THE *HOMO LUDENS LUDENS* INTERNATIONAL SYMPOSIUM BEGINS AT LABORAL THIS SATURDAY

ORGANISED BY LABORAL CENTRO DE ARTE IN COLLABORATION WITH THE PLANETARY COLLEGIUM

24 INTERNATIONAL EXPERTS WILL ANALYSE THE ROLE OF PLAY IN CONTEMPORARY SOCIETY

The *Homo Ludens Ludens* International Symposium, in which 24 international experts will participate, begins at LABoral this Saturday. Organised in collaboration with The Planetary Collegium, the focus will be upon the role of games in contemporary culture. As well as the Symposium, *Homo Ludens Ludens* also includes an exhibition which opened its doors to the public on Friday. Both aim to examine play as a vital element of our everyday life. The exhibition is LABoral's third on the subject of videogames.

The Symposium opens its doors at 10:00 AM and will be held in the Auditorium of the Laboral Ciudad de la Cultura [City of Culture]. Its objective is to situate contemporary play within its contextual framework, to highlight its interdisciplinary character and to present the multifaceted reality of the playful society in which we are living. To achieve this, the Symposium provides a special setting for dialogue and experimentation, bringing together international experts from the field of game theory as well as artists and practitioners who embrace elements and signs of play and playfulness in their work and research activities. The Symposium and Exhibition of the same name can be understood as an examination of play as a vital element in our everyday life and a reflection on the emergence of Homo Ludens Ludens, the contemporary playful man.

The International Symposium *Homo Ludens Ludens* will aim, on the one hand, to situate contemporary play in its contextual framework and, on the other, to show its multiple expressions in today's activities and functions. It will aim to answer questions such as: How has the notion of play changed and how does it affect today's world? How does its use in different disciplines empower our culture? What new hopes, changes and what new dangers might come about in a playful society? Could understanding how play has fused with real life help us better understand contemporary society and its citizens?

Researching the question from so many different angles, *Homo Ludens Ludens* makes for an unusual and experimental setting. LABoral has invited international experts with a solid background in the field of game theory to reflect on the elements and characteristics specific to games, the process of play, playfulness and other indicative nuances or specifically ludic activities.

LABoral Centro de Arte y Creación Industrial. Los Prados, 121, 33394 Gijón - Asturias. T. +34 985 185 577. F. +34 985 337 355
info@laboralcentrodearte.org. www.laboralcentrodearte.org

1

laboral

ORGANISED BY: LABoral Centro de Arte y Creación Industrial and the Planetary Collegium

DATES: 19-20.04.2008

TIMETABLE: From 10:00 AM to 2:00 PM and from 3:30 PM to 7:00 PM

LOCATION: Auditorium of the Laboral Ciudad de la Cultura (City of Culture)

FEE: 20 €. Students 10 €

SPEAKERS: Roy Ascott, Laura Baigorri, Laura Beloff, José Luis de Vicente, Julian Dibbell, Daphne Dragona, Wolfgang Fiel, Gonzalo Frasca, Luis Miguel Girão, Margarete Jahrmann, David Mcconville, Guto Nóbrega, Julian Oliver, Paolo Pedercini, Martin Pichlmair, Anne Marie Schleiner, Mike Phillips, Martin Pichlmair, Michael Punt, Nicolas Reeves, Natacha Roussel, Anne-Marie Schleiner, Natasha Vita-More, Mackenzie Wark, Monika Weiss

THE PLANETARY COLLEGIUM
Established by Roy Ascott in 1994, the Planetary Collegium is a world-wide community of artists, theorists and scholars working at the cutting edge of interactive and integrative art: installations, dance, *performances*, architecture, music, robotics, narrative, software and design in the context of telematic, technoetic and post-biological practice. Through rigorous multidisciplinary doctoral and postdoctoral research, the Collegium pursues syncretic results that contribute to the production of a new language, new structures, systems and fresh, creative insights into the nature of consciousness, human identity and the material world. Its research reflects the social, scientific, technological and spiritual aspirations of the planet's emerging society, while sustaining a critical awareness of retrograde forces and domains inhibiting social development and impeding cultural change. The Collegium is based at the CAiiA-Hub in the University of Plymouth, England, with affiliate branches in Zurich and Milan and two more soon to be established in São Paulo and Seoul.

