SCHEDULE **Prospective 2022 Symposium** **Digital Art and Activism** **July 8 2022 09:30-18:00**	**Register to attend online here:** https://www.sgsah.ac.uk/global-connects-2022/friday-sessions/headline_853422_en.html
Opening Keynote **09:30-10:30**	*Doing good and doing bad with videogames: a critical take on social impact games* **Dr. Katharine Neil** Internationally recognized game developer based in France
Panel 1 Games/Metaverse **10:30-12:00** **moderator: Joseph DeLappe**	*Sensory XR environments and experiences as an archive for lost heritage because of forced immigration.* **Ahmed El Shaer** Abertay University, Dundee
	The Seance - Remembering the Lost Voices of Vietnamese Women **My Linh Le** Parsons School of Design, NYC, USA
	Randomly Selected **Li, Raouda & Kapoma** (collective) NYU Game Center, NYC, USA
	Counter tactic body modification as inclusive game interface **Idune Isdrake** Concordia University Tiohtià:ke/Montréal, Canada
	Migration to the Metaverse: A Theory of Departure **Ruby Justice Thelot** Parsons School of Design, NYC, USA
Mini-Panel 1 Theoretical **12:00-13:00** **Moderator: Martin Zeilinger**	*Between inter-speciesism and technology: the work of art as a relational space of human and animal being* **Gianlorenzo Chiaraluce** University of Rome La Sapienza
	NFTs Beyond Financialisation **Inte Gloerich** Institute of Network Cultures, Utrecht University
	Art and activism: a symptom of the hyper-materialism of late-stage capitalism **Marta Rossi** Abertay University, Dundee

Lunch 13:00-14:00	

Mini-Panel 2 Practices **14:00-15:00** **Moderators: Joseph DeLappe & Laura Leuzzi**	*Coup d'état. Reclaiming Form and Color* **Mehran Aghazadeh** Purdue University, West Lafayette, IN USA
	Troubled Waters: The Ocean as Contested Space in California Surf Culture **David Crellin** University of California Santa Cruz, CA USA
	Watch It From Where They Are **Tracey Shi** New York University, ITP, NYC USA
Panel 2 Feminism/Bodies/Politics **15:00-16:30** **Moderator: Laura Leuzzi**	*The re-appropriation of a self-narration on female bodies through virtual reality* **Laura Cocciolillo** Contemporary Art at Ca' Foscari University in Venice, Italy
	Pleasing Utopia **Georgia Dunn** DJCAD University of Dundee, Dundee
	Digital Feminisms in Digital Art Practice (2000-2022) **Donna Holford-Lovell** Abertay University, Dundee
	Mukbang: Cyber-Consumption of the Yellow Femme Body **Echo Tang** New York University, ITP, NYC USA
	Pornographics as Queer Method: Using Adult Online Entertainment as a Strategy for Developing Non-Binary Gender and Being **Morgan Woo**d University of Dundee, Dundee
Closing Keynote Address **17:00-18:00**	*Difference Machines:Technology and Identity in Contemporary Art* **Dr. Tina Rivers Ryan** Assistant curator at the Albright–Knox Art Gallery in Buffalo, art historian, and critic specialising in art since the 1960s.

⬇ **Extended Abstracts and Biographies Follow** ⬇

Abstracts	Biographies
Opening Keynote 09:30-10:30	
Doing good and doing bad with videogames: a critical take on social impact games "All games are political" is an assertion frequently made on social media by game developers, game critics and socially progressive gamers. Yet while games created purely for entertainment often generate debate around their political content and impact, the discourse around games created with explicitly social and political goals ("social impact games") has tended to be strangely apolitical - even among creators of these games themselves. Through the highly subjective lens of personal experience, this talk offers some thoughts on this ironic state of affairs and looks at what we might learn from attempts to leverage the game medium towards achieving positive social change.	**Dr. Katharine Neil** is a New Zealand game developer based in France. She has worked in the game industry since 1998 in various roles from programming to game design and writing, first in AAA console development before moving to independent development. Along the way, she completed a PhD researching game design process (CNAM, Paris), directed the Australian social impact game Escape From Woomera and co-founded Freeplay, Australia's annual independent games' festival.
Panel 1 Games/Metaverse 10:30-12:00	
Sensory XR environments and experiences as an archive for lost heritage because of forced immigration. Forced migration comes as one of the practices of colonialism and post-colonialism, as in most countries that suffered from colonialism, the national state came after it and borrowed many colonial practices, which made it closer to post-colonial practices, and both systems resulted in a loss of many heritage sites in many spaces in the world, especially In the Middle East, where the nation-state played an important role in reviving post-colonial forced migration practices under the slogans of renaissance and change. The research attempts to reconstruct the lost heritage as a result of forced migrations using sensory XR environments tools to	**Ahmed El Shaer** was born in Cairo, Egypt in 1981 and currently lives and works in New York-USA. is a multi-disciplinary artist whose practice spans the mediums of installation, photography, sound, and moving images with a particular interest in new technologies. Holds B.F.A., Faculty of Art and Education, and Currently is a P.h.D student at computing and games department in Abertay University Scotland-UK. He exhibited in various international art venues including 56th Venice Biennal, Venice-Italy (2015). Solo show at the Museum of the Moving Image New York-USA(2019), Represent Egypt at 59th Venice Biennale 2022. El Shaer was awarded several times including the Fulbright fellowship in Los Angeles at UCLA Game Lab 2018.

