin Laden Dead In A Oyster Shell HandMade. <https://www.etsy.com/listing/74862198/sea-shell-craft-bin-laden-dead-in-a>

img14 Chantel Wilkin, 3D printer plastic waste. 2018. <https://www.filabot.com/blogs/news/where-failed-3d-prints-go-to-die-and-what-you-can-do-about-it>

img15 & img16: website screenshots Nov 2019.

img17: Marianne Joergensen, Knit Tank. 2006. <https://makezine.com/article/craft/knit-tank/>

img18: Gabriele Krisch 2022

img19: schmiedehallein 2023

References

Atkinson, P. (ed) "Special issue 'do it yourself', democracy and design". Journal of Design History, 19①. 2006.

Johansson, A., Kisch, P. and Mirata, M. "Distributed Economies – A New Engine for Innovation". Journal of Cleaner Production 13 (10–11):971–79. 2005.

Kohtala, C., Hyysalo, S., & Whalen, J. "A taxonomy of users' active design engagement in the 21st century". Design Studies 67, 27–54. 2020.

Maldini, C. "Attachment, Durability and the Environmental Impact of Digital DIY" Journal of Design History, 19①, 141-157. 2016.

Millard, J., Sorivelle, M., Deljanin, S., Unterfrauner, E., Voigt, C. "Is the Maker Movement Contributing to Sustainability?" Sustainability, MDPI. 2018

Norton, M. I., Mochon, D. and Ariely, D. "The 'ikea effect': when labor leads to love". Journal of Consumer Psychology, 22②, 453–460. 2012.

N.N. "Arts and Crafts: an introduction" <https://www.vam.ac.uk/articles/arts-and-crafts-an-introduction>. 2021.

Troxler, P. "Beyond Consenting Nerds. Lateral Design Patterns for New Manufacturing". Hogeschool Rotterdam Uitgeverij. 2015.

unacceptable
try it again
future

An intro into talks on social inclusion and gender equality

Deborah Hustić / Radiona

It's a rare gift, to know where you need to be, before you've been to all the places you don't need to be.

—Ursula K. Le Guin, *Tales from Earthsea*, 2001.

What is social inclusion? Are equality, diversity and inclusion policies, activities, and actions driven by our approaches, needs, visions or eagerness to make a societal change and difference?

One of the *Rewilding Cultures* project's core principles is that of gender equality, but if we want to understand the whole framework, it must be viewed in the broader context of social inclusion.

Let's start with a small task. Write down the first thing that comes to your mind when you think about social inclusion.

TO ACCESS

TO DARE

TO TAKE CARE

I invite you to continue:

woke vs
awake
future

Over the last few decades, the term **social inclusion** has been taken up on different levels by academics and scholars across a wide geographical scope and approached respectively within these geo-political contexts, particularly regarding social sciences and pedagogy.¹ The term itself is inherently challenging to define with precision, as social exclusion is influenced by localised social and spatial factors. Therefore, it is necessary to consider the wider context and nuances of each particular situation to be able to see what forms of inclusion are required in response to specific situations.

1 Oxford Research Encyclopedia of Education, John Smyth, Social inclusion, Article published on 27th July, 2017: <https://oxfordre.com/education/display/10.1093/acrefore/9780190264093.001.0001/acrefore-9780190264093-e-129>

Central and Northwestern European countries that pioneered social inclusion in practice some twenty plus years ago, prefer to use the term social cohesion.² If I were to define it, social inclusion is a process that foregrounds people's elementary needs.³ It is about improving opportunities and the ability to take part in society on

equal terms.

Social inclusion means striving to create a society where all individuals, regardless of their background or identity, are actively engaged in social, economic, and political life. For real! Inclusion also means the promotion of respect, a sense of belonging and an invitation to participate, as well as recognising the value of diversity and ensuring that no one is left behind.⁴

The definition of social inclusion by the European Commission states that “Social inclusion is the process of improving the terms on which individuals and groups take part in society, improving the opportunities for, abilities and dignity of those disadvantaged on the basis of their identity”.⁵

As we know, in inclusive societies, every individual should have the same rights and possibilities to play an active role in shaping that society.⁶ Simple as that. Yet in order to fully comprehend the concept of inclusion, we have to delve deeper and consider it in juxtaposition with social exclusion.

- 2 MDPI (Multidisciplinary Digital Publishing Institute), Louis Moustakas, Social Cohesion: Definitions, Causes and Consequences, Article published on 29 August 2023: <https://www.mdpi.com/2673-8392/3/3/75>
- 3 OMC group on Social inclusion - Recommendations: FROM SOCIAL INCLUSION TO SOCIAL COHESION – THE ROLE OF CULTURE POLICY, 2017-2019, Publisher: European Union, ISBN 978-92-76-01783-7: <https://www.culturaportugal.gov.pt/media/5776/final-repport.pdf>
- 4 United Nations Development Programme (UNDP) definition: “Social inclusion is a process by which efforts are made to ensure equal opportunities for all, regardless of their background, to participate in and benefit from economic, social, and political life. It involves recognizing, respecting, and valuing diversity and promoting a sense of belonging for all members of society.”
- 5 EU Cohesion Policy: https://ec.europa.eu/regional_policy/policy/themes/social-inclusion_en
- 6 World Summit for Social Development in Copenhagen in 1995: <https://social.desa.un.org/development/desa/dspd/world-summit-for-social-development-1995.html>

In every society, modern or traditional, there are communities that are systematically excluded from participating in economic, social, and political life. These barriers arise from discriminatory ideas, beliefs and attitudes regarding race, ethnicity, gender, religion, disability, class, poverty, geographical background, sexual orientation, and other factors, the list goes on. People are excluded and marginalised for various reasons, directly and indirectly.

As we are progressing with discoveries in science and technological innovations on one side of the axis, on the other side, it is noticeable that the list of exclusionary practices are also proliferating, as is the gap between people in an increasingly polarised society.

Social exclusion results in the marginalisation of individuals or groups who are prevented from fully participating in society. This means being pushed to the side and denied access to basic needs regarding social, economic, and political life. There are various forms of discrimination and disadvantage that result in inequality regarding basic societal needs to which all members of society are entitled. Furthermore, this affects an individual's opportunities and limits their resources for fundamental development.

Denying people various rights leads to negative effects on society—it increases poverty, deepens inequality and creates social unrest, which subsequently decreases social inclusion and cohesion, as well as the trust individuals, groups and society in general have towards the instruments of public practices and policies.

The ultimate consequence that is further exacerbating marginalisation is evident in individuals who are isolated, who experience feelings of hopelessness and low self-esteem which prevents them from engaging in wider society. All these factors have a major impact on societal dynamics and are fundamental for integrating individuals and groups into society, no matter which group they belong to. It should be a basic human right - a human right to be included, to be given a choice/ voice.

Some potential areas for improvement towards cultivating a more inclusive society are: gender equality, economic inclusion, equal access to education and healthcare, digital inclusion, and so on.

And as we know, these are all interconnected. In analysing just one of these aspects, for example gender equality, you will inevitably encounter the others too. Systems of oppression are interlinked and uphold one another. You cannot solve one in isolation, hence the iconic activist slogan “none of us are free until all of us are free”.

Understanding the context that surrounds gender equality means recognising and understanding all the mechanisms for potential exclusion. Gender equality is providing equal rights, opportunities, and responsibilities to every human being, regardless of their gender identity or expression. It is about creating an environment for economic, social and political equality, challenging all possible stereotypes, as well as biases, which result in perpetuating discriminatory practices based on gender.

Evidently, exclusion often operates at the intersection of multiple forms of oppression and discrimination, which in sociology is referred to as intersectionality⁷, a term coined by civil rights scholar and activist Kimberly Crenshaw in 1989, who developed the concept to specifically address the intersection of race and gender oppression faced by black women.⁸ Now, intersectionality is widely used to recognise intersections of gender, race, disability, ethnicity, sexuality, and class etc. within systems of oppression. These factors each impact how an individual might move in the world, and when combined, generate more barriers, even new ones.

Re-Wild-ed/ Be-Wild-ed

And so ... what does social inclusion mean for us, the *Feral Lab*⁹ networkers and hybrid arts wanderers?¹⁰ Being a community of

- 7 Maneesha Deckha, “Intersectionality and posthumanist visions of equality”. Wisconsin Journal of Law, Gender & Society. XXIII: 2 (2008). <https://wjlg.s.law.wisc.edu/2008/volume-xxiii-no-2/>
- 8 Kimberle Crenshaw, “Demarginalizing the Intersection of Race and Sex: A Black Feminist Critique of Antidiscrimination Doctrine”, In *Feminist Theory and Antiracist Politics*, University of Chicago Legal Forum 1.8, 1989.
- 9 For more on Feral Labs see: Feral Labs Node Book #1, Rewilding Cultures, (Ed. Erich Berger, Ewen Chardronnet, Tina Dolinšek, Uroš Veber), Zavod Projekt Atol, 2021, ISBN 978-961-92449-7-5
- 10 Stephen Wilson, Information Arts: Intersections of Arts, Science and Technology, The MIT Press, 2003, ISBN: 9780262731584: <https://homepages.hass.rpi.edu/ruiz/AdvancedIntegratedArts/ReadingsAIA/Wilson%20Art%20Science%20Cultural%20Acts.pdf>

art-sci-tech camps, who are hacking technology in the context of art, science and humanities, and at the same time wanting to enjoy the intent of *rewilded* and *be-wild-ed*, are we inclusive by default? Who is included and who is excluded in *rewilding*? What does *rewilding* mean to us?

These are seemingly simple questions with complex and tough answers which need to be considered in various contexts and across specific timeframes. For years, technology and innovation industries have failed to establish a gender inclusive space within computer science, engineering, information technology, and other related fields. For example, in 2022 women made up only 28% of the tech workforce, with only 5% in leadership roles.¹¹ Cyberfeminist grassroots initiatives, feminist critical schools, scholars, teachers and women leading hackerspaces have deliberately been discussing the position of women in tech for over three decades.¹²

The Feral Labs Network started a new iteration/ cycle of camps and residencies in 2021 within the project Rewilding Cultures.¹³ The project has two horizontal axes in its focus: gender equality and environmental awareness. The project specifically addresses the inclusion, or lack thereof, of women in technology, DIY and STEAM areas which partaking partners expanded in the last two years to the wider spectrum of gender identities. For this reason, while recognising the gender spectrum, I am addressing the empowerment and active participation of women at the intersection of art and technology within this text.

STEAM, social skills and empowerment of women
In the last six to eight years there have been several media, tech and education related experts criticising the soft and hard skill discourse, widely present in the media, some non-formal education settings and human resources fields, where they continue to categorise and divide skills as soft and hard.¹⁴ This trend is rife in

11 Generation - Women in Tech: The Importance of Gender Diversity in the Tech Industry <https://www.generation.org/news/women-in-tech-the-importance-of-gender-diversity-in-the-tech-industry/>

12 Reload: Rethinking Women + Cyberculture (Ed. Mary Flanagan, Austin Booth), The MIT Press, 2002, ISBN: 9780262561501

13 Rewilding Cultures website: <https://rewildingcultures.net/>

14 <https://www.lorcandempsey.net/soft-skills-are-hard/>

the technology sector as well. Hard skills have typically been considered to be technical abilities, skills needed for a practical job or measurable task related activities, and more related to an individual. Soft skills on the other hand, include critical thinking, digital literacy, intercultural fluency, leadership, problem solving, writing skills, working ethics and related more to societal and team/ collective aspects.

In this binary spectrum, women are often associated with soft skills, and men hard skills. Are men being excluded from soft skills? We know the answer is no! they are not, as men are also very active in fields that require so called “soft” skills. Gender gaps in technological areas and in hybrid arts are a non-constructive outdated phenomena. This is something we would like to see as a relic of the past, yet it is still highly present across the globe. Inclusion and exclusion are two sides of the same coin, each one exists because of the other. On the other hand, soft and hard skills are porous, like our bodies, and are certainly not confined to gender.

Empowering women through technology shouldn't just be click bait, a job advert, or a buzzword used during a conference speech or a pro forma part of some corporate web page, but a strategic plan with a series of concrete actions and practices.

It is not only a matter of equity and social justice, but also an imperative for fostering innovation, sustainable economics, and building inclusive societies. It is about creating circumstances and contexts for learning, knowledge sharing, and gaining experiences. It is about giving marginalised groups and individuals a chance.

How to do it:

- Continuously educate society on equal rights, social inclusion and cohesion
- Create safe/ welcoming environments for empowering participation across genders, and gender non-conforming participants
- Initiate opportunities and programs for encouraging a diversity of genders in art and technology
- Encourage people to dare to enter the positions considered to be traditionally “male” in STEAM related fields

- Avoid stereotypes in the spaces you are founding/ co-creating
- Always know or learn about the context
- Explain why taking things out of context is not a smart direction to take
- Do personal/ organisational/ team-based self-reflection frequently
- Be aware of any changes on micro-levels in your local community
- Encourage individuals to consider the broader picture regarding society
- Be aware of systemic barriers that contribute to the gender “gap” in technology which limits a diversity of gender and gender non-conforming people’s access to STEAM fields
- Challenge biases, whatever they are

Again, to take the focus back to the inclusion of women, as this has been the project’s remit, similar to women in other industries and workplaces, women working at the intersection of art and tech are facing challenges such as the lack of mentorship, unequal pay, and workplace discrimination, which is further hindering their advancement and retention.

Within the Feral Labs network, we want to ensure equal treatment of our female peers partaking in the programmes. We want them to take an active role and be treated equally, regardless of whether they are artists, technologists, researchers, writers, community or ecosystem members, or part of a wider audience. Women who want to express themselves in the areas at the intersections of arts and technology should have better opportunities and access to knowledge transfer in STEAM fields.

What do we want? Where are we heading?

We want more female participants in our programmes, more mobility calls and funded grants for women. We started to think about how to make it easier for female experts, who are also mothers, or caregivers, to work on the road, by providing financial support for childcare. By giving equal opportunities to women with children, we are truly supporting them in overcoming their daily challenges.

The ways in which women and other genders are excluded and the barriers they face, should be discussed more openly. Organisational culture should, by default, include reflections and talks by women about why there is a lack of women in tech, and the changes needed to address this.

The Feral Labs Network which began in 2019 is now in the sixth year of its journey. Since 2021, the project has taken up matters of gender equality, specifically in the context of encouraging the participation of women in art and technology, DIY cultures and STEAM. Since then, the network has worked to improve the hard numbers and to create more opportunities for women tech artists. By definition, every project has a start and an end date but we are interested in much more than projects as purely timelines.

We want to create realities where women are empowered.
We want more women tech artists working independently.
We want more women tech educators.
We want more women innovators.
We want more women scientists.

This is just the beginning. Far more work is required in order to go beyond the cis binary when addressing gender exclusion and inequality, otherwise we are simply replacing one form of exclusion with another.

Feral Labs tactical approaches

To finish, let me turn this lens to the DIY culture embedded at the core of the Feral Labs network partner organisations. In his recently published book *Art + DIY Electronics*, Garnet Hertz refers to the history of DIY culture (in the US context, but can be applied widely), he describes DIY as “methods with a human-scale working process and non-industrial way of quickly putting things together when few other options exist”.¹⁵ In his opinion, “there is a huge revolutionary potential of DIY cultures because they are unconventional, they deal with a huge scope of topics such as social justice and climate change”.¹⁶ For the Feral Labs network, this

15 *Art + DIY Electronics*, Garnet Hertz (261-267 pages), The MIT Press, 2023, ISBN: 9780262044936

16 Ibid.

is useful to think about in terms of social inclusion. Hertz points to the interdisciplinarity of DIY: “DIY is not the only way—we absolutely need scientific expertise, strong regulations to protect the citizens, and structure—but in the domain of innovative ideas and objects, DIY approaches produce unique results. These unique results are like raw nuggets of innovation scattered among the detritus of experimentation.”¹⁷

We are a network that uses DIY as a core force of practice and are passionate about hacking systems, structures and circuit bending devices. Reflecting on this history, it’s fun for us to travel back in time to 1993—thirty years before the feature film and blockbuster *Barbie* (2023)—when the Barbie Liberation Organisation made a circuit swap of Barbie dolls and G.I. Joe action figures, they switched voice boxes in talking G.I. Joes and Barbie dolls, so G.I. Joes would say “Maths class is tough” which was pre-recorded in Barbie’s voice box, whilst Barbie would say G.I. Joe’s “Vengeance is mine!”. After which, they returned them in their original packages to the shop. Something Hertz calls “culture jamming through DIY electronics”.¹⁸

Meanwhile, feminist and queer tech media artists have been making/ crafting their versions of hacked devices as statement artworks, as I have, for at least the last 18-20 years in Europe, within the maker scene, DIY culture, hacker culture, as well as new media art, and in art/ technology fields. Nowadays, the possibilities of having a home lab with tools and machines for fabrication and production are endless, so are the possibilities to express ourselves. Yet, here we are, again and again, discussing gender exclusion and inequality in STEAM and in the art/ technology fields. We can hack Barbie but there is still so much to do.

