FORO INTERNACIONAL METABODY
INTERNATIONAL METABODY FORUM

IMF 2015 MADRID

INTRA-ACCIÓN
QUIJOTES DEL S. XXI: POLÍTICAS DEL CUERPO MULTISENSORIAL EN LA ERA DE LA HOMOGENIZACIÓN EXPRESIVA

INTRA-ACTION
XXI CENTURY QUIXOTES: POLITICS OF THE MULTISENSORIAL BODY IN THE ERA OF EXPRESSIVE HOMOGENISATION

1 A 25 DE JULIO
1 TO 25 JULY

METATOPIA 1.0 - PERFORMANCES, CONCIERTOS, INSTALACIONES   MEDIALAB PRADO - 22-25 JULIO
INTERVENCIONES URBANAS   20-25 JULIO
CONVOCATORIA DE PARTICIPANTES   MEDIALAB PRADO - 9-17 JULIO
DES-CONFERENCIA INTERNACIONAL - HACKING BIG DATA BROTHER   LA CASA ENCENDIDA - 21-22 JULIO
TALLERES METAFORMANCE STUDIES   LA CASA ENCENDIDA Y CONSERV. DE DANZA - 1-17 JULIO

¿Es posible una resistencia imaginativa a los molinos de viento de la homogeneización cultural y del capitalismo global? ¿Es posible un Quijote del S. XXI? Este foro se centra en la noción de intra-acción propuesta por Karen Barad como paradigma interactivo que genera nuevas formas de participación del público así como en la relación de la danza y la performance con el sonido y lo musical y su transformación en nuevos formatos y espacios urbanos no convencionales como herramientas quijotescas para un arte comprometido del S. XXI.

El FORO INTERNACIONAL METABODY – IMF 2015 es parte del proyecto europeo METABODY, un proyecto a cinco años iniciado en 2013. Metabody plantea que una de las problemáticas más graves de nuestro tiempo es el nuevo paradigma de gobierno y control que se instaura con la digitalización y la cibernética, que plantea desafíos sin precedentes a los derechos y libertades y al mismo tiempo induce una homogeneización sin precedentes de expresiones y relaciones, pues opera conformando y simplificando nuestros patrones de comportamiento. Metabody propone no solo analizar este proceso sino resistirlo desarrollando técnicas y tecnologías que movilicen la complejidad y riqueza de las interacciones corpóreas frente a la tendencia reduccionista imperante en la actualidad.

El cuerpo como herramienta contra la vigilancia masiva
Metabody plantea reapropiarse de las tecnologías y reinventarlas desde el cuerpo y el movimiento, poniendo el énfasis en la riqueza expresiva, frente a la simplificación que inducen las interfaces de la comunicación.

Es el 3° Foro Internacional Metabody que se presenta en Madrid, y el 8° tras foros en Dresden, Génova, Amsterdam, Weimar y USA-Canada, presentará un conjunto de **performances, instalaciones, y la serie (des-)conciertos** que se agrupan bajo el nombre de **METATOPIA,** una **metaopera y plataforma de metagaming,** que se **diseminará en espacios urbanos, formatos íntimos a domicilio, y con sede principal en la segunda planta de Medialab Prado,** donde se ofrecerá una experiencia transformadora e íntima al público con una serie de 15 instalaciones-performances, precedidas por 9 días de proceso abierto de producción e investigación, el Metamedialab. El público podrá expandir su experiencia solicitando performances a domicilio.

Los Estudios de Metaformance tendrán su principal sede en La Casa Encendida donde habrá una **Desconferencia** internacional sobre Hackear al Gran Hermano Big Data: de la biometría a la Intra-acción y **8 talleres,** y la colaboración de Fundación ONCE para la inclusividad de personas con diversidad funcional.

¿Is it possible to excercise a creative resistance to the windmills of cultural homogenisation in global capitalism? ¿Is a XXI Century Don Quixote possible? This forum focuses on Karen Barad's notion of Intra-action as paradigm for new kinds of agency and participation, as well as in the relation between dance, performance, sound and music, visual arts and architecture, in new formats and urban spaces as quixotic tools for an engaged art in the XXI Century.

The INTERNATIONAL METABODY FORUM 2015 is part of the European project METABODY, a 5 years project started in 2013. Metabody proposes that one of the most far-reaching problems of our time is the new paradigm of government and control that advances through digitization and cybernetics, that poses unprecedented challenges to rights and freedoms as well as inducing unprecedented homogenization of expressions and relations, since it operates simplifying and giving form to our behavior patterns. Metabody proposes to not only analyze this process but also resist it inventing techniques and technologies that mobilize the complexity and richness of embodied interactions, as opposed to the reductive tendency of current information technologies.

The body as technology against massive surveillance
Metabody proposes to reappropriate and reinvent technologies through the body focusing on expanding the richness of expressions, against the simplification induced by current information technologies.

Its the 3rd IMF 2015 in Madrid and n° 8 in total after forums in Dresden, Génova, Amsterdam, Weimar y USA-Canada, and it will present an ensemble of performances, installations, (dis-)conerts and metaformances under the name METATOPIA, a metaopera and metagaming platform that will disseminate actions in the urban space while having its main site in the auditorium of Medialab Prado, where it will offer a transformative and intimate experience to the audience across a series of 15 installations-performances, preceded by 9 days of open production and research process, the Metamedialab. The audience can expand their experience demanding performances in homes.

Metaformance Studies will have its main site in La Casa Encendida where an international Unconference on Hacking Big Data Brother: from Biometrics to Intra-action and 8 workshops will take place, and the collaboration with ONCE Foundation for inclusiveness people with disabilities/diverse abilities.

METAMEDIALAB

Sede principal:
Medialab Prado

PERFORMANCES, (DES-)CONCIERTOS, INSTALACIONES Y METAFORMANCES
- **METATOPIA 1.0:** Recorrido experiencial por 12 instalaciones, performances, con–ciertos, metaformances en el auditorio de Medialab Prado - 22-25 Julio
- **OCCUPY 2.0:**
  - Intervenciones urbanas –en AZCA y lugares del centro en torno a Medialab Prado- 20-25 Julio
  - Performances a domicilio –nuevos formatos de performance íntima– 1-25 julio previa solicitud

CONVOCATORIA DE PARTICIPANTES EN MEDIALAB PRADO
METATOPIA 1.0

ENCUENTRO INTERNACIONAL METABODY

METAFORMANCE STUDIES

Sede principal:
La Casa Encendida

DES-CONFERENCIA INTERNACIONAL:
HACKING BIG DATA BROTHER: From Biometrics to Intra-action

8 TALLERES
- 7 Talleres en La Casa Encendida
- 1 Taller en el Conservatorio Profesional de Danza Fortea

MEDIALAB PRADO

Plaza de las Letras. C/ Alameda, 15 - 28014 Madrid (Spain)
Auditorio & salas C & D

LA CASA ENCENDIDA

Ronda de Valencia, 2 - 28012 Madrid
Torreón

CONSERVATORIO PROFESIONAL DE DANZA FORTEA

Calle Comandante Fortea 42, 28008 Madrid

ESPACIOS URBANOS - EN AZCA Y LUGARES CÉNTRICOS EN TORNO A MEDIALAB

A DOMICILIO Y ONLINE

PROGRAMME

VENUES

METAMEDIALAB

Main venue:
Medialab Prado

PERFORMANCES, (DIS-)CONCERTS, INSTALLATIONS AND METAFORMANCES
- **METATOPIA 1.0**
  Experience through 12 instalaciones-performances,dis-conciertos and metaformances in the auditorium of Medialab Prado - 22-25 Julio
- **OCCUPY 2.0:**
  - *Urban interventions - in AZCA and places around Medialab Prado - 20-25 Julio*
  - *Performances in homes - 1-25 upon demand*

CALL FOR PARTICIPANTS IN MEDIALAB PRADO METATOPIA 1.0

ENCUENTRO INTERNACIONAL METABODY

METAFORMANCE STUDIES

Main venue:
La Casa Encendida

INTERNATIONAL UNCONFERENCE:
HACKING BIG DATA BROTHER: From Biometrics to Intra-action

8 WORKSHOPS
- *7 workshops in La Casa Encendida*
- *1 workshop in the Conservatorio Profesional de Danza Fortea*

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Plaza de las Letras. C/ Alameda, 15 - 28014 Madrid (Spain)
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ESPACIOS URBANOS - EN AZCA Y LUGARES CÉNTRICOS EN TORNO A MEDIALAB

A DOMICILIO Y ONLINE

29 June	30 June	1 July	2 July	3 July	4 July	5 July
		Workshop *Big data Hacker* Jaime del Val	Workshop *Historia del gesto* Eva Botella	Microsexos	Microsexos	Microsexos
		Microsexos	Microsexos			

13 July	14 July	15 July	16 July	17 July	18 July	19 July
Production Workshop **METATOPIA**	Production Workshop **METATOPIA**	Workshop *Corporalidades Posthumanas* Isabel Valverde	Workshop *A dioS ha muerto* Salud López	Workshop *Cuerpo++ Hack* Brisa MP	Meeting	Meeting
Microsexos	Microsexos	Production Workshop **METATOPIA**	Production Workshop **METATOPIA**	Production Workshop **METATOPIA**		
		Microsexos	Microsexos	Microsexos		

MEDIALAB PRADO   LA CASA ENCENDIDA   CONSERVATORY   STREETS   HOMES

6 July	7 July	8 July	9 July	10 July	11 July	12 July
Microsexos	Workshop *Recorridos, reapropiaciones y recreaciones urbanas* J.L. Carles y Cristina Palmese Microsexos	Workshop *Recorridos, reapropiaciones y recreaciones urbanas* J.L. Carles y Cristina Palmese Microsexos	Workshop *Movimiento alternativo* Marta Leirado Workshop *Desalineamientos* Jaime del Val y Muriel Romero Production Workshop **METATOPIA** Microsexos	Workshop *Movimiento alternativo* Marta Leirado Workshop *Desalineamientos* Jaime del Val y Muriel Romero Production Workshop **METATOPIA** Microsexos	Production Workshop **METATOPIA** Microsexos	Production Workshop **METATOPIA** Microsexos

20 July	21 July	22 July	23 July	24 July	25 July	26 July
Meeting 19'00–23'30 Urban workshop In AZCA *Strata Metaswarm Metatents Metagoals Metadress Metakinesphere Metaplayground Disalignments*	10'00–19'00 **UNCONFERENCE** *Hacking BigData Brother: from Biometrics to Intraaction* 19'30 **OCCUPY 2.0** Performances *Disalignments–Clinamics*	10'00–14'00 **UNCONFERENCE** *Hacking BigData Brother: from Biometrics to Intraaction* 17'30–20'30 **METATOPIA** Performances Des-conciertos 22'30 **OCCUPY 2.0** Performances *Metakinesphere Metadress2*	16'30–17'30 **METATOPIA** Guided explanation 17'30–20'30 **METATOPIA** Performances Des-conciertos 22'30 **OCCUPY 2.0** *Performances Mettatents– Metagoals*	16'30–17'30 **METATOPIA** Guided explanation 17'30–20'30 **METATOPIA** Performances Des-conciertos 22'30 **OCCUPY 2.0** Performances *Metatope Metaplayground*	16'30–17'30 **METATOPIA** Guided explanation 17'30–20'30 **METATOPIA** Performances Des-conciertos 22'30 **OCCUPY 2.0** Performances *Metatope Metaplayground*	

METAMEDIALAB
PERFORMANCES Y (DES-)CONCIERTOS, INSTALACIONES Y METAFORMANCES

METATOPIA 1.0– OCCUPY 2.0

Metatopia es una **metaopera, metaformance (laboratorio perceptual), y plataforma de metagaming,** un laboratorio de la percepción, el cuerpo y el espacio, que se extiende en una serie de **instalaciones / (des-)conciertos, performances / metaformances / intervenciones urbanas y a domicilio.**

En un aparente futuro de ciencia ficción, que podría ser el presente, un ciberorganismo planetario, o hipercyborg, llamado Big Data Brother, cuantifica y rastrea cada movimiento de cada cuerpo, modulando sus comportamientos de forma instantánea, capitalizando cada afecto, relación y actividad. Existe una guerrilla organizada de agentes, que intentan desprogramar el ciberorganismo induciendo movimientos indeterminados. **Metatopia** es el laboratorio arquitectónico y perceptual de los agentes Metabody (también llamados zorras mutantes 2.0) que desarrollan espacios dinámicos e intra-activos, comportamiento ilegibles y afectos no medibles, que exceden la datificación. Los agentes Metabody son hackers de afectos y percepciones que operan en el sustrato ontológico del poder y del control, quijotes del S. XXI, que desmontan los sustratos invisibles del poder y diseminan acciones difusas en espacios urbanos, interiores, instituciones y domicilios, una metapolítica para un posible movimiento **Occupy 2.0** en la era de la vigilancia masiva.

MEDIALAB PRADO

Auditorio - 22-25 julio - varios pases diarios para grupos reducidos de máximo 10 personas: 16'30, 17'30, 18'30, 19'30
Auditorium - 22-25 July - several daily passes for small groups up to 10 people: 16'30, 17'30, 18'30, 19'30

Recorrido experiencial por las siguientes instalaciones-performances-conciertos-metaformances:
Experience for small groups across 15 installations-performances-disconcerts-metaformances:

Instalación-performance	Creador participante	Contenido
Metakinesfera 2: MetaQuijotsfera (Un Quijote cypherpunk, y crucificado - una procesión postmoderna / *A cruficied and cypherpunk Don Quixote - a postmodern procession*)	REVERSO - Jaime del Val & Cristian García - STEIM - Stocos - Dap_Lab - K. Danse	Arquitecturas vestibles que deshacen la geometría corporal. Un conjunto de más de 50 módulos físicos de arquitectura intra-activa y vestible/portable, que pueden interconectarse en combinaciones infinitas y deformarse en función del movimiento, para usar tanto en interiores como en exteriores, con o sin proyecciones y sonido electrónico. Un metainstrumento sonoro-visual-arquitectónico-corporal, hecho de materiales flexibes y textiles transparentes, borrando el límite del cuerpo, y el espacio. Un quijote cypherpunk y crucificado por los poderes neoliberales, que deambula en una procesión postmoderna por la ciudad.
Metaplayground - Metadress Metatents - Metagoals -Metswarm Metafaces - Metabots		
Metaformance-Performance-Des-concierto-instalación		*Wearable architectures that undo the geometry of the body. An ensemble of over 50 physical modules of intra-active architecture that can endlessly recombine and deform through movement, for indoors and outdoors, alone or in combination with projections and sound, analogue or digitally mediated with robotics and sensors. A spatial-sound-visual-kinetic metainstrument of flexible translucent textiles, blurring the limit between bodies and surrounding. A cruficied and cypherpunk Don Quixote performing a postmodern procession.*

metabody.eu/es/metakinesfera

METATOPIA 2.0

Instalación–performance

HyperLoop
Installation

Creador participante

Hyperbody - TUDelft
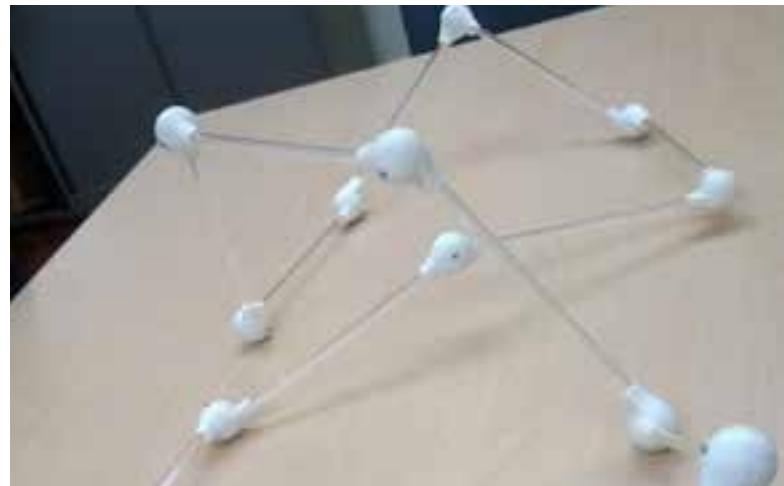
Contenido

El HiperLoop (hiperbucle) es un intento de desarrollar la primera arquitectura intra-activa en tiempo real a gran escala, que aumenta su estado físico proactivamente a través de intercambio informacional en tiempo real con su contexto ambiental, social y técnico. La estructura toma la forma geométrica de un bucle que puede reconfigurar su esqueleto completamente en tiempo real. Todo el bucle es una estructura dinámica que activa movimientos generativos, sonido y luz como forma activa de interacción con sus visitantes. Se trata de la primera iteración de un futuro pabellón del que se presenta una versión a escala.