create a virtual reality archive based on the migrants' stories about the lost heritage. The virtual environment will be loaded with form, sound, and text in order to create an integrated experience for the visitors of this archive.	His work is in public collections including New Cinema, Paris-France, and The Museum of Modern art in Cairo-Egypt. His works have been featured in several publications including Hanan al-Cinema Affections for the Moving Image MIT press By Laura U. Marks
Counter tactic bodymodification as inclusive game interface Through a counter tactic perspective, with planetary accountability, the research creation project proposed, prototypes a human computer interface, currently based on Near Field Communication technology (NFC). With a couple of experiences linked from a human body, in collaboration with other entities, the endosymbiotic relationship between human flesh and the organic and inorganic entities, create an intimate dialogue only accessible through consent. This is possible because the NFC chips, implanted in the researchers body, is passive until an external magnetic field gets close enough to ones skin to be powered and allow data to be transferred. This way, games, music and other features can be communicated through body modification, a human practice with ancient history often connected to identity expression but also trauma and oppression. This non-verbal way to communicate is partly connected to research in neurodiversity and cyborg bodies, with body modification as voice for silenced beings. Documentation https://imperceptible.space/	**Idun Isdrake** is a game designer, film, stage and transmedia director, moving in the inbetweens and hacking forced power structures. Inclusion and diversity is at the core of its productions, and currently Isdrake is attending the INDI, interdisciplinary PhD program in Fine Arts, Concordia University Tiohtià:ke/Montréal. **Website:** https://isdrake.com/
Randomly Selected Randomly Selected is an audio based immersive exhibition originated from the language communication game S.S.S.S. The exhibition targets the common struggle of language barrier that many immigrants and international students experience in the United States. The original game S.S.S.S., which stands for Secondary Security Screening Selection, is a common airport security measure targeting passengers from foreign countries. To raise awareness to issues extended from language barrier such	**Luke Li** - New York University Game Center MFA Class of 2023. I am a game designer who sees games as a medium of creative expression to share and communicate with others. I find my interest in telling stories that explore the true nature of humanity and expressing my own experiences with life. **Walid Raouda**- New York University Game Center MFA Class of 2022. I am a game designer and producer interested in exploring the intersection between games and activism. I'm passionate about making

as bias, discrimination, and racism, the S.S.S.S. game reverses the roles of the interrogator and selectee in the screening process, by structuring the scenario to be an American international student traveling to a foreign country. The two players of the game are respectively a native speaker of the chosen foreign language and an English speaker who speaks a little to none of the same language. Both players have designated sets of materials to assist them in the communication process. For the interrogator player, they have institutional documents instructing them the procedure of the interrogation and the set of questions to ask; for the selectee player, they have flashcards which include keywords, phrases, and sentences both in the foreign language presented as phonetics and English translations.

Randomly Selected pushes the core concept further by inviting the audience to observe the interrogation process, presented in the form of recorded audio clips from actual playthroughs of the S.S.S.S. game. The transformed installation is set in a claustrophobic room to both reproduce and enhance the pressure present in an interrogation scenario. The only props in the installation are a table with two chairs at each end of it and the same paper materials used in the S.S.S.S. game. The audio clips for respectively the interrogator and traveler play from each end of the table to further simulate the sense of space. The audience is invited to engage with the installation by either observing from the side or sitting in the position of either the interrogator or the traveler. By placing the same paper materials from the S.S.S.S. game on the table, Randomly Selected not only keeps its core as an analog game, but also invites the audience to participate in the interrogation by using the materials to decipher the phrases from the audio clips.

The intended future of Randomly Selected will see a virtual installation built and made available online. The team also aims to ideally have the work exhibited in a hybrid format in real life: both presenting the audio-based installation and inviting actual participants to play the S.S.S.S. game. We

games based on our lived experience, and find that one doesn't need to look very far to tell an interesting story.

Nchima Kapoma - New York University Game Center MFA Class of 2022. Creator of things. Part artist, part scientist, poet. A game developer working on experiences with emergent systems and visual iconic aesthetics.

also intend to publish the materials used in the game online for anyone who is interested to print their copies and play on their own. In conclusion, Randomly Selected with its multifaceted methods of delivering its message excites us to be experimental and inviting in raising awareness to a struggle that has existed among the foreigners of this country to this day.	
The Seance - Remembering the Lost Voices of Vietnamese Women The Séance is a walking simulator that combines speculative storytelling with gamification to tell the hidden stories of Vietnamese women's experience with intergenerational trauma caused by wars, violence, and social upheaval in Vietnam in the 20th century. Users are invited to play the role of a Vietnamese person in a distant future who found the digitized consciousness of one of their ancestors in a machine with their memories and buried family secrets. The moment of epiphany that inspired this project was when I realized that the stories about Vietnamese women like my grandmother who grew up in times of war were not recorded in any of my history textbooks and rarely brought up in history classes that I had taken at school. I grew up hearing stories from my grandmother about her life in the tumultuous 20th century in Vietnam when my country went through wars, colonization, and foreign invasion. What is enshrined in history textbooks, however, only tells part of the story. Male scholars have largely ignored women's perspectives. History remembers the powerful men who start wars, and the poor men who fight those wars, but rarely remembers the girls who are raped and murdered, or the women who spend their entire lives looking for lost family members. Despite that, stories of Vietnamese women from this period continue to live on thanks to the oral tradition. Stories of women who lived through wars survive in the stories that they tell their children and grandchildren, which need to be preserved for future generations or they will be lost to time. Because the traumatic upheaval	**My Linh Le** is a product designer and digital artist based in Brooklyn, NY. Born in Hanoi, her work is influenced by her cultural heritage and the feminist legacy of Vietnamese women. While completing her master's degree in Design and Technology at Parsons School of Design, she develops an interest in games as an art form that can communicate difficult subjects and encourage the audience's engagement with unfamiliar experiences and territories. She designs captivating interactive digital experiences that explore the lived experience of women of color and the narrative of colonial trauma and grief.

experienced by women can cause a ripple effect for their descendants, not acknowledging these stories further exaggerates the dissonance between women of different generations, preventing conciliation and healing. For this reason, I want to explore ways to center the narratives of Vietnamese women and the intergenerational trauma that continues to haunt us in an interactive digital experience that is accessible and engaging for young people.

By telling the stories of women in my own family, I hope to help myself and young Vietnamese people of my generation understand the lived experience of our foremothers in a more empathetic way. At the same time, I also want to use speculative storytelling to ask the audience to think about the legacy that could be lost to time as women continue to be left outside of the archive, and their voices are silenced.