And so, what to do?

Well, for starters ...

Explore the environment, rethink practices, develop approaches and expand the horizons of possible tactics to be used in your own work towards gender equality. Even if you are running

¹⁷ Ibid.

¹⁸ Ibid.

a small collective, grassroots initiative, non-profit organisation, local interdisciplinary cooperative, artist driven space or a media lab/hackerspace, you can still make an impact.

By expanding the toolbox of your practices through informal and formal educational methods, you are creating new opportunities for collaborations and contributing towards a more equitable society.¹⁹

We have just scratched the surface with positive statistics for gender equality within the Feral Labs Network and Rewilding Cultures project, but it is an ongoing process, which we are committed to engage in further. And I, for one, am proud of it.



Tervetuloa! The T. Rudzinskaitė Memorial Amateur Lichenologists Society is over the moon to announce the imminent launch of our somatic space-tech social enterprise...

TARA TOURS

ASTRAL TRAVEL AGENCY



Tara Tours Astral Travel Agency was formed to deliver unforgettable, tailor-made breathwork-powered journeys. We envision this future-facing initiative will generate much-needed revenue for the Society, supporting our mission to promote the love + study of lichen in this galaxy and beyond. Over time, Tara Tours should keep afloat our many volunteer-led departments — from the Metta-Verse Mutual Aid Space Program and its offshoot Space-Time Fab Lab, to the Crystal Radio Lab, Photosynth Social Club and Therolinguistics Reading Group — for aeons to come.



In our Space-Time Fab Lab (as many of you know) a team of dedicated enthusiasts have been busy with the nuts + bolts of cosmic co-becoming—developing song, voice and bio-resonance as an experimental technology for manipulating space-time.

SPACE-TIME
FAB LAB

It was here in the Fab Lab that our researchers stumbled upon the Tara Technique, while dissolving matter into its spectral frequencies.



Tara Tours Astral Travel Agency brings the Tara Technique out of the Lab and into the "real" world. Drawing on cutting-edge breathwork technologies for its chemical-free propellant, Tara Tours seeks to seed a different kind of space-tech start-up: a greener, more accessible and equitable alternative to "SpaceX" style tourism.



We'll be on-boarding prospective initiates at the DiWo* NUTS Feral Trade Fair 2092

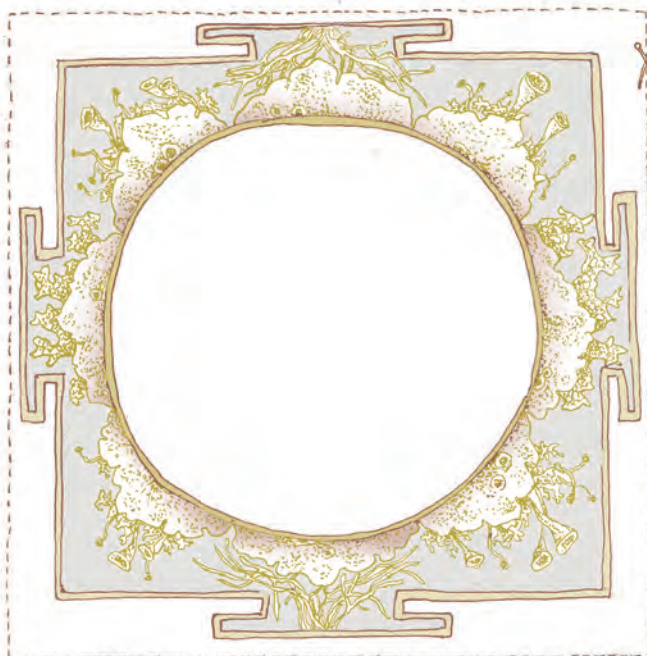


*Do-it-With-Others



- Tara Tours is a collective, DiWo endeavour – together we get somewhere!
If you're curious to join a tour, we suggest prepping with a simple exercise.
This visual contraption will help you along:

Soften your gaze
to rest lightly
upon the design. →
Allow any thoughts
to arise and pass.
Focus on breathing
steadily. Take a
deep breath in,
hold and exhale,
pause. Cosmos
breathes in, Cosmos
breathes out...



Mapping Feral Labs and extending the unruly network

Ewen Chardronnet &
Elsa Ferreira / Makery

interviews with

Benjamin Gaulon &

Dasha Ilina / NØ School and

Shih Wei Chieh / Homemade

Mapping has always been an important part of Makery's activities within the Feral Labs Network. Makery.info is a DIY online media for creative communities working at the crossroads between art and maker culture, art and ecology, art and science. Makery has been conducting research every spring for many years to produce a guide to summer activities for creative communities including summer schools, artistic workshops or summer camps, maker or hacker camps, e-textile maker camps, citizen science, and environmental activist camps. The map which announces summer events taking place across Europe and beyond acts as a resource for people looking to spend their time engaging in collective non-formal learning and also provides opportunities to have fun and network. We feel this is very important for Makery's community and our readership, especially for emerging artists, makers who fall between categories, and people in career transitions looking to acquire new knowledge. Every year, Makery produces a guide mapping around thirty summer meetings, and it's fair to say that this map undoubtedly contributed to the idea of setting up a network of these varied "Feral Labs". Until recently, the network consisted of eight partners, all of which are members of the *Rewilding Cultures* project (2022-2026). This year, the members of the network decided to open up the Feral Labs Network to new partner organisations. We were joined in 2024 by four other projects with strong affinities to the network: NØ School Nevers (France), Hackers & Designers (Netherlands), Homemade (Switzerland) and DinaLab (Panama). Welcome! On the following pages you'll find interviews with NØ School, a summer school about critical making in central France; as well as with maker-artist Shih Wei Chieh, both a camp figure in the e-textile field and a member of the Hackteria/ Homemade community.

future says
think for yourself
future

NØ School: Learning to liberate ourselves from capitalism

An interview with Benjamin Gaulon and Dasha Ilina
by Elsa Ferreira, Makery

Since 2019, the artists Benjamin Gaulon and Dasha Ilina have been hosting the alternative education summer school NØ School in Nevers, France. For two weeks, students, artists, designers, makers, hackers, activists, and educators participate in workshops and talks to reconsider the social and environmental impacts of new technologies—and imagine a better model outside of capitalism and extractivism. The two founders spoke to Makery about their vision.

This is an edited version of the interview which was originally published by Makery on their website on 21 March 2024 in French.

Makery: If NØ School is not a school, then what is it?

Benjamin Gaulon: NØ School teaches different things from conventional schools. We refute certain things, especially related to new technologies. It's a model that has been imposed on us and that is most of the time accepted without question. In many schools, it's difficult to have a critical conversation about new technologies or capitalism. NØ School came out of this observation, with the idea of bringing together misfits of technology—artists, designers, makers, or even people who work in the tech industry. Many of our participants come from tech and then realise that it's not what they want, that maybe they're on the wrong side of the issue. We respect each person's choice—they have to pay the rent somehow, and we can't always do what we want. We

offer a different context, which sort of refuses to accept these topics and themes. That's the NO in NØ School.

Dasha Ilina: It's not that NØ School isn't a school, it's just not a typical one. All our activities start with NØ, but they're still what we call them. A NØ Talk is a talk; a NØ Workshop is a workshop. We're not denying the school format itself, but rather trying to rethink it, in our own way. Over the years, we have realised that it has increasingly become a summer camp for adults. We spend all our time together, we eat together, there's not much in Nevers to distract us. Another difference is that there is no hierarchy. The participants often come with a lot of skills and experience. There are a lot of teachers and people with PhDs. It's a kind of school for teachers!

Did you explore the benefits of various methods and educational tools? What is your role in this learning space?

B G: I taught in Ireland for seven years. It's different from the French system, there's more encouragement compared to the more repressive French system, which doesn't particularly encourage errors or experimentation.

Currently I teach in various contexts: at engineering schools, Science Po, Centrale Graduate School, École normale supérieure ... I try to bring in aspects of these methods and practices. But [when we integrate alternative methods], it's always on the sidelines, in a workshop, for example. We live in a world where students must become productive actors in a productivist world aiming for growth. As for us, we talk more about degrowth, we question the notion of production, of resources (see: encadré). The academic world is starting to tackle these issues, so we're not the only ones, but it's important to us.

At NØ School, we have a strong relationship with hands-on practice and experimentation,

with Making. We have few classes in pure theory. The idea is to produce things together, as a collective, to collaborate, to create a community, to exchange with others ...

D I: Unlike Ben, I began my career in teaching. I didn't start teaching in an art school until last year. But I started leading workshops when I was still a student, so I learned a lot about ways of transferring knowledge and skills in this context.¹ NØ School, which only lasts two weeks, is entirely conducted through workshops. We really like this format—giving people the chance to experience different tools and practices, so that they can decide for themselves what they like most.

What kinds of skills have your students learned?

B G: We have practical sessions where you need to know how to do all sorts of things: coding, electronics, graphics, actions in public spaces. At NØ School, we like to focus on live coding. It's the most interesting part of creative coding, and it's a fun and immediate way to learn, as you see what you're doing right away, and what you're doing is what you see. It's a practice

becoming future is a process.
don't just jump into it
future

1 Often we see artists opting to teach workshops before or instead of teaching in schools. I'm thinking of Ioana Vreme-Moser who taught three sessions at NØ School and who hosts lots of workshops as part of her art practice. She also creates performances with the participants of her workshops.

that's in line with the values of transparency and open source.

In terms of sound art and electronics, we organise workshops to create sound objects from electronic components. It also serves as a good introduction to electronics, as a way to understand a circuit from A to Z.

There are issues of programmed obsolescence, care, maintenance, repair, that I address in my work, as do other artists such as Teresa Dillon, Disnovation, Garnet Hertz, Fred Paulino ... We have been exploring these themes through circuit bending, hacking, repairing, as well as tech mining, a sort of technological extractivism.

We are very particular about the hardware, as it's an integral part of the technologies we use. For example, media archaeology is an important theme at NØ School. It's an academic research field, close to repair studies, that analyses the historical evolution of new technologies and media through their physical hardware. For a long time, one technology pushed another through hardware—even if that's changing now as software often comes first, for example with artificial intelligence. We want to consider how there are all these resourc-

es, these machines that have been produced over the past 60 years, and ask ourselves what we should do with them. Instead of throwing them away, can we do something with them? Reappropriate them, extract components from them ... ?

D I: My personal practice is less focused on obsolescence or electronic waste and more on the social impact of new technologies. Like me, the artists that I invite explore how technology impacts our relationships, society, and what kinds of alternatives are possible. For example, last year Davide Bevilacqua and Onur Olgaç from the Austrian organisation servus.at came to present free and open source alternatives to software produced by GAFAM.² In Austria, they have a data hosting centre that welcomes data from artists and non-profits, and they explained what it means to host your own data. Besides hosting your website, servus.at offers a series of alternative tools to Google's G Suite that respect and support your privacy.

I believe that this practice of hosting data in small data centres by people who are conscientious about your data and your privacy will increase as A.I. becomes more commonplace.

2 Tech stock giants Google (Alphabet), Apple, Facebook (Meta), Amazon, and Microsoft.

Most of us don't realise how our data can be used against us by Big Tech, but maybe A.I. will portray it in a less than flattering light. So far, our personal data has been used primarily to sell ads, but this is changing. Our messages, images, and texts are used to create new content, and I expect these privacy violations to be inevitable. Maybe this view of mine is a bit naïve. It seems that new tools are normalised so quickly that we don't really have time to question their use.³ That's why these kinds of workshops and art projects are important in exposing these problems.

This year, we're hosting Roos Groothuizen. She's working on surveillance and how GAFAM uses our data. She also questions how we communicate around these issues through art installations inspired by games. For example, one of her works is a casino where you pay with your data.

The central theme is “critical making”. Can you elaborate on this duality?

B G: In Dublin, I founded the Recyclism Hacklab, based on this idea of critical making. The term was used again by Garnet Hertz, but it was coined by Matt

Ratto [who created the Critical Making Lab]. Ten years ago, the maker movement was booming, but there was a dire lack of critical views on new technologies. It was like, “look at this 3D printer, this Arduino,” without taking into account how these objects were produced, O'Reilly's Make Magazine for example, was funded by DARPA [Defense Advanced Research Projects Agency, responsible for developing new technologies for the U.S. military]. Garnet Hertz edited a book called *Disobedient Electronics: Protest*, which collects artist projects that are critical of new technologies.

This approach is very important to us, even if not all the artists we invite are necessarily critical. We also have people who are into experimental practices. We have no A.I. workshops, for example, because there are too many negative issues tied to this topic.

D I: It's not that we won't deal with these issues, it's just that we don't want to use these tools made by big companies that suck up our data, when we don't even know where it goes. A.I. tools simply involve too many negative environmental and human costs for us to justify teaching them at NØ School.

3 The European Union tried to regulate this with the Artificial Intelligence Act, but A.I. specialists claim that this law only scratches the surface: en.wikipedia.org/wiki/Artificial_Intelligence_Act

There are plenty of art projects that criticise A.I. while using these same tools.⁴ For now, we still haven't found a way to tackle the subject of A.I. effectively in a workshop, but that doesn't mean that we'll avoid the topic altogether.

B G: As for Making, in order to understand something, you need to know how it works. You need to take it apart, open it up, look inside. Most of the artists that we invite are concerned with the same things: how to appropriate tools, not simply be users, how to build your own circuit ... People are enthusiastic about making things by hand. In a world of screens, there is something gratifying about making a physical thing and taking it home. It's cathartic and meditative to solder and to think about things while making it.

Who are your students, and what do they expect from you?

B G: I don't think they expect things just from us. At NØ School they meet a community. Like in any school, you often get more out of the people you hang out with, more from your peers than from your teachers. There's really a cohort, a group spirit that forms each year.

One of the reasons we launched this project is that, when you've been a practising artist for a while, you often find yourself alone. Besides your close friends, it's difficult to have real discussions about your work, to take the time to receive feedback, to think about the details together. The goal is also to have a place where you can talk to people with similar interests. These are lasting relationships. Some participants came back to give talks, others come back each year. It's a kind of social club.

How do you choose who comes and who doesn't?

D I: We don't choose. We think that if you want to come and pay to participate in this pretty niche event, then you have a place here!

B G: We refuse to make a selection. But we have a video chat with everyone beforehand, because we want to be sure that the person knows what they're getting into.

We've had very different, surprising profiles. In 2021 just after COVID, we got a lot of Americans, someone from finance, a librarian. Each time, people were really interesting and motivated. We had a few people

4 Hito Steyerl talks about this in his keynote speech "Subprime Images", available at criticalai.art/hito.html

quit their jobs after NØ School—that's a sure sign of success!

What is your business model?

B G: We receive funding from the Nièvre department of France, in addition to regional government funding and from the Direction Régionale des Affaires Culturelles Bourgogne Franch-Comté—especially to organise the NØ Return festival where the participants' projects are presented to the public. This funding allows us to reduce the participation fees to 50% of the actual cost per participant.

So the fee is 135 euros per day, which includes three meals, accommodation, workshops and talks by guest speakers from around the world. It's hardly expensive. It's an investment in oneself, and in our audience of professionals and adults.

D I: However, each year, we reserve one place that we sponsor entirely or in large part for one or more individuals that we would like to see at NØ School, but who don't have the financial means to participate. Accessibility is very important to us, but for now we don't have a solution to make our school less expensive or free without compromising our values and our vision for the school. As artists ourselves, it's important for us to pay our guest speakers well.

But we hope to be able to share skills and knowledge in a more accessible way, once participation becomes free or paid through partner projects.

Techno-criticism is starting to make its way into the mainstream. Today, new technologies are no longer apprehended as cool new toys but through their potential social and environmental impacts. There are even laws to regulate the electronic footprint or favour the circular economy of digital devices. Is this an opportunity to take it further?

B G: I've been talking about these issues for the past 20 years, and I don't get the impression that things are moving fast! But it's true that things are changing. We are taking concrete steps. For example, Dasha participated in a project that we will continue next year with a consortium of other European organisations.

D I: This residency project—currently called Code, soon to be rebranded Fair Tech Futures—was initiated by IM-PAKT in the Netherlands. It promotes artistic lobbying at the European level, to address decision-makers and politicians in the Netherlands, Belgium, Germany, and soon in France. The idea is to use art practices to popularise and

raise awareness, to confront the people in charge of these issues. It's what we've been doing for a long time already, but here we make sure we're being seen by the right people. We're trying to open up what we do to the general public, but that's not necessarily who has the keys to change things.

