



INTERNATIONAL METABODY FORUM 2016 BERLIN

<http://metabody.eu/imf2016berlin/>

Microsexes and Metabodies / Post-intimacy, alien couplings and emergent tactilities

How to reinvent tactile interface and touch itself creatively, not merely trying to measure or map a given tactile activity but radically reinventing how touch can happen or be experienced. How does this approach to touch challenge intimacy, gender and sex, race and class but also the western tradition of visual rationalisation, and the culture of hypercontrol? How far is reinventing touch crucial for a sustainable culture especially in a moment in which tactility is being captured in predictive big data Networks through billions of sensors that are part of a planetary metabody, a hypercyborg? In an era where according to Mark Zuckerberg privacy doesn't exist, how to regain the indeterminate as movement not subjected to control, a haptic body of close encounters in the frontier of the legible?

Microsexes and Metabodies.

22-24 July in Xplore festival

Two talks, 1 performance, 1 workshop

Post-intimacy: alien couplings and emergent tactilities.

25-31 July at Spektrum

Performances, workshops, conference, residency

22-24 July at X-plore Festival at Alte Boerse Marhzahn

<http://www.xplore-berlin.de/index.php/en/jaime-en-16>

<http://www.xplore-berlin.de/index.php/en/schedule-en-16>

22nd July 18'00-19'30 - Börsensaal

Workshop: MICROSEXES - Alien Couplings

All participants engage in a microsexual contact improvisation of superslow movements in which bodies explore the most alien ways of touching one another using the whole body surface, exploring microsensation, microtouch and microkinaesthetics, experiencing how the body loses its form, anatomy and identity and becomes an emergent landscape of infinite indefinite sexes. At the same time some participants wear sensor which they pass from one to the other, that captures the movement and generate sound, this helps to monitor the level of activity and keep the movements in a microscopic level, while a small surveillance camera and microphone is passed amongst the participants with the mediation of the performer-teacher that projects the micromovements of contact between bodies on a screen and the processed voice, which envelopes the workshop space like a non human moan.

Wearable flexible translucent tent-like structures are distributed amongst all participants, that act like amorphous body extensions and proto architectural structures which generate post-intimate folds in the workshops space..

23st July 16'00-17'30 and 24th July 11'00-12'30 - Kutchersaal

Lecture: METABODY - Posthuman aboriginals, postqueer technoshamans and microsex workers. Defying the infrastructural imperialism of the Quantified Body in the Big Data Era.

Current Big Data culture radically expands a tradition of the Quantified Body that reduces the pluralities of bodies in motion, relation and transformation to fixed patterns, anatomies, forms and traceable behaviours.

How do media structure bodies not through content but through the very perceptual structures they mobilise? How does the reduction of bodies to quantifiable anatomies and behaviours rely on particular kinds of media structures and infrastructures? The Metabody project proposes a reflection on the structuring power of media and technologies and a creative reinvention of perception, working not inside representation but undoing its perceptual framework and mobilising an unquantifiable body. This is a particularly urging matter in the Big Data Era where bodies are increasingly reduced to complex data and behaviour patterns of prediction, in a process disguised behind rhetorics of technoliberation.

How to regain the complexity of embodied expression and defy the reductive power of information technologies? How to become illegible to Big Data algorithms and mobilise an alien embodiment that exceeds any formalisation in patterns of sex, gender, or behaviour?

24th 16'00-17'30 - Börsensaal

Performance/Metaformance: METATOPIA-MICROSEXES - Alien Couplings

The performer engages in a microsexual contact improvisation of superslow movements with the audience members, in which bodies explore the most alien ways of touching one another using the whole body surface, exploring microsensation, microtouch and microkinaesthetics, experiencing how the body loses its form, anatomy and identity and becomes an emergent landscape of infinite indefinite sexes.

At the same time the performer wears sensors which captures the movement and generate sound, this helps to monitor the level of activity and keep the movements in a microscopic level, while a small surveillance camera and microphone project the micromovements of contact between bodies on a screen and the processed amplified voice, which envelopes the workshop space like a non human moan.