Migration to the Metaverse: A Theory of Departure

Why leave?

This question is the central focus of this paper. By "departure", I mean specifically spending more time in digital realms than one does in physical ones. Note that this concept assumes the finiteness and scarcity of time. As we build an increasing number of augmented worlds, why do people migrate to these metaverses? Through this research, I explore a number of attraction and motivation factors that encourage presence in these alternative spaces. In this paper, I posit that augmented worlds that provide users with a net social advantage, meaning a better social life understood as the sum of a network of relationships, romantic relationships and status, will overtime attract an increasing number of users.

This interrogation coupled with two fundamental assumptions compose the main position of this paper. The fundamental assumptions, borrowed from Eugene Wei, are that "people are status seeking" and "people seek out the most efficient path to maximizing social capital". The migration to

Ruby Justice Thelot is a technologist, artist and writer based in New York. His writing has been published by Transfer Gallery, the University of London and Station Magazine, among others. His work has been shown at galleries in New York, Toronto, Berlin, The Hague and Ljubljana. He is a graduate student of Design and Technology at the Parsons School of Design.

alternative realms can be understood as an equation whereby if the alternative realm provides the user with greater social status and economic outcomes than in the actual world they will become increasingly invested to the point of addiction.

The economic segment of the equation lies on the research of the economist John Hicks and coincidentally the arrival of web3 and crypto is facilitating the monetization of digital activities creating an increased weight on that part of the equation. The social segment (which I call "net social advantage") is anchored on attraction and motivation factors as described above. These factors are heightened in contemporary digital interactions hence the difference with previous media. In short, migration can be understood as the weighted sum of net economic advantage and net social advantage. Net economic advantage is based on the wage differential, whilst social advantage is based on status. Status in games is conferred by networks of relationship and reward cycles (mastery in the game).

Mini-Panel 1 Theoretical
12:00-13:00

Between inter-speciesism and technology: the work of art as a relational space of human and animal being

In this contribution, a significant selection of interaction-centered works of art will be analyzed, which employ articulated technological equipment as a mean of communication. They set up, through digital apparatuses elaborated by artists in collaboration with teams of experts, interstitial spaces in which humans can come into direct contact with microenvironments populated by animals, producing places in which alternative patterns of social participation and moments of constructed conviviality are

Gianlorenzo Chiaraluce graduated magna cum laude from the University of Rome La Sapienza with a bachelor's degree in Historical-Artistic Studies and a master's degree in Art History. During his master's degree, he also took part in the Excellence Program and, through the Erasmus project, attended the Art Management department of Yeditepe University in Istanbul.

Over the years he has worked with various public and private institutions, such as MACRO Museum, Baruchello Foundation, Erica Ravenna Gallery and Monitor Gallery, dealing with art historical research and collaboration on exhibition projects.

During his early doctoral period, he also

elaborated. The horizon of communication between different species has been explored in numerous fields of knowledge, through the adoption of heterogeneous modes of study. The technological support the artists have made use is aimed at aestheticizing the radical possibilities of an attempt of contact, capable of creating a new communicative system beyond the spectres of cybernetics, building an ideal and material bridge where humanity and animality are conjoined. The focus of the contribution is centered on a selection of artists and artworks produced since the 2000s, which have predisposed a type of sound communicative interaction between humans and animals, creating through human-machine-animal interfaces works that reflect on the possibilities of a revolutionary type of nonlinguistic bonding, also linked to reflection on political ecology and environmentalism. The art world has variously contributed in this regard, from works based on telepresence, to artists who have created sound installations where they record sounds produced by nature, to more radical operations where the living being is placed directly at the center of the installation. The paper will therefore discuss three specific cases related to the latter procedural strategy supported by technology. Amy M. Youngs has produced artworks in which living animals have been placed in microenvironments, which are activated through the formation of an interactive, sound-based bond. This work assumes the use of telepresent technology as a tool that can facilitate communication between different species. Rethinking our relationship with underwater animals has also become an issue often directly addressed by several contemporary artists as well, in an effort to uncover the veil of elusiveness that hides the aquatic world from the terrestrial world. The first work that directly engages viewers and the marine world by implying the possibility of interspecies communication is *scale*, created in 2010 through a collaboration between neural engineer Malcolm Maclaver and localStyle, an American duo formed in 2000 that includes artist Marlena Novak and composer and sound designer Jay Alan Yim, which with an intermedial approach

published essays in scientific journals such as Elephant & Caste and 900 Transnazionale, authored contributions in volumes such as Vesper, Rivista dell'Università IUA V di V enezia, and participated in international conferences such as Translatlantic Transfer, at the Politecnico di Milano.

He is currently pursuing a doctoral project concerning contemporary italian art and animal presences.

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https://phd.uniroma1.it/web/GIANLORENZO-CHIARALUCE_nP1607659_EN.aspx

explores both physical and metaphorical realms through videos, interactive installations and performances. Another work that proceeds in the same vein as the above is Antony Hall's *Enki*, consisting of a series of bio-interface experiments between humans and certain types of electrifying fish**.**

NFTs beyond financialisation

Is it possible to make NFTs that refuse financial speculation? In this presentation, I will look at various blockchain and NFT artworks that relate to the notion of financialisa- tion, such as Harm van den Dorpel's *Mutant Garden*, Sarah Friend's *Off* and *Lifeforms,* and Sašo Sedlaček's *Oblomo*, and examine how they push and pull it in different di- rections. Does the process of tokenisation that is inherent in blockchain systems inevitably lead to financialisation, and therefore a focus on financial value, or is it pos- sible to imagine NFTs that put social values front and centre?

