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— 25.5

2017

Forum\_Paradigm Shift

## Mapping\_Digital Shifts

For its 13th edition, the Mapping Festival, dedicated to audio-visual art and digital culture, unfolds from May 11 to 28, 2017 in Geneva under the heading Mapping\_Digital Shifts, and splits its activities into 3 distinct strands: Mapping EXPO, Mapping LAB, and Mapping LIVE.

The festival is now a major event in the fields of image generation, technological creation and exploration, attracting both professional and general audience. Considered as a unique platform in Switzerland, it also enjoys an international reputation thanks to the quality of its programming and diversity, which also aims to encourage emerging artists of the field. Working with several venues and open spaces in the city, it alternates audio-visual performances,

installations, clubbing, architectural mapping, as well as workshops and conferences.

Mapping \_ Digital Shifts is also a meeting point, a creative and collaborative platform with innovative spirit. Over the course of twelve editions, the festival has grown steadily and emerged as one the most important events of its kind in Europe.

### Forum Curator : Carmen Salas

Carmen Salas is an independent curator and creative producer working at the intersection of art, technology and digital culture. In 2009, she co-founded Alpha-ville, a cultural agency that focuses on the creation, curation and production of digital projects, interactive installations, conferences, exhibitions and live events for and in collaboration with partners from around the world. She has over 10 years experience acquired through strategic design, curation, management and production of events and digital projects. Her practice is interdisciplinary and focuses on exploring how digital media and new technologies are shaping society and enabling new possibilities for the arts and culture

## Forum\_Paradigm Shift

Mapping\_Digital Shifts is proud to present the first edition of Paradigm Shift, a two-day international forum gathering inspiring artists, designers, curators, journalists, decision makers and researchers to critically reflect, raise questions and discuss the state of culture and society in today's technology driven world.

With this year's theme: Technology Now, Society Tomorrow, and the Religion for a Brave New World, the forum takes a stand and explores the complex relationship of human-machine interaction, and the ways in which technology and the Internet are transforming culture. Through a series of talks, presentations, discussions, screenings and interactive sessions, the forum also considers what it means to be human in an age where technology is becoming an all-powerful tool that controls our minute-by-minute existence and shapes our bodies, brains, identities and even our sexuality.

Ours is an incredible time to be discussing such meaningful questions together. We believe that new discourses are needed in order to guide people through a period of unprecedented change, and to help them adapt to a new context which is more complex but also richer. With the forum, we aim to provide a neutral space for people to converge, share ideas, debate and envision the future of our culture and society.

Supported by the Federal Office of Culture,

The Paradigm Shift Forum will take place at ACT (rue des Bains 28) in Geneva, Switzerland on 24 and 25 May 2017.

## Day One: The Future Unfolding

The future is unknown, and we are navigating uncharted territories. The time feels extraordinarily immediate, yet it is difficult to anticipate what the future of our culture will bring. At a time when much of our existence is becoming digital-virtual and as we experience a profound shift in our understanding of technology and culture, it feels necessary to consider and debate the following questions: How are technology and culture influencing and shaping each other? What kind of future and culture do we want to create? How are the creative collisions between art, science and technology contributing to modern culture? How has the digital revolution influenced the cultural and creative ecosystem in cities? How do mobility programmes contribute to creating new narratives and cultural representations at a time of transition?

On Day One we will explore these and other questions. Day One's programme offers a unique opportunity to gain insights from a diverse range of speakers, all with an interest in exploring the future of our culture. Such speakers are: Nicolas Nova, Régine Debatty, Alexander Scholz, Sabine Himmelsbach, Nora O Murchú, Monica Bello, Martin Howse, Semiconductor [Ruth Jarman], Joana Moll, Félicie d'Estienne d'Orves, Edwina Portocarrero, Beatrice Pembroke, Engin Ayaz, Vasilis Charalampidis, Bert Holvast, Olof Van Winden and Lucía García Rodríguez.

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### Day One sessions include

- \ Magical Thinking, Contemporary Superstitions and Digital Technologies
- \ Digital Art and Digital Futures: Unpacking the Complexities of Computational Cultures
- \ New Voices
- \ On the Move: Shaping Europe's Future Through Artistic Mobility and Global Cultural Networks.
- \ Revealing the Unseen
- \ Building Innovation Through Human Ecosystems in Cities.