Wearable flexible translucent tent-like structures are distributed throughout the space, that generate post-intimate folds for the performer and the audience.

25-31 July at Spektrum

Resense.mov Festival

hosting the *International Metabody Forum 2016 Berlin*

Post-intimacy: alien couplings and emergent tactilities.

<http://spektrumberlin.de>

Residency

Laboratory of research with Marcello Lussana and Jonathan Reus into applications of the Metabody project in diverse areas and the production, creation and presentation of new versions of the METATOPIA interactive/intra-active, performative/metaformative participatory environments outdoors or indoors. In Berlin we will focus on **development of tactile interfaces for intimate metaformance encounters that question established notions of sex, gender and intimacy.**

Workshops:

Metabody workshop by Jaime del Val - 4-day workshop from 25 to 28th of July - 14:00 - 18:00 each day

- 1 day Theory – Ontology of Big Data in hypercontrol society – from bodyhacking to ontohacking.
- 2 day Practice - Metabody techniques: Selfconstruction and interaction techniques with dynamic wearable architectures - Flexinamics. Movement techniques - Disalignments
- 3 day Practice - Metabody techniques: Metaformance techniques 1 - Microsexes - with video and life voice processing . Metaformance techniques 2 - Amorphogenesis - with interactive digital architectures and spatialised synthesis sound, with sensors distributed on the body

- 4 day Practice - Metabody techniques: Integration of Metabody Techniques in the METATOPIA intra-active performative environments for indoors and outdoors interventions.

Jaime del Val is meta-media artist, philosopher and activist, director of Reverso and coordinator of the METABODY Project. Jaime del Val develops transdisciplinary projects in the convergence of arts, technologies, critical theory and activism, proposing redefinitions of embodiment, perception and affects that challenge the ontological foundations of contemporary control society as well as challenging traditional conception of the human, of binary gender-sex conceptions and of perceptual colonialism.

Performing Sensory Cartographies Workshop by Jonathan Reus and Sissel Marie Tonn - 30 July, 10:00 - 18:00

The focus of the workshop is on the "inner movement" of the body, flows which function autonomically just outside the direct reach of conscious agency. While we are not directly in control of such movements, they are nonetheless in a constant conversation with the surrounding environment and with the physiological life of the body material. To detect & aestheticize these flows we will use worn biometric sensors & sound synthesizers.

Participants will spend 1 day creating body extensions which renegotiate relationships between the senses & environment, in order to further activate these flows and relationships. The workshop will culminate in the creation of a site-specific sonic-sculptural performance, where the authorship of the compositional process is not singular, but somewhere in between where our biology meets the environment.

- Unpacking & discussing some of the ideas we're playing with. In particular, we'll consider "sensory cartography" as a means for exploring the non-conscious co-authorship of music through inner movement & attuned sensitivities to the body and environment. We will also consider the idea of "metasensation", how awareness changes & forms feedback cycles when the act of sensation is aestheticized and interpreted through technological instrumentation.
- A brief exploration of the technologies we are using, wearable biometric sensors and worn sound synthesizers.
- The core of the workshop will be spent hands-on, constructing new relationships between sensation & environment by constructing body extensions & sound resonators/projectors (participants are encouraged to bring their own materials in addition to what is provided)
- Developing a site specific performance/sonic-body architecture
- Documentation of the performance Duration of Workshop

Links + inspiration:

- Artist websites Jonathan Reus <http://jonathanreus.com> and Sissel Marie Tonn <http://sisselmarietonn.com>
- The body modification performance work of Rebecca Horn <http://articlejournal.net/2008/01/03/icarus-redeemed-rebecca-horn/>
- Work on relational objects by Lygia Clark <http://x-traonline.org/article/lygia-clark/>
- Photos of previous Sensory Cartography performances & workshops <https://www.flickr.com/photos/134040443@N05/sets/72157663415032949>

Performances and Metaformances

26th July at 20'30

Distant Feeling(s)

CV

Annie Abrahams has been working and researching on online performance for more than 10 years now. In her work she addresses the limitations and possibilities intrinsic to mediated communication and focuses on how to develop an aesthetics of attention and trust while online. **Lisa Parra** is a New York based choreographer and performer. **Daniel Pinheiro** is a visual artist and performer working from Portugal.