SPEAKERS AND TOPICS

Play in today's art and culture

Daphne Dragona (GRE) is an independent new *media* art curator based in Athens with a special interest in everything to do with the art of games. She was the Programme Curator of *Gaming Realities* (Medi@terra, International Art and Technology Festival) which took place in Athens in 2006 and the Associate Curator of *Gameworld* which was organised by LABoral in 2007. She has been involved in various new media events as an organiser or as a participant and, since 2004, collaborates with the international new media collective *Personal Cinema*.
– *Who dares to de-sacralise today's play?*

LABoral Centro de Arte y Creación Industrial. Los Prados, 121, 33394 Gijón - Asturias. T. +34 985 185 577. F. +34 985 337 355
info@laboralcentrodearte.org. www.laboralcentrodearte.org

2

laboral

How can play be defined today? In our contemporary culture, is it reasonable to speak less of games and more of play as action? It is a question accompanied by a paradox: while games are used today for a wide variety of purposes, the presence of an actual act of play is, at best, uncertain. Giorgio Agamben argued that, within a culture, play is the only means to desacralise what is considered sacred and, therefore, is capable of causing changes in it and reversing its structures from top to bottom. Can play continue to have such a role today? Could its most vivid features be re-introduced through art?

Laura Baigorri (ESP). Professor at the School of Fine Arts, University of Barcelona. Her focus is on Art and New Media. Baigorri combines her teaching experience with research, criticism, curatorial work and the development of online projects. She has published articles and essays on art and activism on the Net, video-art and game art and has authored *Net.art.Prácticas estéticas y políticas en la Red* (2006), *Vídeo. Primera etapa* (2004) and *Vídeo en Latinoamérica. Una historia crítica* (to be published in 2008).
–   *I will not make any more boring art. Subverting Elitism and Banality*
Avant-garde movements used play and amusement in the hopes of undermining (elitist) art. In recent years, the introduction of social and political issues into video games is undermining our view of them as popular leisure, trivial and a low form of culture. Their capacity to cross the line from one side to another, to go beyond and subvert accepted norms, reveals that the flexible and irreverent nature of games equally implies transgression, deliberate ignorance and the invention of rules. In any game, cheating is considered.

Martin Pichlmair (AUT) Since receiving his doctoral degree in computing, he works as assistant professor at the Institute of Design and Assessment of Technology at the Vienna University of Technology. His art works have been shown at various media art festivals and exhibitions. Recent shows include the Ars Electronica Festival, ISEA, Transmediale and the Microwave International Festival for New Media Art. In his research and publications, he focuses on the theory and practise of interactive art and design, from game design and physical interfaces to open source development models and community service media.
–   *Venturing into the Borderlands of Playfulness*
Playfulness is a vague and ambiguous word. While it is easy to recognise a given situation as playful, the concept itself is hard to grasp. Lived situations shift in and out of play, thereby delimiting the term "playful" with hazy borders. This essay contributes to the analysis of playfulness by taking a stroll into the borderland surrounding it, by embarking on a quest to mark its borders.

Introducing new playful encounters and practices

Laura Beloff (ESP). The art works of Finnish-born Laura Beloff can be described as peculiar wearable objects, programmed structures and participatory, networked installations. In her pieces she skilfully combines technology with various media, ranging from video to textiles, from sound to sculptural and organic materials. Beloff has exhibited widely in various museums, galleries and major media-art events in Europe and around the world. She has received various grants, residencies and awards. Currently

LABoral Centro de Arte y Creación Industrial. Los Prados, 121, 33394 Gijón - Asturias. T. +34 985 185 577. F. +34 985 337 355
info@laboralcentrodearte.org. www.laboralcentrodearte.org

3

she is a visiting lecturer at the University of Art And Design in Helsinki and a researcher at the Planetary Collegium.

– *Ludic fashion: Irony & Wearable Devices*

The New Oxford English Dictionary defines irony as a state of affairs or an event in deliberate contrast with what one expects and that is often amusing as a result. The "Ludic Fashion" lecture will investigate the concept of irony, how it functions in wearable art works and how it is seen from an artist's point of view. It raises questions about the possibility of cooperation with technology, taking art works with a playful and humorous approach as the point of departure.