Art is intricately entwined with finance, and has been so long before NFTs came about. This might be described as the financial character of art. NFTs however also make possible something else, which we could call artistic finance. In 2018, artist-researcher Laura Lotti seemed to foretell the NFT hype that blew up in 2021 when she wrote about blockchain-based art that appropriates its own financialisation through tokeni- sation. She proposed that "the way to fight the financialization of everything is to go *through* it, rather than try to resist it".1 The last year or so has seen many attempts at just that, ranging from unapologetic marketing-art by the already famous to critical ex- periments with the dimensions of the financialising logic of the technology itself. What Lotti was excited about was for these latter critical artistic explorations to establish "peer to peer ecosystems of value".2 Having gone 'through it' – or more likely 'as we go through it': financialisation is by no means finished – it's time to take stock of what this

Inte Gloerich is a PhD researcher at the Institute of Network Cultures (Amsterdam Uni- versity of Applied Sciences) and Utrecht University. In her PhD, she explores so- ciotechnical imaginaries around blockchain technology. Currently, this is focussed on the vernacular that is used in blockchain culture, particularly in the memes shared there, and how it relates to these imaginaries. More broadly, Inte's work involves the politics, artistic imagination, and (counter)cultures surrounding digital technology and economy. She co-edited *MoneyLab Reader 2: Overcoming the Hype* (with Geert Lovink and Patricia de Vries) and *State Machines: Reflections and Actions at the Edge of Digital Citizenship* (with Yiannis Colakides and Marc Garrett) and organized several conferences addressing the crossroads between digital economy, technology, culture, and politics. She collaborated with Amateur Cities for the *Feminist Finance Zine* and *Feminist Finance Syllabus*. Inte teaches at the MA New Media & Digital Culture and the BA Media & Information at the University of Amsterdam.

Webpages:

http://integloerich.nl/

https://www.uu.nl/medewerkers/IGloerich/Profiel

value consists of and how 'peer' this 'peer to peer' actually is.

Are NFTs are too concerned with describing the world in uniquely tradable objects to leave room for non-financial value? Projects like the ones mentioned above take a first small step to trying to imagine a way out of the financializing grasp of the technology. What do they teach about possible next steps towards the support of alternative values like solidarity, care, or collectivity? These phenomena are based in experience and inherently resist being captured in a quantified ledger. A society based on these values will not magically appear through NFTs, but perhaps they don't have to facilitate finan- cialisation as a default either.

Art and activism: a symptom of the hyper-materialism of late-stage capitalism

The materialism of the present time has erased those spiritual and magical forces that, with Jung, we can call Archetypes; this erasure has left a void which is being inefficiently filled with political utopias in various forms of social justice and activism. This becomes truer when we talk about art, and music in particular: traditionally, music is a medium between above and below, and many ancient cultures from every part of the world have the sound as the initial creator of the Cosmos; an objectification of music as mere entertainment or, worse, as a medium for political messages, is a degradation of its peculiar status and a symptom of the hyper-materialism of late-stage capitalism.

The present world's weltanschauung is tangled in the Cartesian and Kantian paradigms, and in a techno-nihilism, final fruit of more than 2000 years of metaphysical thought, which creates a subject-object hierarchy and an abysmal distance between matter and spirit. As Jonathan Harvey stated, music is intimately concerned with transcending the subject-object dichotomy, the Descartes's

Marta Rossi (NoOne) is an Italian sound and visual artist, now based in the north-east of Scotland. Deeply interested in chaos and order interactions, human-to-machine connections, she's engaged in an aesthetic-philosophical research that uses sounds and images to understand the current world. In this path she organized unconventional events of electronic music and contemporary art, collaborated with several artists in live and theatrical performances, and produced original soundtracks for independent short films. With her main project Silent Chaos has performed in many venues between Italy and UK, and produced 4 studio albums. She has a Sound Engineering diploma, an Ableton Live Producer diploma, and a Master's in Sonic Arts obtained with her interactive audio-visual work "Aletheia". She is now pursuing a PhD postgraduate research in interactive music at the Abertay University in Dundee. She also works as a live and studio sound engineer.

Website: silentchaos.co.uk

ontological separation of self and world; in this, the artist has no inherent existence, is a void enclosing the universe expressing itself, and the only active action of the artist should be searching for the inspiration as a Holy Spirit descending from transcendence to immanence. The use of art as a tool of political activism is a perversion and deterioration of its dignity as, as Nietzsche says, the primal comprehension and the key to interpreting the world. With Heidegger, the metaphysical, thus rational-scientific, approach to reality creates an irreconcilable gap between the observer (the metaphysical subject) and the reality (the metaphysical object) so that man cannot access the Being directly, in that the Being discloses itself only when the reality is not interpreted in a rational-scientific-metaphysical way. The failure of the rational faculty in creating a harmonic world should lead us to research a superior means that unifies, instead of dividing: far from being a tool for division, art, and music in particular, should return to its role of articulating contrasts towards an upward unity. As Heidegger stated, "only a god can save us": only the return to the necessity of transcendence as the giver of beauty and harmony can resolve the problems of this world.

In my proposed presentation, I will discuss how activism in the art is a symptom of the hyper-materialism of late-stage capitalism through the theoretical lenses showed above, and how in my practice I use sensors to connect living being to machines to heal the subject-object divide, how I search for a transcendence in my live performances and studio albums, and how I'm going to unite these two approaches in a 3D immersive environment.

Mini-Panel 2 Practices
14:00-15:00

Coup d'état. Reclaiming Form and Color

Like a façade of an empty and dangerously collapsing building, some pernicious symbols and ideologies need a call for the destruction, regeneration, and renovation that artistic intervention can offer. My work suggests this transformation by highlighting and critiquing the visual elements of culture that play a visible role in reinforcing and reproducing totalitarianism. As an artist/architect and as someone shaped by the context of a totalitarian theocratic society, I see and experience the traditional Islamic patterns from Persian gardens and architecture, ornamental crafts, and art as the visual (and symbolic) culture that embodies the beliefs which shape totalitarianism. I recognize them as the flag of Islamic domination over the cities and the souls of their citizens - proclaiming, flaunting, and institutionalizing the manifesto of political Islam in every public and private space.