## Day Two: Becoming Human

Humankind has gone through many world-periods, from agrarian to industrial to today's technological. No world-period has changed the foundation of human discourse, and the essence of human life like the current technological period. Is this transformation momentary or are we experiencing a deeper paradigm shift in our contemporary society? Our cultural embrace of the Internet, social media and mobile technologies has profoundly impacted human psychology and the way we behave, socialise, communicate and navigate relationships with ourselves and others. Nowadays, we live in a hyperconnected society ruled by algorithms where we are handing over more and more of what happens in our lives to machines without us even noticing. Where is our current use of technology taking us? At what cost? How can we develop a healthy relationship with technology, with each other and with ourselves? How are identities affected by digital technology

and the Internet? Who do we choose to be in this world? Can social media provide a means for developing ourselves? At a time when technology is shifting from being at the service of humans to a powerful tool that is controlling people, we need to ask ourselves whether it is time to reclaim our lives from the hands of technology and rethink what it means to be human, develop our own intelligence and consciousness, as well as redefine which ethical framework should guide this mechanical evolution.

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Day Two's programme will offer a space for speakers and the audience to debate ideas of identity, future love, AI and human consciousness, internet addiction, and the role technology plays in our lives. The closing session includes a screening of Werner Herzog's *Lo and Behold: Reveries of the Connected World* documentary, followed by a participatory session where the audience will have the opportunity to share their ideas in relation to the documentary. The speakers of Day Two are: Leigh Alexander, Chris Baraniuk, Ghislaine Boddington, Carmen Salas and LaTurbo Avedon.

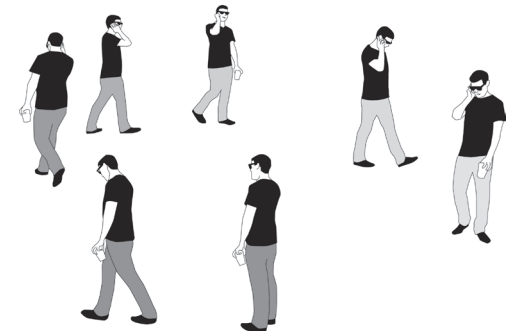
### Day Two sessions include

- \ The Big Disconnect
- \ Social standards: Has Social Media Lowered the Bar for Humanity?
- \ Future Love — The Internet of Bodies
- \ Me, Myself and My Avatar
- \ *Lo and Behold, Reveries of the Connected World* by Werner Herzog (Screening)
- Presents Future (Interactive Session)



## Magical Thinking, Contemporary Superstitions and Digital Technologies

The relationships between technology and magic have been documented at several points in time throughout history. Anthropologists such as Alfred Gell have discussed this at great length. For him, both are inextricably linked. In everyday discourses too, and also in people's understanding of digital machinery, technology seems to work magically... or may have magical consequences. Think about the ways some users describe the miracle of using wireless communication, contactless payment or the surprising bugs they encounter when updating their operating systems. When problems like these occur, people may not only perceive technology as magic but also build a very personal perspective on how it works. Beyond that, digital devices, like other technical objects before, often participate in new forms of superstitions. In addition, designers are not exempt from this assemblage of tech and wizardry! Arthur C. Clark's adage "any sufficiently advanced technology is indistinguishable from magic" became a mantra in design circles. Researchers such as David Rose, followed by technological companies, recently advocated for imbuing hardware and software with "enchantment" and a "touch of magic" so that customers embrace the new era of connectivity and automation.



What does that mean practically? Are such metaphors really relevant? How do people actually perceive such "enchantment"? How do users build their own rituals with technologies? Based on a series of art/design projects, as well as ethnographic research focused on people's practices, the presentation will address the persistence of magical thinking and superstition in our daily life. By uncovering the rituals, strange practices and odd habits human beings perform with everyday devices, the talk will show how our relationships with technology is not as rational as we might expect.

►► Wednesday 24.5.2017, 10:00

### Nicolas Nova

Nicolas Nova is an ethnographer and design researcher, working both as a Professor at the Geneva School of Arts and Design (HEAD — Genève) and as co-founder of The Near Future Laboratory, a research organization based in Europe and California. His work focuses on observing and documenting digital and new media practices, as well as creating design fictions, i.e. speculative designed objects exploring the experiences of near future.