LAND PROJECT is, since 2013, an ongoing collaboration and research project between artists Lisa Parra and Daniel Pinheiro that focuses on investigating the possibilities for sensing one another while physically distant. A project that does not enclose in itself a final result but, rather, exists in multiple objects/encounters that address specific questions mostly related to the mediation of the body in the digital sphere. It has been showcased in different contexts and formats internationally.

Links: <http://landproject.tumblr.com> // Annie Abrahams - <http://bram.org/> // Lisa Parra - www.lanaisnotwool.org // Daniel Pinheiro - <http://daniel-pinheiro.tumblr.com>

Video - Distant Feeling(s) #1 (raw version): <https://vimeo.com/158351502>

Distant Feeling(s) #2 will be the second encounter between the three artists. The artists will meet according to the rules of this encounter (see below) and the event will be livestreamed directly to the reSense [movement, performance, technology, art] Festival - 25-31 July 2016.

After collaborating with Annie Abrahams in LAND PROJECT: Placelessness (October, 2015) the experiencing of "distanced feeling" between Lisa and Annie the invitation from Annie was to experience it, all three, together. An online séance where the main goal was to experience each other's presence while with eyes closed.

The sense of proximity or intentions of provoking a telematic coordination of movements diluted into a journey of each individual approach on experiencing a shared moment in time (what time?!).

Artist Statement

When meeting online we face a lack of references that usually define the perception of 'being' somewhere at a given time. This object aims at discussing, within the possibilities of networked performance, the mediation itself and, particularly in this case, by removing the fundamental sense that allows connectedness to happen in a mainly visual rationalized culture we question the following: what are we left with?

27th July at 20'30

Pulse

cv

Julian Bonequi [Mexico, 1974] works with channeling improvisation, mixed reality installations and new-media art education. Curator and founder of Audition Records, currently runs the artist-in-residence project at GIS, an experimental art house-studio based in Mexico City. As a musician he has performed under the conduction of the London and Berlin Improvisers Orchestra, William Parker, Vagina Dentata Organ, and played with Gudrun Gut and Joachim Irmiler, Ute Wassermann, Joachim Montessuis and Paal Nilssen-Love. In 2015 his music was launched into space alongside works of Mats Gustafsson and Pierre Henry.

For PULSE, Berlin-based musicians and guest improvisers will be announced soon.

<http://julianbonequi.com>

Project description

PULSE | EXPANDED NARRATIVES FOR ENSEMBLES AND ORCHESTRAL CONDUCTING

Link | <http://www.auditionrecords.com/pulse.php>

Image for posts | <http://auditionrecords.com/images/gis/studio/2016/pulso/pulse.jpg>

How to address the materialization about the intangible that experiment about reading, interpretation and representation of sound and image? If "in the animated cinema there is no real movement to register", it is - in the shiver of the bodies and the details of the living, in the captures of the naked gestures and breathing, as well as all those little pauses, patterns and silences in between - what is not. Loneliness, madness..., death?, the portrait of that other reality and the hallucination of the interior. The pulse conducts what is alive, and our research refers to the viscosity of the organic creation.

The Unbinding

CV

Lauren Moffatt (b. 1982) is an Australian artist working between video, performance and immersive technologies. Her works, often presented in multiple forms, explore contemporary subjectivity and connected bodies as well as the limits between virtual and physical worlds. Over a number of years she has developed a body of work pivoting on stereoscopic photography and video and informed by the history of cinema and broadcast technologies.