Today, the government of Iran is a theocratic dictatorship. The origin of its ideology and political structure is based on a narrow political reading of Shiite Islam and its legitimacy - as the regime claims is the result of the rulers' relationship with God. This system creates a socio-political situation in Iran that generates many hardships and difficulties for Iranians and causes worldwide problems. But this system - regardless of regional and international relations and conflicts of political power - has been formed in the context of Iranian culture and civilization. Obviously, elements of Iranian cultural beliefs played a role in the 1979 Islamic Revolution and the emergence of the clerical religious government. On the other hand, over time, the system has established and sustained its political and economic power by exploiting on these beliefs, subcultures, cultural symbols, and their patterns. As a result of this dialectic, today's Iranian society is an amalgam of the ideological slogans of political Islam, which provide the regime's foundation for the governance of the masses. These values and beliefs are believed not only by the

Mehran Aghazadeh received his master's degree in architecture from Tehran University (Iran) in 2002. He has been practicing as an architect since then and created some award-winning projects. At Purdue University, as an ETB graduate student, he is working on a number of socio-political art projectsthat use light, sculpture, and time-based media to critically engage with traditional Iranian aesthetics and politics. He also teaches Electronic Media Studio, Video Art, and 3D Design.

majority of the people, but also by the government officials themselves. My art practice and this thesis paper address this cultural and sociopolitical situation in contemporary Iran through a critical investigation of visual patterns. My MFA exhibition is a representation of today's Iranian society with all the contradictions, injustices, forms of oppression, ugliness, and beauty of an old civilization that creates a moment in space for dialogue between the past and future. In this show, the audiences encounter competing ideas of beauty and ugliness, injustice and hope, oppression and liberation. By using traditional patterns more dynamically, this work appreciates the history of Iranian civilization without being frozen in time or paralyzed by tradition. In other words, the exhibition provides a possibility for cultural reinterpretation, a new point of view toward sacred symbols, and a dialogue between traditional and modern values. The totality of this work creates an overwhelming yet conversational space in which spatial, cultural, and behavioral connections and interactions can be explored. The stations' images are captured by CCTV cameras and projected on screens behind the adjacent stations. This closed-circuit system of projected images creates an infinity of patterns and shows the interaction of different aspects of culture with each other. This exhibition also renders experiments in making materials and forms communicate and interact sonically. It brings together DC motors, electromagnets, contact microphones, amplifiers, and transducer speakers in a closed circuit. The closed-circuit feedback loop expresses a conceptual metaphor for communication processes in society, triggered by certain events and traditions but largely influencing each other once started in a reciprocal way.	
Troubled Waters: The Ocean as Contested Space in California Surf	**David Crellin** is a professional artist, scholar, and educator, working internationally for over 25 years. His

Culture

Abstract

California defines much of its identity in the public imagination through the sport and cultural formations of surfing. This identity has been almost exclusively associated with white men as the accepted standard bearers of surfing's evolution and excellence. This narrative runs parallel to the larger political and social discourses of Whiteness and racialized exclusion in American society. My project, *Troubled Waters: The Ocean as Contested Space in California Surf Culture*, explores the history of racism and representation in the formation of the so-called "California Dream" of surfing, interrogating white supremacy in surf and beach popular culture along the California coast, presenting research that engages surfing and surf culture through a critical lens.

Introduction

Surfing presents itself as a locus of physical and spiritual transformation, a realm in which to explore our relationship to the natural world, and a cultural space welcome to all who choose to engage in it, yet is overwhelmingly, unflinchingly, and protectively white. This strategy of espousing inclusion and connection while practicing exclusion and erasure centers whiteness as normative, rendering it invisible and dangerous. This double move allows surf culture to elide accountability for its colonial settler identity and romanticize its appropriation as embrace, inscribing the ocean as another site of white supremacy. As an activist intervention into the white

space of surf culture, *Troubled Waters: The Ocean as Contested Space in California Surf Culture* deploys a network of interactive, locative, digital media strategies, destabilizing surfing's self-identification, engages in anti-racist education and action, and foregrounds the experiences of people of color throughout surf history and its contemporary cultural formations.

research and creative areas of interest include social justice, gender, race, power, immersive, devised, documentary and site-specific performance, digital media, historical archives, Deleuzian studies and art as social practice. David holds an MA in Theatre, and an MFA in Digital Arts New Media 2022, from the University of California Santa Cruz, under the mentorship of Professor Marianne Weems, founder, and artistic director of The Builders Association.

Current projects include *Troubled Waters: The Ocean as Contested Space in California Surf Culture*, a mediatised, locative intervention and installation exploring racism and representation; an immersive, documentary theater production, "Storyville Rising" set in post- reconstruction New Orleans, interrogating race, gender, sex and power; and the creation of a manifesto of sustainable, intersectional practices for creating original, live performance based on indigenous methodologies, art as social practice and the Deleuzian rhizome.

Project Methodology

The project is comprised of an on-site, locative, digital media intervention into the culture of surfing through the deployment of over 400 surf-style sticker decals and printed cards embedded with QR codes placed over 60 surf spots and adjacent locales in 40 cities, beginning in San Francisco to the north, extending the project's reach as far as San Diego to the south. The QR codes, when scanned, lead users to short, archival video footage that interrogates the presumptivenarrative of surfing's historical and cultural evolution as one of unquestioned and invisible whiteness. After viewing the videos, users are taken to the landing page of the project website, www.decolonizethesurf.com, which functions as a site of accountability, offering a repository of films, books and magazine articles that look critically at racism and representation in surfing, first-person narratives of surfers of color relating their experiences with racism in surfing, an interactive photo gallery, a network of organizations of color who are changing the landscape of contemporary surf culture, and, through numerous calls-to-action, opportunities to make surfing more inclusive, diverse and equitable.

Proposal
My presentation would include engaging symposium attendees in experiencing the project's overview, detailing its scope, scale, and research findings, and contextualizing it within current discourses of digital activist art practices, especially as regards assessing and critiquing issues of racism and representation in American society.

