

Holo Labs

dive_in

Programme for Digital
Interactions

**HoloLab #3:
New Financial Models
+ Climate Change
and Digitality
3-4
November 2021**

kulturstiftung-des-bundes.de/dive-in
#ProgrammDiveIn #HoloLabs #HoloLab3

**KULTURSTIFTUNG
DES
BUNDES**

Programme

Wednesday 3 November

14:00
Soft opening on gather

14:30
Tour through gather

15:00
Welcome by the German Federal Cultural Foundation
— **FRIEDERIKE ZOBEL**, research associate *dive in*

Moderator: **KATJA BIGALKE**

15:15–16:30
Keynote:
“Make Eco-Art!” ^(EN)
— **JOANIE LEMERCIER**, media artist

16:30–16:45
Q&A on gather

16:45–17:45
Panel:
“Virtual Biodiversity – Experiencing Nature in Digital Form”
— **DOMINIK EULBERG**, DJ & scholar in residence at the Natural History Museum in Berlin
— **NICOLE ODER**, curator
— **LISA GILL**, research associate, Biotopia Naturkundemuseum Bayern

Moderator: **KATJA BIGALKE**

17:45
End

Thursday 4 November

10:00–10:15
Welcome and introduction to Day 2

Input Talks

10:15–10:45
“Subs, Tips and Superfans — What Can We Learn from the Adult Content Economy?”
— **IUNO CHRISTIN BOLTE**, artist, curator and content creator

10:15–10:45
“BioArt. Vector for Creative Solutions to Complex Issues of the 21st Century”
— **REGINE RAPP**, art historian, curator, Art Laboratory Berlin

10:45–11:00
Q&A on gather

11:00–11:30
“Digital Admission Fees: Factors for Success in Pay-What-You-Want Models”
— **ELISA HOFMANN**, behavioural economist, Friedrich Schiller University of Jena

11:00–11:30
“Creating Post-Human Cartographies” ^(EN)
— **SISSEL MARIE TONN**, artist

11:30–11:45
Q&A on gather

11:45–12:15
“How Much Is Your Video Worth? Streaming as a Source of Income”
— **JOHANNES KIRSTEN**, managing dramaturge, Gorki Theater Berlin

11:45–12:15
“Earthbeat” ^(EN)
— **MOON RIBAS**, cyborg artist

12:15–12:30
Q&A on gather

12:30–13:00
“All art is ecological” ^(EN)
— **TIMOTHY MORTON**, writer

13:00–13:30
Break

13:30–14:00
“The Unnatural, That Too is Natural: BioArt and Synthetic Biology” ^(EN)
— **ANNA DUMITRIU**, artist

13:30–14:00
“Software as a Tool for Sustainable Digitalisation”
— **ERIK ALBERS**, Speaker for sustainable software

14:00–14:15
Q&A on gather

14:15–14:45
“Virtual Environments from AR to NFTs — Creating the Metaverse” ^(EN)
— **KEIKEN**, collaborative practice

14:45–15:00
Q&A on gather

15:00–15:30
“Lend Me Your Face! Theme and Variations of a Deepfake AI Artwork” ^(EN)
— **TAMIKO THIEL**, media artist

15:30–15:45
Q&A on gather

16:15–16:30
Meet the Team: Ideas and suggestions for further development of the HoloLabs

16:30
Digital Disco on gather
— **DJ WRONG TOOLS**

Workshops

14:15–16:15
“Staying Sustainable – and Remembered — on the Web”
— **ERIK ALBERS**, Speaker for sustainable software

14:15–16:15
“The Unnatural, That Too is Natural: BioArt and Synthetic Biology” ^(EN)
— **ANNA DUMITRIU**, artist
— **ALEX MAY**, artist

HoloLab #2

Digital Summit in the *dive in programme*

The digitalisation of art and culture has generated new forms of monetisation. Artists are increasingly using digital payment models, while newer technologies are changing conventional financing methods in the cultural and artistic sector. However, the environmental effects of this digital infrastructure are immense. Crypto art transactions consume enormous amounts of energy and expanding streaming services are significantly increasing CO² emissions.

HoloLab #3 on 3 and 4 November turns its attention to new financial models, climate change and digitality. In keynote lectures, input talks, workshops and best-practice examples by programme participants and international experts, the public is invited to join the discussion on new financial models, examine various trends in digital culture and analyse them in terms of sustainability.