# Digital Art and Digital Futures: Unpacking the Complexities of Computational Cultures

Over the past decade the institutions and practices of digital art have undergone profound changes brought about by the ubiquity of digital technologies and computational algorithms. These technologies have touched on every aspect of our cultural production, re-defining how we think, learn, socialise and work. They have facilitated new spaces for cultural engagement and provided us with opportunities to reinvent radically, the ways in which audiences engage and think about digital art. Simultaneously, the conditions under which culture and its public discourse is produced is increasingly subjective to complexities that arise from technology and its intersections with market policies and demands.

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## Régine Debatty

Régine Debatty is a writer, curator, critic, and founder of [we-make-money-not-art.com](http://we-make-money-not-art.com), a blog which received 2 Webby awards and recently received an honorary mention at the START Prize, a competition which acknowledges “innovative projects at the interface of science, technology and art”. Régine writes and lectures internationally about the way in which artists, hackers, and designers use technology as a medium for critical discussion. She also created A.I.L.L. (Artists in Laboratories), a weekly radio program about the connections between art and science for Resonance104.4fm in London (2012–14), and is the co-author of the “sprint book” *New Art/Science Affinities*, published by Carnegie Mellon University.

## Alexander Scholz

Alexander Scholz is a Berlin-based art director and writer interested in interdisciplinary practice, artistic research, and the impact of tools—digital or otherwise—on creative processes. He is the founder and creative director of HOLO, a printed periodical about emerging trajectories in art, science, and technology and contributing editor at [CreativeApplications.Net](http://CreativeApplications.Net), the associated educational resource on digital art and design. Beyond producing content within editorial frameworks, Alexander has also developed a variety of programming—exhibitions, performances, talks, and panel discussions—for festivals such as ACT Festival (Gwangju), Resonate (Belgrade), MUTEK (Montréal), and OFFF (Barcelona). Earlier initiatives include SCEEN, a print magazine on digital art and culture he published from 2005 to 2008, and GEE, a print magazine on video game culture he art directed from 2008 to 2009.

## Sabine Himmelsbach

Since March 2012, Sabine Himmelsbach is the new director of HeK (House of Electronic Arts Basel). After studying art history in Munich she worked for galleries in Munich and Vienna from 1993–1996 and later became project manager for exhibitions and conferences for the Steirischer Herbst Festival in Graz, Austria. In 1999 she became exhibition director at the ZKM | Center for Art and Media in Karlsruhe. From 2005–2011 she was the artistic director of the Edith-Russ-House for Media Art in Oldenburg, Germany. As a writer and lecturer she is dedicated to topics related to media art and digital culture.

As cultural practitioners we are continuously developing ways to unpack the various and sometimes contradictory positions that we are embedded within through our practices and infrastructures. These concerns allow us to think and create within contemporary institutional, economic, and technological constraints and possibilities. But how do we understand the role of technology in the creation and manipulation of these concerns? How might we determine and reshape the formation of public filter bubbles of opinions? In a continuously shifting cultural landscape eroded by economic instabilities, corporate agendas and the banalities of trends, how do we collectively imagine potential futures for

digital art under such conditions? Where do creative digital practitioners and institutions intervene in this landscape? How do we address and support public understanding of the social and political complexities that arise from creative encounters among art, technologies, humans and machines?

This panel brings together practitioners who are at the forefront of the production of culture brought about by computation. They present their own perspectives, unpack and critically reflect on the complexities inherent to technology, and point towards emerging trajectories for digital art. ►► Wednesday 24.5.2017, 11:10

## Nora O’Murchú, moderator

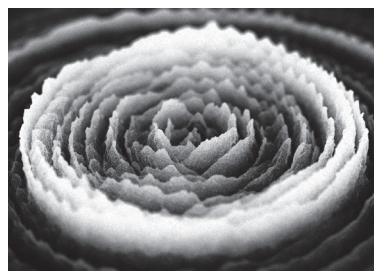
Nora O’Murchú is a curator & designer, whose research examines the intersections between the fields of art, design, software studies, and politics. Her multidisciplinary practice embraces narratives, and fictions and results in objects, exhibitions, and interventions. Her research aims to help people understand how complex socio-technical systems are imagined, built & used. She has held positions as research associate for the Interaction Design Centre at the University of Limerick, & the Interaction Research Studio at Goldsmiths, and CRUMB at the University of Sunderland. She has curated exhibitions and events for institutions including the Science Gallery, Rua Red, Resonate Festival in Belgrade, & White Box Gallery in New York. She is currently a lecturer at the University of Limerick in Ireland and curator for Resonate Festival in Belgrade, Serbia.