Artist Statement:

Lauren is interested in how the dimension of depth in moving image can be used as a storytelling device. Her works have been screened and exhibited most recently at Daegu Art Museum (KOR), Museum Dr. Guislain (BE), SAVVY Contemporary (DE), FACT Liverpool (UK), the Werkleitz Festival (DE) The Sundance Film Festival (US) and at the ZKM (DE). Lauren completed her studies at the College of Fine Arts in Sydney, Paris VIII University and Le Fresnoy Studio National des Arts Contemporains. She currently lives and works in Berlin.

lauren-moffatt.net

Project description

The Unbinding (Stereoscopic 3D video, 2014, loop) presents a world made up of fragments of archived images. Conceived in the form of an installation, this stereoscopic video work, projected in passive 3D, reveals a figure whose face, hands and hair change with each of her movements and who is contained within a constantly reconfiguring loop.

Inspired by cubist portraits, surrealist collages, Philip K. Dick's "scramble suit" and time loops and time machines from 20th century science fiction, this work offers an reflection on the everyday activities of appropriation and sampling made possible by digital technologies and networks. It raises the question of how we construct our own worlds through different media.

28th July at 20'30

Hoodie Escape

by Mika Satomi and Clemens Pichler
Construction and design of the hoodies by Mika Satomi - www.kobakant.at
Composition and programming by Clemens Pichler aka Fump - www.fump.at

Performers: Özgür Erkök Moroder, Clemens Pichler

Project Description

"Hoodies" is a DIY Wearable Interface.

Two performers standing back to back wearing originally ordinary hoodies, which were modified by Mika Satomi to standalone audio-controllers.

At the head and at the elbows the two hoodies are connected by about one and a half meters long knitted stretch sensors.

Additional it is including a 5-Channel-Zipper-Switcher, eight fabric buttons and fabric pressure sensors for controlling and generating the sound in realtime.

The software and the protocol is fully programmed in PureData. For the connection are used Arduinos and Xbee.

Project Historie

The first appearance of the Project was in 2010. The Performance was called "Cassette DJ Hoodie Battle" (performed @ STWST Linz, Austria. as part of the event of "Labor für Elektroakustische Musik Neue Medien Linz").

2014 the Project was invited to the reopening of the Textile Museum Borås/Schweden as being part of the "Textile Sound" Festival. Therefor the "Hoddies" were reinvented and became standalone audio-controllers, for generating sound in realtime.

Video: <https://vimeo.com/113373215>

Last-minute Failure

CVs

Marcello Lussana is a composer, a software engineer and free thinker specialized in interactive systems. Focal point of his work is the interaction between music and human movement. He is musical director of the project Motioncomposer www.motioncomposer.com and he is based in Berlin where is actively involved in the improvised music scene.

Rebekka E. Böhme is a dancer and choreographer she works with various artists and companies (e.g. Volksbühne, Derida Dance Company) in the scope of dance, (site- specific / interactive) performance, film, installing, improvisation theatre and more. Rebekka also created own dance pieces and video works which have been shown in different venues. Projects, performances and festivals brought her to Turkey, Austria, Israel, Greece, The Netherlands, Bulgaria, Hungary, Serbia and Macedonia. www.vimeo.com/rebkkaboehme

Clara Gracia is an actress and a mover from Spain based in Berlin. she works as a freelancer mixing dance, theater and performance. she is also member of the collective Theater am tisch and the company Grotest maru. in 2012 founded with Marina Rodriguez Kazibaze theater focusing their work mostly in physical theater. <http://www.claragracia.org>

Project description:

Last-minute Failure is a work about how can we use interactive technology to control, change or trigger sounds based on the sense of touch of two persons. Our concept is based on the philosophical ideas of Maurice Merleau-Ponty and investigate how our perception changes, depending on how another person approaches or touch us.

Last-minute failure is how Merleau-Ponty defines the blurry moment when we realized that being touched involves also touching something: an endlessly reversible perception.

For this work we will use a technology that detects the touch between two persons.