Programme content & contributions

Wednesday 3 November

15:15 – 16:30

Keynote: “Make Eco-Art!” (EN)

The Anthropocene is eating up the planet as a coal dredge to satisfy its own energy consumption, and the crypto-economy is increasing this energy demand enormously. Joanie Lemerrier became aware of the environmental damage this was causing shortly after dropping his first crypto art piece. Since then, he has been active in the Extinction Rebellion movement, artistically addressing the environmental damage of fossil energy production and showing what post-fossil media art could look like. While we are aware of the human influence on the climate crisis, we need to find new artistic ways to communicate with nature in crisis.

JOANIE LEMERCIER is a visual artist and environmental activist whose work explores human perception through the manipulation of light in space. Working primarily with light projections and computer programming, Lemerrier transforms the appearance of everyday objects and forms, bending reality to his imagination. As Lemerrier’s work has evolved, he has begun to explore these elements through the physics and philosophy of how light can be used to alter perceived reality. Much of Lemerrier’s practice is inspired by nature and reflects on the representation of the natural world through mathematics, science and technology.

16:45 – 17:45

Panel: “Virtual Biodiversity – Experiencing Nature in Digital Form”

There are numerous ways to present and vividly convey experiences in nature: nature sounds as part of a techno DJ set, VR experiences that transport visitors to the rain forest, or apps that allow users to collectively preserve birdsongs and make them available to others online. Can these approaches provide a model for protecting biodiversity? Can they help introduce a process of conserving memories that can prepare us for the imminent extinction of species in a time of climate crisis? Or are they little

more than a means to escape to virtual forests while real forests are dying in front of our doorsteps?

DOMINIK EULBERG has been making music worldwide for over 25 years, during which time his discography has grown to over 100 releases. He is also the author of the nature book *Mikroorganismen Überall* (Microorganisms Everywhere) published by the Eichborn-Verlag, and develops nature sensitivity games, such as the multimedia bird quartet *Fliegende Edelsteine* (Flying Gemstones). He is an ambassador for numerous nature conservation organisations and a visiting scholar at the Museum of Natural History in Berlin. His commitment to nature conservation was recently honoured with his nomination for the German Environment Media Prize. His latest album *Mannigfaltig*, which explores the theme of biodiversity, made it onto the German charts.

DR LISA GILL earned her doctorate at the Max Planck Institute for Ornithology in 2016 and at the University of Konstanz. Her research interests focus largely on the biological underpinnings of vocal animal communication as well as the effects of human activity, such as a noise. She explores new recording and analysis methods to study animals (birds) in a natural context in as detailed but nonobtrusive manner as possible. In 2020 she became the science advisor of Dawn Chorus, and in 2021, assumed the position of project manager.

NICOLE ODER is a theatre artist and founding member of the Heimathafen Neukölln. After completing her degree in politics in Erlangen and Paris, she began working as a political advisor at a communications agency. From 2009 to 2020, she served a member of the artistic management team at Heimathafen Neukölln. She also worked as a stage director at various theatres, e.g. the Staatstheater Kassel, the Munich Volkstheater and Berliner Ensemble, as well as in-house director at the Volkstheater Rostock from 2014 to 2016. Her theatre productions have been staged at numerous (inter-)national festivals and theatres and have received a number of illustrious theatre awards, such as the IKARUS Prize, the Theatre Prize of the German Federal Government, and the Audience Prize of the radikal jung festival. In 2020 she initiated the festival format SAVE THE FUTURE together with Andrea Tietz.

Thursday 4 November

10:15 – 10:45

Input Talk: “Subs, Tips and Superfans – What Can We Learn from the Adult Content Economy?”

Patreon, Fansly and OnlyFans are fan-based payment platforms which provide uncensored content to anonymised subscribers. In this input talk, Bolze offers insights into the virtual world of OnlyFans and demonstrates how it works, its financing opportunities and aesthetic implications. What does it mean if artists and cultural producers make use of the terms, online tactics and strategies of the adult content world? How does this expand the definition of art? Will the target audience of art lovers be replaced by a new clientele of digital natives? And most importantly, what does this mean for the use of art and culture?

IUNO CHRISTIN BOLTE works solo independently between artistic production and art criticism. She is currently researching reception aesthetics and the economy of virtual spaces. Bolte graduated with Heike-Karin Föll and Dr. Jörg Heiser at the Universität der Künste Berlin and in economics. Bolte’s work is spatial, cross-media, and visceral. In 2018-2019, Bolte researched a reconceptualization of touch as repulsion. In times of self-assurance of one’s own body of a digitalized and event-oriented art world, Bolte prefers to stage atmospherically charged spaces of experience in the art world.