The HyperLoop is an attempt to develop the world's first large-scale real-time intra-active pavilion structure, which pro-actively augments its physical state via real-time information exchange with its environmental, social and technical context. The structure, geometrically takes the form of a loop, which can fully re-configure its skeleton in real-time. The entire loop is a fully dynamic structure, which harnesses generative movement, sound and light as an active mode of interaction with its visitors. The HyperLoop is the very first iteration of the proposed large scale pavilion structure and in its current format is a scaled version, outlining basic tactile properties of the proposed structure.

Tutor team: Dr. Nimish Biloria (Hyperbody, TU Delft), Dr. C.J.M. Verhoeven (EWI – Electronics Research Laboratory, TU Delft), Gabriel Lopes (Delft center for Systems and Control, TU Delft), Kas Oosterhuis (Hyperbody, TU Delft), Jia Rey Chang (Hyperbody, TU Delft), Veronika Laszlo (Hyperbody, TU Delft)

Students: Eva Claassen, Mathijs van Hengstum, Roderick Kroes, David de Leeuw

Collaborators and Sponsors: Delft Robotics Institute, TU Delft, Netherlands.

www.hyperbody.nl/research/projects/the-hyper-loop/

Instalación-performance

{/S}caring-ami /*
Installation

Creador participante

Hyperbody - TUDelft

Contenido

'{S}caring-ami ' es una representación del miedo a lo desconocido y lo malentendido. Trata del entendimiento de lo que el amor puede crear y qué puede permitir que llegues a ser. Te invitamos a involucrarte con {S}caring-ami y desvelar el corazón de la criatura, romper su miedo al amor y progresivamente transformar su estado defensivo en un sentimiento cálido de acogida.

'{S}caring-ami ' is a representation of the fear of the unknown and the misunderstood. It is about the understanding of what love can create and allow you to become. We invite you to engage with {S}caring-ami and unlock the creature's heart; to break down his fear of love and progressively turn his natural state of defense, to a warm embracing being. Collectively we urge you to show this misunderstood and scared creature the type of love he craves so he can learn to embrace you back. Through dialogue we can break down the walls and build up trust between two unknowns, the user and the creature.

Tutor team: Dr. Nimish Biloria (Hyperbody, TU Delft), Jia Rey Chang (Hyperbody, TU Delft) , Veronika Laszlo (Hyperbody, TU Delft), Kas Oosterhuis (Hyperbody, TU Delft), Pablo Boquero (Faberarium; founder partner)

Students: Alessandro Giacomelli, Yizhe Guo, Xiangting meng, Giulio Mariano, Anisa Nachett

Instalación–performance

Textrinium
Installation

Creador participante

Hyperbody – TUDelft

Contenido

Textrinium es una instalación basada en textiles inteligentes que interactúa con su entorno a través de respuestas táctiles a la proximidad y el movimiento de la gente, capacidades de cambo de color basadas en el nivel de dióxido de carbono del entorno y patrones de luz y sonido. La estructura se sostiene en un exoesqueleto de polymeros que integra sus capacidad sensitivas y de actuación.

Textrinium is a Smart Textile based installation, which interacts with its surroundings via tactile response to the proximity and movement patterns of people, colour changing abilities based on the levels of carbon dioxide in the environment and transformative light and sound transmission patterns. The structure embodies integrated sensing and actuation abilities as a part and parcel of the same knitted fabric and is supported by a polymers exoskeleton. Based on a mathematical minimal surface condition: Costa, the current design is topologically a thrice-punctured torus which is deformed until the planer end becomes catenoidal.

Tutor team: Dr. Nimish Biloria (Hyperbody, TU Delft), Jia Rey Chang (Hyperbody, TU Delft), Veronika Laszlo (Hyperbody, TU Delft), Kas Oosterhuis (Hyperbody, TU Delft), Pablo Boquero (Faberarium founder partner)

**Students:** Bob Heester, Dimitra Dritsa, Esther Slagter, Marien Teeuw

Collaborators and Sponsors (Smart Textiles): Swedish School of Textiles, University of Boras, Sweden: Dr. Delia Dumitrescu, Dr. Hanna Landin, Marjan Kooroshnia

Instalación-performance	Creador participante	Contenido
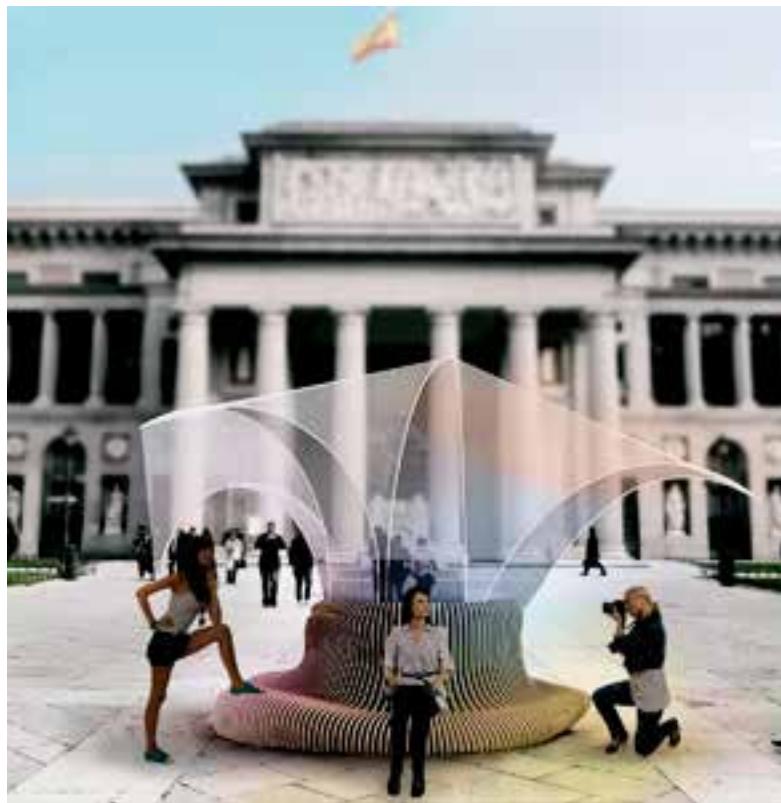
Nervion
Installation

Hyperbody - TUDelft

Nervion se inspira en la anatomía, la inherencia y colaboración de sus componentes. La relación entre el cerebro, la red neuronal, la conversión eléctrica de datos, la disposición muscular y la estructura ósea se traspone a una estructura digital. El experimento es la creación de una cuerpo guiado digitalmente con sus propias emociones y movimientos cuya expresión se hace posible por la división entre fuerzas analógicas y digitales donde el interactor humano es una fuerza analógica que sobre-escribe mientras el movimiento de Nervion se genera digitalmente.

'NERVION' finds its inspiration from the human anatomy. The inherence and collaboration of components is at its most excellent shape. The ultimate relation between the brain, the neural network, the electrical data conversion, the muscle layout and the bone structure in the human body is translated in a digital structure. This experiment is the creation of a digitally driven body with its own emotions and movements. The visual perception of NERVION's expression is made possible by a division between the analogue and digital forces. The interaction with the human is an overwriting analogue force, while the movement of NERVION is digitally generated."

Tutor team: Dr. Nimish Biloria (Hyperbody, TU Delft), Jia Rey Chang (Hyperbody, TU Delft), Veronika Laszlo (Hyperbody, TU Delft), Kas Oosterhuis (Hyperbody, TU Delft), Pablo Boquero (Faberarium, founder partner)

Students: Calcen Chan, Kubra Yilmaz, Lesle Che, Marek Nosek

Sponsors: Eco Boards, Netherlands; Fabrikoos, Netherlands

METATOPIA 2.0

Instalación-performance

Neural Narratives 3: Clinament
Des-concierto -performance -
installation
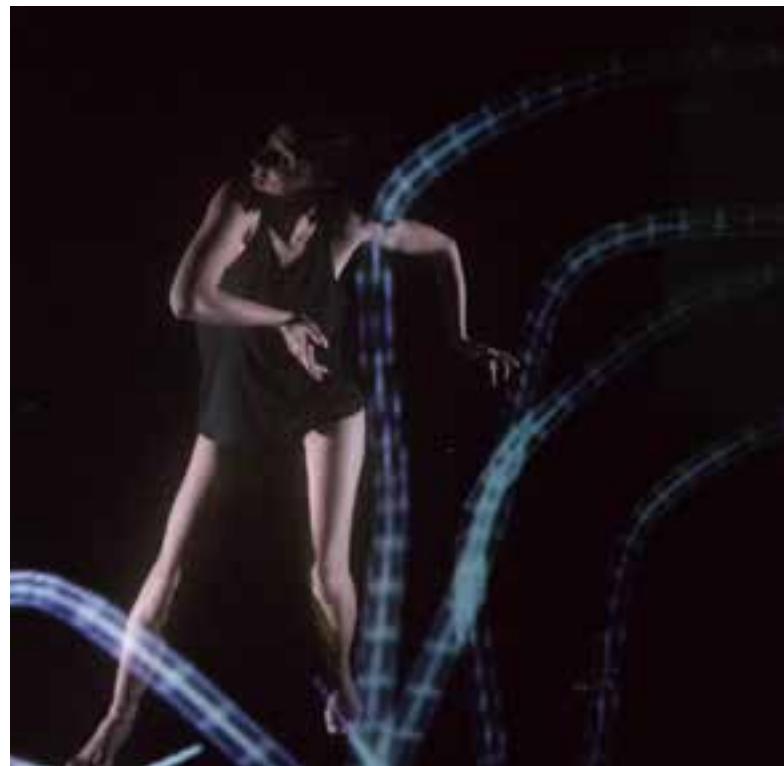
Creador participante

Instituto Stocos: Muriel Romero,
Pablo Palacio, Daniel Bisig - Casa
Paganini-InfoMus Research Centre,
DIBRIS, Univ of Genoa

Contenido

Neural Narratives 3: Clinament es la tercera parte de este proyecto que incorpora la Inteligencia artificial con el fin para generar extensiones corporales sonoras y multimediales. Pablo Palacio, Muriel Romero y Daniel Bisig presentan este proyecto en el que la danza y la música se cruzan con la inteligencia artificial y las nuevas interfaces digitales. Se basa en la creación de extensiones corporales audiovisuales interactivas que se acoplan al cuerpo, formadas por redes neuronales artificiales que operan como una interfaz entre miembros corporales reales y miembros corporales imaginados. En esta tercera parte del proyecto el análisis de las características del movimiento corporal son empleadas para generar y evolucionar el comportamiento de una serie de entidades virtuales que se propagan por el espacio. Estas entidades o criaturas reflejan, estimulan, complementan y expanden las capacidades comportamentales de los bailarines.

Neural Narratives 3: Clinament is the 3rd part of a project involving artificial intelligence to genefate sound and multimedia bodily extensions. Pablo Palacio, Muriel Romero and Daniel Bisig generate virtual entities that propagate in space expanding behavioral capacities of dancers.

metabody.eu/es/phantom-limb/

Amorphogenesis-Errance
Metaformance-performan-
ce-des-concierto

Creador participante

K. Danse (Jean-Marc Matos)-
REVERSO (Jaime del Val)

Contenido

Un híbrido del projecto Errance de K-Danse y Amorphogenesis de reverso en el que se invita al público a explorar un espacio inmersivo experiencial en el que pequeños gestos se expanden en una arquitectura digital amorfa diseminada en estructuras transparentes de un espacio intra-activo en el que el público se mueve.

A Hybrid of the Errance project of K. Danse and the Amorphogenesis project by Reverso, in which the audience is invited to explore an immersive experiential space in which small gestures expand in an amorphous digital architecture disseminated in translucent structures and projections of an intra-active space where the audience occupies shifting positions.

Interaction and choreography: Jean Marc Matos and Jaime del Val
Concept, visuals and sound: Jaime del Val and Jean Marc Matos
Physical Structure: Jaime del Val and Cristian Garcia
Projection system: Dieter Vandoren
Computer Programming: Dieter Vandoren
Digital meshes: Jia Rey Chang
(The original work on "Errance" alone has been done in collaboration with Emilie Villemagne, Arnaud Courcelle, Marianne Masson, Mario Garcia Saez and Emmanuel Mondolfo).

metabody.eu/amorphogenesis/
www.k-danse.net/errance-2

METATOPIA 2.0

Instalación–performance

Creador participante

Contenido

Afectos llegibles / Illegible Affects
Instalación

Reverso and Casa Paganini–InfoMus Research Centre, DIBRIS, Univ of Genoa in collaboration with K. Danse, Stocos and UAM

Infomus team: Antonio Camurri, Corrado Canepa, Paolo Coletta, Simone Ghisio, Stefano Piana
Casa Paganini – InfoMus Research Centre, DIBRIS, University of Genoa

Afectos llegibles es una instalación interactiva que analiza el gesto expresivo invirtiendo la aproximación tradicional de la biometría y la vigilancia, al facilitar una consciencia de la entropía o otras características ambiguas del gesto como factor positivo, invitando al participante a desarrollar gestos y comportamientos más entrópicos y complejos que desafíen el control del Big Data.

Illegible affects is an interactive installation that analysis expressive gesture inverting the traditional approach of biometrics and surveillance by focusing on an awareness of entropy and other complex and ambiguous features as a positive value thus inviting the participant to have more entropic and complex gestures.

Soft speakers – sounding textiles – customized listening
Metainstruments

STEIM - Marije Baalman, "Chi Ha Ucciso il Conte?" – Nicoló Merendino - Alberto Boem - Tijmen Lohmeijer

Reproducción distribuida de sonido con altavoces hechos a medida explorando el concepto de softspeaker, en referencia tanto al material del que se hacen como a su volumen sonoro. Exploramos las cualidades de materiales donde el altavoz no es un elemento separado sino que la forma maleable del objeto determina la cualidad del sonido, conectados a pequeños microcontroladores o computadores que sintetizan y producen sonido, hacia una producción distribuida, alejándonos de la producción centralizada de sonido.

Distributed sound reproduction with custom made speakers – exploring the concept of soft speakers – both in its material, as in the loudness of sound reproduction. We explore the properties of the materials – the speaker is not a separate entity, but the malleable shape of the object determines the overall sound quality. The speakers are connected to small embedded microcontrollers or computers that synthesize and produce sound – thus moving away from centralized audio production and towards distributed sound production.

Instalación-performance

Strata_ actions in the urban space
Instalación - intervenciones urbanas
– Des-conciertos

Creador participante

Cristina Palmese y José Luis Carles
– UAM, Laura García, Juan Camilo
Sánchez, Víctor Pastor

Contenido

Se trata de una aproximación creativa al carácter, al tempo y a la atmósfera de un lugar a través de acciones performativas que impliquen una alerta de todos los sentidos, acciones que posibiliten el uso común e imaginativo del espacio, impli-cando a los habitantes, tanto rutinarios como ocasionales, proponiendo a artistas e investigadores confrontarse con dicho espacio. Con estas intervenciones se pretende compartir y estimular a la acción, la búsqueda de nuevas intimidades, nuevas exi-gencias, en definitiva, se buscan nuevas formas perceptivas en los espacios públicos, que queden fuera del control masivo al que estamos, cotidianamente y muchas veces inconscientemente, sometidos. La manipulación y - re-propuesta virtual de las experiencias será realizada en forma de instalación, como reflexión crítica- creativa al espacio físico.

A creative approach to the character, tempo and atmosphere of a place through performative actions that imply an alert of all senses, facilitating a common and imaginative use of space. The experiences will be virtually presented as installation.

METATOPIA 2.0

Instalación-performance

Meta-Interview
Instalación-performance

Creador participante

Palindrome
Concept by Delphine Lavau and
Robert Wechsler

Music/Sound designed by Pablo
Palacio, STOCOS. Visual and motion
tracking by Palindrome and IMM

Contenido

Una instalación-performance basada en la idea de la sala de confesiones de los reality shows. En el juego esta habitación es el punto de partida: el visitante debe resolver el enigma que se plantea, cuya respuesta es el inicio de una exploración. Dos sillas cara a cara. Un visitante se sienta con un mediador y se involucra en una comunicación no verbal a través de gestos faciales y tacto que transforman el entorno sonoro y visual cuestionando los límites de la intimidad y el libre albedrío.