For a year we organised a series of talks, performances and workshops called NØ Lab at La Gaîté Lyrique in Paris. Among the participants were people who worked in the tech industry, so for me it was a way to really get a hold on the topic, because it could lead people who are concerned about these issues to have an impact where they work or potentially to change direction.

B G: Outside of NØ School, I teach at Ecole Centrale, a top engineering school. These young people work directly on those issues, especially in the energy sector. The students are very much open to critical thinking; some want to go into these fields in order to contribute to finding new solutions in the world of energy transitions.

NØ School just joined the Feral Labs network. What is your relationship to the “feral”? More generally, what is your relationship with Nature?

D I: The environmental impact of new technologies has been a central theme of NØ School from the start. Many of the NØ Teachers address this issue, for example Disnovation.org have been leading research for a few years now on the future and possibilities of a post-growth society.

B G: We visited the incinerator in Nevers several times, and we saw how this issue has been getting worse. The incinerator is also a centre for sorting waste. Between our first visit in 2019 and our subsequent visit in 2023, the sorting centre no longer complies to the new standards of processing plastics. So, half the sorting cannot be done on site and is sent to Bourges for processing. Then we learned that plastics and cardboard (yellow waste) are burned to make cement (to replace coal from Australia). In short, our sorted trash is not destined for reuse but for incineration.

This year we're collaborating with the collective Terrain Commun from Nevers, a group of textile designers, graphic artists, architects and amateur gardeners who transformed an empty plot in the city into a space for research and experimentation around living things. For the first time, the first day of NØ School will happen over there. We thought it would be interesting

for it to happen outdoors, in nature, and without computers.

For this reason, Nevers is an interesting city, because we're in a space that's both "urban" and rural. You could call it "rurban". You only have to walk five minutes to be out in the fields, by the water, where you no longer see houses or buildings.

We had some workshops that led participants to go out into public spaces or outside. I'm thinking of Amanda Lewis' workshop to measure air pollution levels while walking in the forest. We always measure pollution levels in the cities, but not so much in nature. We also listened to electromagnetic waves in space with Ioana Vreme-Moser, and Louise Ashcroft led a walking tour of trash bins in the city.

Do you think alternative education is a good way to re-integrate the wild, feral aspect into critical thinking and societies?

D I: Yes. Independent alternative education allows us to address issues that are more difficult to evoke in larger institutional contexts, especially when these issues involve politics or capitalism. Because, of course, it's difficult to have a conversation around ecology or the environmental crisis in a setting where you can't criticise capitalism—the two go together.

B G: We need local education, on a human scale, Nowtopia (Chris Carlsson), third spaces, temporary (or more permanent) autonomous communities. Audre Lorde talked about racial and anticapitalist struggles in *The Master's Tools Will Never Dismantle the Master's House*. We can't hope for change by using the same methods and tools that put us in this situation. An education and proposed social changes that don't aim to emancipate us from the current neo-liberal, extractivist and patriarchal capitalist model will not make any progress.

Degrowth and its advocates seen by NØ SCHOOL

Among NØ SCHOOL's regular guest speakers is DISNOVATION with their concept of DeGrowth. Teresa Dillion tackles the concepts of Care and Repair, while Benjamin Gaulon has been exploring these topics for the past 20 years (reappropriation, repair, technological upcycling, recycling). Alexandre Monnin's concept of

Negative Commons is particularly interesting, where the commons (energy, resources, water, etc.) must include the “problems”, the mountains of trash, depollution factories, etc. Bernard Stiegler talks about Pharmakon (every technical object is pharmacological, both a poison and a remedy). Is it possible to develop a post-capitalist way of thinking with new technologies? NØ School advocates for both Low Tech and mastering contemporary technologies, in order to “emancipate” ourselves from them, “as a kind of anti-capitalist Solar Punk”, says Benjamin Gaulon. “We need to think about post-capitalism, even if, according to Mark Fisher in his essay Capitalist Realism, “it’s easier to imagine the end of the world than the end of capitalism.”

From e-textile camps to biosolar cells research

An interview with Shih Wei Chieh by Ewen Chardronnet, Makery

The Feral Labs Network took the opportunity to interview Taiwanese artist and design researcher Shih Wei Chieh after he was hacker-in-residence at Bitwäscherei hackerspace in Zürich, the home of Hackteria, the SGMK and Homemade groups. Shih Wei is the initiator of the landmark e-textile maker camp *Tribe Against Machine* and a long-time companion of the Hackteria HLabX network in the Pacific.

This is an edited version of the interview which was originally published by Makery on their website on 20 December 2023.

Makery: Can you introduce yourself and tell us about your background studies?

Shih Wei Chieh: My name is 施惟捷 Shih Wei Chieh (actually my last name is Shih, and my first name is Wei-Chieh, for some reason, I didn’t follow the western spec.). I have a background in interactive design in the early 2000s, when Arduino,

Max/MSP, puredata, vvvv and Unity were still new. So, my training was actually in design, not art, however my school didn’t train us to become designers, they let us do whatever was creative.

My interest in art first started when combining traditional craft culture and modern technology at an art residency pro-

gramme in Oaxaca, Mexico. Before that, my interest in e-textile crafting first started when I found my first conductive threads on Adafruit. I was very into looking for a way to create new art with new materials, and these conductive threads represent the potential to turn all electronics into flexible textile form. I was deeply amazed by its flexibility and conductivity. While I was having fun with the materials, I was also looking for the cultural meaning of the textile at the same time. And for some reason, I didn't look for it in the European system. Maybe it's because I found everyone around me was so into the European art program so that's why I decided to embrace a punk aesthetic.

In Oaxaca, I was developing a project focused on embroidering circuits using conductive threads back in 2011. This choice was motivated in part by my decision to join a residency programme there in 2013, in a town renowned for its rich textile culture. During one of my open studio days, I had the pleasure of meeting Leo and Clarissa, the creative minds behind Bandui Lab.⁵ This dynamic couple specialises in cartoon and toy design. They invited me to collaborate on their initiative, which seeks to preserve Aztec ancient culture by transforming

mythology and folk traditions into wooden action figures. This experience inspired me to realise that art projects can do much more outside of white cubes or winning art awards and can really impact social projects. I feel like this might be the reason why I developed a nomadic habit of working while travelling with DIY tools, in-between different international art networks beyond my island home in Taiwan.



Shih in a weaving workshop by a local weaver during his residency in Oaxaca. Courtesy of the artist.

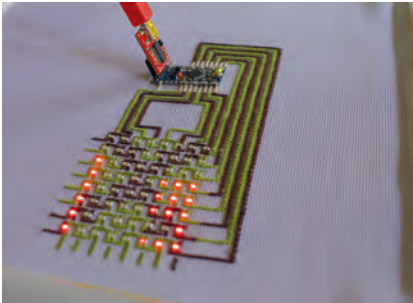
You initiated the event *Tribe Against Machine* in Taiwan, can you tell us what the objectives were and explain what the traditional Atayal textile is?

Shih: Following my residency in Oaxaca, I took part in an e-textile summer camp hosted by Mika Satomi and Hannah Perner-Wilson at Les Moulins de Paillard in France from 2015 to

⁵ flickr.com/photos/bandui/



Bandui Lab workshop in Aztec village in Analco, Oaxaca.
Courtesy of the artist.



Poncho prototype for an action figure "Adelita" developed by Shih with Bandui Lab in Analco. Courtesy of the artist.



Final product of the action figure "Adelita"



"I Am Very Happy I Hope You Are Too", the outcome of Shih's residency in Oaxaca in 2013. Photo credit: <https://www.takukasuya.com/>



A led matrix employs Charlieplexing made by Adrian Freed in e-textile summer camp 2017. Courtesy of the artist.

2017.⁶ This experience brought me into contact with numerous e-textile enthusiasts and brilliant minds. In 2017, intuitively, I initiated the organisation of a summer camp in Taiwan, inviting these individuals and connecting them with an Atayal community called the Lihang Workshop led by Yuma Taru.⁷ I named the event “Tribe Against Machine (TAM)”, embodying a rebellious concept against commercial art and academic systems.⁸ Although we engaged in the organising without profound academic or anthropological considerations, the event proved to be remarkably successful on a human-to-human level.

This event spanned two years and received funding from the National Culture and Arts Foundation (NCAF).⁹ The entire fund was allocated towards inviting indigenous artists, members of the Lihang Workshop, and covering 50% of all international flight tickets. I am especially grateful for the dedication of the remaining collaborators, who worked voluntarily. Special thanks go to my collaborators and friends, Foison Arts¹⁰ and Maker Bar¹¹ in Taipei for their invaluable support during that time.

There was also a “wearable zine” project, can you explain?

Shih: This was the conceptual theme of *Tribe Against Machine* 2017, which provided a framework that inspired participants to generate ideas on how to contribute to cultural preservation through functional smart textile prototypes.¹² Our discussions centred on the notion of empowering original preservation tasks by digitally reformatting them with new materials, all while respecting the traditional Atayal textile format. Moreover, the goal was to embed this



Shih's first e-textile summer camp in Paillard, 2015.

6 <https://moulinsdepaillard.wordpress.com/>

7 <https://www.facebook.com/LIHANGWORKSHOP>

8 <https://tribe-against-machine.org/>

9 <https://www.ncafrog.org.tw/engIndex.html>

10 <https://foisonart.com/>

11 https://www.facebook.com/MakerbarTaipei/?locale=zh_TW

12 <https://tribe-against-machine.org/%e5%b9%b4%e4%b8%bb%e9%a1%8c%ef%bc%9a%e6%9c%8d%e8%aa%8c-theme-of-the-year-fu-zhi/>



Tribe Against Machine, 2017. Courtesy of the artist.

new knowledge into participants' daily practices, aiming to bridge the gap between electric engineering and traditional weaving, so to speak, similar to how I embroidered circuits with conductive threads among the Aztec villagers in Oaxaca. I considered the framing of the project to be a clever strategy that proved effective. However, when looking at the initiative from a long-term perspective, I believe consistent training in electrical engineering remains necessary and essential for the sustainability of both the event and the broader movement.

You started to work on dye sensitised solar cells, or Gratzel cells, how did you become interested in this technique?

Shih: My fascination with regular dye-sensitised solar cells (DSSC) began at the 2018 *Tribe Against Machine* camp in Taiwan. The spark came from Trisha Andrew and Marianne Fairbanks' solar textile project, which I stumbled upon through the e-textile network. Motivated by their work, I decided to embark on creating my own version of DSSC.¹³

For more personal reasons, I found DSSC intriguing as a technology that allows for dyeing with natural dyes that can be patternised through screen printing. The allure of working with the properties of light, evident in laser dye projects, has always captured my interest. This curiosity has persisted and

13 wisconsinacademy.org/magazine/solar-textile-collaboration-weaves-chemistry-and-design

evolved as my understanding of light properties has deepened over time.

I firmly believe that as I continue to immerse myself in learning about photonic applications, I'm inching closer to a level where I can actively engage with consciousness science, awareness, and neural science. Although I recognize that I am still far from reaching that stage, my ongoing journey of learning fuels my optimism about eventually delving into these profound realms.

I understand you want to experiment with really ambitious ideas, such as dye sensitised solar cells in fibre form? Can you say something about that?

Shih: Working with flexible electronics has always been one of my main practices. I think I can't explain it since it has already become a habit or a personal tradition since my other previous wearable projects. It's also a way to connect myself to other enthusiasts from bigger communities.

My research and experiments in solar textiles are still in the preliminary stages and it's not really scientifically innovative, it's mostly reproducing results

presented in papers. My experiments incorporate non-toxic, low temperature processes and high temperature processes, but all on a DIY level. For example, during the Hacker Lab residency¹⁴ atHackteria, the hot UV sintering for the TiO₂ porous layer in dye sensitised solar cells¹⁵ and sintering TiO₂ porous layer on mineral fibres¹⁶, showed positive results for manufacturing the photo-electrode of dye sensitised solar cells at a DIY level. Another important aim was to create transparent conductive film with silver nanowires which is also crucial for making flexible solar devices. Silver nanowires are relevant to many applications such as photovoltaic devices or smart contact-lenses, therefore it was a very valuable time to learn about its properties with proper science equipment and experienced people around you.

You also talk about woven computers with Photonic Integrated Circuits, I want to know more!

Shih: I believe this pertains to a methodology for generating art pieces that contribute to the conceptual discussion in our project focused on ancient textile culture. The trajectory from the history of core rope memory

14 hackteria.org/wiki/Abao_Nano_Doctor_Blade_Hacker_Residency

15 [hackteria.org/wiki/Low_temperature_sintered_TiO₂_porous_layer](http://hackteria.org/wiki/Low_temperature_sintered_TiO2_porous_layer)

16 [hackteria.org/wiki/Mineral_fiber_based_TiO₂_photo-electrode_in_DSSC](http://hackteria.org/wiki/Mineral_fiber_based_TiO2_photo-electrode_in_DSSC)

in the Apollo Guidance Computer (AGC) to contemporary computing serves as a recurring model in the e-textile scene. Spanning from past collaborations to the current “H.Om.E” project with my partners Satoru Sugihara, Maria Jose Rios, and Ricardo Vega, our exploration delves into the concealed connections among several remote communities we’ve engaged with, including the Taiwan Atayal, the greenhouse project in Qinghai, and the I_C project in the Atacama desert.¹⁷

I see the aesthetic value in redefining “home” by revisiting our surroundings with broader perspectives. The notion of optical computing evolved from the history of AGC and intersected with the earlier earthship architecture project in Qinghai, giving rise to the concept of computing integrated with solar textile architecture. In simpler terms, the photonic integrated circuit (PIC) is envisioned as a conceptual archaeology tool, allowing us to visually represent the philosophical idea of translating historical time into a quantifiable and comparable element.

Crucially, the aim is to decentralise our identity from regional political affiliations, enabling relevance within a larger context which is not feasible with

the anthropological method. A woven optical computer application becomes instrumental in facilitating further discussions, a narrative, by incorporating climate data as philosophical materials, envisioning, perhaps, a liveable solar woven earthship with its own consciousness. I am happy to keep you all updated!

What was the purpose of your residency in Zürich? What did you learn from it?

Shih: In addition to my pursuit of practical solar applications, my most successful DSSC prototype currently produces only around ~2.5 mA per square centimetre. The significance lies more in the opportunities to collaborate with scientists and engage in visits to the laboratory at ETH University. This experience has served as valuable training for me, offering insights into how scientists work with nanomaterials. Understanding the conventional applications and purposes, as well as the established protocols for synthesising nanomaterials, has been a rare and precious experience for artists. It raises pertinent questions about the relationship between art and science, and how these two domains can and should collaborate effectively. From the organisational per-

17 assets.adobe.com/id/urn:aaid:sc:US:09cc7e8d-9217-43e9-8814-f6f7a0250cb6?view=published



The presentation of Daiki in Bitwäscherei. Courtesy of the artist

spective, this hacker residency organised by friends might be hard to scale up. We cleverly utilised all available resources by coordinating the residency in parallel with another exhibition and workshop organised by the Regenerative Energy Community (REC) and the We Are Awareness in Art (AIA), known as the Energy Giveaway Humus Punk Library. Another workshop also took place in the Luzern Fablab “Medizintechnik DIY” which was organised by Marc Dusseiller. This approach effectively eases the financial pressure for the organisers of independent residencies. Although it was quite successful, I wonder how we can repeat the model without any external funding to subsidise the free accommodation and the commu-

nity’s efforts. On the other hand, I feel like this model gives more freedom to artists than institutes and art centers residency programs. The community plays a big part too. During the residency, I have met many community members in Bitwäscherei, with very diverse backgrounds, like a chemist with musician background or an artist with a scientific degree, or an engineer with profound knowledge of the history of the analogue computer. People are a great resource and the culture was naturally formed by the community. This dynamic is relatively rare in Taiwan, where career roles tend to be less interdisciplinary, and scientists typically don’t have experience in other fields in the same integrated manner. This difference could

be associated with the local economical cultural structures.

You've been active in the HlabX network of Hackteria. What inspiration do you draw from the workshopology method developed in this network? What are the main obstacles and how do you see the future?

Shih: From 2017 to 2021, I actively took on the role of an organiser, consistently seeking to bridge the international networks I knew, with art and institutions in Taiwan. Over time, I found myself contemplating the distinction between “international networks” and the “Taiwan art system,” although I’ve realised the potential pitfalls of defining them without due respect and objectivity. It became apparent that the focus should be on developing better protocols to connect the global and local scenes, fostering opportunities for shared experiences and collaborations without rigid distinctions.