10:15–10:45

Input Talk: “BioArt. Vector for Creative Solutions to Complex Issues of the 21st Century”

At a time when scientific advances depend on interdisciplinarity or vice versa, such as the application of environmental thinking in microbiology, bio-artists and other hybrid artists are working together in labs, organising workshops for the public, connecting scientific expertise with humanities and post-humanities theories – and are ultimately putting them into practice. BioArt has the capability of conveying knowledge to the public concerning significant contemporary issues like climate change or environmental crises. It can also provoke researchers and the public alike to consider new ways of thinking.

REGINE RAPP is an art historian, curator and co-director of Art Laboratory Berlin. Her research focuses on art of the 20th and 21st century, installation art, artist books and art and science collaborations. She worked as a research associate and lecturer on art history at Burg Giebichenstein University of Art and Design in Halle. She is currently working on the project *Under the Viral Shadow. Networks in the Age of Technoscience and Infection* as a researcher, curator and writer. In addition to a group exhibition and workshops, she organised an international conference of the same name in October 2021.

11:00–11:30

Input Talk: “Digital Admission Fees: Factors for Success in Pay-What-You-Want Models”

Digital events are often free of charge even though visitors would be willing to pay to participate. Nonetheless, demanding participation fees to digital events seems to be an insurmountable hurdle for some organisers. With a pay-what-you-want model, visitors can decide how much they wish to pay. Such models are participatively designed to determine what admission prices various audience groups would be prepared to pay. In this input talk, Elisa Hofmann explains the challenges which have to be overcome and what to watch out for with pay-what-you-want models for digital events.

DR ELISA HOFMANN is a research associate at the Friedrich Schiller University of Jena. As a behavioural economist, her work ties into several disciplines with overlapping psychological and economic perspectives. Her research mainly focuses on human behaviour as individuals, in groups and in organisations. In her dissertation, she explored prosocial behaviours, including which factors play a role in voluntary pay-what-you-want models.

11:00–11:30

Input Talk: “Creating Post-Human Cartographies” (EN)

How can we trace moments of awareness and shifts in perception? Where do the boundaries between our bodies and the surrounding environment begin to blur? Not only are digital technologies great tools for exploring environmental datasets, but they also provide means of experiencing and telling new stories with them. They can help us create temporary maps of environments, intimate interfaces can sense gas-induced earthquakes and photogrammetry scans can enable us to imagine bodies becoming part of environments across thousands of years.

SISSEL MARIE TONN is a Danish artist based in The Hague who explores the complex ways humans perceive, act upon and are entangled with their environments. Her recent engagements include commissioned work for Sonic Acts (NL) and the AND Festival (UK) in 2021. She received an honorary mention for her work *The Intimate Earthquake Archive* in 2020 with a subsequent exhibition at Ars Electronica

(AU) and won the Bio Art and Design (BAD) award in 2020 together with Juan Garcia Vallejo and Heather Leslie for their joint film project at the MU Hybrid Art House (NL).

11:45–12:15

Input Talk: “How Much Is Your Video Worth?”

Theatre streams were one of the most important vehicles available to theatres during the lockdown so that they could continue providing audiences with content and maintain artistic contact with their visitors. After the first lockdown in 2020, the Gorki Theater in Berlin decided to expand its streaming services irrespective of the pandemic. Johannes Kirsten sheds light on the facts and figures of theatre streaming: How has it been received and how many clicks and revenues have they received? Also important: Are there certain types of content which are better suited to streaming than others?

JOHANNES KIRSTEN studied literature and philosophy in Berlin and New York. His career has taken him to the Nationaltheater Mannheim, Centraltheater Leipzig and the Schauspiel Hannover with freelance commissions at the Ruhrtriennale and the National Theatre of Korea in Seoul. In 2020 he became the managing dramaturge of the Maxim Gorki Theater.

11:45–12:15

Input Talk: “Earthbeat” (EN)

This talk explores in detail the projects of Moon Ribas, her philosophy as a cyborg artist and the process that drove her to co-found the Cyborg Foundation. She discusses the union between our species and technology, the extension of the human senses through cybernetics, using the Internet as a sensory organ, and cyborg art. How can becoming a cyborg enhance our relationship with animals, nature and space?

MOON RIBAS is a cyborg artist best known for developing the Seismic Sense, an online seismic sensor that allows her to perceive earthquakes taking place anywhere in the planet through vibrations in real time. Ribas also transposes the earthquakes into dance performance or percussion. In 2010 she co-founded the Cyborg Foundation, an international organisation that aims to help people become cyborgs, defend cyborg rights and promote cyborg art.