A room installation-performance based on the idea of the confessional room in reality shows. In the quest game, this room is the starting point: The visitor has to solve an enigma posed, whose answer is the beginning of an exploration. Two chairs face each other a short distance apart. Visitor sits with one of us, and is engaged in a largely non-verbal interaction, virtual corporeality and bodily expression through facial gestures and touching. Each gesture, and touch causes sounds, environmental changes, room lighting changes, or color-light panels. The experience will challenge intimacy and free will.

Instalación-performance

Metakimosphere
Metaformance-performance-des-concierto

Creador participante

Dap_Lab - Johannes Birringer & Michele Danjoux
Collaboration with Hyperbody, Stocos, Reverso, Marcello Lussana

Contenido

Las metakimosferas son atmósferas kinéticas creadas para bailarines y receptores explorando una arquitectura sonora íntima que envuelve y actúa como velo transparente - revelando, escondiendo, dejando que la luz y las escritura gráfica fluya a través de ellos, facilitando orientaciones táctiles variables, colores, tonos, formas y posiciones, con los cuerpos formando un cuerpo único dentro de una gasa o textura (interfaz móvil y física) cambiante con aspecto de crisálida.

By DAP-Lab in cooperation with LOOP/Hyperbody Team 6 [TU Delft] working with moveable architecture and wearable space choreography. Presentation includes prototype development of designer Michèle Danjoux's "BeakHandSpeaker," "SpeakerVeil," "ConductiveCoat," and "KaidagaraDress." Additional interfaces are planned with Jaime del Val's metakinespheres/Metadress development.

Metakimospheres are kinetic atmospheres created for dancers and receivers exploring an intimate sounding architecture which envelops and acts as a suspended transparent veil and encumbrance – hiding-revealing, allowing light and "graphic writing" to flow through, affording variable tactile orientations, colors, tones, shapes and positions, bodies forming a single body inside a cocoon-like changing gauze texture or physical-mobile interface. First tested in London in early 2015, the kimosphere not only reflects on the mediating conditions of conception as such – how we can think such a wearable architecture – but works through energies of tactile, breathing atmosphere (known in Japanese philosophy as "ki" and "aidagara," and in Chinese cosmology as "Qi") that are an "in-between" phenomenon, generating fluidity between subject and object which the DAP-Lab design envisions as a kind of inside-inside architecture that can also become an inside-outside wearable. Inside-outside sound emission and different sonic contours and material behaviors (of the LOOP environment built by Hyperbody partners) mobilize new possibilities attached to the Loop Skin and yet removeable from it, challenging the visitors' ideas of sensing the processual capacities for aesthetic work.

people.brunel.ac.uk/dap/metakimosphere.html

METATOPIA 2.0

Instalación–performance

Lampyridae
Installation–Metainstruments
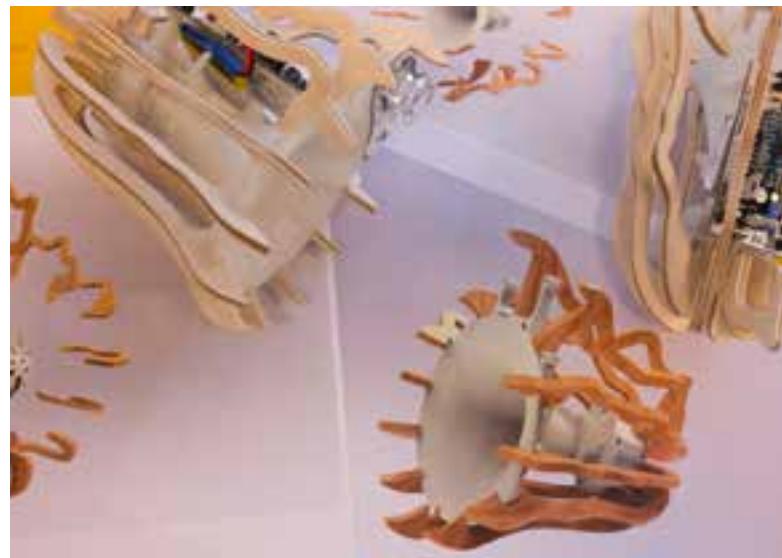
Creador participante

Dieter Vandoren + Matteo Marangoni (iii)

CAD design and production: Chi Ha Ucciso Il Conte / STEIM
Electronics: Daan Johan
Supported by: Creative Industries

Fund NL within the context of a production residency granted by the artist-run platform iii

Contenido

Tomando su nombre de la denominación científica de las luciérnagas, la Lampyridae son criaturas artificiales que se comunican a nivel local generando un enjambre de luces y sonidos.

Digital networks permeate our environments, but the bulk of computational processes are not accessible to the human senses. The electronic devices we use on everyday basis communicate between each other without us even being aware of it. Phone and computer apps can be sending data inadvertently across the globe at any time.

Taking their name from the scientific denomination of the family of the fireflies, the Lampyridae are artificial creatures which communicate exclusively within a local area by exchanging signals that are situated entirely within the range of human perception. The Lampyridae are small portable, handheld devices that communicate between each other by emitting and receiving light and sound signals. The Lampyridae are also parasites. Lacking the means for locomotion, they rely on humans to move around and find their mates.

dietervandoren.net
humbug.me
iiinitiative.org

Instalación-performance

Microsexos 2.0
Metaformance - Des-concierto
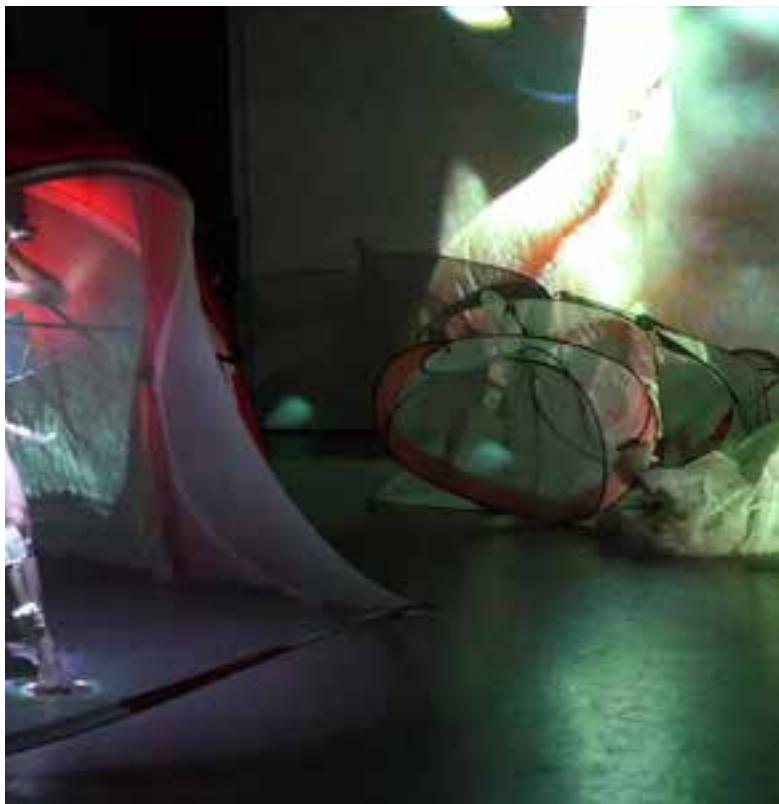
Creador participante

Reverso

Contenido

Cámaras de vigilancia colocadas en la piel se convierten en ojos del cuerpo disemi-
nados y en movimiento, que desmontan la maquinaria perceptual dominante desde
el Renacimiento: la máquina persepctíva, al abolir el marco fijo, la distancia, el foco.
Una metaformance o proceso de reinvención perceptual para generar un cuerpo
postanatómico de infinitos sexos indeterminados.

*Surveillance cameras on the body become the disseminated eyes, in motion, of a
new perception that dismantles Renaissance perspective and visual rationalization,
abolishing the fixed framing, distance and focus. A metaformance or process of
perceptual reinvention for a postanatomical body of infinite sexes.*

INTERVENCIONES URBANAS / URBAN INTERVENTIONS

20 de julio - en AZCA - de 19'00 a 23'30
20th July in AZCA - between 19'00 and 23'30
21-25 de julio en los alrededores de Medialab - punto de encuentro en Plaza de las Letras a las 22'00 / *21-25 July around Medialab*

Instalación-performance

Metakinesphere2 - Metaquixotsphere
(Un Quijote cypherpunk, y crucificado
- una procesión postmoder**n**a / *A
cruficied and cypherpunk Do Quixote
- a postmodern procession)*
Metaformance - performance -
des-concierto

22 Julio

Creador participante

REVERSO - Jaime del Val & Cristian
García

Contenido

Prototipos de Arquitectura vestible de materiales transparentes para un aborigen posthumano y technochamán postqueer. Arquitecturas vestibles que deshacen la geometría corporal. Un conjunto de más de 50 módulos físicos de arquitectura intra-activa y vestible/portable, que pueden interconectarse en combinaciones infinitas y deformarse en función del movimiento, para usar tanto en interiores como en exteriores, con o sin proyecciones y sonido electrónico. Un metainstrumento sonoro-visual-arquitectónico-corporal, hecho de materiales flexibes y textiles transparentes, borrando el límite del cuerpo, y el espacio. Un quijote cypherpunk y crucificado por los poderes neoliberales, que deambula en una procesión postmoderna por la ciudad.

Prototype of wearable architecture of translucent materials for a posthuman aboriginal and a postqueer technoshaman. Wearable architectures that undo the geometry of the body. An ensemble of over 50 physical modules of intra-active architecture that can endlessly recombine and deform through movement, for indoors and outdoors, alone or in combination with projections and sound, analogue or digitally mediated with robotics and sensors. A spatial-sound-visual-kinetic metainstrument of flexible translucent textiles, blurring the limit between bodies and surrounding. A cruficied and cypherpunk Don Quixote performing a postmodern procession.

Instalación–performance

Metatope
Metaplayground
Metatent
Metagoals
Metaformance - performance -
des–concierto

18, 19, 23, 24 Julio

Creador participante

REVERSO - Jaime del Val & Cristian García

Contenido

Arquitecturas vestibles que deshacen la geometría corporal. Un conjunto de más de 50 módulos físicos de arquitectura intra-activa y vestible/portable, que pueden inter-conectarse en combinaciones infinitas y deformarse en función del movimiento, para usar tanto en interiores como en exteriores, con o sin proyecciones y sonido electróni-co. Un metainstrumento sonoro-visual-arquitectónico-corporal, hecho de materiales flexibes y textiles transparentes, borrando el límite del cuerpo, y el espacio.

Wearable architectures which undo the geometry of the body. An ensemble of over 50 physical modules of intra-active architecture that can endlessly recombine and deform through movement, for indoors and outdoors, alone or in combination with projections and sound, analogue or digitally mediated with robotics and sensors. A spatial-sound-visual-kinetic metainstrument of flexible translucent textiles, blurring the limit between body and surrounding.

Instalación-performance

Metaswarm
Metaformance - performance -
des-concierto

25 Julio

Creador participante

REVERSO - Jaime del Val & Cristian García

Contenido

Enjambre de 50 arquitecturas portables que disemina nuevos comportamientos en el espacio urbano.

Swarm of 50 wearable architectures that disseminate illegible behaviours in the urban space.

OCCUPY 2.0

Instalación-performance

Affording Difference – Body sense and creative movements with interface

Workshop

20 Julio

Creador participante

Palindrome

Contenido

Despertar una consciencia corporal de uno mismo y de los otros a través de ejercicios individuales y colectivos de improvisación. Los temas incluyen propiocepción (posicionamiento de partes del cuerpo, sensito de posición, sentido de relaciones corporales, identificacón individual y grupal, alineamiento, malineamiento y desalineamiento). Propiocepción con música y tecnologías interactivas.

Raising self body awareness and awareness of others' bodies through individual and collective guided exercises and improvisation. We will explore the sense of proprioception with body-part positioning, sensing body relationships, individuality and group identification, alignment, misalignment and dis-alignment. Participants will be invited to use their smart phones as interactive ensemble musical instrument, creating sound spatialization, user-identifier and group participation.w.

Instalación-performance	Creador participante	Contenido

Strata_ actions in the urban space
Intervenciones - performances -
Des-concierto

20 Julio

Carles Palmese y José Luis Carles,
Laura García, Juan Camilo Sánchez,
Víctor Pastor,

Se trata de una aproximación creativa al carácter, al tempo y a la atmósfera de un lugar a través de acciones performativas que impliquen una alerta de todos los sentidos, acciones que posibiliten el uso común e imaginativo del espacio, implicando a los habitantes, tanto rutinarios como ocasionales, proponiendo a artistas e investigadores confrontarse con dicho espacio. Con estas intervenciones se pretende compartir y estimular a la acción, la búsqueda de nuevas intimidades, nuevas exigencias, en definitiva, se buscan nuevas formas perceptivas en los espacios públicos, que queden fuera del control masivo al que estamos, cotidianamente y muchas veces inconscientemente, sometidos. La manipulación y - re-propuesta virtual de las experiencias será realizada en forma de instalación, como reflexión crítica- creativa al espacio físico.

A creative approach to the character, tempo and atmosphere of a place thorugh performative actions that imply an alert of all senses, facilitating a common and imaginative use of space. The experiences will be virtually presented as installation.

Disalignments-Clinámica
Metaformance

21 Julio

REVERSO - Jaime del Val & Cristian
García

Exploraciones del movimiento que desalinean la relación habitual con el entorno explorando temporalidades extremas, zonas y contactos no habituales con el espacio. Siguiendo la descripción democrítea del átomo se exploran ritmos, contactos y orientaciones abriéndolos a la desviación, el clinamen epicuúreo, que da cuenta de la emergencia de lo nuevo en el mundo.

Explorations of movement that disalign the habitual relation with the environment exploring extreme temporalities, alien zones and contacts with space and other bodies. Following the description of the Atom by Democritus we explore rhythms, contacts and orientations, opening them up to deviations, the epicurean Clinamen, that accounts for the emergence of novelty in the world.

A DOMICILIO Y ONLINE / *IN HOMES AND ONLINE*

Los dias 1 a 17 de Julio previa cita
*   en la consulta del artista
*   a domicilio
*   online

Solicitudes con cita previa escribiendo a cyborgdelval@gmail.com

Days 1 to 17 July subject to prior booking
*   *in the agent's consultation*
*   *in your home/hotel*
*   *online*

Ask for your session writing to cyborgdelval@gmail.com

Instalación-performance

MICROSEXOS 2.0 - Odisea del Cuerpo 2015

Metaformance

Creador participante

Jaime del Val – REVERSO

Contenido

A través de cámaras de vigilancia colocadas en la piel y voz procesada electrónicamente, la agente Metabody JaiVal disemina afectos ilegibles, microsexos y micropercepciones en interacciones post-intimas a domicilio, en su consulta y por internet.

Through surveillance cameras placed on the skin and electronically processed voice the agent Metabody–JaiVal disseminates illegible affects, microsexes and microperceptions in postintimate intra-actions in homes in her consultation and online.

CONVOCATORIA DE PARTICIPANTES PARA EL TESTEO Y DESARROLLO DE PROTOTIPOS DEL PROYECTO METABODY

CALL FOR PARTICIPANTS FOR THE TESTING AND DEVELOPMENT OF PROTOTYPES OF THE METABODY PROJECT

METATOPIA 1.0 – OCCUPY 2.0
Taller de autoconstrucción de espacios dinámicos, arquitecturas portables y cuerpos expandidos, y testeo de prototipos del proyecto Metabody.
Workshop of selfconstruction of dynamic spaces, wearable architectures and expanded bodies, and testing of prototypes for the Metabody project.

9 a 25 de Julio
- Taller del 9 al 17
- Participación en encuentro de socios y conferecia 18 al 22
- Performances e instalaciones del 22 al 25 de julio

¿Como subvertir un modelo de espacio de control, espacio medible donde los comportamientos devienen patrones rastreables, como el que impera en la actualidad en las ciudades y casas, donde el Big Data transforma los movimientos en perfiles de individuos y poblaciones? Propondremos estrategias para una cultura de autoconstrucción de espacios-cuerpos dinámicos que responda a los nuevos desafíos de la era del hipercontrol como propuesta para un posible movimiento Occupy 2.0 en el que des-ocupar y decolonizar los espacios de las performances, percepciones y alineamientos que los hacen controlables.