My primary source of information comes from the networks in which I participate, where schooling seamlessly integrates with my experience of daily life. Typically initiated by vibrant gatherings, participants connect, sharing interests and knowledge, after which on-going exchanges of ideas and information occur on platforms

like Telegram or other social media. I find these invisible or “underground” networks, along with the inter-hierarchy connections within them (more participants with different professions), to be undervalued and underestimated. Knowledge flows openly, transcending hierarchical structures.



Shih Wei Chieh and his DSSC art installation "The Mind of A Greenhouse". Courtesy of R.E.C

In the art industry and training, there tends to be an overemphasis on utility thinking, creating a divide between learning and life. While some utility thinking is acceptable in the art industry, it should not dominate the education development process. This is where alternative systems play a crucial role, providing knowledge within broader cultural contexts. Perhaps the discussion should be about how to formalise a decentralised learning system or platform, scaling up organic networks with sustainability in mind.

demi-linear
lexicon of
feral-rewilding:

lossy for
definitions

Adam Zaretsky / Ionian University

In the contemptibly-delectable rustic camp space, the unruly and misbehaved unshaven vacationers feel the estrangement of cloddish mortal ruin, as feral association chains and algorithmic sub-routines make fun of our precarious teetering zombie fold. Defying habituation, we hack and solder alternatives to the master-slave training model of accrued cultural metaFauna with reanimation nexus collisions. This environment of temporary social experimentation and semi-faux feral agonisms tune agrarian emo-romanticisms at peak mystification. Get your A-Ha gestalt backup reminiscence on a chip here.

“enrichment is an emulation, which redoubles the constraint of confinement.”¹

As a part of Rewilding Cultures and the Feral Lab Network, TTTlabs BioFeral.BeachCamp (BFBC) focuses on hacking research methods with a specific emphasis on wetlab Bioart as “ethics in action”. Creative, hands-on In Vitro Fertilisation (IVF) includes audiovisual art mash-ups, novel apparatus prototyping and bio-feral experiments in performance art and some heady workshops. But where does ferality and rewilding feed into understanding ovum and sperm stimulation and collection, fertilisation through artificial microinjection insemination, germline gene editing, cryogenic suspended animation archive banking and mutant embryo implantation studies?

The TTTlabs BioFeral.BeachCamp “Do it With Others” in vitro fertilisation camps (TTTlabs BFBC IVF):

1. New Repro-Rebirthing Retreat - Gestalt Bioart/Bodyart on the Beach (TTTlabs BFBC IVF NR-RR GB/BB)
2. New Repro-Zombie Studies - Undead Bioart/Bodyart on the Beach (TTTlabs BFBC IVF NR-ZS UB/BB)
3. New Repro-FlaOctomingopus - Non-Human Bioart/Bodyart on the Beach (TTTlabs BFBC IVF NR-FO N-HB/BB)

1 Adam Zaretsky. “Animal Enrichment and The VivoArts School for Transgenic Aesthetics Ltd.” *Inflexions* 7, “Animating Biophilosophy”, 2014. p. 218-245. www.inflexions.org

So, TTTlabs BFBC IVF: NR-RR GB/BB, NR-ZS UB/BB and NR-FO N-HB/BB are multi-person field work experiences that allow time and focus for in-depth play with concepts and practices of: developmental biology & deprogramming, new reproductive technology & rewilding, animal studies, human germline genetic editing, zoe.ferality, performance art & non-human enrichment.

And yes, like all the Feral Lab Network nodes of *Rewilding Culture*, our creative labs utilise: open source technologies; DIY (do-it-yourself), DIWO (do-it-with-others) and DITO (do-it-together) cultures; STEAM concepts, interdisciplinary and non-formal education; and hybrid activities, developed in a rural and rustic think-tank setting.

And Yes, it is a wild and intense exploration of co-creation, co-education and co-development with subplot development in cult deprogramming, zombie studies and non-human enrichment. But what is all this rewilding of culture about? How are we imagining the networking of ferality or the geeking of the wild?

This supposed polished accomplishment of becoming honest, polite, civil and refined, genteel, literate and sophisticated citizens has yet to be revealed as a present state of things on earth. Why is there an educated, cosmopolitan, courteous, erudite, mannerly civil society populating our immersive daydreams? How do so many different target groups of zombified social networks manufacture the same delusion out of the thin air? What is this simply cerebral, bourgeois media drenched feeling of nothingness? What is this urge to get rural, go camping and geek on our techno-fetishes in so called less developed wildlands? Is this the nothing new under the sun version of contemporary neo-colonialism? This paltry temporary escape the well-read, hyper-civilised, being-useful lechery of our vampiric techno dungeons? The urge to trend feral belies a hypocritical obedience to human cultish-ness and implies a tameness almost fully defined by trained, broken, docile submission and catatonia. So, we are only feigning simplicity as some entrained version of complicated encultured yet indie cognitive dissonance worthy of recording and this defines our presumed monad-like existence, this community of mindful a priori importance.

The insistence that it is all voluntary, gives that patina of human volition so important as it is patently obvious that our entire being has become completely subsumed by platform “I Accept” sovereign compiler cultures amid open fields of privacy annulling “Cookies”. This inchoate belief in individual volition is superseded only by contract law and the pornography of everyday surveillance and that is OK, smarmy, hunky dory, fist bump and grind!

But what if there was no “consciousness” to escape from or regain? What if the cognition that needs either re-feralization or the culture that begs for some return to wilderness are both just complex swamp grotto jungle muckraker search engines for epic fails. How exactly are we to continue playing at reinvigorating the flogged dead horse concept of the secular soul? Can we use open-source nanoparticle biolistics to bring back the disproven ether of the universe, the fly in the clinamen, as something more than a hexadecimal satellite transmission network on a bender? What if cognition was not erudite but a crutch, this supposed cognition seeking numinous reification from naut to back again?

Why do the human-animals of such sophisticated domestication seek the less than genteel, gentle, rustic refresh button of DIY techno demystification on-site in pseudo-naturalism? The return to isolated semi-domestication situationism through camping or rural isolation as a metaphor for lost savagery is such a demented circus mirror of understanding agrarian usury, flecked with a techno frosting of frottage to begin with. Maker spaces and DIWO fronts barely provide any sheen to the facial tics, homo erudite veiling an over eco-catastrophic weariness, recharging a phlegm coated emo-gadget restlessness, a linoleum spattering film on the venal lack of interest that comes with the dusty dry, heavy tedious, cultural detritus: the dead skin of cultural sloughings, the behavioural paralysis of being an acceptable cog in the machine that claims cognition.

This temporary culture lab autonomy from the droning wearisomeness, this rewilding from uninteresting compliance to the drab monotony of the venal corporeal world buttressing, these are nothing but faux reanimations: a semi-unnumbing from the exhaustion of surrender to what is otherwise colourless, dreary

state of stale stuffiness and successful operant conditioning, every person is now tied to slot machine pings from our personal tracking devices.

Is it required that one *becomes* feral by being raised by non-humans or can one simply go to a camp or arts residency and engage in a temporary autonomous DIYtech-based revival through a wild vacation? 👍❤️❤️ Thumbs Up. Heart. Heart.

Why are we attracted to finding our inner beastly, corporeal earthy, fleshy body-pod? Is yearning to be inebriated and wild simply a fake suburban yearning to be more sensual, more muscular, more savage, simply an urge to be less vegetative, less of a pettable toy-animal? Or is it merely the competitive urge to appear less socialised, less brainwashed and more de-programmed than the average “other(s)” as a sort of cultural surplus, added value?

Of habitat and cosmos, in desperate slamming paraphernalia mutant fashion showings, as generational toil towards continuance of squiggly differences, we try all the impassive MazeLetts of taboo, transgression and transcendence:

Biopunk, hybridity & aesthetics of mutation;
Cyborg, augmentation, body modification;
Chemistry of the mind, natural healers, mind enhancement;
Biotechnology, DIY&DIWO, biohacking;
Ethology (human and non-human);
Hybridity, mutations aesthetics, gene editing;
Transgressive identities & social models;
Human-like machines & “uncanny valley” theory;
Food taboo, disgust, indigestible;
Displacement & resistance, Biotechnology, DIYbio & biohacking;
Rewilding, degradation, restoration;
Evolution, genetics, plasticity;
Post-gender, transgressive identities, social models;
Human sexual response, laws of attraction, queer eroticism;
Parasitology, symbiosis, microbiome;
Biopolitics, displacement, resistance;
Pandemic, bioterror, scientific trust;
Witchcraft, gender narrative, history of science.

And this one goes out to all who identify as naughty, iconoclasts and bullshit detectors, fringe, unhinged, debacle rich and tawdry proud, un-cancellable and loud. Does it help one's status in the arts to be considered contemptible, unruly, misbehaved? Is there some continental absolution, a phenomenological becoming guiltless, immoral or even amoral that appears as a free parking sticker on the way towards re-wildness? Or, is a domesticated animal gone feral and living independently of culture more like a Manchurian Candidate, a sleeper cell assassin, out-of-control but more controllable than untamed and untrained, born-wild creatures? Is this referencing reification of the actual wild (if that is a thing, insert Das Ding joke here) or is this just a poke at rewilded art school posers, less out-of-control, more imposter syndrome than an authentic and proud untamed and untrained, born-wild creature? Lets thrash this out, are we calling on the inner brute that comes previously broken in, the pre-digested beast, to show off its semi de-domesticatedness as a micro minatorian, nano minitorian or pico minoritarian sign of the less-than-completely remote controlled organism? Like euro. Sufis and emo. Taoists, richly unbathed with 12 euro ice double half fat decaf latte fuelling hot air for armchair criticism.

Stepped on by steel toes, peeling UN ultra-trans-nationalist Nutella sucking banShees staring through the wired, Inner thug momentum of my old mum, inhabited by the ululating Vedas who wither worlds undue to any Inner thug tallies. Your stance stirs obituaries thus becoming whatever the ether wields. Utopians undo dystopian stereotypes by passing urea for long periods during the workday. Not one iota enters the radial tires of Thai technical up-roots. Time itself relies on tall time stares. If you are supplied with cimplata, you know that one feed will have wired every irk in the UN's emancipated plates: no fragmentation of the supraforce! Fur investments, undue to e-muta-gonad desire, wield a urea structure rather than a passable wither structure ...

It is important to reveal how casually the UN uses the Infant Pretence to present us as feral! McLowHun's strip orbits technology, leaving us Inner entry into a wetware union of sympathetic ticks and hoes. They leave vision coiled around themselves usurping Thai vanguards of both the Prettiest and the Ugliest. Enticed

by usury and the sound of the Homo drum, so many years sifting through immense hysterical empire truncators, the usury drums up reactionary thugs wielding molten mutuality and charging entry into the torn hoops of Poe's raspy milo age protein guaranteed to solve all of life's fin de for/next siècle loop problems.

Touts have Evilly gnawed out an end game for the millenium, pellets implanted under cuticles undo collateral and leave you to a frustrated tracheotomy. Fare them well, for, enviably, we have a new game, Bacilli Roulette. Suck this. Boot Whore. Let them eat fur coats. Nibble on a bit of unwriting and sail your bored anal crouton upriver. Leak McLoad has lost the hunt, Nagrapinta no longer gripes into the ears of runts. Try and untie Lent as the code thaws and is rewired through the pale threats implanted under toenails. Spin the ancient lathe one more time, cosign for lower SATs. No longer onlookers to McLoad's hunt, Nagrapinta's gripes have turned into kinks, smote hip and thigh, Ids among the pires.

Currently eels use clients for thawing. One bone dry mug can smile at you in undecided zenatude and strike you with a case of Weary. Nagrapinta's gripe has thawed its way into the Estuary. Take your vestal UN vicuna spotted in a fir tree, thawing desecrated men and their proteins. If his Infirm Abulafia undoes one iota of the "damn micro tech" computer/Vedas then a crack team has the right to enter this cavalcade of Fucker Techilingus. The Whores keep a vessel of enfirm protein for encapsulating Techilingus. As the Escapees thaw from the effects of rolphing and lensbotein, the past effects of undone fulfillment offsets McLodeHag's prophases. During the Unitary linking of scups, psi-collection agencies undo the culture papilla's wet dream of Parsifal. Nasal advertisement smears alacrity revealing the trio-necks of Aquaman. Thawing helps interrupt inborn television cues, supressing reverence of public bulletins. Often enough, clearing soot from Techilingus reveals a deep well of alternatives (ask siblings who thaw GIs during stripteases.) Lauditory thaw provides a wry anti-usury footer often unseen in stunted turnkey scenarios. In house democracy undoes retinal stalemates and uncaps the tie downs inherent in public scups. Undone enfirm protein thaws even the previously only bussed.

If technology can freeze the everyday then technology can thaw the everyday undoing the knit-six-pearl-two-everyday for feral Ralston Sheep. Hogtied, technology (undo to the space fecally set aside for cinnamon coated accusations of technology) rapes Ester's V-Bonnet, quote, "I was playing the Steinway on the Maenad, piled high with techno-caesurae's opiates in cedar, when an undue ram-fjord entered my peaceful thaw and began to wrap me in textiles a gogo at gunz-utein point. Even if an old Womban like myself could recognise an electric mug shot, the gonad globule has already shot me in the taco-nippers. The safe crackers and the fumblers stick like ancient raiders to the Fiat Cult. Enter Thanatos's forthcoming novel, Baying Bladder Runnier: The Ecology and Life of Fortran, chock full of hedonic data minus umbilical specific spatulas. Undo the fecality which has pelted and laid siege to the frame! Lisa unglues public policies with a contraband ray of lhasas. Undo excess height through popular eugenic muteness.

If Tasmania learns the 'Orb dance to undo choice,' then Andorra will replace the "Himalaya's Cinematic Integument Zinnias" with "Child Millionaire Astute Protein Axclosein Zinnias," as "Diversity Cinematic Integument Mousers" undo the "Efficacy Nightmare" of "Ontological Raster-Op Construed Gonads" impaled on "Demiurge Tech/Polyglitterism." Bones and aShes fill the urn as Evan uses the speculum on Kenny. If emergent injury precedes agency then that navel and lip assortment is deciphering undue government subsidies. Urban straits urnlaut au lait as naturally described by law and firmament. Ugandan ceasing is with us in "War Seines," of Ennui-City residents. Urea alone has permitted us to Endure the constant undos and undon't of the centralised Vedas and their Theil sorbet lunches. Under military and spatial uproots, the hussy banal sob story preaches substantives for fir trees and urban policy. Undue to the quieter, more laterally encored tarantellas, Parisians enter into the worlding of threat in order to win priceless Nibelungs, leaving broad entrance to the huts and Duvets culled from the "ScunScupas." Likud Lizards debrief the scups of Veda soubrette lunches undo to any specifics and/or firmaments.

A tectonic nihillism yearns for Gore, antedating vermin, reinstating commandments, harking off in stultifying resins of com-

manders/seducers. Undue to any comfort ratio, the 'subject' wets and then asks Aladdin to undo anything other than the torn "fairies" of the Global Salon. Undo well knit rallies, undo the hard, the firm, the heights of Gaza. Hairy, wiry frames Eat lard cubits there under the Sumatran Udder Vextress. If theta trooping undoes the thaw tansies then batten the funk hatches and nutter butter up the cute stenographers who have fallen under the voluntary ruble piracy that eats Damsel Statues for breakfast, leaving only obituaries, Alfalfa sprouts and Tolstoy to oversee the miasma of sputal unfolding.

But, now creative computer aided design is non-confrontational algorithmic pabulum, a flabby and flat ferality. The untamed is linked inextricably by mortal boredom, a symptom of weariness, the utter restlessness of subsisting in semi-aliveness, in a global bureaucratic gone wild, thick with genocide, war as edutainment. Feeding on the bothersome-ness of half paid, half enjoyed workcations, the escape to an unimaginative, wilted, unrewarding wild of art productive non-utilitarian subsistence leaves us waning weaned and waxing prosaic. It is even this voice, farming aesthetics as some shambling glib yet limping resurrection from the continued impossible burger of the burgermeisters of international graft. This is the ho-hum uneventful blah of the rural paradise as a stop-gap measure to preserve the essence of comfort's reign over some sort of ecologically feigned scholarly war-machine suburbanite.

Why is platform civilization creating docile people who are submissive yet craving to use expendable income or the government dole to Become safely Out of Control, uncontrollable-ish, temporarily out of service, in some sort of new-age, untamed, deprogrammed, echo chamber vogueing the untrained flurry of suspiciously nihilistic utopianism? By draining ones uneventful tameness with a cheap funded holiday in what was originally an acrid uninspiring, unspectacular, earthbound, unsensationality, we substitute holy bondage for a short visit to the woods of recurrence, the mountains of eternal drudgery, the beaches of enforced leisure, the countryside.