Panel 2 Feminism/Bodies/Politics **15:00-16:30**	
The re-appropriation of a self-narration	**Laura Cocciolillo** (b. 1997) graduated in

on female bodies through virtual reality

This paper proposes virtual reality as an effective tool of re-appropriation of female bodies in a post-human condition. The representation of the body in Virtual Reality opens a gate to a new concept of *corporeality*, conceived as simultaneously virtual (a word related to the "immaterial" field) and "embodied" (a term usually referred to something that appropriates a material dimension). Virtual reality allows us not to limit ourselves to manipulating small avatars observed in the third person through a screen, but to "inhabit" virtual bodies, embodying them and taking their gaze through the construction of first person's simulations. The multi-sensory involvement of the observer's body leads to the synesthetic phenomenon of *haptic visuality*, already observed by Laura U. Marks (1987) in the context of new media, television and cinema as a tactile perception triggered by the sense of sight. Haptic images are erotic regardless of their content, because they construct an intersubjective relationship with the beholder. The viewer is called upon to fill in the gaps in the image, engaging with the traces the image leaves.

Virtual reality materialises haptic visuality in an almost literal manner, accordingly adopting its erotic implications, which are effectively taken advantage of by the pornographic industry. Several academic studies have recently compared the two-dimensional and three-dimensional format in VR applied to the enjoyment of porn. Virtual reality appears to be the most effective medium to appreciate pornography.

Pornographical use of 3D models and avatars is one of the connections that allows artists to subvert the erotic images consumption system and start a discussion about a reappropriation of the virtual body. Many of Sidsel Meineche Hansen's works feature EVA 3.0, a royalty-free avatar made by freelance 3D designer Nikola Dechev and sold online by Turbosquid, a company that provides stock 3D models for video games and pornography. Through EVA 3.0,

2019 in Contemporary Art at La Sapienza University, Rome, with a dissertation on Curatorial Practices for Net Art in the 21st century. She is currently attending a master's degree course in Contemporary Art at Ca' Foscari University in Venice. Her research is mainly focused on the relationship between art and new technologies, in particular on digital culture and aesthetics of new media. Among her publications: "Net Art and hacktivism. The artivism in the network from the nineties to today" in «Connessioni Remote», n.2, 02/2021, University of Milan; "The self and the other. The body, empathy and relationship with otherness in virtual reality", Kabul Magazine, Turin, Italy (under publication); "Second Life: first steps into the virtual scape in visual arts" in «Meta.space» Francisco Carolinum Linz, Vienna (under publication).

Meineche Hansen researches the state and commodification of 3D bodies in the production of digital images. The artist explores the overlap between real-life subjects and objects in virtual reality, and the resulting objectification of virtual bodies. Virtual representation of the "female-ish"1 body allows the artists to regain possession over self-representation.

1 Here I am using this term to address a non-binary spectrum related to the "feminine". Using words like "female" or "woman" feed a dichotomous thought that is no longer appropriate to describe post-human identities. Indeed, EVA 3.0 is explicitly designed with no gender to maximize the user's identification.

The idea brought forward by this essay is that the emotional impact caused by immersion and embodiment in a visually haptic virtual environment makes virtual reality a privileged medium to build post-human narratives on emancipated virtual bodies. Artists have used this medium to address the issue of reproductive independence (Li Alin) or to display gender roles that survive in the posthuman context (Evelyn Bencicova, Joris Demnard and Arielle Esther). Through the works of these artists we will highlight strengths and witnesses of this medium in constructing a critical discourse around gender equality and body rights.

Pleasing Utopia

To 'please' is to consider your desires and decide how to act or proceed. 'Pleasing', in contrast, connotes a willingness towards fulfilling a hope for the near or distant future. These notions lead themselves to a Utopian idealism and more specifically, a queer idealism that looks toward enlightened futurity. The topic of sex workers' rights in the UK connects to Muñoz's idea of Utopian prosperity through an intersectional epistemology. 'Pleasing Utopia' is a play on words; I use the word 'pleasing' to advocate for sex workers' rights whilst also paying homage to the infamous platform 'Pleaser Shoes' that

Georgia Dunn is a Scottish artist and researcher from Glasgow, born in 1999. Georgia recently graduated with a First-Class BA Hons in Theatre and Film Studies from Queen Margaret University Edinburgh in 2021. During her time at QMU, Georgia was president of the LGBT+ Society where she developed ties with Out at The Cinema, The Scottish Bi Network, and Waverly Care. Whilst working towards her degree, Georgia worked as a Chanteuse across the Edinburgh drag and cabaret circuit. This experience furthered Georgia's interest in sub-cultural movements and activism. Her artistic practice is focused on the studies of haptic images, phenomenology, and body politics.

have become synonymous with adult entertainment. I approach this issue from a place of solidarity. I am not a sex worker. I am aware that I cannot speak on behalf of the community, and I do not intend to do so in any way. As someone who has met sex workers and been moved by their testimonies during the #Askthe700 Campaign in 2019, I intend to produce this research from a place of allyship and solidarity from an institutional setting. For the sake of clarity, I define sex work as an intimate practice that delineates from 'normative' modes of desire such as prostitution, lap dancing, stripping, pornography, webcamming, and sugar babying. This study will be structured into three sections. The first section shall break down the types of stigmatizations within media representation and legislation. The essay will next move on to discuss how sexual citizenship is granted through mimetic gestures and utopian hermeneutics. Lastly, this work will discuss the camp poeticism in sex work's aesthetics, performance, and grassroots organising that inspire the fruition of concrete utopias. *Cruising Utopia* (Munoz 2009) and *The Ethical Stripper* (Claire 2022) are used as key texts in this presentation.