Los Talleres, parte del Metamedialab y del Foro Internacional del proyecto METABODY, serán un espacio de producción en el que participar en la finalización de la segunda fase de prototipos de arquitectura interactiva/intra-activa del proyecto METABODY.

Del 9 al 17 de Julio el auditorio de Medialab Prado se convertirá en un ecosistema de materiales flexibles, dinámicos, ligeros y portables, así como proyecciones, sonido interactivo, sensores y transductores, un meta-instrumento, un conjunto modular de elementos para desarrollar un paradigma de autoconstrucción de espacios dinámicos como extensiones de un cuerpo difuso e ilegible.

En este espacio los socios del proyecto Metabody compartirán con los participantes el proceso de discusión teórica e investigación y de finalización de los prototipos que van a presentarse públicamente los días del 18 a 25 de julio bajo el título METATOPIA, conformando un recorrido experiencial para el público, como laboratorio de la percepción, que se extenderá a su vez por espacios urbanos.

METATOPIA plantea así nuevos modelos de resistencia al control que no pasan por asimilarse en el universo de los datos, sino por reinventar cuerpos, espacios y comportamientos para un devenir ilegible.

Se invita a participantes locales a colaborar en el desarrollo de estos prototipos y reflexiones, invitando a los participantes a traer sus propias propuestas para darlas a conocer, partiendo del marco de autoconstrucción de espacios dinámicos con materiales flexibles y portables que propone el proyecto, así como a la invención de y reflexión sobre comportamientos, performatividades y tácticas de intervención urbana.

Los talleres contarán con la participación de los socios del proyecto Metabody que compartirán sus herramientas y procesos con los participantes, así como de invitados internacionales al foro.

Esta convocatoria contempla una perspectiva integradora a favor de la diversidad funcional, Fundación ONCE colabora en el desarrollo de esta propuesta Inclusiva por/para la participación de cualquier persona con capacidades o funcionalidades diversas. La convocatoria está abierta a la participación de cualquier tipo de discapacidad, ya sea física, psíquica, sensorial e intelectual o mental.

Con el fin de asegurar la cobertura a cada una de las necesidades especiales de los diversos colectivos, rogamos a las personas o entidades interesadas que se pongan en contacto con nosotros via correo electrónico: talleres@metabody.eu, con el objetivo de recabar información en relación al tipo de apoyos y/o requisitos para una previa planificación. No obstante se contará tanto con la presencia de intérpretes de LSE, como de personal a cargo del acompañamiento de las personas en función del grado de dependencia.

Marta Leirado, artista empeñada en el arte inclusivo, facilitará el acompañamiento a personas con capacidades especiales. Incluirá los módulos o instrumentos interactivos Microdanzas, Metakinesfera, Amorfogénesis y Desalineamientos, de Reverso, que involucran micromovimientos y sensores inalámbricos para interactuar con arquitecturas digitales y microcámaras en la piel y arquitecturas vestibles como interfaces corporales; así como instrumentos interactivos de Palindrome (Alemania) y Steim (Holanda), socios de Metabody.

Temas a tratar durante el taller:
- Autoconstrucción de espacios dinámicos, materiales y técnicas de movimiento
- Autoconstrucción con módulos readymade - Tenthacking - (Cristina Palmese y Brisa MP)
- Autoconstrucción de módulos de arquitectura portable
- Affecthacking - Afectos ilegibles - comportamientos no rastreables
- Intra-acción - espacios no medibles
- Hackeando al Big Data Brother - devenir ilegible al rastreo y datificación de afectos y movimientos
- Metanarrativas y metagaming para un Occupy 2.0
- Occupy 2.0 como guerrilla urbana difusa de la percepción
- Microsexos - arquitectura postanatómica y post-queer
- Proyecciones portables y estrategias de interacción
- sonido interactivo portable
- Sensores y actuadores
- Enjambres de objetos conectados
- Ecosistema de arquitecturas dinámicas en acción
- Biometría, datos incorporados, género y afectos. Cuestiones teóricas.
- Antibiometría, cuerpo no cuantificable, afectos ilegibles, gestos ilegibles
- Corporalidad del Big Data
- Senses Places - kinaesthetic embodiments and posthuman corporealities

Los participantes podrá interactuar con los siguientes investigadores y creadores de socios de Metabody: Dieter Vandoren, Marije Baalman, STEIM, Jean-Marc Matos (K. Danse), Muriel Romero y Pablo Palacio (Stocos), Cristina Palmese, José Luis Carles (UAM), Marcello Lussana, Robert Wechsler (Palindrome), Johannes Birringer, Michele Danjoux (Dap-Lab-Brunel), TUDelft-Hyperbody, Eva Botella ordinas (UAM), Iris Rodríguez Alcaide (UAM), así como invitados internacionales: Brisa MP, Isabel Valverde, Salud Lopez, Beatriz Pichel, Federica Frabetti, Shu Lea Cheang; bajo la coordinación de Jaime del Val

ENCUENTRO INTERNACIONAL
INTERNACIONAL MEETING

18 a 25 de Julio en Medialab Prado
De 10:00 a 20:00h

Encuentro y Taller de los socios del proyecto para la presentación y desarrollo colaborativo de los proyectos de creación en investigación coreográfica, musical y transdisciplinar. Se presentarán y elaborarán, entre otros, los proyectos que se presentan al público en las actuaciones.

International gathering of the Metabody partners.
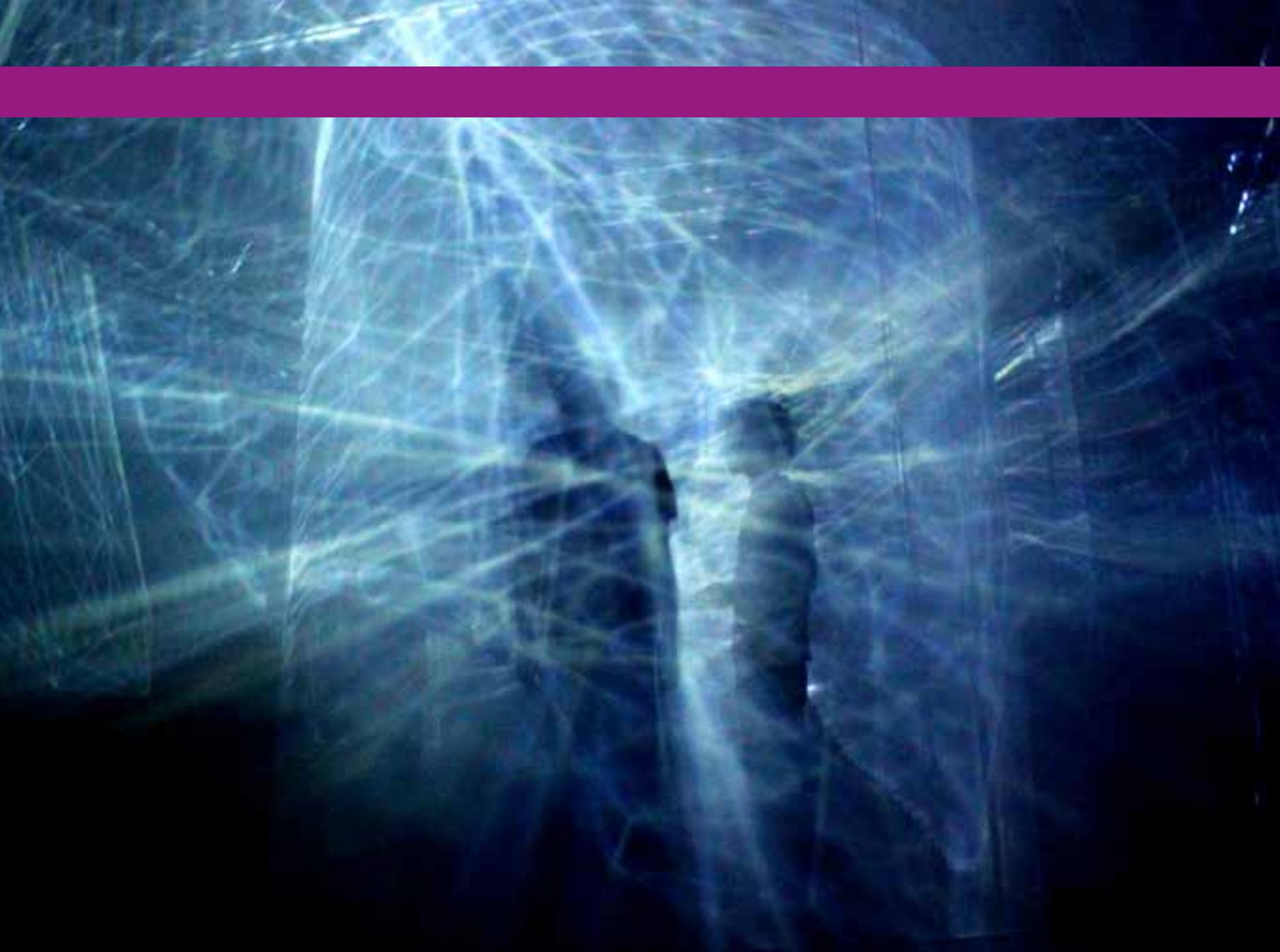
METAFORMANCE
STUDIES

Los estudios de Metaformance apuntan a una reinvención de la percepción como estrategia política en el seno de una sociedad del control, en la que la política misma se ha trasladado a laboratorios de corporaciones que dan forma a nuestras percepciones y afectos.

Metaformance studies point to the reinvention of perception as political strategy in the midst of a control society in which politics itself has transposed to the laboratories of corporations that shape our affects and perceptions.

HACKEANDO AL GRAN HERMANO BIG DATA: DE LA BIOMETRÍA A LA INTRA-ACCIÓN

HACKING BIG DATA BROTHER: FROM BIOMETRICS TO INTRA-ACTION

En el auditorio de La Casa Encendida / *Auditorium of La Casa Encendida*
21 de julio de 10'00 a 19'00 y 22 de julio de 10'00 a 14'00
Idioma: inglés

En el año 2015 Big Data, el procesamiento sofisticado de bases de datos infinitas, avanza una nueva era de control y vigilancia ubicuos que atraviesan todos los estratos real y virtual de la materia, los órganos y los afectos, la configuración de una nueva economía, una nueva ontología y una nueva la política cuyas consecuencias deben explicarse.

En este escenario la biometría, entendida como la reducción de los cuerpos, movimientos y afectos a parámetros medibles, adquiere dimensiones sin precedentes, aunque cuenta con una larga historia de biologización de organismos, especies, géneros y razas que se puede trazar al menos desde el siglo XVIII, un momento identificado por Foucault como el nacimiento de la biopolítica.

En la década de 1870, con los comienzos de la fotografía y especialmente el cine, los estudios de la naturaleza, la teoría de la evolución, la eugenesia, la psicología, la antropología y otras ciencias, se produjo un punto de inflexión en los procesos biométricos. Implicó la medición-recopilación, la interpretación y la normalización de gestos y emociones, y su difusión masiva. También supuso el establecimiento de la creencia de que los resultados ("datos") representan incuestionablemente lo que decían medir a través de medios

In the year 2015 Big Data, the sophisticated processing of infinite data bases, is advancing a new era of ubiquitous control and surveillance that traverse all actual and virtual strata of matter, bodies and affects, configuring a new economy, a new ontology and a new politics that is yet to be accounted for.

In this scenario biometrics, understood as the reduction of bodies, movements and affects to measurable parameters, acquires unprecedented dimensions, while having a long history of biologization of bodies, species, genders and races going at least back to the XVIII century, a moment identified by Foucault as the birth of biopolitics. By the 1870s with the beginning of photography and specially cinema, nature studies, the theory of evolution, eugenics, psychology, anthropology and other sciences, there was a turning point in the processes leading to biometrics.It involved measurement gathering, the interpretation and standardization of gestures and emotions, and their massive dissemination. It also implied the installment of the belief that the results ("data") unquestionably represented what they claimed to measure through technical and aseptic means and that the emotions read in certain gestures-movements were universal.

técnicos y asépticos, y que las emociones leídas en ciertos gestos-movimientos eran universales.

Un nuevo punto de inflexión se produjo con el nacimiento de la información a mediados del siglo XX y con la aparición de la informática ubicua, la informática móvil y la informática en nube en el siglo XXI. Estos "datos", cuyo objetivo es representarnos en realidad, terminan siendo incorporados en nosotros y constituyéndonos, con exclusión de todo lo que se elimina en el proceso de su creación, y por lo tanto creando nuevos comportamientos que a su vez refuerzan las teorías biométricas.

Este escenario exige nuevas ontologías, historias y políticas que generen nuevos modos de hackear el Big Data, para lo que resulta de vital importancia entender los datos, la forma en que se producen, lo que dejan fuera. Es esencial analizar los orígenes y los cambios de la biometría, sus prácticas, herramientas, performatividad, el papel de los aparatos biométricos en la generación de las identidades de los científicos, las interpretaciones que intervienen en la comprensión de sus resultados y la conversión gradual de éstos en "datos " desencarnados, junto con las implicaciones sociales y culturales por las cuales lo que las mediciones dejaron al margen fue y es categorizado como irrelevante o anormal.

¿Es todo realidad discreta, discontinua y en bloques, o se hace discreta mediante procesos perceptivos, epistemológicos y ontológicos muy precisos? ¿Se reduce la política a operar dentro del Big Data, visualizando lo que es todavía no está representado, o podemos movilizar una política de desvisualización por la que llegar a ser ilegibles para el Hermano Big Data?

A new turning point took place with the birth of information in the mid 20th Century and with the emergence of ubiquitous computing, mobile computing and cloud computing in the 21st century. These "data", whose aim is to portray us actually end up being incorporated into and comprising us, excluding anything that is removed in the process of their creation, and thus creating new behaviors that in turn reinforce biometric theories.

This scenario demands new ontologies, histories and politics, for new modes of hacking Big Data in which it seems of primary importance to understand data, how they come about, what they leave out. It is essential to analyze the origins and changes in biometrics, its practices, tools, performativity, the role of biometric apparatuses in the generation of scientists' identities, the interpretations involved in the understanding of their results and the gradual conversion thereof into disembodied "data", alongside the social and cultural implications, whereby what escaped measurements was and is categorized as irrelevant or abnormal.

Is all reality discrete, or is it made discrete by very precise perceptual, epistemological and ontological processes? Is politics reduced to operating within Big Data, visualizing what is yet unrepresented, or can we mobilize a politics of devisualization in which to become illegible to Big Data Brother?

In this scenario the paradigm of intra-action, as proposed by Karen Barad, points to a relational ontology of agential realism in which agencies, rather than entities, co-constitute in emergent processes. Intra-action as a mode of posthuman performativity that traverses all scales of matter and meaning

En este escenario el paradigma de la intra-acción, según lo propuso Karen Barad, apunta a una ontología relacional de realismo agencial en el que las agencias, en vez de las entidades, se co-constituyen en procesos emergentes. La intra-acción como una modalidad de performatividad posthumana que atraviesa todas las escalas de la materia y de producción de significado, puede proporcionar una base creativa para escapar de la biometría a la vez que para reinventarnos trascendiéndola, ya que cuestiona potencialmente la misma ontología de datos, cuerpos y el espacio-tiempo como elementos dados y medibles.

Propondremos desarrollar el paradigma de la intra-acción en redefiniciones de movimiento, cuerpos, espacio-tiempo, afectos y deseos: ¿Cómo construir una arquitectura intra-activa para una política ontológica capaz de responder a los nuevos retos del Hermano Big Data, para la ecología social por venir?

Temas:
*   Ontología y la historia de Big Data
*   Ontología y la historia de los datos
*   Ontología y la historia de Biometría
*   Anti-biometría y error biométrico
*   Hackeo biométrico y del Big Data
*   Intra-acción
*   Performatividad posthumana
*   Extrañeza posthumana (posthuman queerness)
*   Realismo agencial
*   Arquitectura intra-activa
*   • Biometría, Big Data y ecología

production, may provide a creative ground for escaping biometrics while reinventing ourselves beyond it, since it potentially questions the very ontology of data, bodies and space-time as given and measurable items.

We will propose to take the paradigm of intra-action further into redefinitions of movement, bodies, space-time, affects and desires: how to build an intra-active architecture for an ontological politics capable of responding to the new challenges of Big Data Brother, for a social ecology to come?