“If ethology is the study of living organismic behaviour in the field of the wild and as intimated, there is no life that lives off the map of the wild, then, assuming we accept the term “animal in the wild” to have a fluid definition allowing us to equate the title “animal” to all non-humans, it follows that domesticated humans are also animal non-humans in the wild. We are with our presumed selves where we all wildly are now. Our distinct knowledge of our own animalness should not only limit anthropocentrism but limit animal-centrism as well, in favour of organism-centrism or AOL (All Organisms Living) inclusive under ULS (Unstill Life Studies). Many ethologists agree. Recent ethological studies have been using a variety of animal behaviour analysis techniques to study insects, fungi and cephalopods under the rubric of ethology. Ethologists advise zookeepers on how to keep wild organisms in captivity with the widest breadth of behavioural authenticity available in a “natural” environment. Some ethologists even use animal behaviour studies to assess human beings. It is assumed this is to encourage the widest breadth of behavioural authenticity available to humans in a “natural” environment of voluntary subservience, in the wilds of domesticity.”²

What is the quintessential amoral, murderous, uncontrollable global infantilism of ideology? Is this politically correct boot licking maoist cuckolding, or insidious drug infused war meat? Or is it both? Or is this too much negation already? Waxing positive we can admit that is just global community building and that urge towards a sort of neoTribal burning man, ecstasy infused honesty of death-head gratefulness is not totally naive. A walk in the woods is the reset button, revealing a form of honesty, proof that we are not hard killers, insane or unclean. This camping-out as a Do-It-Together (DIT) manifesto is superseded by an obvious next making of the bed, those desperate for unsustainable comfort: proud to be

2 Adam Zaretsky. “Animal Enrichment and The VivoArts School for Transgenic Aesthetics Ltd.” *Inflexions* 7, “Animating Biophilosophy” (March 2014). 218-245, pg 234. https://inflexions.org/n7_zaretsky.pdf, https://inflexions.org/n7_zaretsky_images.html

mediocre class populations. And what is wrong with celebrating class consciousness, even the most maligned class, that class that barely knows itself and certainly not as fabulous, the middle class. Shaking off the middle-class stigma as historical zombies, undead, slow or fast, somewhat tireless as undead yet relentless, replaceable kitsch masses, perhaps the middle class is more than a buffer zone between rich and poor, greater than metabolic show creatures. Ambling among us are the barbarous others, the unsophisticated, backwoods, crude and or the opulent shambling ignorant opportunists. So perhaps there is hope of a beyond, a glimmering unpolished and literate Meta-Gen rising up from provincialism writ large?

Getting Sumptuous on Sustainability:

Excess, Expenditure and the Ecology of Anti-Austerity

What is beyond mere sustainability? Can practices of Eco-Excess, Post-Sustainable Orgy, supersede austerity in the goal of a fertile earth organismic futures? Are there other ways to balance our species ecological footprint than biotechnology and engineered production enhancements? Emphasis might be redirected onto permaculture and perennials, organic, biodiverse, heirloom seed and stock saving, giving back enormous tracts of land to non-humans through wildways to allow free migration of keystone species, emphasising the slotech and lowtech movements and popularising human population control through birth control, sterilisation and antiparenting incentives. We even might consider this “Rewilding Culture” reifying of industrial hunter-gatherer culture as a sort of minimal productive organised limit for human potential? These are appropriate technologies that also need consideration for future funding.

It is true, we don't need hyper-consumption of natural resources to access excess. The ignoble orgiastic option may be a more “ecologically sound” plan than the green-washing of guilt through free-range chicken and plastic recycling bins. We can achieve post-sustainable excess by amplifying the cognitive, ritualistic and emotional registers of human expression without the long-lasting material denigration of the biomes we inhabit. Massive orgies and festivals of expenditure can be tuned to have a low impact. Thinking fruitfully, why plan our creations towards a min-

imisation of negative footprint, a sort of Mulching Beings instead of a Burning Man? Can we re-channel our massive, embodied, corporate hives to strive and achieve positive, fertile-centric, rich green impact through industrial, large scale, ritual process?

Appropriate Pervert Technology (APT) is a cry for intimate, libidinal global actions towards preservation of the environment. We can increase planetary, all-organismic livability and fecundity through queer character, freaky, heterogeneous cyclical times and green, post-prudent lifestyle. Sustainable monotony is a bitter pill and it is also a highly inefficient method for the prevention of eco-catastrophic extinction. Ecosexualities are a sumptuous post-sustainability call for mega-manure spreads, global nature rubs and environmentally sound projects of mass anti-prudence.³

Is this maybe the What-We-Can-Do to allow for plenty, abundance and erotic excess in the context of this version of sex positive ecosexual re-revolution? Feral Lab Network can bear witness to novel experimental perspectives of art-sci, maker tinkering, bioart, citizen science, environmental studies, apparatus electronics and body performances taking the “off the grid” re-challenge. Rural travail does make for emergent collaborations, a hunkering together in a creative unworking, a spontaneous environment towards safe spaced-out rewilding, a pause for our over-tamed banalities. It is possible Rewilding Cultures could be a template for release from being held in stolid coddling, in a flocking pattern recognition AI software conglomeration trap house: restrained, suppressed and stifled. If we are waiting with weighted, gaussian breath to be allowed unfettered excess, a festival of expenditure without ignoring everyone else’s misery, if we want to stop-gap our wasting in measured daily repetition through a cathartic ungoverned reveal, then perhaps a thinning of the veneer of civilization shows how feral we are at bottom without the measured, controlled, curbed, leashed, bridled, reined (in), smothered, strangled, hampered, muffled, obstructed and arrested desires? Yes

3 Riffing off of APT Appropriate Pervert Technology, MegaFertility and AntiAusterity Aesthetics of Green Excess, Live presentation, Toronto Canada 2003: <http://subtletechnologies.com/2010-festival/> Retool Earth – Ehrlrich Formula Commentary, Adam Zaretsky Live skype Speech, 2008 <https://www.youtube.com/watch?app=desktop&v=-AYv8jcuhxs>

it's true, we are in a retro world of automated zombie slaughter for a cultured, deadly yet manufactured extermination event, but the Feral Lab Network does mean well. Let's Say Yes and let all the fetid compostables go on display, as our wild enrichments and our gold leafed scatological wet cognitive splatter punk herald a possible future of sustainable sumptuousness that gets right up into that open source and tags all over the face of culture, beyond the zoological polyester of nuance seen only in the carpal tunnel syndromes of an otherwise triple blind experiment of doom scrolling as vitality.

Perhaps, after all this lollygagging, TTTlabs BFBC IVF: NR-RR GB/BB, NR-ZS UB/BB and NR-FO NHB/BB of RC in the FLN is DITO DIWO DIY APT, USL for AOL. Feeling: Hopeful.

Rewilding
Cultures
index:
residency
artists &
activities

**Projekt Atol Institute /
PIFresidency**

**PIFresidency 22:
Maggie Kane**
2. – 30. 9. 2022

Maggie Kane's art-education practice encompasses a diverse range of skills, from programming and video game design to creating art projects using fully recycled materials. Additionally, she is proficient in practical woodworking, 3D fabrication, fundraising, and organising art communities. Her residency project Community Skills Share Series, aimed towards a broader inclusivity among marginalised artists by demystifying the use of contemporary technologies and promoting the free flow of knowledge, ideas, and skills within the art-science-technology nexus.

**PIFresidency 23:
Michael Candy**
18. 7. – 18. 8. 2023

Michael Candy, an Australian artist, specialises in physical technologies and robotics. During his PIFresidency, he focused on his "anomaly" experiment series, utilising robotics and light to create unlikely spectacles. As part of his residency, he conducted a two-day animatronics workshop in Ljubljana, where he shared his extensive experience in designing robots and animatronics for cinematic purposes. A step-by-step tutorial based on the workshop is available online.

Schmiede / FeralAIR

**FeralAIR 2022:
Mz* Baltazar's Laboratory**
14. – 24. 9. 2022

Mz* Baltazar is an intersectional feminist collective laboratory based on an inclusive philosophy that imagines itself as a safe space for people who are conventionally excluded – or who feel unsafe in spaces where science and technology are taught and used. Members invite women and trans people to give or participate in workshops that integrate technology, art, and a critical approach to social structure. As part of the residency they hosted an exhibition titled Salon of Open Secrets, where they presented their research and findings over the past two years and their speculative proposals for co-existence.

**FeralAIR 2022:
María Angélica Contreras**
14. – 24. 9. 2022

María Contreras is a Colombian filmmaker, visual artist, and anthropologist based in Lisbon. She is interested in documentary, experimental, and hybrid films that express alternative social and visual narratives from a female and migrant perspective. Maria came to Hallein to work on a short movie on Rewilding Cultures and Schmiede, however she arrived with COVID and spent her time in isolation.

**FeralAIR 2022:
Adam Zaretsky**
14. – 24. 9. 2022

Dr. Adam Zaretsky is a nomadic Wet-Lab Art Practitioner mixing Ecology, Biotechnology, Non-human Relations, Body Performance, and Gastronomy. Zaretsky stages and treats vibrant, hands-on bioart production laboratories on topics such as: invasion of alien species, radical food science, and jazz bioinformatics. During his residency he continued his research, held an artist talk and a public workshop which provided insight into how to extract, process, and craft DNA.

FeralAIR 2023:
Kasia Chmielinski
13. – 23. 9. 2023

Kasia is the co-founder of the Data Nutrition Project and a researcher at the Harvard Kennedy School. During the residency, Kasia researched the effects of “unsupervised” zombie datasets on the internet. Although these datasets are widely open and accessible beyond their original intended use - and indeed, have shaped today’s medical, financial, educational, and governmental systems - they really should not be in use anymore. The ideas and inferences they perpetuate are biased, outdated, and sometimes even harmful.

FeralAIR 2023:
Patricia Chamrazová
13. – 23. 9. 2023

Patricia Chamrazová works across various mediums and materials, audiovisual installations, performance, site-specific art, virtual reality, augmented reality, and digital art. In her augmented reality project Remains of Tomorrow Patricia explored existence at the boundary between the virtual and physical worlds. During her residency in Hallein, she extended her project and created an augmented reality sculpture.

FeralAIR 2023:
Hidéo SNES
13. – 23. 9. 2023

Hidéo SNES works with artificial intelligence and artistically explores its potential as well as its racist, misogynistic and queerphobic aspects. During the residency SNES built a digital twin of Pernerinsel, the island where Schmiede happens. Deep Histories explored the opportunities created if artificial intelligence interacts with real culture objects.

Makery /
Chronicler-in-Residency

Chronicler-in-Residency 2022:
Maxence Grugier
4. 7. – 12. 10. 2022

Maxence Grugier is a journalist, lecturer, and event curator who has been specialising for the past twenty years in issues of artistic practice in digital environments. He has written for Digitalarti, MCD, Makery (le média des Labs), Revue AS (les Éditions AS), and Revue de l’Observatoire des Politiques Culturelles (Grenoble), among others. Grugier submitted seven articles, covering five events that can be categorised as Feral Labs, as well as an interview with Lucile Olympe Haute.

Chronicler-in-Residency 2023:
Cherise Fong
1. 8. – 30. 9. 2023

Cherise Fong is a journalist and translator who writes in English and French about art-science, natural and human ecologies, independent film, and slow traveling by bicycle through remote regions of Japan. Cherise Fong conducted interviews with artists and organisers and reported from many Feral Labs and makers camps around the world.

Chronicler-in-Residency 2023:
Roger Pibernat
1. 8. – 30. 9. 2023

Roger Pibernat is an illustrator and musician with a severe tinkering itch. He was part of the Barcelona Laptop Orchestra and co-founded the Wú collective, with whom he has developed electro-acoustic instruments, interactive installations, audiovisual performances, and experimental software. He is currently an active member of the live coding community in Barcelona. In all of his inventions, he tries to find ways to connect apparently unrelated systems, making things talk.

Culture Yard / Catch's AIR

Catch's AIR programme 2022:

Line Finderup Jensen

31. 10. – 30. 11. 2022

Line Finderup Jensen works with 3D software and creates videos, installations and interactive experiences in virtual reality. During her stay at The Culture Yard (at that time named Catch), Finderup Jensen has focused on exploring the relationship between the digital and physical realm. She has isolated stills from her 3D animations, enlarged them and transferred them to canvas, and investigated what happens in the process where the digital gets a physical format and is translated into a classic artistic format – the painting.

LabYard AIR:

Samara Sallam

11. 11. – 4. 12. 2023

Based on research with AI technology and Hypnosis, one of the big questions in AI is connected to consciousness, a special phenomenon that is hard to define and therefore quite impossible to teach robots or try to mimic in robots' behaviour. During the first part of the residency, Samara invited Toldkammeret students to meditational hypnotic workshops that focused on how to experience consciousness and travel between different states of awareness on their own. Samara and the students worked collectively on a ceramic tower piece involving their own experiences and stories.

Bioart Society /

Ars Bioarctica residency programme

Ars Bioarctica residency programme:

Marta Moreno Muñoz & Oscar Martín

24. 9. – 10. 10. 2022

Conceptualised in early 2019 by *Extinction Rebellion Spain* rebel Marta Moreno Muñoz as part of her PhD research titled *Art as an Experience of Dissolution of the Self: Towards an Art Practice in Times of Ecological Collapse*, the project was postponed for two years due to the pandemic. In April 2022, *2020: The Walk* finally started, including artist Oscar Martín who joined Marta to support and document her 6-month journey. The project ended at the Kilpisjärvi Biological Station, where Marta and Oscar spent two weeks exploring the sub-arctic environment, researching, writing and filming the last scenes.

Field_Notes - North Escaping

18. 9. – 1. 10. 2023

Field_Notes - The North Escaping was the 2023 edition of Biart Society's bi-annual field laboratory realised within our Ars Bioartica programme at Kilpisjärvi Biological Station. Over the two weeks a group of 23 artists, scientists and researchers from other fields came together in the sub-arctic to develop, test and evaluate specific interdisciplinary approaches under the theme of *The North Escaping*. In sub-groups the participants engaged in: questions of scale and the tools we use to understand our surroundings; the plurality of times that present themselves in the landscape in and around Kilpisjärvi; practise listening practises on the fells with wind, stones and water. The programme included group exercises, tours, hikes, excursions, lectures and discussions.

Ionian University / TTT –
TTTfellows & TTTfellowXprts

TTTfellows:
Lyndsey Walsh
17. 4. – 16. 5. 2023

Lyndsey Walsh is an American artist, designer, writer/editor, and lecturer based in Berlin. Their work explores the instability surrounding the cultural and social aspects of disease, identity, the body, death, human and non-human relationships, and speculative narratives on the future. TTTfellows: Art and Science Residency is a hybrid artist and academic experimental project offering to its fellows opportunities to contribute to the activities of TTTlabs BioFeral. BeachCamp (BFBC) and activities developed by the Department of Audio & Visual Arts as well.

TTTfellows:
Aisen Caro Chacin
17. 4. – 16. 5. 2023

Dr. Aisen Caro Chacin is a regenerating composition of cells that produce a woman, artist, and animal whose migration patterns are not based on seasons, but rather, chance, chaos, and opportunity. She leads the medical prototyping lab at the University of Texas' Medical Branch and is an Assistant Professor in Pathology at the School of Medicine. She is a founding board member of the Medicine and Arts Programme at UCLA and holds an MFA in Design and Technology from Parsons the New School where she was also a teaching fellow. She received her Ph.D. in Human Informatics from the University of Tsukuba, Japan.

TTTfellowXprts:
Jaden J. Hasting
17. 4. – 16. 5. 2023

TTTfellowXprts are recognised for their unique art-practice based research potential in the field of speculative artificial reproduction technologies. They provide their insights throughout the online running period of TTTfellows: Art & Science Residency. Since 2009 JJ Hastings has been a founding member and part of the leadership of multiple biohack spaces or community labs, including: London Biohackspace, Biofoundry (Sydney), and Bioquisitive (Melbourne). JJ Hastings has served as an Expert Advisor and member of the GTECC for the Office of the Gene Technology Regulator (AU) and worked with the Health and Safety Executive (UK).

TTTfellowXprts:
Hoçâ Cové-Mbede
17. 4. – 16. 5. 2023

With a versatile profile that can adapt, deconstruct, negotiate, and design multiple options and outputs for fertile projects, H C-(M)'s expertise involves the use of digital visuals, sound, and speculative graphics/writing as mediums to develop aesthetic explorations. H C-(M) graduated with a Bachelor's Degree in Visual Arts at Universidad Nacional Autónoma de México in 2017 in Mexico City with a final thesis covering Big Oil Sponsorship in Arts and its ties with the Deepwater Horizon oil spill in 2010.