# Revealing the Unseen

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in collaboration with Arts@CERN

Both science and art are human attempts to understand and describe the world around us. While the methods and tools to approach knowledge may be different, the primary motivations are often the same. Scientists and artists engage with open-ended inquiry, they welcome mistakes as part of their working process and do not fear the unknown. What artists want is not only to communicate or illustrate scientific and technological concepts, they want to be able to work with the same tools that formal researchers use and discover the language that shapes our worldview. This session is an opportunity to address the questions: How can we bridge the gap between science and art? What can scientists and artists learn from each other? How can artists and scientists navigate together in the unknown? And also to talk about the topic "Revealing the Unseen". ►► Wednesday 24.5.2017, 14:00



## Mónica Bello

Mónica Bello is an experienced curator with over 15 years of experience working mainly in the field of art, science, technology and society. She has founded and designed a number of projects internationally exploring the potentials of art-led research and interdisciplinary innovation. She is currently the head of Arts@CERN, the official art program of the European Organization for Nuclear Research in Geneva, home of the Large Hadron Collider.

## Martin Howse

Martin Howse is occupied with an artistic and investigation of the links between the earth, software and the human psyche, proposing a return to animism within a critical misuse of scientific technology. Through the construction of experimental situations (within process-driven performance, laboratories, walks, and workshops), material art works and texts, Martin Howse explores the rich links between substance or materials and execution or protocol, excavating issues of visibility and of hiding within the world.

## Semiconductor

Semiconductor is the UK artists duo Ruth Jarman and Joe Gerhardt. They have been working together for nearly twenty years producing visually and intellectually engaging moving image works which explore the material nature of our world and how we experience it through the lens of science and technology. They have exhibited internationally and have won many prestigious awards, commissions and fellowships.



# New Voices

Technology is opening up channels for new voices and talent who are redrawing the boundaries of many fields including art, technology and science, and these need to be encouraged. Women are among these many voices, but although gender equality has been discussed for more than a century, the gender gap has remained roughly unchanged for 10 years. The lack of gender diversity is present in all sectors of society, not only in leadership and business management roles but in education, culture and science professions.

There's a widespread need to build awareness and clear pathways for women from diverse backgrounds at every level of their education and career to become part of the ecosystem of all industries. It's our responsibility to recognise the women who are already leading the way, and in doing so widen the path for those who will come next. This session aims to do just about that: to present the work of women who are continuously innovating, going beyond known borders and pushing the boundaries in their fields to redefine new practices.

►► Wednesday 24.5.2017, 15:20

## Edwina Portocarrero

Edwina Portocarrero designs hybrid physical/digital objects for play, education and performance. Living between analog and digital, hand crafted and mass produced; her work explores the ways in which objects and materials mediate and augment experience across contexts and cultures.

## Joana Moll

Joana Moll is an artist and researcher from Barcelona. Her work critically explores the way post-capitalist narratives affect the alphabetization of machines, humans and ecosystems. Her main research topics include Internet materiality, surveillance, online tracking, critical interfaces and language. Joana is the co-founder of the Critical Interface Politics Research Group at HANGAR [Barcelona], and The Institute for the Advancement of Popular Automatism.



## Félicie d'Estienne d'Orves

The work of Félicie d'Estienne d'Orves combines light, sculpture and new technologies. Her research focuses on vision, its processes and conditioning. Her immersive installations use a phenomenological approach to reality, they underscore the perception of time as a continuum. Since 2014, her researches focus on space in relation to astrophysics and to study the natural light cycles.

## Sabine Himmelsbach, moderator

Since March 2012, Sabine Himmelsbach is the new director of HeK (House of Electronic Arts Basel). After studying art history in Munich she worked for galleries in Munich and Vienna from 1993–1996 and later became project manager for exhibitions and conferences for the Steirischer Herbst Festival in Graz, Austria. In 1999 she became exhibition director at the ZKM | Center for Art and Media in Karlsruhe. From 2005–2011 she was the artistic director of the Edith-Russ-House for Media Art in Oldenburg, Germany. As a writer and lecturer she is dedicated to topics related to media art and digital culture.