I accompany this talk with a zine, also titled 'Pleasing Utopia' which features quotes from Stacy Claire (author of *The Ethical Stripper)* and anonymous quotes from the #Askthe700 Instagram page. Sex work advocacy follows the same ideology as pro-choice feminism which beliefs in the autonomy of the body. The zine's aesthetic references the Riot Grrrl movement and similarly displays socio-political collage pages. The 'Pleasing Utopia' zine will be available as an online PDF that can be accessed through a QR code. The QR code will be printed out onto stickers across over 18 venues such as bars and clubs in Dundee where viewers can interact with the content from their phones, (a content warning will also be included before the zine opens so that viewers are given the option to access the zine). To please utopia is to advocate for sex workers' rights. The examples I discuss in this presentation such

Georgia is currently completing her MFA in Art and Humanities at Duncan of Jordanstone College of Art and Design. Georgia is an intermedial artist who often works in the realm of maximalism. Georgia enjoys combining media such as sculpture, photography, printmaking, and sound design in multi-sensory installations.

as the #Askthe700 campaign (2019) and Ask a Stripper (2019-present) demonstrate a multi-media counterculture that is fuelled by utopian idealism. I submit this proposal to advocate for the full decriminalisation of sex work and state the need for safety and labour rights across the industry. The need for inclusion and belonging is supported by Muñoz's idea of doing in
futurity. Unfortunately, sex workers, despite activists' efforts, are still faced with multiple examples of inequality. For as long as legislation is continued to be debated across the country, stigma remains evident. The demand to please utopia is urgent as workers and allies grow tired of waiting for a better future.

Digital Feminisms in Digital Art Practice (2000-2022) This presentation proposal explores digital feminisms in current digital art practice. It examines where these feminist practices intersect and their commonalities in developing empowering strategies of practice to navigate the dominantly white-led, hetero-masculinist spaces in the digital art world. In particular, it examines content and context alongside the tools used and created in order to change negative spaces. Many feminisms underpin the practice and dissemination of digital art today. However, I am specifically interested in how feminist artists embed new theories of digital feminisms or movements within the content of the work itself and the process of making, collaborating, and organising. Feminists' movements are commonly categorised by 'waves'; feminist scholars such as Chimamanda Ngozi Adichie, Kimberle Crenshaw and Patricia Hill Collins utilise the term 'waves' to differentiate between different time periods within its long history. It is argued that we are currently at the beginning of the fourth. The fourth wave is said to have started with the new millennium (Kaplan 2003; Peay 2005; Daum 2006). This wave has been characterised by digitally-driven online action-based viral campaigns, virtual	**Donna Holford-Lovell** is currently undertaking a part-time practice-based PhD in Computing and Games between the University of Abertay and St Andrews University. She is also the Director of NEoN Digital Arts (SCIO) based in Dundee. She has more than 25 years of working across the cultural sector and has a particular interest in bringing together many creative parts and finding new ways of working and challenging traditional modes of practice, including practice within economics, business and policymaking. Her professional career is cross-disciplinary, and initiate projects that bring together third, public and private sector organisations with the primary focus of supporting the creation and experience of great accessible art. Over the years, she has partnered with and contributed to high standing academic research and public sector consultancy that has been of national and international importance within the digital arts and cultural sector.

protests, and 'call out' movements such as #MeToo and other hashtags against violence against women. Intersectionality is at the heart of the activities, and global connectivity has provided the platform for many more voices and the stories of others can be shared. While these voices are compelling and essential in fighting wider justice for more, they sit within white heteronormative systems. The platforms are coded with a bias and can often work against the female voice—automated regulation censors more posts and images published by women.

There are, however, other digitally-driven movements that need to be considered. These movements are not just about using the digital tools to shout about social injustice, it is also about embedding change into the digital tools and digital spaces so that there is no need for social change in the first place. A vital contribution of these digital feminist movements is crystallised in the connections that these movements draw between the social realities and the digital environments they create. These movements show that the digital environments and the technologies that drive them are not passive or value-neutral; instead, they reflect broader real-life social exclusions. The design is actively shaped and pre-conditioned to who will inhabit or use them.

Driving this forward are the female artists using digital and technology to change the binary systems, which parallels the heteronormative structure of these patriarchal systems. Using a feminist lens, we can see different digital art practices that aim to be nonhierarchical and inclusive and use tools to bypass the patriarchy. The art practice itself reformulates the digital and questions the masculated systems. Under the umbrella of new digital change feminisms, many artists are changing the technology paradigms, metaphorically and literally rewriting the code. Intersectional principles are also strong drivers of the work in this area, including the work of women that do not consider themselves feminists, as their practice and tools draw analytic attention to the fact that no social identity category exists in isolation from others.

Mukbang: Cyber-Consumption of the Yellow Femme Body

As an East-Asian woman who grew up in TV and PC era, how East-Asian feminine body is perceived and fetishized in techno-pop culture has always been my research topic. Whilst K-pop and internet culture have gone viral throughout the world, what does yellow femininity mean on a GenZ cyber space? Are we entitled with more agency to voice out equally on decentralized streaming platforms like TikTok? Or are they actually catalysts for objectification? What are the other alienated othernesses they manufacture? What's it like, to be a yellow fem cyborg?

Thus mukbang came to be a good entry point. Mukbang, a Korean but now universal word for eating broadcast, usually takes the format of consuming food in front of the camera on streaming platforms like YouTube and TikTok, and is now prevalent among GenZ and a broader audience of internet users. Virality flourishes the market to the size where top mukbangers can earn up to $10,000 per month. However, starting as a comforting, recreational show, mukbang has marginalized towards sexualizaition.

After years statistics indicate that petite, skinny Asian female Mukbangers get the most subscriptions and more and more of them are paid to eat food which is highly sexualized or sensationally high in calories. The audience would also require mukbangers to record gulping ASMR with satisfying groans. The action of watching and subscribing has transformed into gaze and fetishization, through which the immaculate, obedient asian female body manifests stimulating contrast with orgasmic gluttony. The viewer is the actual consumer, meanwhile the Aasian female body metamorphoses into food. Using satire as a tool for decolonizing, *Her Body and Other Mukbang* seeks to recontextualize this techno-pop culture

Echo Tang, NYU ITP program, was born and raised in Canton, growing up chronologically with the modernization of media as TV, personal computer, smartphone, and VR headset, they researches, practices and pursues projects on how our *body & mind* are jarred, unhinged, and sculptured under the context of *techno-pop culture*, usually with the intervention of *feminism* as a decolonial tool.

phenomenon of Mukbang, and restore agency for East Asian feminine bodies.