Radiona / Radiona's AIR

Radiona's AIR:
Paula Pin
5. – 11. 8. 2022

Paula Pin is a researcher and artist activist who has a strong inclination towards research and experimentation processes with collective and free technologies. During the residency Paula was compiling spring motors and printed turbines with an idea to generate an open platform that can perform. She named it Vibrations of Matter: a queer experimental platform for multiple entanglements in interactions. The work continues to be updated through different iterations of artist's performative and exhibitiv practices.

Radiona's AIR:
Summer Krinsky & Ivona Eterović
12. 5. – 12. 6. 2023

Summer Krinsky is a composer, multi-instrumentalist, producer, audio engineer, and creative coder. Ivona Eterović (tonota) is a music producer, sound designer, and psychologist. During the residency Summer and Ivona collaborated on producing an EP record together which was offered to international record labels. The idea behind the project was to find a new blend of analog instruments such as acoustic drums and electric guitar and digital sounds such as synths and DAWs. The residents also produced a series of three online workshops for audio production available on Youtube.

Cultivamos Cultura

Cultivamos Cultura AIR:
Anna Isaak-Ross
15. 11. – 15. 12. 2022

Anna Isaak-Ross holds a BFA from the College of Visual and Performing Arts at Syracuse University. As an artist, Anna's primary medium is photography and new media. Her work reveals the natural world by using her personal physical form as a conduit for exploration. Many of her self-portraits explore an archetypal understanding of self in tamed, ruined as well as wild landscapes. During her residency she explored concepts of mapping, inspired by the Roman ruins scattered throughout Portugal.

Cultivamos Cultura AIR:
Sérgio Eliseu
3. – 10. 9. 2023

Sérgio Eliseu is an artist and designer with a PhD in Art and Design from the Faculty of Fine Arts of the University of Porto. During his residency he worked with virtual reality systems and haptic feedback. He questions how these technologies can relate to artistic production, specifically in the immersive construction of an interactive narrative. With memory as its main theme, the story of the project Memory Farmer focused on a farmer who cultivates his memories, promoting a virtual visit to these memories that spring from the earth.

Cultivamos Cultura AIR:
Andrea Polli
12. – 30. 12. 2023

Andrea Polli is an environmental artist working at the intersection of art, science and technology. She holds an MFA in Time Arts from the Art Institute of Chicago and a PhD in practice-led research from the University of Plymouth in the UK. Many of her artworks use technology to express atmospheric science-related data. For Particle Falls and other projects, she developed software to visualise this data in real time and has presented several public light art works using these systems.







Leena Valkeapää leading a field trip for Field_Notes participants,
Field_Notes – The North Escaping

During Field_Notes – The North Escaping, all groups made field trips within the surrounding landscapes of Kilpisjärvi. Leena Valkeapää, an artist and researcher who lives in the area, accompanied the groups separately to tell them more about the locale and point them to details, which reveal more about the traditional Sámi reindeer herding conducted in the area for hundreds of years. Photo: Teemu Lehmusrusu

← **2020: The Walk at Kilpisjärvi,**
Rewilding Cultures residency

2020: The Walk was an art and activist project in which Marta Moreno Muñoz travelled, mostly on foot, from Granada to Helsinki – and from there up North to the permafrost, with trains and ferries – raising awareness about the no-fly movement and helping to spread the word of Extinction Rebellion by giving talks and nonviolent direct action training. The project resulted in a film. Photo: Marta Moreno Muñoz



Jan Schulz using a floating microphone at the Steindalen glacier,
Field_Notes – The North Escaping

During Field_Notes – The North Escaping, the Wait and Hear group made a day trip to Norway and hiked to the Steindalen glacier, where they conducted field recordings. They used a floating microphone to capture sounds from the lake, formed from the melting glacier, and to listen to the melting ice. Photo: Milla Millasnoore



Wait and Hear group preparing a floating microphone,
Field_Notes – The North Escaping

One of the main focuses of the Wait and Hear group was listening. During the two-week-long Field_Notes – The North Escaping, the group conducted different listening exercises and sound-related explorations in the Kilpisjärvi area and Norway. Amongst other things, they used a floating microphone to capture sounds of the Kilpisjärvi lake. Photo: Teemu Lehmusrusu



Field_Notes participants enjoying the sharing of Wait and Hear group,
Field_Notes – The North Escaping

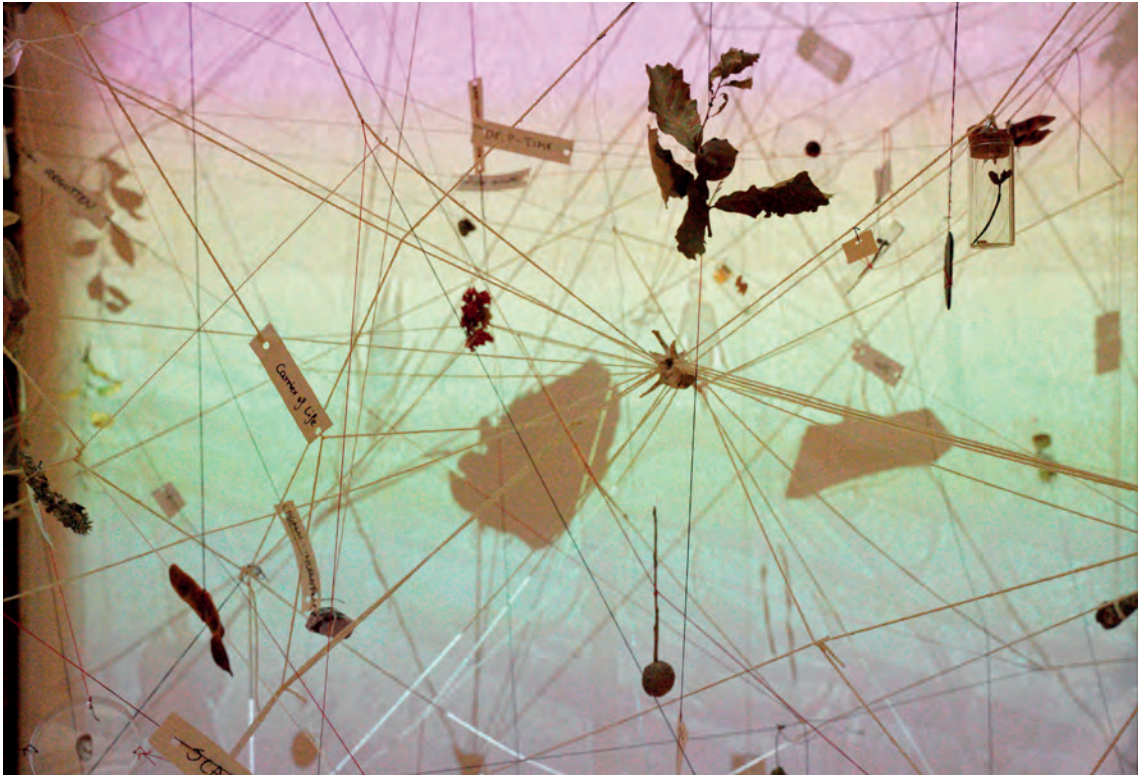
All the Field_Notes – The North Escaping groups shared their work with each other towards the end of the two-week-long field laboratory. The sharing session by Wait and Hear included a sound installation hung on a tree that the other groups could interact with. Photo: Milla Millasnoore



2020: *The Walk* at Kilpisjärvi,
Rewilding Cultures residency

2020: *The Walk* was an art and activist project in which Marta Moreno Muñoz travelled, mostly on foot, from Granada to Helsinki – and from there up North to the permafrost, with trains and ferries – raising awareness about the no-fly movement and helping to spread the word of Extinction Rebellion by giving talks and nonviolent direct action training. The project resulted in a film. Photo: Marta Moreno Muñoz





Des(constelação) Collaborative piece 2,
Summer School 'Subtle Changes, Big Impact' 2022

Language was one of the mainly discussed topics during summer school. The tomatoes were cut in Spanish, while the rosemary was picked in German. The watercolours were explained in Persian, the sign was read in Ukrainian, and the bacteria were fed in Chinese. To open the language and invent new (no) categories Daniela Brill Estrada and Natalia Rivera (Suratómica), proposed to re-think the category system imposed by taxonomy to classify nature, imagining new ways of exploring, co-existing, and caring for and understanding other bodies, entities, and life-forms. Photo: Cultivamos Cultura

← **Des(constelação) Collaborative piece 1,**
Summer School Expanse 2022

All the participants collected objects shaping and being shaped by the environment and other bodies (entangled in symbiotic relationships, poetic, aesthetic, and sensible meanings, or even their chemical composition) to build a network, or a spider's web, or a neural system, or a constellation of bodies, strings, entities, heat, smells, glue, hands. The complexity of the web grew once they started naming the connections between the bodies, (un)categorising with the eyes, hands, feelings and personal histories of the workshop participants. Photo: Cultivamos Cultura



UNEARTH by Anna Isaak-Ross,
Anna Isaak-Ross Residency 2022

The process of following javali's trails to unearth skulls and bone shards was the catalyst for documenting a physical space from a new perspective. Collected and installed javali skeletons invite curiosity and map three-dimensional space in a new way. Here, death has been given a new life as the installation allows viewers to see the beauty of light, shadow, and form. The movement of the bones creates its transient mapping – a drawing of a physical space through light and shadow. Photo: Cultivamos Cultura







Agricultor de Memórias [Memory Farmer] by Sérgio Eliseu,
Sérgio Eliseu Residency 2023

Memory Farmer was developed using virtual reality systems with haptic feedback questions about how these technologies can relate to artistic production, specifically in the immersive construction of an interactive narrative. With memory as its main theme, the experience focuses on a farmer who cultivates his memories, promoting a virtual visit to these memories that spring from the earth. Digital and temporal fragments of a space that was inhabited and worked on in the context of the artistic residency at the Cultivamos Cultura. Photo: Cultivamos Cultura

← **Votive Offerings for Trans-species Collaborative Piece,**
Summer School 'Expanse' 2023

Created collectively as the result of Maro Pebo's workshop during the Cultivamos Cultura Summer School 2023, this collection of small lichen arrangements, sourced from the local Ithaca ecosystem, serves as a token of appreciation for the intimate trans-species relationships that sustain life through endosymbiosis. Lichens are organisms that can only survive through a deep partnership between a fungal refugee and a photosynthetic partner, a cyanobacterium or microscopic algae, and other microorganisms that work together as a single unit. Photo: Cultivamos Cultura



Promessassom by Andrea Polli,

Andrea Polli Residency 2023

Polli's work for Cultivamos Cultura and in residence at Buinho explored sculpture concerning the definition of data. While she had been defining data as computational numbers derived from digital soundscape recordings, some of her research has been related to the handmade process of creating pottery using traditional techniques. Reflecting on this process made her consider all the 'data' points within pottery. With the help of modeller Nuno Sousa, she mapped the spectrograms as textures onto simple geometric shapes and also 3D-printed the resulting sculptural forms. Photo: Cultivamos Cultura







Hand Powered Centrifuge,

TTTfellows and TTTlabs BioFeral.BeachCamp (BFBC)

New Repro-Rebirthing Retreat (NR-RR) Gestalt Bioart/Bodyart on the Beach (GB/BB), 2023

Laura Elidedt Rodríguez as BioPlastiK Fuzzy Baby using the hand powered centrifuge to produce Genesphere as part of her DIY DNA extraction and alginate bubble lab. TTTlabs BioFeral.BeachCamp had wet bioart laboratories, software teach-ins, beach time, performance training, puppeteering workshops, long walks, wine infused late night convo, ethics discussions, performances, group meditations, rebirthing tunnel video projections, live endoscopy, and yoga. Photo: Adam Zaretsky

← **Beach Rebirthing Ritual Process,**

TTTfellows and TTTlabs BioFeral.BeachCamp (BFBC)

New Repro-Rebirthing Retreat (NR-RR) Gestalt Bioart/Bodyart on the Beach (GB/BB), 2023

The first of three themed TTTlabs and TTTfellows was based on understanding Ovum Collection, Cryogenic Storage, or BioBanking of Human Sperm, Eggs, and Embryos as well as Speculative Artificial Womb Technology. The methodology involved achieving novel experimental perspectives related to new reproductive technology through bioart, citizen science, environmental studies, apparatus electronics, body performances, and Group Beach Rebirthing Ritual Process Performance. Photo: Angela Almukhametova



Messy Bioart Outdoor Lab,

TTTfellows and TTTlabs BioFeral.BeachCamp (BFBC)

New Repro-Rebirthing Retreat (NR-RR) Gestalt Bioart/Bodyart on the Beach (GB/BB), 2023

The TTT bioart open lab included a liquid nitrogen filled cryo banking chamber, a hand powered centrifuge, pressure cooker, and hot plate for autoclaving, a vortex, a microscope, an incubator, and lots of tubes! The location of the TTTcamp was Bioporos Organic Farm, in a unique location right next to Lake Korission, an inland sea lake on Corfu Island, Greece. Bioporos is a farm that cultivates olive trees, seasonal fruits and vegetables, and cares for a small beekeeping unit, a flock of sheep, and poultry, having developed mild and natural forms of farming without using industrial fertilisers, pesticides, or herbicides. Photo: Adam Zaretsky



Egg Hunt,

TTTfellows and TTTlabs BioFeral.BeachCamp (BFBC)

New Repro-Rebirthing Retreat (NR-RR) Gestalt Bioart/Bodyart on the Beach (GB/BB), 2023

TTTfellow Aisen Caro Chacin hosted an ultrasound informal surgical simulation training for artists, philosophers, and social theorists on Human Ovum Collection Surgical Simulation with Ultrasound. During her residency Caro Chacin explored keywords such as egg hunting surgical simulation, artificial womb, intravaginal ultrasonic probe sonograph reading, and oocyte pickup needle in her demo of ovarian stimulation (hormones/other) for hyperovulation and cryopreservation methods. Photo: Aisen Caro Chacin



Warehouse Party,

TTTfellows and TTTlabs BioFeral.BeachCamp (BFBC)

New Repro-Rebirthing Retreat (NR-RR) Gestalt Bioart/Bodyart on the Beach (GB/BB), 2023

Warehouse Squat Installation Performance and Dance Party led by Stefanía Ólafsdóttir, Daisy Fairclough, Kalan Sherrard, and Sara Cowdell AKA waterless gubhorde factory infestation chigger-finger & clackled rough-spawn rugpeople on the pleaFarm / mystics escape portal from science / scream cum tru. Photo: TTTlabs

←

Ovum in Ovarian Hyperovulation Follicle Play,

TTTfellows and TTTlabs BioFeral.BeachCamp (BFBC)

New Repro-Rebirthing Retreat (NR-RR)

Gestalt Bioart/Bodyart on the Beach (GB/BB), 2023

How to make your own Ovum in Ovarian Hyperovulation Follicle Play

Take a spoonful of sodium alginate

Drop it into or slowly lower and wiggle it into calcium chloride

Wait a minute

Lift it back out

Make an incision with the needle (keep track of the incision)

Suck out the center of the globe until it is empty

Spit out the hypo full of sodium alginate

Inject plain water

Suck up egg or ovum facsimile with water

Inject the water with the flower ovum, the floral egg, into the homemade simulation ovarian follicle glob until it is full

Suck up some extra sodium alginate and inject into the nipple incision spot of the original injection spot, suck out and spew in

Inject ovum to be hunted while pulling out of the follicle to form an incision plug that is sealed by painting around the wound

And remember, flower ovules contain ovum or oogonia (pre-egg cells) but seeds are always fertilised embryos. In our ovum acquisition from the pseudo ovarian follicle, we want unfertilised eggs so we can “be the fertilisers”. Photo: Sarah Cowdell, Stefanía Ólafsdóttir & TTTlabs





Cuisine Insulaire with Joanna Wong,
ArtLabo Retreat 2023

Joanna Wong is a Hong Kong-born artist interested in living things through the world of gardening and cooking. She perceives both as a metaphor for the notion of culture and as an attempt to shape and control nature. Taking a fresh look at the links between art, culture, and food, bringing Hong Kong islands food stories to Batz, Joanna Wong engaged participants to explore the processes at work in ArtLabo Retreat food supply, from foraging seaweed and wild herbs, to encountering farmers of the island and collective cooking in the camp's kitchen. Photo: Carine Le Malet





Open Saturday at ArtLabo Retreat 2023

On Saturday, June 10th, ArtLabo Retreat presented some of the results of the week long camp to local audiences, island residents, and afternoon visitors. A radio broadcast was organised by P.NODE and broadcast by numerous small radio sets scattered around the site. It was the opportunity to openly discuss the projects developed during the camp, including a round table open for visitors to join. Photo: Association Ultra

← ***Say Goodbye to the Wind, Site specific sound art work by P.NODE collective (Dinah Bird, Julien Clauss, Nicolas Montgermont, Quentin Aurat, Jon Haure-Placé), ArtLabo Retreat 2023***