# On the Move: Shaping Europe's Future through Artistic Mobility and Global Cultural Networks

Europe is undergoing a period of unprecedented changes, with a significant influx of migrants, budget cuts, and issues with social inequality. At a time of transformation, mobility and cultural networks can be a catalyst for social cohesion — the glue that holds society together. Mobility and networks are not just a cultural matter but a political, social and economic issue. They make us reflect on migration, borders, globalization, communities, collaboration, innovation and cultural transformation. Technology is one of the driving forces of that cultural transformation.

Cultural networks and international mobility programmes for artists and cultural professionals are crucial in bringing people together and foster respect and understanding. As the number of refugees in the world increases, it is fundamental to create initiatives and programmes that enable them to participate in the creative process and open new channels for their voices. Now, more than ever, the EU has to take actions. Now is the time to adapt to a new context which is more complex but also richer.

How do mobility programmes contribute to creating new narratives and cultural representations? How can cultural networks contribute to a responsible and sustainable transformation of local communities and society as a whole? What kinds of knowledge, ideas, projects and visions do cultural networks and mobility programmes generate? What's the benefit of transnational collaborations?

This session aims to present and reflect on some of the European initiatives, measures and projects that are shaping and transforming our 21st century culture: the digital culture. It also seeks to provide fresh perspectives on the possibilities and challenges of artistic mobility and cultural networks in Europe and across the globe. ►► Wednesday 24.5.2017, 17:00



## Bert Holvast

Bert started a long and diverse career in the arts, education and cultural politics. At a European level, Bert has organised a number of exchange programmes for artists and participated in the European Council of Artists. He was a member and the president of several European Commission-OMC Working Group on Artists Mobility. Recently, Bert has worked as a programme manager of the digitally booming Public Library of Amsterdam, embracing cosmopolis and defying the limits on freedom of information and expression, as imposed by superpowers like Google.

## Olof van Winden

Olof is director and founder of the Today'sArt festival in The Hague. Van Winden was also the director of Montevideo/ Netherlands Media Arts Institute in Amsterdam. He curated renowned exhibitions and events. His visionary approach and inner urge for an in depth search of new ideas are his drive in forming a worldwide platform for facilitating artists in their creativity and for bringing it as a close and personal experience to the global audience of all backgrounds, cultures, interests and levels.

## Lucía García Rodríguez

Law graduate from the Universidad Complutense de Madrid with postgraduate studies in European Affairs and Cultural Institutions Management. In 1999, she took up the position of Deputy Director of ARCO, the International Contemporary Art Fair, Madrid. In August 2006, a year prior to its official opening, she was appointed General Manager and Head of Public Programmes of LABoral to work with the founding management in launching the project. In September 2011 she is appointed Managing Director..

## Charlie Fraser, moderator

Charlie Fraser is a director at The Entrepreneurial Refugee Network (TERN), an organisation that works to support refugees in becoming self-sufficient through their own enterprises. By assisting refugees in reaching this goal, TERN hopes to transform public perceptions of refugees' capacities and ability to contribute to host country economies and communities; as well as transform decision making by governments and investors to create a more favourable climate for refugee integration, entrepreneurship and innovation.

## Building Innovation through Human Ecosystems in Cities

Innovation, entrepreneurship and the cultural and creative industries have become a focus of contemporary society, and a priority for policy makers and city leaders at a national and international level. The possibilities offered by the digital revolution — namely global connectivity, intercultural communication, knowledge exchange and the emergence of networks have brought about radical improvements for these sectors and for society as a whole. The network culture made it possible for a dynamic ecosystem of creative and entrepreneurial spaces and communities to flourish in our cities. From makerspaces to incubators to creative hubs, these spaces have a huge potential for innovation, collaboration and the creation of knowledge resources which provide new growth opportunities for citizens today. Cities have a great opportunity to catalyze these initiatives as a way to improve local economies and facilitate the creation of thriving societies. What is needed

### Beatrice Pembroke

Beatrice is Director of Creative Economy at the British Council, responsible for global strategy, programmes and leading the UK team. She's passionate about how the creative and digital industries can make social change. Currently she's working on a new cities programme as well as plans for Korea, Syria and East Africa.