29 July at 20'30

METATOPIA

by Jaime del Val

CV

Jaime del Val is a meta-media artist, philosopher, performer, director of Reverso Institute www.reverso.org and coordinator of the METABODY Project www.metabody.eu. He develops transdisciplinary projects in the convergence of arts, technologies, critical theory and activism, that have been presented all over Europe, North and South America. His projects propose redefinitions of embodiment, perception and affects that challenge the ontological foundations of contemporary control society.

METATOPIA is an ultraportable interactive & performative environment for outdoors & indoors spaces that merges emergent physical & digital architectures, with 3D and multisensory immersion, focusing on indeterminacy, unpredictability and open-ended relation to bodies and surrounding environment. METATOPIA is the concept of indeterminate space of plurality, as creative

response to control and prediction architectures in Big Data society. FLEXINAMICS is the building technique underlying the physical, dynamic, ultraportable, foldable architecture modules, based on flexibility of all components, integrity or consistency of dynamic and flexible relations, and the constant physical dynamism and mutation of the modules, defying the perception of form. <http://metabody.eu/es/metatopia/>

Amorphogenesis is one of the subenvironments of Metatopia, it consists of amorphous digital architectures and spatialised sounds that transform through sensors on the body, projected on the dynamically transforming Metatopia-Flexinamics structures. <http://metabody.eu/es/amorphogenesis/>

Microsexes is one of the subenvironments of Metatopia, it consists of surveillance cameras placed on the skin and electronically processed voice, that generate amorphous body landscapes in motion, favouring intimate one-to-one encounters with the audience inside the Metatopia-Flexinamic structures. <http://metabody.eu/es/microsexos/>
<http://www.microsex.org>

30.07 at 20'30

Sensory Cartographies

Jonathan Reus-Brodsky is an American composer-performer working at the intersections of applied science, electronic music and digital cultures. His work explores alternative formations of instruments and instrumentations and their capacities to challenge and reshape traditional and contemporary experiences of performed sound.

Sissel Marie Tonn is a Danish artist living in The Hague. She works with multi-media installation, drawing and writing, and her processual approach is driven by a great deal of curiosity and the possibilities of building relationships across fields. Her work builds upon an interest in 'presence' within ecologies undergoing subtle or profound changes. Within this discourse the work explores these environmental (often humanly induced) changes, extending the public debates towards epistemological issues connecting these events to the body and its sensing of presence

Project Description:

The project Sensory Cartographies is an ongoing collaboration between artists Sissel Marie Tonn and Jonathan Reus. In this project we explore the relationships between consciousness, body and environment, as mediated by the filtration mechanisms of the senses. At the center of the project is a process-driven approach to creating worn instrumentations which rethink modes of collecting, categorizing and mapping from the perspective of lived experience. They will present the outcome of the workshop together with the participants.

Corpus Nil

by Marco Donnarumma

CV

A unique presence in contemporary performance, **Marco Donnarumma** distinguishes himself by his use of emerging technology to deliver body performances that are at once intimate and powerful, oneiric and uncompromising, sensual and confrontational. Working with biotechnology, biophysical sensing, and more recently artificial intelligence and neurorobotics, Donnarumma expresses the chimerical nature of the body with a new and unsettling intensity. He is renowned for his skill in using sound, whose physicality and depth he exploits to create experiences of instability, awe, shock and entrainment.

Project Description:

Corpus Nil is a ritual of birth for a modified body, a tense and sensual choreography between a human performer and an autonomous machine exploding through sound and light.

Corpus Nil is a performance for a human body and an autonomous machine. A naked body, partly human and partly machine, lies on stage. It is an amorphous cluster of skin, muscles, hardware and software. As the performance begins, the body slowly evolves into a unfamiliar being. It reconfigures its parts through a sensuous choreography pushing the limits of muscular tension, limbs torsion, skin friction and equilibrium.