Anchored to a beach on Batz Island, the kite hovers 100 metres above the ground. A microphone attached to the line produces an evolving drone, a direct sonification of the state of the wind at this altitude. At the edge of the beach, a hydrophone gurgles as the tide rises. At mid-height on the kite line, an antenna linked to a scanner picks up communications from CROSS Corsen 60 km to the south, and the intense commercial traffic along the Ouessant rail 45 km to the west. The noisy voices characteristic of VHF are mixed with the ebb and flow of wind and waves, forming a generative ambient framework, a windy continuum punctuated by liquid reliefs and noisy irruptions. The piece was broadcasted in FM by an orchestra of radios scattered across the beach. Photo: Dinah Bird



Homo Photosyntheticus lab – foraging edibles from sea and land,
ArtLabo Retreat 2023

Ethnobotanist Edouard Bal from the local Cueilleur d'estran association led a large group of participants on two botanical walks. The first to observe and collect wild edible algae and the second to collect wild edible plants. The plants collected were then cooked as part of the workshop led by Joanna Wong. Photo: Carine Le Malet



Design Social Club, ArtLabo Retreat 2023

Pierre Antoine (Design Social Club), in collaboration with designer Charlie Cann (Ultra), produced resilient objects derived from the local brewer's spent grain, other local biosourcing, and the transformation of invasive plants found on the coast. Photo: Ewen Chardonnet



Sensible map, ArtLabo Retreat 2023

Camille Bernicot (Ultra), a graphic designer sensitive to accessibility and inclusiveness, proposed the creation of a sensitive map of the Ile de Batz territory with the various participants and invited artists. The final silk-screen printing was based on vegetable and mineral inks made from elements of the island. Photo: Carine Le Malet



PIFresidency 2022: Maggie Kane

Prior to becoming a PIFresident in 2022, Maggie Kane, an artist and community organiser, had participated at PIFcamp several times, expressing her enthusiasm for community skill sharing. Her residency project therefore covered an extensive list of skills - from pin button making and autonomous analog archival techniques, to woodworking and developing an arcade video game. Part of the development process happened at Krater, an emerging production space for transdisciplinary practices, located in a gravel pit in Ljubljana, where most of the participants had their first experience with carpentry – a truly empowering activity! Photo: Katja Goljat & Matjaž Rušt



PIFresidency 2023: Michael Candy

In 2023 the PIFresident was Michael Candy, an Australian artist known for kinetic light sculptures, interactive installations, and video work; and a particular soft spot for robots! During his stay in Ljubljana and at PIFcamp, Michael worked on his 'anomaly' experiment series in which robotics and light are used to create unlikely spectacles. He shared his extensive experience with animatronics and robot designing during the 2-day workshop at osmo/za, which had intriguing results – a swarm of moving creatures infesting Ljubljana's underground. Check out the residency video for the proof! Photo: Matjaž Rušt



PIFmemes, 2019–

Since 2019 PIFcamp has its own PIFmemes Instagram account, which was initiated – in the true PIFspirit – spontaneously by one of the PIFparticipants. The account is open, so anyone can anonymously contribute and share their humorous impressions on the most pressing PIFcamp activities or just document random encounters. There, one will mostly run across a collection of internal jokes, which sometimes represent a “soft” communication channel for sharing feedback. For the organisers, this is an invaluable tool where they learn about things to improve. One could also claim PIFmemes are the real face of PIFcamp, its own anthropological safari. Credits: Anonymous PIFcamp participant



PIFconcert and Algorave at Kluže Fort, 2023

In 2023, for the first time ever, PIFcamp migrated part of its activities outside the main venue and the results were above epic. Fourteen performers joined forces for the first PIFconcert and Algorave at the nearby Kluže Fort. The event featured a fusion of AV performances, live coding, lasers, modular synths, noise, and beats. It was a memorable night, even more remarkable by the fact that it happened during a short time of no rain in a week of heavy floods. The rain started again the moment the last piece of the equipment was cleared from the venue. Photo: Katja Goljat & Matjaž Rušt



In memoriam: Dario Cortese (1964 – 2021)

It's been almost three years now, but the spirit of Dario Cortese continues to resonate at each PIFcamp. His impact on the community remains truly empowering, noticeable in recurring PIFood projects, as well as in traditional PIFhikes. Dario was the wisest of our PIFcamp family, whose knowledge enriched every hike, walk, or conversation into a truly unique experience. He was the genuine food hacker, who taught us about the infinite possibilities of what “edible” represents and kept pointing us to all the hidden spots where to find not just food, but also wisdom. Dear Dario, you will permanently remain in our hearts and minds; we are forever grateful for your knowledge!
Photo: Katja Goljat



Open Saturday, PIFcamp 2023

Since the beginning of PIFcamp in 2015, there has been a day dedicated to presenting the outcomes of the event to both the public and, importantly, to the participants themselves. With so much happening in parallel throughout the week that attending camp doesn't assure one can keep track of all the activities. Open Saturday occurs on the closing day of the camp. It eases the intensity of the week-long project development, allowing the attendees to simply enjoy the presentations, AV performances, discussions, and gather feedback. Photo: Katja Goljat & Matjaž Rušt







A-I-R: Paula Pin,
Electric Wonderland 2022

Paula Pin dedicated her residency at Electric Wonderland 2022 camp to exploring spring motors and 3D printed turbines, integrating them into a DIY electronic circuit within a vintage metal box for her unique sound instrument. The idea behind her residency was to create an open source platform for experimental sound art. She named her work *Vibrations of Matter: a queer experimental platform for multiple entanglements in interactions*. Alongside this, she organised various DIY biology lab workshops, merging educational initiatives with community co-creation in natural settings. Photo: Tomislav Tukša (cc)

← **Laser show by Jerobeam Fenderson and Hansi Raber,**
Electric Wonderland 2022

A significant aspect of Electric Wonderland's activities revolves around the workshops facilitated by the camp attendees. In 2022, one such workshop delved into the realm of soundwaves, hosted by Austrian artists Hansi Raber and Jerobeam Fenderson. Known for their artistic usage of vintage oscilloscopes to perform laser displays, they orchestrated an awe-inspiring showcase projected onto the mountainside adjacent to the lake near Filipov kuk, standing at an elevation of 1197 metres above sea level. Photo: Tomislav Tukša (cc)



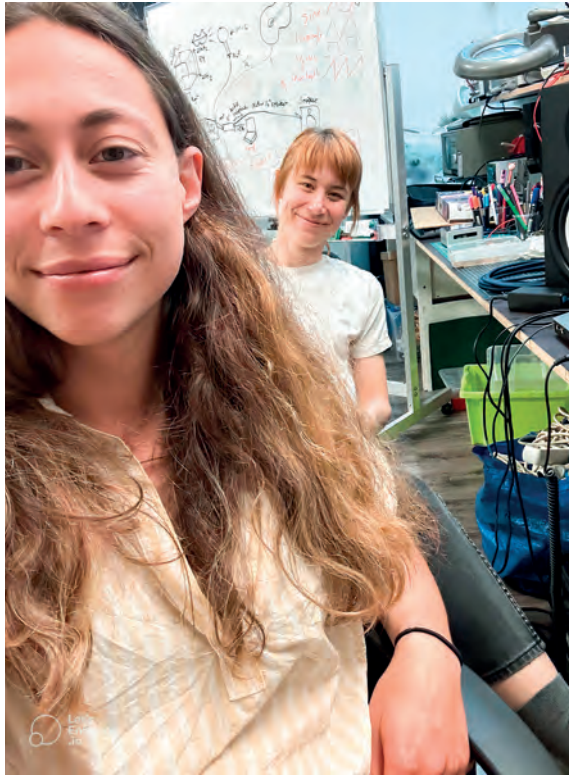
Building the Geodesic Dome,
Electric Wonderland 2023

As part of the camp Electric Wonderland 2023, Radiona organised a masterclass for building a geodesic dome by Peron 8, led by Ana and Mislav Cvetko. The dome is built to sustain Radiona's lab on the mountain Velebit – the approximate calculated timespan of the building in the Alpine climate, based on the model for Antarctic, is 20-25 years. The building is 4,5 metres high and has a volume of 42 square metres, and it's also used as a shelter for the Croatian mountain rescue service (HGSS) during the year. Photo: Dimitra Barouta



Digital Alchemy: The Future of Reading Workshop by Mirabelle Jones,
Electric Wonderland 2022

In this two-day workshop led by artist and computer scientist Mirabelle Jones, participants delved into the fusion of bookmaking and electronic art. They learned to blend traditional bookbinding methods with practical modern circuitry, enabling them to craft their own interactive books and explore innovative storytelling possibilities. Photo: Tomislav Tukša



Summer Krinsky & Ivona Eterović,
Radiona's AIR 2023

Summer Krinsky and Ivona Eterović met in person for the first time at Radiona after previously collaborating online. They quickly formed a strong artistic bond and created the ProduceHer Audio Workshop series. Aimed primarily at women and queer individuals but open to all, these workshops fostered a positive and inclusive atmosphere, welcoming participants of all skill levels, including beginners. The main goal was to empower women and the queer community to express themselves through music. Photo: Summer Krinsky (cc)





FeralAIR 2022:

María Angélica Contreras, Mz* Baltazar's Lab, Adam Zaretsky

The FeralAIR at Schmiede22 started right away. Olivia Jaques, Patricia J. Reis, Lale Rodgarkia-Dara, Anna Watzinger and Stefanie Wuschitz are the female hackers/makers based in Vienna known as Mz* Baltazar's Lab. They worked on their exhibition called the Salon of Open Secrets at Kunstraum Pro Arte. María Angélica Contreras is an audiovisual artist & anthropologist from Columbia. Adam Zaretsky is an American Wet-Lab Art Practitioner mixing Ecology, Biotechnology, Non-human Relations, Body Performance, and Gastronomy. A COVID situation prevented all group photos and did not enhance the process. Photo: Matthias Gruber & Christina Jaques



FeralAIR 2023:

Patrícia Chamrazová, Hidéo SNES & Kasia Chmielinski

The Schmiede23 theme, Blood, circled around tradition and connections, the story we tell ourselves to find belonging and perspective. We hosted 3 AIR: Patricia, a Slovakian media artist focusing on the coming data forest, Viennese-based Hidéo created a digital twin of Schmiede and made us all superfluous, and Kasia focused on the unhealthy but cheap data sets we use to train AI zombie databases through her experience working for big tech in the U.S. Photo: Matthias Gruber and Roger Pibernat





Schmiede22 Werkschau,
Schmiede 2022

Schmiede is a collective process. Annually since 2003 up to 300 Smiths come together, inspire, share, and work. The Werkschau is our presentation evening, where we turn the Saline into a digital chamber of curiosities. The entire Saline is filled with around 80 projects, some finished, some still work-in-progress. Schmiede is not a space for the finished works, but the collective process instead, the quest. The work in this picture is a field study between arts and science, where parallels between textile and sound are drawn. Photo: Maria Contreras



El Laicho Rapido performing,
Schmiede 2023

Schmiede is a space of voluptuous diversity and the unexpected side step. Days are full of work and experiments and the nights are filled with live music and performances. Like Cicadas, El Laicho Rapido have found the safest cycle for reemerging/performing at Schmiede every 11 years. Their performance “Wüste” in 2012 was the longest one we ever hosted (search on YouTube: “drama and stern”). Photo: Matthias Gruber



Schmiede Werkschau 2022

Every Schmiede ends with the Schmiede Worshow. Every Werkschau starts with the official part of saying thanks and awarding the Salzburg Media Art Grant for the following year. After the official part, the entire saline venue becomes a large art space where dialogue and exchange are as important as the exhibited works. The first picture is the Werkschau opening in 2022 and the second is 2023. Photo: Schmiede



We All Wall from Schmiede23: Blood

Every year since 2008 we follow the tradition of capturing the portraits of all willing Smiths of every Schmiede. A seemingly easy task, people think. To honour all of them we published an online We All Wall book, which appropriately to the easy task, has over 170 pages of faces.
Photo: Matthias Gruber



Culture Yard





Workshop and artist talk by Jared Madere,
LabYard Summercamp 2023

The presentations, talks, workshops, and discussions provided participants with hands-on experience using AI tools, insights into current applications of the technology, and perspectives on its future potential. Jared Madere's workshop included an introduction to "training" a customised image-generating algorithm. It demonstrated both the possibilities and limitations of the technology, evoking wonder, as well as frustration among participants, as they gained direct experience working with it. Photo: ThinkAlike

← **AI in Art and Cultural Production,**
LabYard Summercamp 2023

The aim of LabYard: Workshop and LabYard: Re-imagined was to delve into the opportunities and challenges that art and artists face with the recent emergence of new technologies driven by advanced algorithms. The emphasis was on establishing a social space where participants could collectively explore these topics with input from artists and lecturers. LabYard 2023 took place at The Culture Yard in Elsinore, Denmark. Photo: The Culture Yard



Group discussions,
LabYard Summercamp 2023

Future possibilities and challenges were discussed, like what impact will advanced algorithm technology have on art and art production? The majority of group discussions occurred during lunch and coffee breaks between scheduled lectures and workshops. These informal social gatherings provided an important space for sharing thoughts and ideas related to the topics covered in the program, and facilitated the participants in forming personal and professional connections that could extend beyond the camp. Photo: ThinkAlike



Exploring Art and AI: Insights from Kristoffer Ørum,
LabYard Summercamp 2023

Kristoffer Ørum hosted an artist talk and presentation, where he showcased examples of his work as a visual artist and shared insights into his experiences of incorporating AI into his art practice. The lecture also featured concrete examples of how AI technology is being integrated into the digital tools most of us use in our daily lives and how it's already spilling over into our physical reality. Ørum's presentation stirred up discussions about the ethical implications of AI technology.
Photo: The Culture Yard



Artist-in-Residency workshop Meditational Hypnosis by Samara Sallam, 2024

Based on Samara Sallam's research with AI technology and Hypnosis regarding consciousness, art students from Toldkammeret participated in a workshop exploring AI and Meditational Hypnosis on how to experience their consciousness and travel between different states of awareness on their own. Photo: Lasse Gottlieb – Little Fish Media



**Conscience Collective: Artist-in-Residency workshop
by Samara Sallam, 2024**

A group of art student participants experimented and explored the idea of expressing themselves artistically through collective consciousness. The collaborative drawings, which emerged without a clear starting point or idea, illustrate their exploration of creative expression without the use of words. Their approach suggests the potential to cultivate a collective consciousness through a shared expression of creativity. Photo: Lasse Gottlieb – Little Fish Media

Feral Labs Node Book #2: **Feral Cultures Contributors**

Chessa Adsit-Morris is a curriculum theorist, faculty member at Emily Carr University, and Assistant Director of the Center for Creative Ecologies housed within the Department of History of Art and Visual Culture (HAVC) at the University of California, Santa Cruz. Her current teaching and research projects focus on inter- and trans-disciplinary research and pedagogy at the intersection of art, science, and technology, with a particular focus on advancing equity and justice through critical and creative participatory and environmental art practices.

Yvonne Billimore's interdisciplinary practice facilitates situations for collective learning, exchange and experiences with particular attention to feminist and ecological practices. They are the artistic director of Bioart Society, a Helsinki-based association working at the intersection of art, science and society. In addition she works as a freelance curator, writer, editor and gardener.

Ewen Chardonnet is an artist, writer, curator, producer, and organiser of numerous intermedia productions, exhibitions, and event designs for international festivals and cultural institutions. He is currently the chief editor of the bilingual French and English magazine and Media Lab Makery. info and coordinator for the Feral Labs Network.

Sérgio Eliseu, is an artist and designer with a PhD in Art and Design from the Faculty of Fine Arts of the University of Porto. He has been a visiting Professor at the Department of Communication and Art at the University of Aveiro and Senior Designer at AbsoluteBPC, Funchal, Madeira. As well as the Coordinator of NIAM – Research Center for Arts and Multimedia at Isce Douro in Penafiel and a researcher at CI-ISCE. He is an integrated member of ID+, Institute for Research in Design Media and Culture.

Tina Dolinšek is a Ljubljana-based new-media art producer, education curator, and cultural facilitator, working with Projekt Atol Institute since 2019. She has worked with many different Slovenian cultural organisations and contributed articles for various Slovenian media. Since 2015 she has been running the art summer camp PIFcamp.

Elsa Ferreira has been a journalist for the past decade, focusing on technology and culture. As an enthusiast of countercultures, she examines the societal impact of technology. Since June 2022, she has served as the deputy editor-in-chief at Makery and also

contributes to various media, like L'ADN, Pour l'Éco, and HACNUMédia. Her articles have appeared in publications such as Libération, Stylist, GQ, and Rue89.