Monika Weiss (USA) creates environments that explore embodiment, the ancient act of drawing and writing in the framework of historical memory and video imaging. Weiss' text is a meditation on the general aspects of play in culture as well as on her performance projects. A field of improvisation within a pre-determined game-like environment, her public sound and drawing project "Drawing Lethe" combines the idea of interactive landscape with historical memory and a digital sound environment. Monika Weiss is currently Assistant Professor in the Department of Art at Washington College.

– *Horos and other playgrounds*

This paper comes from the juxtaposition of two different narratives. The first narrative discusses some selected aspects of gaming in contemporary culture, while the second one explores a group of art works – some mine and some by other creators – which deal with the idea of breaking the rules and invite participation, improvisation and interaction in a pre-determined game-like environment. The paper concludes with "Horos," a work "in progress" that combines the idea of a physical interactive environment with the embedding of historical memory in the linguistic landscape of a virtual environment.

Natacha Roussel (FR/CAN) creates organic-like haptic interfaces involving one or several users that can be bodily extensions or wearable garments. She currently develops interactive garments and is pursuing PhD research on augmented clothing within a collective environment. She co-founded the Experientiae Electricae collective (2003), which integrates technologies that are based on rudimentary electronic principles leading to multimedia projects.

– *Wearables as a participative proposition*

There are historical precedents of artists playfully using communication devices incorporated into clothing to transmit intimate data and overcome the barriers traditionally erected by clothing to protect our privacy. In this context, play is a medium for instigating a dynamic social relation; it is a privileged tool of relational discovery. In my paper, I will pay attention to the group usage of augmented clothing and propose patterns of interaction using interrelated personal rhythms within a group playfully creating another sphere of presence to the world. Can we capture intimate data for a daily use? Won't this feature be too much to face in our clean techno-society?

LABoral Centro de Arte y Creación Industrial. Los Prados, 121, 33394 Gijón - Asturias. T. +34 985 185 577. F. +34 985 337 355
info@laboralcentrodearte.org. www.laboralcentrodearte.org

4

Virtual economies and the politics of a playful society

McKenzie Wark (USA) is an author and an Associate Professor of Media Studies. He teaches media and cultural studies in the Eugene Lang College and the New School for Social Research (New York). His book *A Hacker Manifesto* was published in English by Harvard University Press and in Spanish by Alpha Decay as *Un manifiesto hacker*. His book *Gamer Theory* was also published by Harvard.

–   *The Cave*

If game theory was objective, rational, abstract, gamer theory is subjective, intuitive, and particular. If game theory starts with the self contained agent, like a prisoner in a cell, looking out at the world, gamer theory wonders how the agency of the gamer comes into being as something distinct in the first place. The rise of the computer game as an emergent cultural form calls for an approach to cultural theory that might emerge organically out of the experience of game play.

José Luis de Vicente (ESP). Journalist and curator specialising in digital culture, art and technology. He has been a part of the *ArtFutura* organisation committee since 1999. He has also carried out curatorial projects for organisations and festivals such as FAD, La Caixa, Sónar, OFFF and others. He is a member of *Elástico*, a platform for generating content on emerging cultures, and producing the COPYFIGHT project with them. He lectures on Internet theory and history and on interactive media in the Escuela de Diseño Elisava in Barcelona.

–   *Power games. The ludic in economic, political and industrial structures*

From "prediction markets" which attempt to anticipate the effects of possible decisions in politics and economics by pretending they have already happened, to the increasingly sophisticated military "war games," the strategies of playing and simulation have a specific function and presence within the structures of power. On the opposite extreme, intellectuals like Guy Debord and Buckminster Fuller developed utopian and critical proposals on the form of play as a way to reflect on the ability of simulation to provoke action and change. This presentation will consider various cases where play is used in a context that radically distinguishes it from the usual playful associations.

Julian Dibbell (USA) has, in the course of over a decade of writing and publishing, established himself as one of digital culture's most thoughtful and accessible observers. He is the author of two books about online worlds: *Play Money: Or How I Quit My Day Job and Made Millions Trading Virtual Loot* (Basic, 2006) and *My Tiny Life: Crime and Passion in a Virtual World* (Henry Holt, 1999). He has also written essays and articles on hackers, computer viruses, online communities, encryption technologies, music pirates, and the heady cultural, political, and philosophical questions that tie these and other digital-age phenomena together.