Topics:
*   *Ontology and history of Big Data*
*   *Ontology and history of data*
*   *Ontology and history of Biometrics*
*   *Antibiometrics and Biometric failure*
*   *Biometric hacking and Big Data hacking*
*   *Intra-action*
*   *Posthuman performativity*
*   *Posthuman queerness*
*   *Agential realism*
*   *Intra-active architecture*
*   *Biometrics, Big Data and ecology*

Ponencia magistral / *Keynote Speaker*: Karen Barad

Los ponentes incluyen / *Speakers include*:

- Karen Barad (UC Santa Cruz)
- Shu Lea Cheang (Paris)
- Roberta Bosco (Barcelona)
- Kevin LaGrandeur (New York Institute of Technology)
- Federica Frabetti (Oxford Brookes University)
- Beatriz Pichel (Leicester University)
- Yvonne Foerster (Leuphana Universität)
- Stefan Lorenz Sorgner (Erfurt)
- Adrian Freed (CNMAT – UCBerkeley)
- Eleanor Freed (Berkeley)
- Peggy Reynolds (New York)
- Eva Botella–Ordinas (UAM)
- Jaime del Val (Reverso)

Comité de organización / *Organizing Committee*:

- Jaime del Val – Reverso
- Eva Botella Ordinas – Dpto. Historia Moderna, Universidad Autónoma de Madrid

PROGRAMA / PROGRAMME

21 July 10'00-14'00

10'00–10'15	Welcome: proposals for panelists to discuss in groups and audience at the end of each session, and later bring conclusions and questions around shared interests/topics.
10'15–10'30	Kevin LaGrandeur - Cybersecurity and the Digitized Human
10'30–10'45	Jaime del Val - Big Data Ontology - Towards a Tecnoethics of Indeterminacy
10'50–11'50	Karen Barad - Keynote
Pause	
12'00–12'15	Yvonne Förster - Vanishing in the Void - Bodies vs. Data
12'15–12'30	Stefan Lorenz Sorgner - Bioprivacy and Big Gene Data
12'30–14 :00	Intra-actions : discussions among panelists and audience in groups (dynamics)

Proposed topics: intra-action, Big Data, embodiment, etc (main topics might be propo-sed by the panelists)

21 July 16'00-19'00

16'00–16'15	Eva Botella - Civilizing biometrics
16'15–16'30	Beatriz Pichel - Biometrics and the performativity of photography
16'30–16'45	Federica Frabetti - Materiality and embodiment in the age of big data
17'45–18'00	Isabel Valverde Reversing data disembodiment: Posthuman performativity within Senses Places collaborative soma-tech dance ongoing project

Pause

18'15-19'00   Intra-actions : discussions among panelists and audience in groups
(dynamics)

*Proposed topics: Biometrics, data and Big Data, embodiment, etc (main topics may be
proposed by the panelists)*

19'30-20'30   **OUTDOORS** - Disalignments-Clinamen metaformance - Illegible
behaviours in the urban space - Affect Hackers in the Big Data Era
21'00   dinner

22 July 10'00 a 14'00

10'00-10'15   Adrian Freed - Entrainment Accounts of Intra-action for Intermedia
and Metabody Cybernetics
10'15-10'30   Peggy Reynolds - Visualizing a Posthuman Ontology
10'30-10'45   Eleanor Freed - Performative Intra-action. Time from the Inside
10'45-11'00   Shu Lea Cheang - Exit the Superhighway, Enter the BioNet
Pause
11'15-12'15   Intra-actions : discussions among panelists and audience in groups
(dynamics)

*Proposed topics: Biometrics, data and Big Data, embodiment, etc (main topics may be
proposed by the panelists)*

12'15-14'00   Final discussion - Intra-action and the new politics: towards the
Metabody Technoethics White Book

ABSTRACTS

Kevin LaGrandeur – NYIT
Cybersecurity and the Digitized Human

*Some of my colleagues at NYIT and I are investigating ways to collaborate on the ethical
dimensions of projects that are already under way at our school. The first is a project
funded by the U.S. Defense Advanced Research Projects Agency (DARPA); this pro-
ject is developing an alternative to password-based methods of validating the identity
of computer users. The project, entitled "Investigating Cognitive Rhythms as a New
Modality for Continuous Authentication" uses the unique, rhythmic movements users
make with their smart devices to identify them. The aim is to develop a scientific me-
thod free of human error to prove the identities of computer users. Their findings could
be used to validate user identities for government computer systems and eventually
be adopted by the commercial sector. The other government-sponsored project is a
cybersecurity project that uses decoy files to detect intruders on an internet system;
when an intruder is detected, they may be punished in various ways. This work is
relevant to Metabody in two ways: the first project above uses body movements and
rhythms to identify users; this is relevant because it is a codifying and data-encoding of
what otherwise would be spontaneous human movement. What, I ask, are the rami-
fications of this? The second project also depends on codification of human behavior:
that is, how they behave on a network, how they move about when they are within it.
Both types of movement—the first literal and the second virtual—are being codified,
stratified, and have very probable consequences of intrusiveness into users' privacy, as
well as possibly homogenizing effects on their humanity, an eventuality of central con-
cern to Metabody. I am being called on by them to investigate the ethical dimensions of
this. My talk will present the details of all of what I have just outlined above.*

Jaime del Val
Big Data Ontology – Towards a Tecnoethics of Indeterminacy

Big data understood as Metabody, as material flow of codes that involves the moving bodies of people connected to an interface, implies de segmentation and capture of continuous movements of human and nonhuman bodies at every scale, its recodification and feedback, modulating behaviour patterns and capitalizing any affect or interaction that is reducible to data. Big Data crosses a new ontological threshold initiated with the birth of information, in a long tradition of biologization of the body and state racism (biometrics) and of formalization of perception (back to euclidean Geometry and Renaissance perspective). If in disciplinary societies one can still trace a platonic ontology of immobile an totalizing forms, with information power takes a radical aristotelian turn to dynamic form production. Big Data radicalizes this new ontology even further. I will argue that current politics, social movements, legal ontologies, attempts of regulation, ethical discourses and so forth are deeply obsolete with regard to this new paradigm. This issue of unprecedented global dimensions, which implies a radical change in the human, the social, and power, demands new kinds of critical engagement and new modes of politics. I will introduce the Big Data Brother subproject of Metabody and propose some frames for the future Tecnoethics White Book that Metabody aims to produce.

Stefan Lorenz Sorgner – Erfurt
Bioprivacy and Big Gene Data

Many people in the USA, Ireland and Island in particular give away their tissue samples for having their genes analysed. In this way, many of them wish to find out more about their personal pedigrees. Thereby, they can also get more information about their capacities in specific fields, the likelihood of getting a specific disease, and their res-

ponsiveness to many pharmacological treatments. By storing the data, the associated information permanently becomes more reliable and hence useful for the individual. Thereby, the interest of insurance companies and potential future employers also increases in getting access to this information. Furthermore, it needs to be considered that given today's capacities of hackers, any digital information might have to be analysed as publicly available already. Given this development, bioprivacy, the privacy of one's own biometrical data, is being given up. The consequences for our insurance system, the future of employment and how the government will deal with our biometrical data will be enormous. The consequences will be even more dramatic, if someone was able to access one's genetic data, one's digital traces in the net and combine them with the information collected by means of big data. In my presentation, I will explain central facets of this development and stress the relevance of specific cultural achievement which should not be given up all too easily.

Federica Frabetti – Oxford Brookes University
Materiality and embodiment in the age of big data

The rise of cloud computing, of Big Datafication, and of new forms of algorithmic control is changing the way in which we perceive and interact with the world and with others, and it is possibly leading to the death of politics – or so it is widely claimed. At the same time, the social sciences and the humanities see the emergence of new techniques based on data mining, cultural analytics and data visualization as an opportunity for a change of paradigm as well as the death of 'humanism' and possibly of theory. In this paper I want to ask in whether and in what way these new technologies entail both the end of politics and of theory as we know them. I will look at these questions through an analysis of the forms of (dis)embodiment and materiality entailed by datafication and I will explore the possibility of a critical and politically meaningful approach to big data.

Beatriz Pichel – Wellcome Trust Fellow in Medical Humanities – PHRC, de Montfort University
Biometrics and the performativity of photography

In the last years, much attention has been paid to the emergence of biometrics, and the use of photography by leading figures such as Etienne Jules Marey, Alphonse Bertillon, Francis Galton, Eadweard Muybridge and Albert Londe. Scholars have usually interpreted their inputs as visual data. Consequently, they have focused on the images, and have interpreted them at the light of the ideal of mechanical objectivity and its related values.

While photographic images had a considerable scientific weight, these photographic projects cannot be reduced to them. The analysis of photographic practices alongside the scientific discourses reveals that as important as the final images were the procedures through which the photographs were taken. In some cases, it was precisely the procedure, rather than the image, what had scientific value.

This presentation proposes a theoretical shift in the study of these photographic projects. Following feminist and science studies, as well as new research in photographic history, this paper examines the performativity of photography. In this regard, it does not consider biometrical results as visual representations of certain measures. Rather, it explores how these measures and the related results were the product of the conjunction of performances, technologies and images.

The aim of this research is to reflect on how new perspectives of nineteenth-century biometrics allow a better understanding of contemporary practices. Particularly, its purpose is to redefine problems of big data associated with the online exchange and publication of photographs in social networks. Should we understand these as merely visual data? Or rather as performative material practices that go beyond the image?

Eva Botella-Ordinas – Universidad Autónoma de Madrid
Civilizing biometrics

During the second half of the nineteenth century the development of human and animal comparative psychology and criminology went hand in hand with the fixation of species and genera, and, at the same, with blurring frontiers between them in the long term. The standard of civilization and social control were at the base of these disciplines and affected both the conception of international order and scientific research. It is a strongly biometric moment: data collection, employment of new machines and techniques, centrality of the brain in explaining individual and group behavior; a moment of gestural and kinetic definition, we believe, is inseparable from the social canons in which these studies were based and built. Comparative psychology and natural sciences, especially in the study of the "social species" (insects and humans), through the materials used remarkable scientists of the time, such as Galton, Darwin, Forel, Evans, Lombroso, is the main focus of this case study . Nowadays research on so called "complex systems" ants and neural systems are compared, and the comparison remains essential for the concept of "emergence". We would like to open the question for discussion about the role of "data" in these processes and in research.

Yvonne Förster – V Leuphana University Lüneburg
Vanishing in the Void – Bodies vs. Data

In my short paper I will echo some tendencies in the current debate on big data, standardization and alternative conceptions of (post-)human entanglements with the digital. My aim is to reflect on the debate. I will not present another theory. At this point it seems important to see what is at stake and how conceptualization works.

"Existence is not an individual affair." (Karen Barad 2007, Meeting the Universe Halfway, IX)

This is what we would subscribe to at least since phenomenology started emphasize the role of the other in constituting a self or the relation o subject and object. It has been the starting point for theories on relational ontologies. What is there are not entities, sets of categories or substances. Ontology has become a theory of entanglements. In the course of this theorization bodies became constructs, selfs dissolved into narratives or neurological fireworks and physical entities may consist of quantum states.

The tendency to dissolve or deconstruct standing categories is a form of critique characteristic for postmodernity, posthumanism and postcolonial studies. One object of dissolution is the body. The concept of the body in theory be it philosophy or empirical science has been extremly ambivalent. From the perspective of postmodern thought, the body is a means to an end, namely standardization, normalization and discrimination. This is what leads to diverse attempts of dissolving this category into other, relational and not naturalistic concepts like movement (Massumi, Manning) or agency (Barad). There bodies play no essential role anymore, which leads to a very abstract way of thinking about bodypolitics. My aim is to show, that big data also tends to open a field of images relevant to our cultural self-understanding that dissolves the concept of the body in a very similar way like its critics. I will call that move of disembodiment into question and suggest a concept of embodiment that can mediate between experience (relevant to constitute new ways of inter/intra-action) and critical theory. I will try to draw some lines to Frederica Frabetti's concept of software as embodied memory to show how embodiment can be thought of as an essentially open concept.

Adrian Freed – CNMAT – UC Berkeley
Entrainment Accounts of Intra-action for Intermedia and Metabody Cybernetics

This paper explores various formulations of the concept of entrainment as a way to model and operationalize intra-actions in intermedia performance practice. Data (Big or otherwise) in these formulations are subjugated to disposable utterances that serve an accounting role analogous to the roles energy, action, momentum serve in physics.

An important strength of entrainment is that it requires neither telos, a stable presupposition of an arrow of time, nor causality – and yet these elements often enter our accounts and tools of intra-action. I erect exemplary fences against these accounts by adducing common biases that produce them, the anthroposonsorialcentrisms that include: language-induced causality, binarisms and active-systems.

The paper concludes with a series of case studies that show the plasticity of entrainment in describing movement in a transdisciplinary way. These will include a state-free, non-causal description of hysteresis in cybernetic electronics and the nested coupled loops of an intermedia dance and music work encompassing signal flows, ontogenesis of gestures, and emergent production of microsociological space.

Dr. Peggy E. Reynolds – New York
Visualizing a Posthuman Ontology

The turn toward affect as a means by which better to model entities and their relationships is indicative of a larger trend toward a posthuman re-theorization of the object and its boundaries. From speculative realists to social geographers, cultural anthropologists to theoretical physicists, disentangling the feedback loops which ins-

tantiate our objects of study has taken on a new urgency. This is driven, in part, by the need to keep pace with the increasing fluidity of objects/entities as made possible by the computational revolution. Developments such as remote sensing, high frequency trading, social media and virtual reality foreground the ephemerality of the object/entity but also the role played by reflexivity and amplification in its stabilization. What becomes clear in the digital age is that dichotomizing strategies and analyses of linear causal chains (philosophical arguments forged largely during the Enlightenment era) no longer help orient the observer as there is no longer an outside to the objective frame. Euclidian-inflected understandings of the relationship of insides to outsides, large to small, simple to complex are beginning to be reconceptualized in the terms, images and geometries provided by the computational revolution itself – rhizomatic fractal structures with no internal parts; quantum field experiments complicating divisions between apparatus and subject; user-generated content created and consumed ouroboros-style. What does afford some stability in this otherwise involuted, non-linear environment, is the recognition of the importance of scale and how its relative nature might be wielded as an analytic tool, an investigation I will undertake in this talk.

Keywords: posthumanism, scale, boundaries, intra-action

Eleanor Freed – Berkeley
Performative Intra-action. Time from the Inside

Time travel is a favorite subject of Sci-fi fantasy movies, a medium which itself is time locked. My experience of the world does not include an interaction with time but rather an intra-action. In other words, I make time as I go whilst engaging my selfness in relations that form from a togetherness in space. Bodies are useful tools for this art form yet not necessary for it. What is created when time is used as an art medium

rather than a constraining force of form is expressions of emotion and togetherness and co-creationness that has a life rather than a form, a life of it's own so to speek. The traces of collective choreographic creation experience, for example exist not only in forms that are videographable and viewable by also within the souls and spirits and bodies of those present in the making co-creation. Such presence is more powerful than time and thereby displaces its dominance. Data collection, tracking, monitoring and ascribing is likewise disabled. Jaime and I adventured in this territory in his U.C. Berkeley Dance workshop. There were fingertip LED fascilitators, spring-loaded net bounded tent-alikes, a wall screen lightshow in dark room with multiple bodies exploring the space. We danced together in no time.

Shu Lea Cheang – Paris
Exit the Superhighway, Enter the BioNet
We are infected. We are the virus. We enter the BioNet.

By year 2060, The Net as we know it has crashed. The Genom Corp. who established itself as Net Porn empire and profited from collected human orgasm data in the late XXth century, takes human body hostage to initiate BioNet, a network made up of micro-computing red blood cells (erythrocytes) programmed to re-condition our sexual desires. This is the brand new Liquid Future in which farmlands are left barren; bodies infused with synthetic liquid food; hackers encrypt with pissing codes, branded tattoo launches channels of communication; biometric scanners embedded in palms; altered databody claims fluid genders. We learn to love the virus. We are the virus, mutated replicated mobilized, we enter the BioNet to sabotage the big daddy within and reclaim stolen orgasm data.