Thus the research for this project mainly lies in three aspects:

- Statistical research about East-Asian Mukbangers;
- Gluttony, sin, and sexualization;
- Relevant to food, how Asian female body is being discriminated against in language, social norms, and pop culture.

And then the intricate and convoluted logical relationship among them.

The project starts with creating an Asian female mukbanger, with a delicate face but sexualized body for overturning East-Asian beauty standards. Through her provocative invitation to a physical mukbang banquet, a series of screen-based 3D rendered TikTok videos is presented as main courses on a dinner table, where the mukbanger's body deforms into various types of food relative to discriminatory food slangs and racist terms. 3D printed food echoing the video contents are also served. Therefore by exposing the audience to the frenzied, rebellious dance of an East-Asian female body, they are turned into the "true mukbanger".

Pornographics as Queer Method: *Using Adult Online Entertainment as a Strategy for Developing Non-Binary Gender and Being*

Coronavirus in the summer of 2020 changed many things – not least of which, my job prospects for earning essential money over the summer break between degree courses.

Internet sex work (specifically, webcamming or 'camming') wasn't the top of my preferred list of options, but a number of contributing factors made it so, not least of which were safety, zero setup costs and simplicity. Via text chat, speech and visual stream, I spent the summer operating within an industry with which most people have only passing familiarity, and which is part of what Ashley Mears and Catherine Connell call "display

Morgan Black holds a BA and an MFAAH in Fine Art from the University of Dundee and is currently pursuing PhD research in gender and aesthetics. Their field of study is the non-binary body and physiognomy in art, society and culture. A multi-disciplinary artist, their work encompasses video, performance, spoken word, comix, sound and writing. Themes focus on transgression, subversion, the flattening of high/low dichotomies, and tend to critique any hegemonic or binary position or system of taxonomy. In late 2020, they were commissioned by Eston Arts in Middlesbrough to create a short film, 'Solstice', which streamed online throughout March 2021. They have had work in SPAM Spreads #1 by BALTIC Contemporary Arts, and presented in group shows at the

work[1]", namely the display and/or performance of *femininity* by female workers. As a non-binary (assigned male at birth) artist, the *performance* of femininity is something I have honed and practiced over four decades.

The purpose of this proposal is to investigate the digital realm, specifically the world of what was once called "cybersex", and its potential for liberation, growth and experimentation among non-binary users, as a tool for alternative genders to (re)construct themselves and discover new ways of expressing both sexuality and personhood, whilst giving voice to a personal lived experience through what trans writer Juliet Jacques refers to as "Écriture trans-féminine". The concept of *appearing*, of *performing*, for the benefit of others – yet simultaneously being denied voice – is one long associated with women in Western performance and art. One of my purposes is to give voice to a stigmatized practice (sex work generally) which nonetheless is the only means of support for millions of people around the world, especially transpeople, who are most at risk of physical abuse (especially in the Americas).

I will use the medium of laptop webcam to record the talk/presentation (and performance?), therefore siting the analysis and topic within the very medium under examination – the exchange between a 'performer' on one side of a computer screen, with an observer on the other.

I can take this from a purely auto-ethnographical angle, or from a less 'hands-on' position in which I weigh up the pros (freedom, safety) against the cons (surveillance capitalism, giving currency to a hegemonical structure designed for maximum exploitation of labour, usually female).

Ultimately, my intention is to reclaim the nonbinary body and being as a tangible and addressable thing in its own right, to argue for 'third gender' status as a resolution to many of the societal, cultural and political

Cooper Gallery and at Generator Projects, Dundee (2019). This April, they won a BRAW bursary to produce public work with ShaperCaper Dundee and Dundee Pride.

PhD Research blog:
https://phiz-phys.blogspot.com/

Artist Website:
https://morgana-blackrose.artweb.com/

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| problems of adhering to an outdated binary system of gender identification and body policing. To show that "inclusion is better than exclusion", in any genre, even if that genre is itself problematic, and seek ways in which users can turn such modes of expression into potential liberation. | |

Difference Machines: Technology and Identity in Contemporary Art

Difference Machines: Technology and Identity in Contemporary Art was an exhibition curated by Dr. Tina Rivers Ryan that was featured at the Albert Knox Museum in Buffalo, NY. The exhibition addressed the complex relationship between the technologies we use and the identities we inhabit. The exhibition presented the work of seventeen contemporary artists who ask some of the most urgent questions we face today: How is technology changing the way we see ourselves, and each other? In what ways does it contribute to—or allow us to resist—prejudice and systemic forms of oppression? What role should it have in our lives and in our communities?

Dr. Tina Rivers Ryan is an art historian specializing in modern and contemporary art, with a focus on the uses of new media technologies since the 1960s. After a pre-doctoral fellowship at The Metropolitan Museum of Art, she joined its department of Modern and Contemporary art as a curatorial assistant, moving on to the role of Assistant Curator at the historic Albright-Knox Art Gallery (soon to be the Buffalo AKG Art Museum) in 2017. Her most recent exhibition at the AKG, *Difference Machines: Technology and Identity in Contemporary Art*, was awarded the 2022 Award of Excellence by the Association of Art Museum Curators. Her writing on topics ranging from kinetic light sculptures to virtual and augmented reality environments has been commissioned by museums including the Walker Art Center in Minneapolis, Dia in New York, Pirelli HangarBicocca in Milan, and The Modern in Ft. Worth, among others. She also has regularly written on exhibitions of media art and, more recently, the rise of NFTs for magazines such as *Artforum*, *Art in America*, and *ArtReview.* She holds five degrees in art history, including a BA from Harvard and PhD from Columbia.