12:30–13:00

Input Talk: “All Art Is Ecological” (EN)

Why is everything we think about ecology wrong? We pass microbionisms through our veins and we breathe in small particles of viruses. We already perform forms of co-existence, yet we are not able to imagine the outcomes of this age of mass extinction. If we want to face the consequences, we need an interspecies understanding of how we inhabit the planet.

This understanding enables us to think of the human species not as an ontically given thing one can point to, but as a hyperobject that is real yet inaccessible. How can art help us to get to this understanding?

TIMOTHY MORTON is the Rita Shea Guffey Chair in English at Rice University in Houston, Texas. They have collaborated with Laurie Anderson, Björk, Jennifer Walshe, Hrafnhildur Árnadóttir, Sabrina Scott, Adam McKay, Jeff Bridges, Ólafur Elíasson, Pharrell Williams and Justin Guariglia. Morton co-wrote and appears in *Living in the Future's Past*, a 2018 film about global warming with Jeff Bridges. They are the author of the libretto for the opera *Time Time Time* by Jennifer Walshe. Morton has written *Hyposubjects: On Becoming Human* (2021) and *Hyperobjects: Philosophy and Ecology after the End of the World* (2013).

13:30–14:00

Input Talk: “The Unnatural, That Too Is Natural: BioArt and Synthetic Biology” (EN)

Anna Dumitriu will discuss her pioneering artistic practice which traverses BioArt, sculpture, installation and digital media in order to explore our relationship to infectious diseases, synthetic biology and robotics. The talk will focus on recent works that combine research around CRISPR DNA editing in bacteria, yeasts and plants and how the natural and the technological worlds are not as far away from each other as we might think.

ANNA DUMITRIU is an award-winning internationally renowned artist who works with BioArt, sculpture, installation, and digital media to explore our relationship to infectious diseases, synthetic biology and robotics. Her works were featured in exhibitions at the ZKM, Ars Electronica, BOZAR, The Picasso Museum, HeK Basel. Her current collaborations can be seen at the BOKU – Universität für Bodenkultur in Vienna, the EU H2020 CHIC Consortium, the University of Oxford and the Helmholtz Center in Munich.

13:30–14:00

Input Talk: “Software as a Tool for Sustainable Digitalisation”

Software and hardware have become essential components and resources in our service- and knowledge-based society, as well as for our personal and social infrastructures. While hardware requires a vast amount of limited resources, software is often subject to artificial shortages. Both can potentially cause real supply-chain bottlenecks and conflict with the goals of sustainable development and infrastructures. In this presentation Erik Albers examines the context and key role that the right software design can play in sustainable digitalisation.

ERIK ALBERS is an expert consultant on sustainable software at the Free Software Foundation Europe, a non-profit association devoted to promoting a self-determined use of technology. He works in an advisory function for well-known (federal) institutions and is involved in the development of a “Blue Angel” ecolabel certification for software. He writes for various trade journals and Netzpolitik.org, and is the founder of “// foss. events” and “opensourcegardens.info”.

14:15–14:45

Input Talk: “Virtual Environments from AR to NFTs – Creating the Metaverse” (EN)

Simulating new structures and ways of existing, creating and imagining new emancipatory technologies and exploring consequences fictitiously, creating safe spaces virtually that are playful and helpful. An environment that makes immersive worlds without exterior influences possible, where we don’t have to imagine becoming someone or something different, but where we can actually be the other and embrace otherness. Everything is malleable. Nothing is fixed in the metaverse.

KEIKEN are a collaborative practice, co-founded by artists Tanya Cruz, Hana Omori and Isabel Ramos in 2015, who frequently work with multiple collaborators. Based between London and Berlin, they come from mixed diasporic backgrounds (Mexican/Japanese/European/Jewish). They are building a collective shared space of virtual worlds, a Metaverse. Keiken, the Japanese word for experience, create speculative worlds, using moving-image, CGI, gaming software, installation, virtual and augmented reality, programming and performance to merge the physical and digital. Their work simulates new structures and ways of existing, exploring how societal introjection governs the way we feel, think and perceive.

15:00–15:30

Input Talk: “Lend Me Your Face! Theme and Variations of a Deepfake AI Artwork” (EN)

How do we change ourselves and our working methods when we face an AI? In *Lend Me Your Face!* a neural network animates a single photo of each participating visitor’s face to match “driving videos” of leading public figures. The work used open-source libraries for deep fakes. The installation allowed a very personal encounter with the most intimate and yet public part of the self, the face and the emotions it expresses, and offered the visitors the possibility to sit face to face with a machine generated version of oneself. Tamiko Thiel and /p will discuss adaptations of their AI deep fake artwork *Lend Me Your Face!* as an artwork that oscillates between installation, net art and VR.