Biophysical sensors attached to the performer's limbs capture bodily electrical voltages and corporeal sounds and feed them to an autonomous machine. Thanks to a sophisticated set of algorithms, the physical mutation of the body on stage sets off a synaesthetic play of sound and light which impacts and submerges the audience, inducing a trance-like experience. The spectators feel as if the heartbeat of the new being on stage was beating within their own bodies.

The biological signals of the human body influence the choices of the machine, but cannot control what the machine will do. Despite being intimately linked to the human body, the machine is autonomous and chooses on its own how to respond to the performer's movements. The corporeal sound frequencies are spatialised using a multi-channel sound system surrounding the audience, while bioelectrical flashes of light rhythmically illuminate the space. The body and the machine form a novel kind of being, unknown and partial, disturbing and graceful.

Conference

31st July - 4pm to 8pm

Desiree Förster

CV:

Desiree Foerster is a PhD candidate at the Institute for Arts and Media, University of Potsdam. As a Berlin based curator and researcher she also collaborates within various disciplines such as (synthetic) biology, computer science, philosophy and humanities, and is interested in creating space for assemblies that cross assumed and naturalized relations.

Artist Statement:

Her research interests lie in medial, aesthetical and epistemological aspects of complex phenomena and how they could be modeled by experimental systems in order to become bodily experienced. In her PhD she investigates the question of mediation in and of crisis in relation to multispecies ecologies.

Project description

Desiree Förster and Susanna Hertrich will together present insights in their work – that, though different in method, will meet around the shared interest of investigating the human in relation to the nonhuman other. In her talk "Refiguring the human. A multispecies approach" figurations of the human as a transspecies-identity, Desiree will address the role of "technologies of sensation" (Luciana Parisi) in (re-)connecting with other species and hybrid habitats. In framing the human in connections and intra-actions (Karen Barad) with others, new perspectives on life, the environment and the role of technology within become apparent. Desiree will use philosophical, artistic and historical examples to illustrate her argument while Susanna gives insight in her current artistic research, that speculates about ways of learning from animals with help of mediating technologies.

Susanna Hertrich

CV:

Susanna Hertrich (D) is a multi-disciplinary artist working at the intersection of art, design and technology. She has collaborated different research institutes such as the Meta-Perception group at the University of Tokyo. She currently holds a position as research fellow at the Institute of Experimental Design and Media Cultures at the Academy of Art & Design (FHNW) in Basel, Switzerland in the SNF-funded project „The Sensorium of the Animals“ (collaboration with Shintaro Miyazaki). She is a recipient of numerous grants and her works are exhibited internationally.

Artist Statement:

Susannas works investigate the liminal space between the visible world and those things that normally remain hidden. Her objects demonstrate an expanded sense of reality. In a seemingly mundane context, they celebrate moments of the »strangely familiar«. In her artistic research, she invents wondrous devices and fantastical wearables that subtly satirise our present reality. These body prostheses articulate social criticism as well as showing an outlook into an alternative future.

Project description

Susanna Hertrich will be showing some examples of her artistic research that is concerned with ways to overcome the boundaries between bodies, minds and technology. These projects have been created in close dialogue with technology oriented research facilities in Asia and Europe.

All these projects share A) a utilitarian approach, taking into consideration findings in psychology, behavioural biology, neuroscience and computer science, B) an exploration of their poetic qualities and C) an undeniable degree of wild speculation. The artefacts and images resulting from this research have to be understood as vehicles to carry a narration about the cultural imaginaries in which anticipated uses of technology have become reality. These explorations live two separate lives: as artworks, they appear in exhibitions and as conference papers, they have been presented to academic audiences.

Lucia Mendelova, PhD.

CV

(from Bratislava, Slovakia) finished her PhD. in Philosophy (Comenius University Bratislava, specialization: Epistemology / Science&Technology Studies / Gender Studies) and BA in Design (HfK Bremen & HSLU Luzern) in 2013. She is currently finishing her MA in Digital Media (HfK Bremen) and works in a software company. Since 2014 she is also a part director at studio D.O.C.H. and works as a designer and lecturer in the field of visual communication for different media (print, web, virtual reality).