–   *The Chinese rooms Or, what is Ludocapitalism?*

What are the limits of the contemporary transformation of play into a variation of productive labour? What, if any, is the essential logic of this emergent mode of production? What, in short, do we talk about when we talk about ludocapitalism? My talk approaches these questions along a line defined by two points in the landscape of 21st century technoculture: The hypothetical "Chinese room" of philosopher John Searle's famous

LABoral Centro de Arte y Creación Industrial. Los Prados, 121, 33394 Gijón - Asturias. T. +34 985 185 577. F. +34 985 337 355
info@laboralcentrodearte.org. www.laboralcentrodearte.org

5

critique of artificial intelligence, on the one hand, and on the other, the very real Chinese rooms, located in industrial cities throughout China, in which young men earn wages playing World of Warcraft and other online fantasy games.

Historical and cultural aspects of the evolution of play through art

Michael Punt (UK) is a Professor of Art and Technology, director of Transtechnology Research at the University of Plymouth and is also Editor-in-Chief of Leonardo Reviews. He has made 15 films and published over eighty articles on cinema and digital media in the last decade. He earned his PhD at the University of Amsterdam (Early Cinema and the Technological Imaginary, 2000) His most recent book is *Screening Consciousness: Cinema Mind World Rodopi* (2006) edited in collaboration with Robert Pepperell. It follows up on their earlier collaboration: *The Post-Digital Membrane: imagination technology and desire* (Intellect Books, 2000).

– *Play Orbit: a play on the history of play*

Proceeding from a discussion of the exhibition *Play Orbit*, held in the ICA in London in 1969, this paper asks how games and games theory might be connected with their own political and intellectual history, and how contemporary artists that choose to benefit from the licence that 'play' endows might situate their work within a political play on the history of play.

Semi Ryu (USA) began working with experimental 3D animations exploring the subject of interactivity in the rituals of Korean shamans and the oral tradition of storytelling. Her animations have been widely presented in more than 15 countries and have recently been featured on StreamingMuseum.org, with Chelsea Art Museum, NYC, as curator. She carries her interest in interactivity over to her critical view of interactive media and to her work with virtual puppets, presented in Vancouver, Zurich, Amsterdam, Milan, Beijing, Montreal, Madrid, and Berlin amongst other places. She has given numerous lectures and has written a large number of papers on her work. She is an Assistant Professor of the Moving Image in the Virginia Commonwealth University.

– *SHIN-MYEONG: Playfulness emerging from oppression*

This paper will explain Shin-Myeong and Han in Korean historical and cultural contexts, and will examine how these opposite states of playfulness and oppression contrast and balance each other, shaping the ongoing process of ritual, from daily life to sacred ceremony. Such a paradoxical structure of play can be initiated from the relationship between shaman/shaman object, and puppeteer /puppet, which could be re-enacted and augmented in a relationship between human/computer in my ongoing virtual interactive puppetry projects.

Guto Nóbrega (BRA) is an artist from Brazil currently in The Planetary Collegium programme thanks to a 4-year scholarship awarded by CAPES-Brasil. His research is focused on the symbiosis of natural and artificial organisms in art and on the analysis of this relationship in the context of field phenomena. He holds a position as Assistant Professor at the School of Fine Arts in the University of Rio de Janeiro (UFRJ). He has presented his work and given lectures at conferences and festivals in Brazil and abroad.

LABoral Centro de Arte y Creación Industrial. Los Prados, 121, 33394 Gijón - Asturias. T. +34 985 185 577. F. +34 985 337 355
info@laboralcentrodearte.org. www.laboralcentrodearte.org

6

– *Interconnecting minds. Playing art*

This paper examines the play function of art as a *modus operandi* by which the artist, the viewer and the artwork become one interlinked mind. It proposes that art is a game with rules to be discovered through playing, and in playing, ludic patterns that interconnect are revealed.