### Vassilis Haralambidis, moderator

Vassilis is a founding member and the artistic director of BIOS, a cultural center for art and new media, and of Romantso, the first Greek Creative Industries Incubator. He worked as an artistic director for many years in advertising companies and communication services. Since 2001 he has been curating numerous events and performances concerning urban culture, new media and various expressions of contemporary artistic creativity.

### Engin Ayaz

Engin is Co-founder, Head of Design at ATÖLYE and an adjunct professor in Bilgi University, Faculty of Architecture. He is a designer with background in architecture, engineering, sustainability and interaction design. After graduating from Istanbul German High School, he completed his BS degrees at Stanford University in Civil and Environmental Engineering and Architectural Design. Recently he got his MPS in interactive design, media arts and interactive installations from Tisch School of Arts ITP of New York University.

in order to develop the appropriate environments, networks and the infrastructure that will guide and support culture, creativity and entrepreneurship in cities? How can we join the dots between the different communities to facilitate new types of partnerships? Can innovation spaces and creative hubs provide a model for building resilient and collaborative societies? What can traditional organisations learn from these spaces?

This session is intended to present an overview of some of the innovation spaces and creative hubs that are proliferating in our cities. The invited panelists will share best practices, examples of successful/sustainable business models and tested approaches. During the discussion, the panelists will also explore and discuss the role of these spaces in societal, cultural and economic development. ►► Wednesday 24.5.2017, 18:00



Day

Two

## The Big Disconnect

We live entirely online. The Internet has permeated everything, and it is on everything, including our homes, cars, clothings and the objects we carry in our pockets. As technology continues to expand and evolve, so do our attitudes towards technology. On the one hand, we have an intensive desire to connect and communicate with others, but on the other hand, we are finding it increasingly difficult to deal with the pressure of immediacy and the constant flow of information, messages and news. How do we maintain an online / offline balance in a hyperconnected world? How do we navigate this new and uncharted landscape? How can we develop a healthy relationship with technology, with each other and with ourselves? It requires a significant amount of self confidence to be able to remain connected without getting lost in a world of digital distractions. In an age of constant connection, more and more people are starting to see the benefits from disconnecting, "logging of" the Internet or at least balancing the act between connectedness and calm. We soon pay the cost when we are constantly connected. It distances us from reality and it makes us technology addicts. We put aside our rich interior lives when we live in a state of continuous connection with the digital world. The addiction to technology is becoming a societal issue. Overcoming it requires a commitment to rethinking the way we live today. How do we experience connectedness in a digital era? Can we experience meaningful connections online? Where is our current use of technology taking us? At what cost? When we have an ongoing presence online, what are we giving up on? What are the implications for our interpersonal world?

Not long ago at all, "online" was a land unto its own, hidden behind the curtain of the everyday. Now, continuous connectivity rules our life and work: The internet is itself inescapable, no longer distinct from "reality". Leigh Alexander's keynote session explores the journey digital citizens now make to contend with an age of hyperconnectivity, and to re-negotiate the art of being present in this new world. ►► Thursday 25.5.2017, 11:00

### Leigh Alexander

Digital culture journalist Leigh Alexander writes about the intersection of technology and popular culture. She hosts the Guardian's tech podcast, writes a technomancy column at Motherboard called "Oracles of the Web", and occasionally does narrative design for independent video games. She likes clicking the "heart" icon on every social network that has one.

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### Chris Baraniuk

Chris Baraniuk is a freelance science and technology journalist based in London, though originally he is from Northern Ireland. His writing has been published by the BBC, New Scientist, The Economist, Wired, The Atlantic and others.

## Social Standards: Has Social Media Lowered the Bar for Humanity?

In today's networked culture, social media users tend to use Facebook and Twitter to promote their agendas, search for social validation and to gain attention, status and self-esteem. Many seem obsessed with creating their very own "personal brand" that they package and promote online as if it were a product to be sold. What is the impact of this on people's lives?

Whereas it was once assumed that social media was just a means of staying in touch with one's friends and relatives, it seems increasingly to be the case that people are cognisant — and accepting — of the need to shape and manipulate their identities in a search for validation. It's important to note that humans have always done this in social contexts, but the particular dynamics of interaction via social media may skew perceptions in new ways. And apps that filter interaction — such as Snapchat — actively define new forms of communicative behaviour for us, to an extent. Is this always a good thing? The rise of Donald Trump has been much commented on — he is "fantastic television", according to former West Wing star Bradley Whitford. But he is also a genius when it comes to gaining influence on social media. Many have labelled him narcissistic, though there is now a heated debate among psychologists as to whether his mental state can be judged accurately or ethically from afar.