Isabel Valverde and Todd Cochrane
Reversing data disembodiment: Posthuman performativity within Senses Places collaborative soma-tech dance ongoing project

How is the notion of "posthuman embodiment", proposed by K.Hayles, and the subsequent posthuman corporealities, by myself, taken upon and developing this notion by focusing on intermedia dance and performance artwork processes and theories, towards constituting an alternative critical and hacking approach to the "big data" reduction and instrumentalization of embodied information?
This paper wishes to take the collaborative dance-tech project Senses Places as an example of such alternative approaches, particularly in the way it develops different ways of interfacing, including hacking software and the capture-processing-outputting of different body signals (biometrics) and movement information in terms of changes, towards opening news perceptive channels to learn about ourselves, and how we can communicate with others and the environment. By creating local-global inter-subjective and subject-environment embodied interfaces, through which "data" circulates between collaborators and visiting participants, we are re-shaping big into small, and making of it new modes of perceiving this exchanged info. This contrasts the questionable tendency of control and surveillance targeting and consolidating consumer culture, thus reversing this tendency towards an agency of our very bodies intra and inter perceiving actions that will contribute to balance the disparity of senses and perceptions, bringing kinesthesis and overall somatics into a challenging posthuman performative play.

7 TALLERES EN LA CASA ENCENDIDA
7 WORKSHOPS IN LA CASA ENCENDIDA

www.lacasaencendida.es/es/grupo-cursos/talleres-metabody-4397

Big Data Hacker – Hackers de afectos, deseos y sexos en la era del Big Data Brother / *Big Data Hacker – Affect, desire and sexes hackers in the era of Big Data Brother.*

Impartido por Jaime del Val. ¿Cómo reinventarnos en un capitalismo que todo lo deglute y escapar a esa asimilación constante? ¿Cómo reinventar los afectos y deseos en la era del capitalismo afectivo? Un taller sobre técnicas para cuestionar el control en la era del Gran Hermano Big Data, un nuevo tipo de control blando e invisible que opera rastreando y dando forma a percepciones, afectos, relaciones, deseos o sexualidades, y capitaliza todas las esferas de la vida en una nueva lógica que trasciende a la división público-privado.

Fecha: miércoles 1 de julio
Horario: de 16.00 a 20.00 h

Historias del gesto y políticas del movimiento / *History of gesture and politics of movement*

Impartido por Eva Botella con la colaboración de Iris Rodríguez Alcaide. Combinando explicaciones, vídeos, fotografías y otros ejemplos y prácticas, experimentaremos cómo han ido cambiando las políticas del gesto-movimiento. Hoy en día puede resultar extraño pensar que el gesto o el movimiento tienen historia: si lo consideramos, posiblemente imaginemos que los gestos han ido variando con el tiempo y según las diversas culturas. Lo que no resulta tan evidente es cómo los gestos y movimientos se han ido construyendo con una inmensa carga política, que afecta desde nuestras concepciones de nosotros mismos y de los demás (humanos o animales), hasta la propia configuración del orden internacional.

Fecha: jueves 2 de julio
Horario: de 10.00 a 14.00 h

Recorridos, reapropiaciones y recreaciones urbanas / *Urban parcours, reappropriations and recreations*

Impartido por José Luis Carles y Cristina Palmese. Pretende explorar el espacio a partir de la experiencia sensorial del habitante, ofreciendo como resultado un espacio cambiante, modificado y recreado a partir de las vivencias colectivas. Se propone un taller teórico práctico en el que se trabajará sobre un espacio concreto de la ciudad (a determinar en el barrio de Lavapiés) en el que se realizarán recorridos y diversas formas de exploración con el cuerpo, utilizando además medios de grabación, audio y vídeo. Con el medio audiovisual como formato de representación y al mismo tiempo como medio de análisis, el resultado final será una acción performance colectiva que propone una recreación virtual sobre el propio espacio presencial. Inspirándonos en el planteamiento que expone Xenakis en sus Politopos, el lugar será construido y recreado con informaciones que superan en contenidos y expresión la propia experiencia presencia.

Fechas: martes 7 y miércoles 8 de julio
Horario: martes (de 10.00 h a 14.00 h y 16.00 a 20.00 h) y miércoles (de 10.00 a 14.00 h)

Movimiento Poético Alternativo II / *Alternaive poetic movement II*
Impartido por Marta Leirado. La piel no miente. ¿De qué piel estamos hablando? ¿De la piel biológica? ¿De la piel pulsional? ¿De la piel a reeducar? ¿De la piel de las sensaciones? ¿De la piel fantasmática? ¿De la piel de las primeras marcas mnésicas? Taller intensivo en el que se plantea una introducción a la práctica del movimiento y su léxico mediante la poética de la piel en relación a: – La exploración del movimiento en base a los parámetros del desarrollo psicomotriz: un cuerpo en libertad. – La creación de una dramaturgia orgánica basada en las acciones físicas–vocales y la danza como elementos escénicos.

Fechas: jueves 9 y viernes 10 de julio
Horario: jueves (de 10.00 a 14.00 h y 16.00 a 20.00 h) y viernes (de 10.00 a 14.00 h)

Corporalidades posthumanas: una danza somático-tecnológica para performance participativa en realidad mixta / *Posthuman coroporealities – a somatic-technological dance for participatory performance in mixed reality*
Impartido por Isabel Valverde. Una danza somático-tecnológica para performance participativa en realidad mixta. ¿Qué conversaciones kinestéticas/somáticas podemos generar a través de interfaces físicas y mediadas con los biodatos, avatares, imágenes de otro y el entorno hacia una realidad integrada? Proponemos experimentar con corporalidades compartidas y nuevas danzas participativas a través de realidad mixta (digital-analógica) y de técnicas de improvisación que ponen en relación corporalidades híbridas, como la meditación colectiva y mediatizada.

Fecha: miércoles 15 de julio
Horario: de 16.00 a 20.00 h

"A dioS ha muerto". Sesión del entrenamiento para pensadores en movimiento. / *"goD Bye is dead" training session for thinkers in motion*
Impartido por Salud López. El punto de partida será un ejercicio sobre la experiencia "corporamental" de la idea de Dios ha muerto, para seguir con otros ejercicios en los que se propondrá una nueva vivencia de la idea de super–supra–humano, como la posibilidad de percibir, ser sensible y convivir al mismo tiempo en diferentes niveles de conocimiento. Los ejercicios son recreaciones sobre la revaluación de los fundamentos de la moral a tenor de algunos de los propios aforismos de Friedrich Nietzsche.

Fecha: Jueves 16 de julio
Horario: de 11.00 a 13.30 h y de 16.00 a 18.30 h.
Presentaciones de 19.00 a 20.00 h

CUERPO++ HACK
Impartido por Brisa MP. Incorporando materiales diversos, accesorios y prendas de vestir en desuso, realizaremos dos ejercicios prácticos. El primero consiste en crear un accesorio con LED y, en el segundo, haremos un oscilador electrónico reactivo para una de tus prendas de vestir o accesorios. Se enseñará el software para prototipo de electrónica digital, así como sitios web de información open hardware, DIY, artesanía electrónica y redes. Se exhibirán ejemplos, artistas y propuestas de wearables en investigaciones artístico-científicas con uso de tecnologías interactiva, reactiva y de transmisión de datos. Cuerpo++ HACK te invita a experimentar con electrónica analógica básica hackeando tus prendas de vestir y accesorios para darles una nueva vida. Trae una prenda de vestir o accesorio que ya no uses, agujas, tijeras, bolis, y herramientas si tienes

(alicates, soldador). El taller incluye un Kit de componentes y materiales: Pila de 3 v + Porta pila 3v, 1 batería 9 V + porta batería, 1 Protoboard, 2 LDRs, Cable unifilar, integrados, buzzer, leds, resistencias, condesadores, capacitores, material conductivo, trozo de fieltro, hilos, soladura.

Fecha: viernes 17 de julio
Horario: de 11.00 a 14.00 h y de 16.00 a 19.00 h

1 TALLER EN EL CONSERVATORIO PROFESIONAL DE DANZA FORTEA

DESALINEAMIENTOS – Taller de Movimiento Indeterminado. / Disalignments – Workshop of indeterminate movement.

por Muriel Romero y Jaime del Val.

9 de Julio de 2015 de 10'00 a 14'00
En Paseo del Comandante Fortea, 42, 28008 Madrid
10 de Julio de 2015 de 10'00 a 14'00
En espacio urbano al aire libre a determinar en la primera sesión.

El taller propone exploraciones del movimiento que desalinean la articulación tradicional del cuerpo en la danza, poniendo el foco en un cuerpo de microsensaciones que no remiten a una forma, sino que abren la improvisación a múltiples relaciones indeterminadas del cuerpo consigo mismo, con otros cuerpo y con el entorno: un metacuerpo de movimientos y relaciones emergentes.

Inscripciones gratuitas – antes del 7 de julio escribiendo a talleres@metabody.eu

ASOCIACIÓN TRANSDISCIPLINAR REVERSO
www.reverso.org

Coordinador de Metabody – es una asociación sin ánimo de lucro constituida en 2006 por Jaime del Val, que ha concebido el proyecto Metabody. Reverso es una entidad pionera en la convergencia de danza y nuevas tecnologías habiendo desarrollado proyectos desde 2001 que han sido presentados y premiados en festivales, museos y universidades de toda Europa, América del Norte y del Sur.

Reverso es una iniciativa transdisciplinar independiente de producción, investigación, formación y difusión en la convergencia de disciplinas artísticas (visuales, sonoras, espaciales, corporales y textuales), tecnología, pensamiento crítico y acción social.

Reverso es una inciativa única en su género por el peculiar cruce que realiza de investigación y creación en la búsqueda de nuevas formas éticas de comunicarse y relacionarse que contemplen la pluralidad de cuerpos, expresiones y contextos, frente a la estandarización inducida por los modelos comunicativos imperantes en la sociedad de la información, la vigilancia y el control global.

Based in Madrid, Coordinator of the Metabody project, Reverso is a non profit organization working in the convergence of the arts (dance, performance, music, visual arts, architecture), technosciences, philosophy and (queer & environmental) activism. Reverso promotes transidisciplinary projects that propose critical reinventions of technologies of the body, redefining embodiment,

sexuality and affects, highlighting indeterminacy and plurality of expressions and communication, challenging the foundations of contemporary control society and outlining potentials for a social ecology to come.

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.

INFOMUS – UNIVERSITÁ DI GENOVA – ANTONIO CAMURRI
www.casapaganini.org

InfoMus Lab, Centro Internacional de Investigación, fundado en 1984, lleva a cabo la investigación científica y tecnológica, el desarrollo de sistemas multimedia, interfaces hombre-máquina multimodales y aplicaciones. Un foco principal de la investigación es en el entendimiento y el desarrollo de modelos computacionales de la conducta expresiva y social no verbal. La fertilización cruzada de las teorías científicas, humanísticas y artísticas caracterizan la metodología de la investigación.

The Casa Paganini–InfoMus Research Centre of University of Genoa cultivates the intersection of scientific research in ICT with artistic and humanistic research in new media.

The mission of Casa Paganini–InfoMus consists of carrying out scientific and technological research on human-centered computing where art and humanistic culture are the fundamental source of inspiration, capable of cross-fertilizing computer science and engineering, interaction design, bioengineering, operation research, neuroscience, neuroaesthetics, cognitive sciences, experimental psychology, empirical aesthetics, cognitive musicology and artistic disciplines.

Founded in 1984, InfoMus Lab originated the Casa Paganini–InfoMus multidisciplinary research centre in 2005.

Main research focus includes the understanding and development of computational models of non-verbal multimodal expressive and social behavior.

Scientific and technological research: sound and music computing, independent living, therapy and rehabilitation, multimodal interactive systems for entertainment, sport, edutainment, multimedia systems and services for creative industry (digital music industry, ICT for dance, theatre, cultural heritage), user-centric media, mobile distributed multimedia systems.

Casa Paganini–InfoMus participates in many international projects on scientific and technological research, education, and develops multimedia systems, platforms, and applications for industry partners.

The multimedia software platform EyesWeb, conceived, designed, and developed by Casa Paganini – InfoMus, is adopted by thousands of users worldwide for scientific research, education, and industry applications.

Antonio Camurri (Genova, 1959; '84 Master Degree in Electric Engineering; 1991 PhD in Computer Engineering) is Full Professor at DIST-University of Genova (Faculty of Engineering), where he teaches "Human Computer Interaction" and "Multimodal Systems" (Master Degree on Computer Engineering). His research interests include multimodal interfaces, computational models of non-verbal expressive gesture, emotion and KANSEI information processing, non-verbal social behavior, sound and music computing, multimodal interactive systems for theatre, music, dance, museums, and for therapy and rehabilitation. Founder and scientific director of InfoMus Lab and of Casa Paganini - InfoMus Research Centre of University of Genoa (www.casapaganini.org), he coordinates and is local project manager of several European Projects in FP5 IST, FP6, CRAFT, FP7 ICT, Culture 2007. Owner of patents on software and multimedia systems, he is responsible for University of Genoa of industry contracts. With collegues at InfoMus Lab, he conceived and designed the EyesWeb research project and software platform (www.eyesweb.org).

TRANS-MEDIA-AKADEMIE - HELLERAU - THOMAS DUMKE

Es un instituto para la percepción integral e investigación de medios. Fundada en diciembre de 2001, los proyectos artísticos TMA enfocados por sus propias producciones y la presentación (medios de comunicación) las consecuencias del desarrollo de la tecnología de los medios de comunicación para el yo y el mundo, especialmente desde un punto de vista artístico. Es único en Alemania en la exploración artística de (accesibles) entornos virtuales y el impacto en la percepción del cuerpo. En este caso, se realizan las conexiones entre los aspectos artísticos, científicos, psicológicos, tecnológicos, cibernéticos y culturales del desarrollo de la tecnología de medios.

Founded in 2001, Trans-Media-Akademie Hellerau e.V. (TMA Hellerau) is a Dresden based nonprofit association for interdisciplinary research on theoretical and practical level focused on how new technologies influence human body, behavior and creative expression. Main activities of the organization are based on two pillars, TMA laboratory (TMA lab) projects on the one side and CYNETART festival on the other. The focal point of TMA lab Hellerau is media education, reflection on media and interactive media art practice. Its philosophy is to create and provide space for creative exchange and coproduction in the field of arts based on new technologies. It is dedicated to mediation of various ways to perceive and to apply new media

DAP_LAB - BRUNEL UNIVERSITY - JOHANNES BIRRINGER Y MICHELE DANJOUX

DAP-Lab fundado en 2004 por Johannes Birringer y Michèle Danjoux es un laboratorio cross-media que explora las convergencias entre la performance, la telemática, diseño textil la moda y el movimiento, el vestuario y la coreografía, la expresión visual, el vídeo la fotografía, y diseño interactivo. Conectan sus investigaciones en curso y producciones de danza en colaboración de proyectos performance / científicos y trae a estas asociaciones la transferencia de conocimiento con la performance, multimedia y la investigación en ingeniería electrónica en la Escuela de las Artes y la Escuela de la Universidad de Brunel de Ingeniería y Diseño.

Michèle Danjoux and Johannes Birringer co-direct the Design & Performance Lab (London) and have created numerous dance-theatre works, installations, and digital projects. DAP-Lab's cross-media work highlights convergences between fashion/wearable design, physical movement choreography, and real-time interactive data environments. Danjoux is a fashion designer whose artistic research centers on design-in-motion and the interactive potentials of wearables. Birringer is a choreographer/filmmaker whose work has explored the fusion of dance and technology. He has also published widely on the performing and media arts (e.g. Performance, Technology and Science, Dance and Cognition, and Dance and Choreomania). They are coorganizers of the METABODY project.

The international ensemble participating in the Madrid presentations include Vanessa Michielon (choregrapher/dancer), Miri Lee (choreographer/dancer), Azzie McCutcheon (choreographer dancer), Jonathan Reus (electronic artist), and Christopher Bishop (network/software artist). DAP-Lab also closely collaborates with Nimish Biloria and Anisa Nachett's team working with architectural origami patterns and skins, as well as with a stochastic-ergonomic poetics inspired by the collaboration with STOCOS, Jaime del Val, and Marcello Lussana.

K-DANSE - JEAN MARC MATOS
www.k-danse.net

Coreógrafo pionero en el uso del multimedia. Involucrado desde hace más de quince años en un proceso que asocia danza, coreografía y uso de los nuevos medios. Ha realizado más de 40 coreografías (giras en Europa, Norte y Sur América, América Central, Marruecos, India, etc.) y desarrolla con Anne HOLST, desde 1998, un nuevo enfoque del movimiento, siempre en interacción directa con las herramientas del multimedia.