Perception, playfulness and desire

Margarete Jahrmann (SUI), artist, is a professor of Game Design at the University of Arts and Design in Zurich and a Lecturer at the Angewandte in Vienna. In 2005 she founded the Ludic Society and has edited the LS magazine since then. In conjunction with Max Moswitzer, she has received an award at the Transmediale Berlin in 2004 and the Prix Ars Electronica for interactive art – an award of distinction – in 2003.
 URL: //www.konsum.net //www.ludic-society.net
– *Morales du Joujou: Objects of desire repertoire*

This talk will focus on the Ludic Society's urban games with toy-objects. It integrates, first of all, absurd 'pataboard designed circuit board toys, second, ethereal tracking waves of Standard model (SM) game consoles and, third, global Geographical Information Systems. There will also be a brief review of improper theoretical practice, the "Theorie-Bildung" effect of such practical work and the Ludics game strategy as a part of play.

Julian Oliver (NZ/ESP) is an artist, a developer of open source code, an educator and a media theorist. He has given lectures and presentations at numerous well known media art festivals and conferences. He has also participated in numerous game art exhibitions and established *Selectparks*, an art game development collective for whose blog he is co-director.
– *Perceptual Play: optical illusion art as radical interface*

Interactive Art is widely held to be art that is manipulated through action, thereby producing variable outcomes. This paper considers the creation of static optical illusions as an interactive art practice, one that exploits the deficiencies of visual perception as both the medium and site of action. Surveying works of trompe-l'oeil, perspectival anamorphosis and Op Art, Julian Oliver will show how perceptual 'debugging' is here configured as a field for play, one where attempts at visual-coherency comprise a basic yet formally describable mechanics of play. In particular, this paper interprets Optical Illusion Art as a kind of phenomenological play whose ends are a subject-centred, a reflexive conversation about sight itself.

Roy Ascott (UK) is an artist and a writer, researching art, technology, and consciousness. He is Professor of Technoetic Arts at the University of Plymouth and a pioneer of telematic art, exhibiting at the Venice Biennale, Electra Paris, Ars Electronica, V2 Holland, the Milan Triennale and the Biennale do Mercosul in Brazil. He has published books and articles that have been translated into many languages. He is an advisor to universities and media centres in the UK, Europe, Japan, Korea, South and North America.
– *Papillonnage, perspectivism and four points of play*

The linear model of human living is abandoned in favour of a many-stranded existence that embraces chance and change, contingency and the unknown. There are many games to be played and many ways to play them. We enact ourselves, role playing, adopting personae, assuming

conflicting attributes, as in all gaming media that allow for self definition and self creation. We can be multiple selves, multi-tasking with multiple games. The butterfly mind is the necessary attribute of all game players. Art feeds this *papillonnage* with its constant alternation of images, texts, perspectives, personae, plans and passages. My work, transiting cybernetic, telematic, technoetic and syncretic phases, is entirely speculative – pure play, gambling with systems, words and meanings, taking ludic leaps and celebrating contingency.

Contemporary ludic transformations

Nicolas Reeves (CAN) is Director of NXI GESTATIO Design lab for Computers, Arts and Architecture and is Director of Research-creation at the Hexagram Institute School of Design of the University of Québec in Montréal. His dual education in Physics and Architecture has allowed him to combine the practice of art and design with the intensive use of bioclimatic, scientific and computer science data. He has many ongoing research/creation projects based in algorithmic systems that develop different kinds of evolving architectonic or sound structures. He has participated in exhibitions and conferences with installations and lectures in many countries on five continents.

– *Formal games: potential poetics in digital fields*

Any object that is digitised so that it can be processed by a computer is instantaneously deprived of any meaning or signification. This fundamental statement of computer science is at the origin of the largest *cadavre-exquis* game of all time. Computer science works with successive levels of representations. The most elementary level uses binary numbers to describe sequences of elementary physical states. The number of states that a computer system can reach corresponds to the number of its possible configurations. Their exploration puts never-ending territories of forms and assemblages at the disposal of architects, artists and designers, with the ultimate aim of constructing new and unexpected meanings.

Luis Miguel Girão (BRA/UK) is a multi-disciplinary artist and researcher in the application of technology as a tool for artistic expression. At Casa da Música, Porto, Portugal, where he works regularly, he has developed and presented a number of public art installations and educational multidisciplinary shows. He has collaborated with several artists and his work has been presented in countries such as the USA, Canada, Germany and Portugal. He founded Artshare, an artech research company and he collaborates with the Companhia de Música Teatral. He is currently a PhD candidate at the Planetary Collegium.