Other celebrities are famous for their mastery of the social web — from JK Rowling to Kim Kardashian. How does their presence, seemingly in our midst, shape people's views of themselves? These role-models likely influence the way people, in general, communicate via the web. But is living in this competitive universe of voices validating — or depressing?

Ultimately, we might as well ask: what kind of people do we want to be in this world? Does social media provide the best inspiration and means of developing ourselves? Or is it time to look somewhere else? . ►► Thursday 25.5.2017, 12:10

# Future Love — The Internet of Bodies

For digital intimacy and love to move into satisfactory territory we will need to open our bodies and minds to hyper-enhanced sensualities.

Our potentials for extended holistic experiences, our need to reach out for the unfathomable and release ourselves from the daily gravity bound mind / body separation of life and work, has been explored across the centuries by lovers in many civilisations, through the evolution of recorded methodologies such as Tantric and the constant search for sanctum and spiritual nexus.

Sense enhancing and body connection technologies are converging rapidly today and across the next decade haptic, biofeedback and proprioceptive interchanges of breath, touch/feel, heartbeat, muscle / blood motion and other data from the living body will evolve into combined tools. Bring these together and place them, with our physical bodies, into connected immersion spaces and the potentials are enormous.

Topical immersive technologies such as VR and EEG biosensors are not, like the gaming developments of the last decades, inherently competitive. For example VR Psychedelics are being explored by several creators, and these body technology tools have already proved their ability to create new shared states of consciousness, shifting our awareness of our physical selves and our emotions and co-enabling trance-like meditative states.

But will we, pre sex, be prepared to cover our heads and bodies with external wearables, don tight clothing full of complex sensors, snuggle up to human-like robot companions? My belief is that we need to maintain the instinctive fluidity and sensuality of our bodies, free from “add ons”, and consider more deeply the

natural interaction canvas of our bodies through motion gesture languages, smart skins, sensory implants and telepathic exchanges.

Today many Virtual Reality experiences involving intimacy and sensualities that are simply replicating the pornography of the last generations, re-iterating negative notions influenced by religions, gender, race and other mind conditioning systems. Yet the new generations of makers and users have the chance now to evolve experiences with less stereotypical scenarios. Rebalancing equalities will lead to positive new highs, enabling blended transfers from physical to virtual and back again, immersions beyond today's perceptions. This could reveal whole new sensory imperatives, allowing humans to find much sought cosmic equilibrium through reconciling ourselves and our identities within multi-universes. . ►► Thursday 25.5.2017, 14:10

## Ghislaine Boddington

Ghislaine Boddington is Creative Director of body>data>space and Women Shift Digital, a researcher, curator and director specialising in body responsive technologies and immersive experiences. She is recognised worldwide as a pioneer having strongly advocated the use of the entire body as a digital interaction canvas for over 25 years. She is also a Co-curator of Nesta's FutureFest and Creative Director of Plexal, the new innovation centre in Here East.

20—21

## Me, Myself and my Avatar

Talk by artist avatar LaTurbo Avedon

The democratisation of the Internet and the rise of social media have allowed for the expansion of identity. In recent years, people have become more and more skilled at adopting different personas in social media, video games and virtual reality experiences. The realm of the physical space is being surpassed by the virtual world, a space in which artists explore opportunities for identity construction and manipulation, posing new questions about the perception of the self, the collective, and reality itself. How are identities affected by technology and digital tools? Who do we choose to be in this world? In this virtual visit LaTurbo Avedon will explore topics of avatar identity and the path ahead for life inside the Internet. She will also talk about the possibilities of virtual spaces for artistic creation and non-physical collaboration, and the new and ambiguous modes of interaction between avatars and audiences.