The choreographic approach of the Compagnie K. Danse develops a contemporary movement language by the dialectic confrontation between the physical body (lived, experienced) and the visual body (seen, virtual). The performances question the borders between fiction and reality, the social construction of the body, and the psychological structures in human relationships. Since 1983, K. Danse has been present in major festivals and cultural events in France and abroad: Festivals of Aix en Provence, Avignon, la Rochelle, Châteauvallon, Métafort d'Aubervilliers, American Center of Paris, Georges Pompidou Center, Grande Halle de la Villette, Maison des Arts de Créteil, Maison de la Danse de Lyon, Centre National Art et Technologie de Reims, Centre National de la Danse, ISEA 2000 à Paris, Monaco Dance Forum, Espace Odyssud de Blagnac, Cité de l'Espace de Toulouse, Festival Electrochoc of Bourgoin-Jallieu, Digital Art Center Le Cube of Issy Les Moulineaux, Festival "Les Bains Numériques" of Enghien les Bains, etc.

Jean-Marc MATOS - Dancer, choreographer and artistic director. Trained at the Cunningham Studio in New-York, he has performed with David Gordon (Judson Church). He is interested in the impact of digital technology on society, in order to develop a meaningful relationship between dance and new media. He has choreographed more than 45 pieces, which have been presented extensively in France and in many countries (Europe, Central and South America, USA, Canada, North Africa, India, Pakistan).

PALINDROME - ROBERT WECHSLER

Inventor del MotionComposer, Robert es un coreógrafo, bailarín y fue un experimentador temprano con la tecnología interactiva. Fue fundador del Palindrome Dance Company, tiene una maestría en coreografía de la Universidad de Nueva York y fue un protegido de Merce Cunningham y John Cage. Fue becario Fulbright y, junto con Palindrome, ganó el primer premio en la Transmediale de Berlín por "mejor arte interactivo" en 2002. Él se ha escrito numerosos artículos sobre la danza y la tecnología y es co-autor del libro, "tecnologías de asistencia, Invalidez Informática y acceso a computadoras para Limitaciones Motor" y vive ahora en Weimar, Alemania, donde dirige el proyecto MotionComposer.

Palindrome Dance, Inc. (in the USA), and Palindrome, e.V. (in Germany) initiated the MotionComposer Project in 2012 with the motto, "Technology should serve people instead of the other way around." Palindrome is a pioneer in the use of new technology for dance and has won the first prize at the Berlin Transmediale in the category "interactive art" among other prizes and awards. Palindrome is a founding member of the EU-consortium MetaBody.

Robert Wechsler - Director of the Palindrome Dance Company, Robert is a choreographer and dancer and was an early experimenter with interactive technology. Together with Palindrome, he has won numerous awards, include First Prize at the Berlin Transmediale for "best interactive art" in 2002. He is co-author of the book, "Assistive Technologies, Disability Informatics and Computer Access for Motor Limitations" and lives now in Weimar, Germany where he directs the MotionComposer project. He has been leading workshops with motion tracking since early 80's all over the world, for persons with and without disabilities.

STEIM – MARIJE BAALMAN

www.steim.or

STEIM es un centro de música electrónica independiente único en su dedicación a la actuación en directo. Departamentos artísticos y técnicos de la Fundación de Apoyo a una comunidad internacional de artistas, músicos y artistas visuales, para desarrollar instrumentos únicos para su trabajo. STEIM mantiene un programa de residencia por el cual los artistas cuentan con un ambiente artístico y técnico en el que los conceptos se pueden dar forma concreta. Marije Baalman es ingeniero y creadora pionera en nuevas interfaces gestuales, sensores inalámbricos para escena interactiva y música electroacustica.

STEIM (the STudio for Electro-Instrumental Music) is an independent electronic music center unique in its dedication to live performance. The foundation's artistic and technical departments support an international community of performers, musicians, and visual artists, to develop unique instruments for their work. STEIM maintains a vibrant residency program whereby artists are provided with an artistic and technical environment in which concepts can be given concrete form. Ideas are catalyzed by providing critical feedback grounded in professional experience. Finally, new creations are then exposed to a receptive responsive niche public at STEIM before being groomed for a larger audience.

Marije Baalman – Marije has a diverse background in physics, acoustics, electronic music and sound art, and performance. In her artistic work Marije moves between live performance, livecoding, and interactive installations involving light and sound. Her focus is on composing of behaviours and interaction

modalities, creating processes driven by sensor data, rather than fixed sound tracks. She has collaborated with various people, amongst which Alberto de Campo, Chris Salter, Michael Schumacher, Attakkalari Dance Company and Workspace Unlimited.
marijebaalman.eu

"Chi Ha Ucciso il Conte?" – Nicoló Merendino
"Chi Ha Ucciso il Conte?" ("Who Killed The Count?") is a pseudonym for the Amsterdam based (but originally from Rome) designer Nicolò Merendino. It is not a random fact that "Chi Ha Ucciso Il Conte?" is a question and not a statement. His approach to design starts from the idea that design is a process that requires people to ask to themselve many questions (preferably with other people).
chihauccisoilconte.tumblr.com

Alberto Boem is a researcher and media designer working in the field of art and technology with a wide range of interest in interface and interaction design research, with a special attention on sound and performing arts.
www.albertoboem.com/

Tijmen Lohmeijer wants to create control possibilities and explore perspectives using unstable and new technology and is highly interested in dance, theatre, data visualization and electronic music (alias TAL WORKS). He is currently studying at the University of Arts Utrecht (HKU), The Netherlands.
www.tijmenlohmeijer.tumblr.com/

HYPERBODY RESEARCH GROUP – DR. NIMISH BILORIA

El único centro universitario de investigación del mundo especializado desde hace más de 12 años en arquitectura interactiva.

Delft University of Technology (Dutch: Technische Universiteit Delft, also known as TU Delft, is the largest and oldest Dutch public technical university, located in Delft, Netherlands. With eight faculties and numerous research institutes, it hosts over 19,000 students (undergraduate and postgraduate), more than 3,300 scientists and more than 2,200 people in the support and management staff. Hyperbody, is an academic chair within the TU Delft's Faculty of Architecture and Built Environment. Hyperbody, specialises in the domains of Non-Standard and Interactive Architecture and has been operating at the forefront of fully parametric modes of design and computer numerically controlled production as well large scale real-time interactive environments since the past decade.

Dr. Nimish Biloria *is an Architect and an Assistant Professor at Hyperbody, Faculty of Architecture, TU Delft, The Netherlands. After being involved with investigating the inter-relation of Media and Architecture throughout his formative educational years at CEPT, Ahmadabad, India, he furthered his interests in the inter-disciplinary realm at the Architectural Association, London, UK, where he specialized in the field of Emergent Technologies and Design. He further attained a Doctorate at the TU Delft, Netherlands, with a focus on developing real time adaptive environments. He continues experimenting with the idea of formulating intelligence aided relational networks for the genera-*

tion of performative morphologies. (Asst. Professor, Hyperbody, Architectural Engineering and Technology, TU Delft, Netherlands. Associate, Delft Robotics Institute, TU Delft, Netherlands, Website: www.info-matter.net, www.hyperbody.nl, Email: N.M.Biloria@tudelft.nl)

Jia Rey Chang *is a Taiwanese Architect, Designer. After he got his M.Arch degree in Architecture and Urban Design Department, UCLA, under the direction of Neil Denari in 2009, he came back to his Alma mater, architecture department in TamKang University, Taiwan, doing research on interactive and parametric architecture. In 2010, he established "P&A LAB"(Programming AND Architecture LAB) exploring the new relationship between the programming and architecture. As the director of P&A LAB (http://pandalabccc.blogspot.com), he also worked in the Architecture Department of National Taipei University of Technology as a part-time lecturer. In 2011, He joined Hyperbody as a PhD candidate to further develop his interest in the domain of Interactive Architecture. (PhD candidate, Hyperbody, TU Delft, Netherlands,Website: www.hyperbody.nl,http://pandalabccc.blogspot.nl, Email: J.R.Chang@tudelft.nl)*

INSTITUTO STOCOS
www.stocos.com

Co-organizador de Metabody - Muriel Romero y Pablo Palacio colaboran y dirigen desde 2007 este proyecto centrado en el análisis y el desarrollo de la interacción entre el gesto corporal, sonido e imaginería visual. La investigación y los trabajos desarrollados en este ámbito integran en un contexto escénico abstracciones tomadas de otras disciplinas tales como la inteligencia artifi-

cial, biología, matemáticas o la psicología experimental. La trilogía Acusmatrix, Catexis y Stocos constituyen una forma de diseminación artística de esta investigación y ha sido presentada extensamente en numerosos certámenes y teatros nacionales e internacionales. Asimismo el cuerpo teórico generado durante este proceso ha sido y es objeto de publicaciones y estudio en diversas universidades y conservatorios. Desde 2010 colaboran en el desarrodesarrollo del Motion Composer, una tecnología sin precedentes orientada a la interacción entre cuerpo y sonido para personas con diversidad funcional.

Muriel Romero and Pablo Palacio collaborate since 2007 in a project focused on the analysis and development of the interaction between body gesture and sonic gesture. The trilogy Acusmatrix, Catexis and Stocos constitute so far the result of this investigation. In this series of pieces the dancer's activity evolve in a three dimensional sound space interacting with sonic objects that are successively transformed according to their trajectory and dynamic morphology. These works integrate in a performative context abstractions taken from other disciplines such as artificial intelligence, biology, mathematics or experimental psychology.

FABRICA DE MOVIMENTOS – ALBERTO MAGNO

Alberto Magno es intérprete, coreógrafo, programador y productor independiente. Responsable de la producción de "Dance Charts" (1995-1999), y diversos talleres en el NEC. Actualmente es director artístico, de producción y programador de la Fábrica de Movimentos. Invitado habitual en los festivales relacionados con la danza y nuevas tecnologías. Como profesional independiente, desarrolla proyectos en muchos campos, y para diversos grupos destinatarios.

Fábrica de Movimentos it's a non-profit cultural association, that conceive and promote, in general, its own projects. Meanwhile, work as producer for other Entities. Started in 1998, and in 99 presents at Museu do Carro Eléctrico, a contemporary dance festival that lately become the Festival da Fábrica. A contemporary dance festival that presents artists, normally on their first performance on the city (and sometimes, on the country). Festival da Fábrica defines itself as an event that support and present new and emergent artists and artists that already have a recognizable corpus of work, but still unknown or never had been presented on the city and country. In this 11 years, a considerable wide range of artists had been presented on the festival. And the event itself continuously had been change in it strategy to reach the audience.

UNIVERSIDAD AUTÓNOMA DE MADRID – EVA BOTELLA-ORDINAS

Eva Botella-Ordinas es actualmente profesora Contratada Doctora en el Departamento de Historia Moderna de la Universidad Autónoma de Madrid es autora de varios libros, como: Obras y relaciones de Ant. Perez. Geneva. Iuan de la Planche. 1631, ; Diego de Salazar, Tratado de Re Militari , Madrid, Ministerio de Defensa, 2000; Monarquía de España: Discurso teológico, 1590-1685, Madrid, UAM, 2006; y de varios artículos sobre historia intelectual y jurídica moderna de España, Inglaterra, historia atlántica y del derecho internacional y de la propiedad. Sus campos de interés son la historia intelectual y cultural, jurídica, de la ciencia, de la experiencia y las emociones, la historia política y de la economía política, el concepto de propiedad, la historia atlántica, la historia animal y las posthumanidades.

Iris Rodríguez Alcaide es Licenciada en Historia por la Universidad Autónoma de Madrid (UAM) y Máster en Estudios Avanzados de Historia Moderna: Monarquía de España, siglos XVI-XVIII (UAM-UC), investigadora predoctoral en la UAM, y trabaja sobre la historia intelectual y cultural de los animales desde una perspectiva de género y postcolonial.

Eva Botella Ordinas, is Associated Professor in the Early Modern History Department at Autonomous University in Madrid. She has been Senior Lecturer Ramón y Cajal, and visiting scholar and fellow of institutions such as European University Institute, Harvard University, the Folger Shakespeare Library or the John Carter Brown Library. She participates in several research projects on political, legal, cultural, intellectual history and history of science and of emotions, coorganizing the European Project METABODY (http://www.metabody.eu/). Her publications cover imperial ideologies, history of political languages, history of philosophy and science (especially about John Locke´s concepts and their reception), postcolonialism, and humanimal studies. http://www.uam.es/cs/ContentServer/FilosofiayLetras/es/1242658464856/1242662690275/persona/detallePDI/Botella_Ordinas,_Eva.htm Contact: eva.botella@uam.es

UNIVERSIDAD AUTÓNOMA DE MADRID - DPTO. DE MÚSICA

José Luis Carles. Compositor y ecólogo. Doctor en Ciencias Biológicas. Coordinador de los Encuentros Iberoamericanos sobre Paisajes Sonoros. Productor de audiovisuales. Profesor y responsable de Prácticas externas del Departamento de Música de la Universidad Autónoma de Madrid.

Coaboradora: Cristina Palmese. Arquitecto, su carrera profesional se ha desarrollado alternando periodos de trabajo sobre el terreno con periodos de investigación. Especializada en Proyecto urbano, con experiencia en temas relacionados con la arquitectura como Patrimonio Cultural.

Jose Luis Carles. Composer and ecologist. Doctor in Biology. Coordinator of the Iberomerican meetings on sound landscapes. Audiovisuals producer. Professor in the music department of the Universidad Autónoma of Madrid.

Cristina Palmese. Architect, she has developed on site projects alternating with research periods. Specialised in urban projects, with experience in themes related to architecture as cultural heritage and perception.

IMM - BERND SCHAEDLICH

IMM es una asociación corporativa compuesta de seis compañías con sede en Mittweida (Alemania, Sajonia) con alrededor de un total de 200 empleados. IMM es un proveedor de servicios de electrónica centrado en el desarrollo y producción de prototipos y pequeña producción en serie, desde pequeños componentes a dispositivos enteros.

IMM is a corporate association consisting of six companies at eight locations in and around Mittweida (Germany, Saxony) with about 200 employees at the moment. IMM is a medium-sized electonic service provider with the core business development and production of prototypes and (small) serial production. The product portfolio reaches from small electronic parts to professional

and complex components and whole devices. IMM Holding GmbH deals with coordination and centralised management of corporate services (project management, personnel management, marketing and sales). IMM foundation supports and accompany regional projects in the fields of Art/Culture by events (Talent-Show, music, dance), exhibitions etc. IMM deals with innovation management, R&D and product development with the objective to open rewarding business fields with the certain commitment to integrate regional, social and cultural tasks within the company policy.

Karen Barad es profesora de estudios feministas, filosfía e historia de la consciencia en la Universidad de California en Santa Cruz. Su tesis doctoral fue en física de particulas y teoría cuántica de campos. Es autora de Meeting the Universe Halfway: Quantum Physics and the Entanglement of Matter and Meaning (Duke University Press, 2007) y promotora del realismo agencial, las teorias de la performatividad posthumana y la intra-acción.

***Karen Barad** is Professor of Feminist Studies, Philosophy, and History of Consciousness at the University of California at Santa Cruz. Barad's Ph.D. is in theoretical particle physics and quantum field theory. Barad held a tenured appointment in a physics department before moving into more interdisciplinary spaces. Barad is the author of Meeting the Universe Halfway: Quantum Physics and the Entanglement of Matter and Meaning (Duke University Press, 2007) and numerous articles in the fields of physics, philosophy, science studies, poststructuralist theory, and feminist theory. Barad's research has been supported by the National Science Foundation, the Ford Foundation, the Hughes Foundation, the Irvine Foundation, the Mellon Foundation, and the Natio-*

nal Endowment for the Humanities. Barad is the Co-Director of the Science & Justice Graduate Training Program at UCSC. http://www.cbse.ucsc.edu/education/science_justice

ICST - DANIEL BISIG

El Instituto de Música y Tecnología de Computadores Sound reúne a científicos y artistas de diversos sectores profesionales: matemáticas, ingeniería, ingeniería de sonido, psicoacústica, informática, arte generativo, arte de los medios, la musicología, la teoría de la música, el rendimiento y la composición. Esta rica mezcla fomenta proyectos que examinan la relación entre la tecnología y la práctica musical, explorar críticamente la tradición de la música contemporánea y electroacústica utilizando métodos de la investigación clásica y artística.