TAMIKO THIEL received the 2018 SAT Montreal Visionary Pioneer Award for exploring place, space, the body and cultural identity in political and socially critical media artworks. She was the lead product designer of the first AI supercomputer Connection Machine CM1/CM2 (1986/1987), now in the collection of MoMA NY. She has been creating VR artworks since 1994 and AR artworks since 2010.

Note: The online net art version of the work will be available during HoloLab #3 at

<https://tamikothiel.com/lendmeyourface/online/>.

14:15–16:15

Workshop: “Staying Sustainable – and Remembered – on the Web”

The World Wide Web continues to be a place marked by constant innovation, new software platforms and radical upheaval. How can we design sustainable digitalisation in such an agile environment, and how can sustainable digitalisation improve the visibility of my institution on the web in the long term? How can I avoid the erosion of knowledge, dependencies and incompatibilities? And how can sustainable digitalisation help reduce volumes of data, shorten charging times and cut down on CO2 emissions?

In this workshop, participants learn the most important basics and methods for understanding various web technologies and assessing their use based on sustainability criteria. We shall discuss practical examples and concrete software applications which can be directly implemented in everyday life. The methods are universal in nature and can be applied beyond the examples discussed in the workshop and used for future analysis of one’s own infrastructures and communication channels.

ERIK ALBERS

14:15–16:15

Workshop: “The Unnatural, That Too Is Natural: BioArt and Synthetic Biology” (EN)

Chicory is believed to have inspired the notion of the Blue Flower (Blaue Blume) in German Romanticism – a central symbol of the movement. It influenced Goethe’s concept of the ‘Urpflanze’ or primal plant in his *Metamorphosis of Plants* (and mentioned in Darwin’s *The Origin of Species*). Romanticism arose in response to the Industrial Revolution and held nature and emotion in the highest esteem. But now we are part of a biotechnological revolution and again the chicory plant with its blue flower has become an important symbol. This time, however, it finds itself in a more complex position at the interface of nature and technology, central to societal explorations of what may be acceptable in terms of synthetic biology, new plant breeding methods and how ‘nature’ and ‘natural’ can be defined in the future.

In this workshop, participants will learn how to scan natural and synthetic forms in 3D using a process known as photogrammetry and render these forms in Blender for use as virtual or 3D-printed models.

ALEX MAY is a British contemporary artist whose practice questions how our individual and collective experiences of time, and the formation of memories and cultural records are mediated, expanded, and directed by contemporary technologies. His international exhibition profile includes Ars Electronica, LABoral (Spain), IMPAKT (Netherlands), FACT (Liverpool), Furtherfield (London), WRO Media Art Biennale (Poland), HeK (Basel), The Francis Crick Institute, Bletchley Park, Eden Project, Science Gallery in Dublin (Ireland) and Bengaluru (India), ZHI Art Museum (China) and the Beall Center for Art + Technology, University of California, Irvine. Alex May has artwork in several collections including The Amelia (Tunbridge Wells), The Computer Arts Society CAS50 collection, Eden Project (Cornwall) and the Irish Linen Centre & Lisburn Museum.

ANNA DUMITRIU

16:15

Meet the Team: Ideas and suggestions for further development of the HoloLabs

16:15

Digital Disco on gather

DJ WRONG TOOLS

Additional formats

Wednesday

3 November

Wednesday, 13 October 14:30

Tour of the HoloLab grounds at gather.town

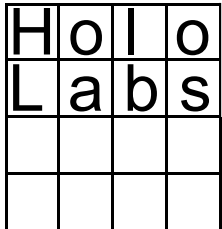
How does gather.town work as a digital event platform? What is there to discover on the grounds of HoloLab, and how can the platform be used for one's own events? On this guided tour through the gather.world, RosyDX will answer all your questions about the event environment.

General information about participation in the HoloLabs

The HoloLabs take place as a digital event. The event website offers participants access to the HoloLab grounds on gather.town. Here, participants are cordially invited to attend input talks and experience events in a mixed-reality environment, meet other participants and get to know the 68 funded projects in their respective HoloPlots. The meet-up area provides an easy way to arrange meetings with others on current developments, discourse and trends in the areas of digital art and education even after the events conclude.

Registration

<https://hololab.liteproject.de/>



Imprint

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Programme for Digital Interactions

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