– *Cooperation Game. The great game of life*

Cooperation Game is an anti-game in the sense that participants of this interactive audiovisual system are not expected to compete and win. There is no starting point or final target. The main purpose of this environment is to promote computer mediated social interaction.

Wolfgang Fiel (AU/UK) is co-founder of tat ort, a Vienna-based studio for collaborative work and research on spatial appropriation, collective knowledge and interactivity. He is Artistic Director of the iCP, Institute for Cultural Policy, located in Hamburg, an open platform for prolific exchange between architecture, art, science and industry. His individual and

LABoral Centro de Arte y Creación Industrial. Los Prados, 121, 33394 Gijón - Asturias. T. +34 985 185 577. F. +34 985 337 355
info@laboralcentrodearte.org. www.laboralcentrodearte.org

8

collective work has been widely exhibited and published. He started his PhD research on the topic of "Dissipative Urbanism" in 2006 and is a visiting tutor at the Vienna University of Technology.

– *The truth of beginning anew*

Althusser's (1982) concept of aleatoric materialism permits the substitution of any objective with the immediate presence of unprecedented circumstances. Causality is bent over the aleatoric nature of the `surface.´ Therefore, any game being discussed is understood as a resource-enhanced topography, like a garden of ideas. The ephemeral and the speed of change emerge as its most distinctive qualities and space is no longer exclusively described as a function of physical mass.

Play as a tool encompassing strategies and tactics

Gonzalo Frasca (URUG) is both a game designer and academic game researcher. He has been working in videogame theory for almost a decade. He publishes the blogs *Ludology.org* and *Water Cooler Games*, and is Editor of *Game Studies*. A former head of game production at Cartoon Network LA, he later co-founded an independent game development studio, *Powerful Robot Games*, where he launched *Newsgaming.com*.

– *The Simulatographer: A tool for the creation of serious games*

Traditionally, we have associated play and videogames with forms of leisure and whiling away time. However, there are many examples of "serious" games (educational, artistic and political) and also of "commercial" videogames that, apart from entertaining, transmit messages, values and ideas. This presentation provides tools for the understanding of play as a communication tool.

Anne-Marie Schleiner (USA) is engaged in gaming and net culture in a variety of roles: as a writer, critic, curator, and gaming artist/designer. Her work investigates avatar gender construction, computer gaming culture and hacker art. She has been curator for online exhibits of *game mods* [i.e. modifications] and add-ons [plug-ins] including the exhibits *Cracking the Maze*, *Mutation.fem* and *Snow Blossom House*. She runs a web site focused on game hacks and open source digital art forms called *opensorcery.net*.

– *Dissolving the magic circle of play: Lessons from Situationist gaming*

In recent years, commentators on game culture and ludology have undertaken the task of analysing and structuring play. This article draws upon different streams of thought from the mid twentieth century that were influenced (though not exclusively by Huizinga): the Paris Situationist artists and architects, including Guy Debord and Gilles Ivian. Rather than offering a historical assessment of the theories of Situationism, cues from their writings are taken to reconsider the potential of games in art. The main points of interest are their critique of play within but nevertheless resistant to capitalism, their architectural proposals for "playful" navigation and transformation of urban "psychogeographic" zones, their analysis of leisure and non-leisure activities and their re-conceptualisation of Dadaist negativity.

Paolo Pedercini (IT/USA) studied electronics and received a degree in visual and multimedia design. He has been teaching "multimedia design" at NABA – the New Academy of Fine Arts in Milan – for two years. He

LABoral Centro de Arte y Creación Industrial. Los Prados, 121, 33394 Gijón - Asturias. T. +34 985 185 577. F. +34 985 337 355
info@laboralcentrodearte.org. www.laboralcentrodearte.org

9

worked as creative director for the first Italian alternative marketing agency. He's currently pursuing his MFA degree in Electronic Arts at the Rensselaer Polytechnic Institute in Troy, NY. In his spare time he designs alternative video games and researches social software and virtual worlds.