ICST - Daniel Bisig - Daniel Bisig was born in 1968 in Zürich, Switzerland. In 1994, he received a Master's degree in Natural Sciences at the Swiss Federal Institute of Technology. In 1998, he received a PhD in Protein Crystallography at the same university. In 1999, he finished training in web-design with a diploma at the EB-Wolfbach, Zurich. In between 1999 and 2001, he was teaching web-design at the EB-Wolfbach and worked as designer and programmer at the web-company Ditoy. In 2001, he joined the Artificial Intelligence Laboratory at the University of Zurich as a senior researcher. He has also been working as a research associate at the Department of Art and Design, University of Applied Sciences, Aargau in 2003 and at the Institute Cultural Studies, University of Art and Design, Zurich in 2004. Since 2006, he has an additional research position at the Institute for Computer Music and Sound Technology in

Zurich. Since 1996, he has been active as an artist in the fields of computer animation, experimental video and software art. He's most recent works include BioSonics, an interactive Artificial Life installation, Ostrawa, an experimental video film and MediaFlies, a flocking based video and audio remixing tool.

OXFORD BROOKES UNIVERSITY - FEDERICA FRABETTI

Federica completado un MRes y Doctorado en Medios y Comunicación en Goldsmiths, Universidad de Londres. Ella tiene una amplia trayectoria profesional y académica en la teoría crítica y las TIC (Tecnologías de la Información y la Comunicación). También trabajó durante una década como ingeniero de software y un mid-gerente en empresas de telecomunicaciones, principalmente en los proyectos y los productos digitales de comunicaciones móviles. Sus intereses académicos y de investigación se centran en la Teoría de los medios de comunicación, Teoría Cultural, Estudios Culturales, Nuevos Medios / Nuevas Tecnologías, Género y Estudios Queer.

Oxford Brookes University - Federica Frabetti is Senior Lecturer in the Communication, Media and Culture Programme at Oxford Brookes University, UK. She completed an MRes and PhD in Media and Communications at Goldsmiths, University of London. She has a diverse professional and academic background in the humanities and ICT and has worked for a decade as a Software Engineer in telecommunications companies. She has published numerous articles on the cultural study of technology, digital media and software studies, cultural theory, and gender and queer theory. She is the author of Software Theory: A Philosophical Study (Rowman and Littlefield International, 2015).

NEW YORK INSTITUTE OF TECHNOLOGY - KEVIN LAGRANDEUR

Kevin LaGrandeur, Ph.D. , ha explorado las intersecciones de la tecnología digital, la cultura, la filosofía y los estudios de inglés. Él es el autor de los androides y las redes inteligentes en Early Literatura Moderna y Cultura , publicada en 2012. Sus artículos y ponencias enfocan la cultura digital, la inteligencia artificial y la ética, y la literatura y la ciencia. LaGrandeur ha publicado artículos en Informática y las Humanidades, Estudios de ciencia ficción , y Computer & Textos. En 2013, se le concedió una subvención de $ 25,000 de la European Audiovisual y Cultural para la investigación sobre la ética de la robótica, en particular los fundamentos éticos y filosóficos de los recientes esfuerzos por desarrollar una conciencia artificial para los robots. LaGrandeur es miembro del Instituto para la Ética y Tecnologías Emergentes.

Kevin LaGrandeur, Ph.D, is Associate Professor of English at the New York Institute of Technology (NYIT), and Director of Technical Writing Programs. He began exploring the intersections between digital technology, culture, philosophy, and English studies in the early 1990's and has written many articles and conference presentations on digital culture; Artificial Intelligence and ethics; and literature and science.

YVONNE FÖRSTER

Profesora de filosofía en la universidad de Leuphana en Lüneburg, Alemania. Recibe su doctorado en Jena sobre la ontología del tiempo. Su investigación se centra en la relación de cuerpo y mente desde una perspectiva interdisciplinar,

en las condiciones culturales de la cognición y en teorías de moda y arte. Es asociada del proyecto METABODY.

Junior professor for Philosophy of Culture and Art at Leuphana University Lüneburg, Germany. I received my PhD at Friedrich-Schiller-Universität Jena, on the topic: Experience and Ontology of Time. My research focuses on the relation of body and mind from an interdisciplinary perspective, on the cultural conditions of cognition and on the theory of fashion and art. She is an associated partner of the METABODY project.

BEATRIZ PICHEL PÉREZ

Es Wellcome Trust Research Fellow en el Photographic History Research Centre, de Montfort University, Leicester y doctora en Historia de la ciencia por la Universidad Autónoma de Madrid en 2012. Ha publicado varios artículos y capítulos de libros que examinan la intersección entre la historia y la teoría de la fotografía, la historia de las emociones y la historia de la medicina.

Beatriz Pichel Pérez is Wellcome Trust Fellow in Medical Humanities, PHRC, de Montfort University holds a PhD in history and philosophy of sciences at the Universidad Autónoma de Madrid (Spain). Her work, at the crossroad of the history and theory of photography, the history emotions and the medical humanities, has examined the emergence of new meanings and experiences of death during the First World War in France, and it's currently focused on the popularisation of psychological theories of emotions through photographs of theatrical actors at the turn of the nineteenth century. She is an associated partner of the METABODY project. Some of her publications can be found in: http://dmu.ac.uk/about-dmu/academic-staff/art-design-humanities/beatriz-pichel/beatriz-pichel.aspx Contact: beatriz.pichel@dmu.ac.uk

DIETER VANDOREN
www.dietervandoren.net

Es artista digital, performer y desarrollador. Baado en su formación en música, tecnologías de la información y arquitectura experimental desarrolla y performa instrumentos esaciales audiovisaules inmersivos con especial foco en los aspectos corporeas de la performance.

Dieter Vandoren (°1981, Belgium) is a media artist, performer and developer. Drawing from his diverse backgrounds in music, IT and experimental architecture, he is currently occupied with the development and performance of spatial, immersive audiovisual instruments with a strong focus on the embodied aspect of performance. He is a guest tutor and researcher at the Hyperbody and ID-StudioLab groups at the Delft University of Technology (departments of architecture and industrial design, respectively) and is founding member of the iii collective. He holds a master degree in ArtScience (Royal Academy of Art The Hague) and a bachelor in Digital Communication (University of Applied Sciences Utrecht). His works have been featured at Ars Electronica (AT), CTM (DE), TodaysArt (NL), STEIM (NL), STRP (NL), Electrochoc (FR), NIMk (NL) and others. He resides in Rotterdam (NL).

MARCELLO LUSSANA

Marcello Lussana es compositor, ingeniero de software y pensador especializado en sistemas interactivos. El foco de su investigación es la interacción entre música y movimiento, donde el cuerpo y el computador se conectan a través de una compleja comprensión de la percepción e interfaces especializadas.

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, where body and computer are connected through a complex understanding of the body perception and dedicated interfaces. He produces computer music for audio-visual Performances, Dance, Theater and Live Electronics. He is musical director of the project Motioncomposer www.motioncomposer.com and co-founder of the Netlabel Fantomton. He led workshops with motion tracking in Spain, Italy and Czech Republic for persons with disabilities. He is based in Berlin. He is collaborator with several partners of the METABODY project.

ISABEL VALVERDE
isabelcvalverde.blogspot.com

Isabel Valverde es performer transdisciplinary e investigadora en corporalidades posthumanas (GAIPS/INESC-ID, CIAC-UAberta), incluyendo proyectos como Senses Places (w/ T. Cochrane), y Touch Terrain (w/ Y. Melanitis). Organiza el Festival Danças Híbridas y el simposio-red Posthuman Corporealities.

Isabel Valverde is a transdisciplinary performer, choreographer and researcher. Develops experimental solo and collaborative intermedia performance art-dance work since 1986. Ph.D. in Dance History and Theory (UCR), MA Interdisciplinary Arts (IAC/SFSU), New Dance (SNDD/AHK) and Dance (FMH/UTL). Valverde's doctoral thesis, Interfacing Dance and Technology: a theoretical framework for performance in the digital domain, has been translated to Portuguese and published by FCG/FCT (2010). After 2 postdoctoral research fellowships on Dances and Technologies (BPD/FCT, CAT/IHSIS, VIMMI/INESC-ID), Valverde continues somatics-technological cross-disciplinary arts and sciences collaborative research on posthuman corporealities (GAIPS/INESC-ID, CIAC-UAberta), including projects Senses Places (w/ T. Cochrane), and Touch Terrain (w/ Y. Melanitis). Organizes the Festival Danças Híbridas and the Posthuman Corporealities Network Festival Symposium.

SALUD LÓPEZ PINEDA

Salud López Pineda es coreógrafa e investigadora gestual, en estos momento dirige el LaboratorioSLD "La pensée en mouvement en «Tierra de nadie» De no man's land à-nomal nomade. Expérience pédagogique en création y desarrolla la poesis "Parad is0 no hay billetes". Ha concebido un sin fin de proyectos como PistaDigital, Proyecto Paso, Bauhaus Catedrales y Catedral Cinetica, Coreógrafas Pret à Porter, endanza en lugar de creación. Creaciones , El Gran juego, La Piedad infausta, Música callada... Investigaciones "... Nuevos yacimientos de empleo... de la danza".

Salud Lopez Pineda is choreographer and gesture researcher, directing the LaboratorioSLD "La pensée en mouvement en « Tierra de nadie » De no man's

land à-nomal nomade. Expérience pédagogique en création y desarrolla la poesis "Parad is0 no hay billetes". She has developed nnumerous projects such as PistaDigital, Proyecto Paso, Bauhaus Catedrales y Catedral Cinetica, Coreógrafas Pret à Porter, endanza en lugar de creación. Creaciones , El Gran juego, La Piedad infausta, Música callada... Investigaciones "... Nuevos yacimientos de empleo... de la danza".

MARTA LEIRADO

www.martaleirado.com

Realiza teatro físico y textual, danza contemporánea, contact improvisation, danza butoh y artes del movimiento. Terapeuta psicomotriz y psicodrama. Intérprete LSE

Marta Lairado works on textual and physical theatre, contemporary dance, contact improvisation, butoh dance and movement arts. She also works as psicomotor therapist and in psicodrama and is sign language interpreter.

BRISA MP

www.caidalibre.cl

Brisa MP nacida en Chile, es artista transdisciplinar e investiga en los ejes cuerpo, ciencia y tecnología. Su trabajo aborda los lenguajes de la danza y la performance intentando desarrollar preguntas e investigaciones sobre las nuevas gestualidades y movimiento del cuerpo humano, la relación cuerpo-ciudad-tecnología, y el estudio de nuevas metodologías, paradigmas y formas de arte a partir del uso de tecnología.

Brisa MP, born in Chile, is transdisciplinary artist researching across body, science and technology. Her work deals with languages of dance and performance attempting to develop questions and investigations about new getualities and movements of the body, the relation body-city-technology, and the study of new methodologies, paradigms and artforms from the use of technology.

SHU LEA CHEANG

Shu Lea Cheang es una comprometida artista new-media especializada en instalación red, y performance desde mediados de los 90. Fue la primera net-artist a la que el Guggenheim Museum New York encargó un proyecto artístico: BRANDON (1998-1999), un proyecto de web narrativa de un año. Su proyecto Locker Baby, incluyendo Baby Play (2001, expuesta en NTT[ICC] Tokyo), Baby Love (2005, expuesto en Palais de Tokyo y que viajó por USA, Australia, Tailandia y Noruega) y Baby Work (2012), que utiliza un clon de un bebé para negociar datos humanos ME (Memoria/Emoción). Su película I.K.U. se proyectó en cines comerciales y también recibió una buena acogida en museos (proyectada en el Reina Sofía en 2001). Cheang es una visionaria en bocetar narrativas de ciencia ficción para sus trabajos artísticos. Su diseño de interfaces se centra en la interacción social, pública y corporal que va más allá de los teclados de ordenador. Además, es reconocida en los estudios de género, tecnología y post-porno.

Shu Lea Cheang (born 1954, Taiwan) is a multimedia artist who works in the fields of net-based installation, social interface and film production. Over the past decade, she has emerged as a prominent figure in new media art. Cheang is

one of the leading multimedia artists dealing with multidisciplinary studies. Her work is unique in allowing viewer interaction. She is most noted for her individual approach in the realm of art and technology, creatively intermingling social issues with artistic methods.[1] Cheang's art ranges in mediums such as film, video, net-based installation, and interface, which explore "...ethnic stereotyping, the nature and excesses of popular media, institutional - and especially governmental - power, race relations, and sexual politics." ("Shu Lea Cheang") Most recently, she has moved to 35mm feature filmmaking. She has been a member of the Paper Tiger Television collective since 1981. Though originally based in New York, Cheang is currently living and working in Paris, France.

STEFAN LORENZ SORGNER

www.sorgner.de

Stefan Lorenz Sorgner (Erfurt), es filósofo metahumanista, especialista en Nietzsche, filosofía de la música y una autoridad en el campo de bioética y tecnologías emergentes.

Stefan Lorenz Sorgner is a metahumanist philosopher, a Nietzsche scholar, a philosopher of music and an authority in the field of ethics of emerging technologies.

ADRIAN FREED (CNMAT - UCBERKELEY)

Adrian Freed (CNMAT - UCBerkeley) es investigador científico y artista en la Universidad de California-Berkeley. Trabaja en la creación de sistemas que invitan la participación y aproximan las extensiones mediadas por máquinas y sensores a exploraciones colaborativas, en la convergencia de humanidades, ciencias y artes.

Adrian Freed is Reseach ART SCIENTIST at University of California Berkeley in California, USA. His progression has been from mostly enginneering to a blend now of arts, sciences and humanities. Of special interest are creation of systems that invite engagement and leverage sensor and machine mediated augmentations to human collaboration explorations. Adrian is from England originally then to France byway of Australia before USA at Bell Labs and further West USA as Entrepreneur and Developer of Interactive systems for Expression of creative formatives. His philosophy interests are deep and wide and his electronic fabric library is one of the most extensive in the world.

ELEANOR FREED

Eleanor Freed (Berkeley), es artista multidisciplinar formada en UCBerkeley con foco en interacción e intraación digital y creación de comunidad.

Eleanor Freed is trained at University of California Berkeley in Fine Art (painting, sculpture, dance, performance, music and photography/videography) with a concentration in Computer Science, focused on intra-action and interaction, community building and value systems relating to both social currencies and also monetary ones. Stand-up comedy and musicals are outlets that satisfy her performance urges while taking a tech company global satisfies her people-engagement muscle. Three things mark Eleanor's every project: community building, unity and wholenes.

PEGGY REYNOLDS

Peggy Reynolds (New York) es artista cuyo trabajo explora la topologías dinámicas de sistemas psíquicos y sociales en la intersección de arte, tecnociencias y humanidades. Su recien terminada disertación "Depth Technology: Remediating Orientation" examina como el paso de una percepción centrada en lo visual a una corporal promuevo un modo de pensamiento posthumanista (no-lineal, fractal, topológico). Sus esculturas interactivas se han presentado en numerosas galerías de EEUU.

The work of artist/scholar Peggy Reynolds explores the dynamic topologies of social and physical systems at the intersection of art, technoscience and the humanities. Her recently completed dissertation "Depth Technology: Remediating Orientation" examines how the on-going shift from a vision-centered to a body-centered mode of perception, as facilitated by digital technology, promotes posthumanist (non-linear, fractal, topological) modes of thought. Her interactive sculptures have been shown in galleries in New York City, North Carolina and Ohio, and she has been an invited speaker/ panelist at venues such as New York University, the Elizabeth Dee Gallery in New York City, the Banff Centre for the Arts, the Saint Louis University Law School, Coventry University and at the Society for Literature, Science and the Arts. She has been a founding member of a number of organizations including the WOW theater collective in NYC, the LIVE/WORK COALITION for the preservation of artist's housing in NYC and, along with artist Ann Hamilton, the Living Culture Initiative for the promotion of transdiscplinary art practices. She received her doctoral degree in December of 2012 in the field of Science and Technology Studies from The Ohio State University under the direction of mediologist/ mathematician Brian Rotman.

ROBERTA BOSCO

Roberta Bosco es periodista especializada en arte contemporáneo y nuevos medios. Escribe en EL PAÍS desde 1998.

Roberta Bosco is journalist specialised in media arts and contemporary arts working for El Pais since 1998.

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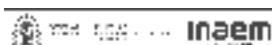
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