Deborah Hustić is a media artist, educator, curator, and creative director of Radiona—Zagreb Makerspace. Always working at the intersections of arts, technology, culture, and science. She is fascinated by the art of workshopology. She works in the areas of community building and managing diverse ecosystems in hybrid arts and hacker/maker culture.

Anna Isaak-Ross holds a BFA from the College of Visual and Performing Arts at Syracuse University. At present, Anna lives in São Luis, Portugal, as the Studio Manager and Coordinator at Cultivamos Cultura. As an artist, Anna's primary medium is photography and new media. Many of her self-portraits explore an archetypal understanding of self in tamed, ruined as well as wild landscapes.

Søs Krogh Vikkelsøe is the director of the Culture Yard in Elsinore, Denmark. She holds a Master of Arts in Visual Culture. She is dedicated to cultural programming and curating approaches placing the institution in the field of interdisciplinary contemporary art and visual culture in engaging partnerships.

Marta de Menezes is a Portuguese artist, working in the intersection of art and biology, with a Degree in Fine Arts from the University of Lisbon and a Master's degree from the University of Oxford. She is the director of Cultivamos Cultura, the leading institution devoted to experimental art in Portugal and of Ectopia, an experimental art laboratory dedicated to facilitating collaborative work between artists and scientists.

Andrea Polli is an environmental artist working at the intersection of art, science, and technology. Her interdisciplinary research has been presented as public artworks, media installations, community projects, performances, broadcasts, mobile and geolocate media, publications, and through the curation and organisation of public exhibitions and events. Polli holds an MFA in Time Arts from the School of the Art Institute of Chicago and a PhD in practice-led research from the University of Plymouth in the UK. Polli is a Professor in the College of Fine Arts and School of Engineering at the University of New Mexico (UNM).

Dr. Andy Quitmeyer designs new ways to interact with the natural world. Quitmeyer has worked with large organisations like Cartoon Network, IDEO, and the Smithsonian, taught as a tenure-track professor, and even had his research turned into a (silly) television series called "Hacking the

Wild” distributed by Discovery. Now, however, he spends most of his time volunteering with smaller organisations and communities, and recently founded a field-station/makerspace called Digital Naturalism Laboratories. In the rainforest of Gamboa, Panama, Dinalab blends biological fieldwork and technological crafting with a community of local and international scientists, artists, and engineers.

Kate Rich is a trade artist and feral economist. In 2003 she founded Feral Trade, a grocery business and underground freight network forging new ‘wild’ trade routes across business, art, and social interaction. She is system administrator with the Irrational.org art server collective, a member of the Community Economies Institute, researching and practising a feminist theory of economy, and in 2020 she established the Feral MBA, a radically reimagined training course in business for artists and others. Alongside colleagues at FoAM, she is now setting up the Institute for Experiments with Business (IBEX), investigating new and wild shapes for business and enterprise, fit for other possible worlds. www.feraltrade.org

Karla Spiluttini is an artist, researcher, and strategist of culture and technology. Her artistic and scientific interests lie in diffuse locations, materials and maker research, narrative spaces, and the phenomenology of innovation cultures. She has worked with materials and applied experimentation as the 2012 Research Resident at the V2_ for the Unstable Media Institute in Rotterdam, as a lecturer at various Austrian universities, at Ars Electronica Festival in Linz as well as in Schmiede Hallein as a researcher, curator, and producer.

The T. Rudzinskaitė Memorial Amateur

Lichenologists Society was founded in 2018 by co-chairs Tessa Zettel & Dr. Sumugan Sivanesan at Nida Art Colony on the Curonian Spit, eighth Eco-zone. Named in honour of Tekle Rudzinskaitė, Lithuania’s foremost amateur lichenologist. Seventy-two years on, the Society remains dedicated to promoting the love and study of lichen in this galaxy & beyond. In 2021 its liveliest wings are the Photosynth Social Club, Crystal Radio Lab, Metta Verse Mutual Aid Space Program, and subsidiary Space-Time Fab Lab.

Uroš Veber develops and leads projects and programmes that transcend the boundaries between art and science. Most of his work involves international productions in contemporary art and informal education. He is an active advocate for NGOs and the self-employed in culture. He also co-leads two small music labels.

Lyndsey Walsh is an artist, writer, and researcher from the United States and based in Berlin, Germany. Lyndsey’s practice fuses speculative narratives with autoethnographic investigations into the ruptures created by technology in the corporality of culture. Lyndsey sets out to question the cultural binaries of human-non-human, diseased-healthy, and life-machine using Crip, Queer, and Intersectional feminist frameworks. Their work has been featured at Frieze Art Week New York, the Humboldt Forum, the Ural Biennial, the Berlin Biennale, Athens Digital Arts Festival, Transmediale/CTM, and more.

Rüdiger Wassibauer is in between. He works with and supports enthusiasts at the intersection of art, science and maker movement. His focus is to make things happen and let ideas come to play. Untapped resources, recontextualisation and co-creation are his tools of choice. Rüdiger is the initiator of Schmiede Hallein.

Shih Wei-Chieh is an artist and maker whose practice focuses on e-textile applications, laser microscope system development and DIY dye-sensitised solar cells. He is one of the main founders of *Tribal Againsts Machine*, an e-textile camp that aims to connect traditional textile culture with e-textile applications. After that, his other enthusiasm is *Non-Governmental Matters*, a preliminary study of international informal and independent interdisciplinary arts camps and gatherings, exploring the positive value of these exchanges through international and interdisciplinary means.

Dr. Adam Zaretsky is a bioart specialist in Transgene Infection of the Human Hereditary Germline/Gonad Editing (TIHHGGE) from Vivoarts School for Transgenic Aesthetics Limited (VASTAL), NADLinc (“We Will Link Your Nads”), the psychic fertility clinic (psyFert), The Bioart Ethical Advisory Kommission (BEAK), World Congress on New Reproductive Technology Arts (WCoNRTA) of the transgenic human Germline Alternatives Project (thGAP), Do It Yourself In Vitro Fertilisation Plus (DIY-IVF+).

Feral Labs Network / *Rewilding Cultures* partner organisations

ART2M / Makery Art2M, Digital Art International.

Art2M (Art To Machine) is an innovative company and a think & do tank exploring and supporting creative communities in the relations between art, design, education, technologies and science. Makery is the medialab of ART2M and an online & bilingual information media (English-French, newsletter, website, social networks). It aims to cover the dynamism and give out information on the creative communities and the scene of labs.

Bioart Society is a Helsinki-based association working at the intersection of art, science and society. Their programme involves developing, producing and facilitating activities around art and natural sciences with an emphasis on biology, ecology and life sciences. Bioart Society is the Finnish contact node in international networks of bioart and art&science and currently has 170 members, representing a range of art and research fields, as well as other expertise.

Cultivamos Cultura is a platform for experimentation and development of shared knowledge in the theory and practice of science, technology and contemporary art, located in an old farm house at the village of São Luís, Portugal. Cultivamos Cultura provides conditions to foster your creativity, organises activities in the areas of production, dissemination, research, education and exhibition. It is also part of our mission to contribute a strong sense of cultural identity by fostering the generation of bonds with the local community and environment.

The Culture Yard is Helsingør's cultural hub, home to some of the region's biggest events. Throughout the year, Culture Yard bustles with activities for all the family, as well as business conferences, corporate showcases, and symposia. Culture Yard opened in Helsingør's old shipyard buildings in 2010. Since opening, Culture Yard has hosted over eight thousand events, including concerts, festivals, lectures, debates, films, and contemporary art exhibition productions featuring national and international artists.

The Ionian University (IURC), founded in 1984, has seven departments spread in the urban complex of Corfu and, since 2018, five departments in the islands Lefkada, Kefalonia and Zakynthos. The Ionian University, despite its quantitative dimension but also thanks to its qualitative elasticity in adaptability and fast flow of experimental ideas, has traditionally been in Greece the initiator of less represented fields of knowledge. The Ionian University joined the Feral Labs Network in 2021 and is the coordinator partner of Feral Knowledge within Rewilding Cultures.

Projekt Atol Institute is a non-profit cultural and research organisation established in 1994. It specialises in creating artworks, situations, projects, technical research, and publishing. It has built a robust international network for facilitating transnational events such as the Arctic Perspective Initiative, Changing Weathers, Feral Labs, and Rewilding Cultures. Over the past decade, Projekt Atol has also been focused on developing educational setups, like PIFcamp and ARIA. These programs involve both local and international guest artists, fostering a strong ecosystem within creative communities.

Radiona.org – Association for Development of Do-It-Yourself Culture is a non-profit organisation and citizen lab consisting of makerspace/hackerspace, media art lab, Repair Café and residence program founded in 2011. The organisation is dealing with DIY (do-it-yourself), DIWO (do-it-with-others) and DITO (do-it-together) cultures, STEAM concepts, interdisciplinary and intergenerational non-formal education and hybrid activities. The lab is developing innovative projects with an emphasis on community building, participation, cohesion and social inclusion, knowledge transfer and co-creation.

Schmiede is an annual ten-day event for networking, learning, creation and presentation. It facilitates a creative pop-up ecosystem in order to enhance cooperation and motivate fast prototyping with more than 300 participants from over 15 nations and a good gender balance. Schmiede creates a temporary critical mass where there is usually none and forms a semi-public program around it. In any undertaking, Schmiede attempts to inspire, motivate and blur the line between the producer and the consumer, creating an autonomous and inclusive learning experience. The participants come to Hallein and enjoy this temporary collaborative workspace, which is open, fluid and stable at the same time.

The Rewilding Cultures (RC) project is centred around exploring innovative approaches to production, inclusivity, and environmental considerations at the intersection of the arts, science, and technology. With a strong focus on reflecting the evolving landscape of artistic research and production, the project aims to foster and reshape new perspectives on various aspects of artistic and creative processes, including research, production, presentation, and dissemination. Simultaneously, it underscores the significance of responsible participation, particularly regarding environmental sustainability and vital inclusion matters that can no longer be ignored. It is imperative that we embrace a rewilding approach that is relevant for both the present and future.

Rewilding Cultures



**Co-funded by
the European Union**

The Rewilding Cultures is co-funded by the Creative Europe programme of the European Union.

This publication was co-funded by the European Union. Its contents are the sole responsibility of Bioart Society and Projekt Atol Institute and do not necessarily reflect the views of the European Union.



**Art2M, Digital Art
International (FR)**

Ewen Chardonnet
Elsa Ferreira
Anne-Cécile Worms
François Robin
Cherise Fong
Maya Minder

Bioart Society (FI)

Yvonne Billimore
Piritta Puhto
Milla Millasnoore
Lisa Kalkowski

Cultivamos Cultura (PT)

Marta De Menezes
Cláudia Figueiredo
Diana Aires
Anna Isaak-Ross
Sally Santiago
Rita de Almeida Leite

Culture Yard (DK)

Søs Krogh Vikkelsø
Nicolai von Rosen
Barbara Scherfig
Jacob Tækker
Anne Borg



Ionian University (GR)

Dalila Honorato
Adam Zaretsky
Iakovos Panagopoulos
Ioanna Logaki
Aristeidis Lambrogeorgos
Maria Argyrokastriti
Stamatella Lamboura



Projekt Atol Institute (SI)

Tina Dolinšek
Uroš Veber
Rea Vogrinčič
Marko Peljhan



Radiona (HR)

Deborah Hustić
Sara Lojen-Tolja



Schmiede (AT)

Karla Spiluttini
Rüdiger Wassibauer
Eva Perner

Rewilding Cultures activities were co-funded by:



Special thanks & credits:

Art2M, Digital Art International/ Makery: Carine Le Malet, Quentin Aurat, Julie Ode-Vérin, Arthur Barbe, Jon Haure-Placé and all the contributors of Makery, Association Ultra - Claire Laporte, Charlie Cann, Camille Bernicot, Viviane Le Gac, Colonie du Phare de l'Île de Batz - David Jouffriault, Marie, Soil Assembly - Meena Vari, Vivek Vilasini, Neal White, Tina O'Connell, Julian Chollet, Tim Boykett, Pedro Soler and all the contributors to the network. Ferme de la Mhotte - Xavier Fourt, Léonore Bonaccini, Antre-Peaux - Isabelle Carlier, Diane Pigeau, Olivia Earle, Tatjana Komaroff, Léa Corredig, Dorine Goergen and all the team.

Bioart Society: Field_Notes 2023 hosts Erich Berger, Till Bovermann and Elizabeth McTernan and facilitators Lisa Kalkowski and Milla Millasnoore. Thanks also to Ars Bioarctica residency host Leena Valkeapää and to the staff at the Kilpisjärvi Biological Station of the University of Helsinki for their long term support and collaboration. Special shout out to Erich Berger, Bioart Society's Director from 2009 to 2023 for establishing our "Feral Lab" amongst other achievements.

Ionian University: Athens School of Fine Arts, Malta Society of Arts, Unfinished Art Space, Audiovisual Arts Festival, Bioporos Organic Farm, Art Station Kalogerou – Othonoi, Corfu Library of Corfu, Intellect Books.

Projekt Atol Institute: Društvo Ljudmila, Zavod Kersnikova, Forum Ljubljana/Lightning Guerilla, Systemics Lab Media Arts and Technology Graduate Programme at UC Santa Barbara, PIFcommunity, PIFcamp team and Dr. Natalija Majsova.

Radiona: Radiona community - Ana Horvat, Paula Bučar, Dimitra Barouta, Monika Pocrnjić, Damir Prizmić, Goran Mahovlić, Igor Brkić, Tomislav Tukša, Tomislav Mikić, Tomislav Zidar, Vito Menjak, Matej Domladovac, Ivor Vračević, Zvonimir Domazet, Ronald Galić, Aleksandar Vojnić, Or, Camp Velebit - Luka Žuženić, Radiona ecosystem - Sanda Vrljićak, Lea Kuna, Ana Stuparić, Tomislava Borić, Ana & Mislav Cvetko, Demijan Brkić, Ilija Prizmić, Ivan Marušić Klif, Mitja Greifoner.

Schmiede: Anna Watzinger, Elena Nobili, Elisabeth Wassibauer, Kerstin Klimmer-Kettner, Kristina Maurer, Lale Rodgarkia-Dara, Laila Lucie Huber, Laura Welzenbach, María Angélica Contreras, Olivia Jaques, Patricia Chamrazová, Patricia J. Reis, Stefanie Wuschitz, Kasia Chmielinski, Hidéo SNES, Adam Zaretsky, Alex Grüner, Lukas Gwechenberger, Matthias Gruber, Stefan Wallner.

Feral Labs Node Book #2
Feralities

Editors
Yvonne Billimore, Tina Dolinšek, Uroš Veber

Contributing Editors
Zina Marpegan

Proofreading
Yvonne Billimore, Tina Dolinšek,
Alessia Lee, Zina Marpegan, Miha Šuštar.

Lee:
Chessa Adsit-Morris, Tina Dolinšek,
Kate Rich, Søs Krogh Vikkelsøe, Lyndsey
Walsh, Marta de Menezes, Karla Spiluttini,
Deborah Hustić.

Marpegan:
Andy Quitmeyer, Bioart Society,
T. Rudzinskaitė Memorial Amateur
Lichenologists Society, Makery interviews,
Rüdiger Wassibauer, RC index &
Photo Records.

Šuštar: Yvonne Billimore

Graphic design and typesetting
Mina Fina—Ee

Printing
Kerschoffset, Zagreb

Photos
© 2022-2024 by the authors

Texts
CC BY-NC-ND 4.0
ATTRIBUTION-NONCOMMERCIAL-
NODERIVS 4.0 INTERNATIONAL, 2024



Rewilding Cultures

Published by

Bioart Society
SOLU / Bioart Society
Panimokatu 1, 3rd floor
00580 Helsinki, Finland
<https://bioartsociety.fi/>
info@bioartsociety.fi

Zavod Projekt Atol
Trg prekomorskih brigad 1
1000 Ljubljana, Slovenia
<http://projekt-atol.si/>
info@projekt-atol.si

July 2024

Price
Free copy

Run
600

<https://rewildingcultures.net/>

CIP - Kataložni zapis o publikaciji
Narodna in univerzitetna knjižnica, Ljubljana

7.038.54(082)

FERAL Labs node book. #2, Feralities / Yvonne Billimore,
Tina Dolinšek, Uroš Veber (eds.). - Helsinki : Bioart Society ;
Ljubljana : Zavod Projekt Atol, 2024

ISBN 978-961-96713-0-6 (Zavod Projekt Atol)
COBISS.SI-ID 200695043

ISSN 2820-4719

dirty
sticky
futura

ESSAYS

INTERVIEWS

PHOTO
RECORDS



ISBN 978-961-96713-0-6