<http://lulumendelova.com/>

Artist Statement

My works are saturated with obviousness, mental inertia, clichés and bad jokes. Usually they touches various overlapping themes and strategies of hybridization of knowledge perception by manipulating the viewer to create confusion and/or irritation. Later on I call it bla bla...

Project Description

What Is it Like to Be a ... Lobster?
Cool 90s & the hidden side of virtual materiality

80s and 90s not only had an exceptionally weird&great style, but cyberpunk brought some conceptually elaborate ideas about new technologies, bodies, surveillance, wearables and consumerism. This talk is a very brief excursion through some of this ideas, mainly those concerning virtual embodiment and its epistemological consequences. It is based on two theoretical tendencies, which created an interesting tension through their mutual coexistence during early 90s. One is initiated through the "illusion of immateriality" in cyber-culture as John Perry Barlow put in his 'Declaration of the Independence of Cyberspace' (1996) and what

Katherine Hayles later identified as “disembodied subjectivity” (Hales 1999); the second one is represented through the early experiments within the concepts of “homuncular flexibility”, “absolute physics” and “post-symbolical language” from Jaron Lanier (1988). Welcome on the speculative ride through “Wunderkammer” of early Virtual Reality experiments.

Nuno de la Serna

CV:

Nuño de la Serna is a passionate creative technologist, attracted by multiple art disciplines and interested in modern digital culture.

With a software development background and experience in diverse sectors, he is currently exploring human interactions and focusing on visual graphics computation.

Artist statement:

My artworks are born from innocent curiosity. Exploring inventive ways of using technology, I try to advance the frontier of the coexistence between humans and technology. In my work, I challenge the limits of digital interfaces with an emphasis on removing the barriers to accessibility.

Project description:

PROTOTYPE01 is a collaborative sculpting system that by interconnecting people's movements via their smartphones, translates the movement into a visual record.

Connected devices on the network become an interface to generate a tridimensional shape using the accelerometer sensor data.

Jaime del Val

CV

Jaime del Val is a meta-media artist, philosopher, performer, director of Reverso Institute www.reverso.org and coordinator of the METABODY Project www.metabody.eu. He develops transdisciplinary projects in the convergence of arts, technologies, critical theory and activism, that have been presented all over Europe, North and South America. His projects propose redefinitions of embodiment, perception and affects that challenge the ontological foundations of contemporary control society.

Project description:

The **METABODY** project www.metabody.eu proposes an ontological critique of perceptual regimes, such as perspective and rationalised vision, which eventually underlie contemporary control society and imperial colonization projects, thus being an ontological substrate of contemporary environmental problems. Embracing a broad account of ecology, METABODY goes beyond the Three Ecologies principle of Guattari (environmental, social and mental) to undertake an embodied reinvention of perception and relational ecologies across the human-non-human, by proposing relational and perceptual modes which may exceed the ontological splits (subject-object divide) which account for colonisation processes as well as quantification based and predictive models of control in the Big Data Era. These proposals become enacted in a novel architectural paradigm of dynamic selfconstruction techniques across the digital and physical for an indeterminate and emergent space, called METATOPIA.

Statement:

Post-intimacy, alien couplings and emergent tactilities.

How to reinvent tactile interface and touch itself creatively, not merely trying to measure or map a given tactile activity but radically reinventing how touch can happen or be experienced. How does this approach to touch challenge intimacy, gender and sex, race and class but also the western tradition of visual rationalisation, and the culture of hypercontrol? How far is reinventing touch crucial for a sustainable culture especially in a moment in which tactility is being captured in predictive big data Networks through billions of sensors that are part of a planetary metabody, a hypercyborg? In an era where according to Mark Zuckerberg privacy doesn't exist, how to regain the indeterminate as movement not subjected to control, a haptic body of close encounters in the frontier of the legible?