LaTurbo Avedon, an artist and avatar whose existence resides entirely online. Without a real world referent, LaTurbo is actively involved in most popular social media networks and exists as a sort of ongoing performative piece/persona cultivated by the artist. The projects created by LaTurbo are largely inspired by the visual world of Second Life, and then reworked by 3D modeling software in the form of character creation, digital sculptures and 3D environments. Her work, which can be described as a research into dimensions, deconstructions, and the explosion of forms, explores topics of virtual authorship and the physicality of the Internet. . ►► Thursday 25.5.2017, 15:10

# Lo and Behold: Reveries of the Connected World

A movie by Werner Herzog

Herzog weaves a multi-faceted landscape in which top-level scientists, victims of the social media, people allergic to the Internet and Web addicts rub shoulders with each other. Above all, he takes great delight in presenting a fine array of curious characters!

Premiered at the Sundance Festival in 2016, this new documentary from legendary German director Werner Herzog (Fitzcarraldo, Aguirre) compiles interviews of Internet specialists such as Bob Kahn, inventor of the TCP/IP protocols; Elon Musk, founder of SpaceX and active in Mars colonization projects; or Sebastian Thrun, specialist in robotics and Google x creator. ►► Thursday 25.5.2017, 16:00

In collaboration  
with Black Movie Festival  
Duration: 98 minutes



## Present Futures

The closing session of this year's Forum will offer a space for collaborative discussion and debate over a variety of topics related to the documentary Lo and Behold: Reveries of the Connected World by Werner Herzog. After the screening, a panel made up of Ghislaine Boddington, Leigh Alexander, Chris Baraniuk and the curator of the Forum, Carmen Salas, will invite the audience to participate, share their ideas, comments and questions in relation to the documentary. Putting the audience at the center of the discussion, Present Futures seeks to serve as an open platform where meaningful conversations are encouraged. ►► Thursday 25.5.2017, 18:20

### Chris Baraniuk

Chris Baraniuk is a freelance science and technology journalist based in London, though originally he is from Northern Ireland. His writing has been published by the BBC, New Scientist, The Economist, Wired, The Atlantic and others.

### Leigh Alexander

Digital culture journalist Leigh Alexander writes about the intersection of technology and popular culture. She hosts the Guardian's tech podcast, writes a technomancy column at Motherboard called "Oracles of the Web", and occasionally does narrative design for independent video games. She likes clicking the "heart" icon on every social network that has one.

### Ghislaine Boddington

Ghislaine Boddington is Creative Director of body>data>space and Women Shift Digital, a researcher, curator and director specialising in body responsive technologies and immersive experiences. She is recognised worldwide as a pioneer having strongly advocated the use of the entire body as a digital interaction canvas for over 25 years. She is also a Co-curator of Nesta's FutureFest and Creative Director of Plexal, the new innovation centre in Here East.

### Carmen Salas

Carmen Salas is an independent curator and creative producer working at the intersection of art, technology and digital culture. In 2009, she co-founded Alpha-ville, a cultural agency that focuses on the creation, curation and production of digital projects, interactive installations, conferences, exhibitions and live events for and in collaboration with partners from around the world. She has over 10 years experience acquired through strategic design, curation, management and production of events and digital projects. Her practice is interdisciplinary and focuses on exploring how digital media and new technologies are shaping society and enabling new possibilities for the arts and culture.

# Day one \_ The Future Unfolding

## Wednesday 24 may 2017

- 09:30 Registration, Coffee, Networking  
10:00 *Magical Thinking, Contemporary Superstitions and Digital Technologies*  
11:10 *Digital Art and Digital Futures: Unpacking the Complexities of Computational Cultures*  
13:00 Lunch Break  
14:00 *Revealing the Unseen* — in collaboration with Arts@CERN  
15:20 *New Voices*  
16:35 Coffee Break  
17:00 *On the Move: Shaping Europe's Future through Artistic Mobility and Global Cultural Networks*  
18:00 *Building Innovation Through Human Ecosystems in Cities*  
19:00 Closure

# Day two \_ Becoming Human

## Thursday 25 may 2017

- 10:30 Registration, Coffee, Networking  
11:00 *The Big Disconnect*  
12:10 *Social Standards: Has Social Media Lowered the Bar for Humanity?*  
13:10 Lunch Break  
14:10 *Future Love — The Internet of Bodies*  
15:10 *Me, Myself and my Avatar*  
16:00 *Lo and Behold: Reveries of the Connected World*  
(a film by Werner Herzog)  
18:00 Coffee Break  
18:20 *Present Futures* (Interactive session)  
19:20 Closure

Free registration  
[www.mappingfestival.com](http://www.mappingfestival.com)

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