– *From emergency to emergence: Making games in a fucked up world*

Simulation games can be useful tools for investigating, criticising and prefiguring complex ecological, economic or social systems. They encourage the player to take a holistic approach to problem solving, an approach that, according to the ecologists, is necessary when facing the challenges of this new century. But we have to acknowledge the inevitable limits and ideological components that reside in every simulation game. The social reading of interactive text is still an uncommon practice but it can be stimulated by alternative game design strategies.

Towards a transdisciplinary and multifaceted play

David McConville (USA) is a media artist whose work explores ways in which domed theatres can be utilized for experientially traversing perceptual states and conceptual scales from the micro to the cosmic. His theoretical research is focused on the historical and conceptual frameworks of the evolution of spherical perspective displays. He is cofounder and Director of Noospheric Research of The Elumenati and currently serves on the Board of the Buckminster Fuller Institute. He is founder of the Media Arts Project and sits on the advisory board of the Black Mountain College Museum.

– *The trickster and transdisciplinarity*

In cultures through human history, numerous approaches have been developed to induce psychological states that open pathways to novel modes of experience and understanding. These techniques have playfully invoked shifts in participants' perceptions to separate them from their everyday experience of reality. This presentation explores how modern immersive media environments can similarly be used to induce states of consciousness appropriate for facilitating transdisciplinary collaborations and cultivating integral knowledge systems.

Natasha Vita-More (USA). Natasha Vita-More's work is focused on media and performance art and is best described as ecology of the carbon body, narrative and the physical world. Her current research investigates the multiple interpretations and values of the human 2.0 as regenerative existence and the human 3.0 as an emerging noosphere. Natasha has been published in several prestigious magazines and she was President of the Extropy Institute (2001-2006). Currently she is an advisor to the Center for Responsible Nanotechnology, the LifeBoat Foundation and the Alcor Foundation. She is also a PhD candidate in the Planetary Collegium.

– *The design war: humanish vs. postbiologicals - controversy that may affect humanity*

This paper concerns ideological hegemony and the game of exaggeration. To illustrate, a wild card scenario depicts cultural struggles concerning the design of future humans. The author isolates and draws from four modern ideological campaigns an advertisement, a fictitious business, a deceptive radio broadcast and chicanery. These campaigns employ methods of pretence, irony, and Adynaton to promote ideological hegemony. Playing

LABoral Centro de Arte y Creación Industrial. Los Prados, 121, 33394 Gijón - Asturias. T. +34 985 185 577. F. +34 985 337 355
info@laboralcentrodearte.org. www.laboralcentrodearte.org

10

off of these agonistic methods is a new campaign suggesting morphological freedom to address the design of sapient life.

Mike Phillips (USA) is director of i-DAT www.i-dat.org and heads the Nascent Art & Technology Research Group. His transdisciplinary R&D orbits digital architectures and transmedia publishing and is manifest in two key research projects: Arch-OS, an 'Operating System' for contemporary architecture which makes manifest the social and ecological life of a building and provide artists, engineers and scientists with a unique environment for transdisciplinary research; and the LiquidPress, which explores the evolution and mutation of publishing and broadcasting technologies.

–   *The Play Algorithm*

The Play Algorithm is an element of Social Operating System (S-OS) (www.s-os.org), a collection of creative interventions and strategic manifestations that provide a new and more meaningful algorithm for 'Quality of Life.' $A(n) := n r$ $[r =]$, where $A(n)$ is probably the value of the Quality of Life, and $[r =]$ are the numerous calculations that happen within a city. These calculations constitute an invisible fabric woven through the everyday processes of social exchange (a smile, a swap, a sneer) and can be understood as a Social Operating System when made manifest through the use of digital technologies.

LABoral Centro de Arte y Creación Industrial
Opening Hours: Wednesday to Monday, from 12:00 to 8:00 PM
c/ Los Prados 121
33394 Gijón
Asturias
T. +34 985 185 577
F. +34 985 337 355
info@laboralcentrodearte.org
www.laboralcentrodearte.org

LABoral Centro de Arte y Creación Industrial. Los Prados, 121, 33394 Gijón - Asturias. T. +34 985 185 577. F. +34 985 337 355 info@laboralcentrodearte.org. www.laboralcentrodearte.org

11