# (re) imAIgine_

## participants

# SPEAKERS_ARTISTS_PERFORMERS

## ALAN IRWIN

Alan Irwin is a Professor at the Danish Centre for Studies in Research and Research Policy, Aarhus University, and in the Department of Organization, Copenhagen Business School (CBS). He has previously served as dean and professor at CBS, the University of Liverpool and Brunel University. Alan Irwin's academic field is Science & Technology Studies (STS) with a special focus on scientific governance, citizen science and science-public relations.

## ALASDAIR MILNE

Alasdair Milne is a researcher in the philosophy of technology, focused on machine learning R&D and its cultural implications. He holds a PhD from King's College London and Serpentine where he worked with their Creative AI Lab. He is a Postdoctoral Research Associate at the University of Glasgow, and a Postdoctoral Fellow at the Institute for Advanced Studies in the Humanities at the University of Edinburgh.

## ALEXANDER WENTLAND

Alexander Wentland is a sociologist and STS researcher at the Technical University of Munich, interested in the politics behind seemingly inevitable technological futures. His research explores how innovation agendas take shape, whose interests they serve, and how societies might reclaim the power to imagine and pursue alternatives.

## ANDREU BELSUNCES GONÇALVES

Andreu Belsunces Gonçalves is a sociologist of technology and design, currently completing his PhD at the Open University of Catalonia. Working across writing, installations, video, and games, he explores how the non-existent enters into existence through technoscience and the economy, and why this is a matter of political concern. In 2024 he co-founded Hype Studies to pursue this same interest.

## ANNAPURNA MAMIDIPUDI

Annapurna Mamidipudi is a Fellow of Handloom Futures Trust, India, that supports research into handloom weaving as sustainable and resilient knowledge infrastructure, Trustee of Malkha, a co-operative that works to link vulnerable cotton farmers and weavers through community owned spinning technologies and board member of Timbaktu Collective, an organic farming collective in Andhra Pradesh. Her research focuses on how craftspeople innovate their material practices and how they make knowledge claims to build value for their work in past and contemporary society and markets. She has co-edited the volume Ownership of Knowledge: Beyond IP (2023) and is currently working on her own monograph based on the DFG funded project "Epistemologies of craft: The role of material innovation in making colour expertise" at Technical University Berlin.

## ASKER BRYLD STAUNÆS

Asker Bryld Staunæs holds a PhD in artistic research and is currently a research assistant at Aarhus University. He co-founded and serves as secretary of The Synthetic Party, the world's first AI-driven political party, and often works through extra-disciplinary collectives including Computer Lars and the Organ of the Autonomous Sciences. He has published in AI & Society, APRJA, The Nordic Journal of Aesthetics, e-flux and kritische berichte, amongst others, and recently exhibited at 8. Salon, Kunsthal Aarhus, Ujazdowski Castle and Kunstraum MEMPHIS.

## AXEL HARPOETH

Axel Harpoeth plays a DIY-wearable-synth, dismantling the stage/audience-gap and bringing the audience and performer closer. Merging his body with technology, he explores our escalating, intimate relationship with technology. With an innate curiosity he explores the creative potential within the shortcomings of technology and uses it to express both human and technological vulnerabilities.

## CAROLINE ANNA SALLING

Caroline Anna Salling is a Postdoc at the Department of Communication and Arts, Roskilde University. Her research attends to the social relations, technical developments and economic arrangements of infrastructures and their implications for ecologies and local communities. She co-edits the open access publisher Mattering Press, co-coordinates the Danish Green Network for Researchers and cares about organising against the violence of multiple authoritarian regimes, such as Big Tech, while cultivating cooperative patterns of practice.

## CHRISTIAN ULRIK ANDERSE N

Christian Ulrik Andersen is associate professor at the Department of Digital Design and Information Studies, Aarhus University. He investigates how class, gender, race, and other cultural values are embedded in software, platforms or other technical infrastructures; how they are exposed and negotiated in computational art and grassroots cultures; and how a wider field of design may learn from this to create more responsible and sustainable technologies.

## CROSSLUCID

CROSSLUCID is an artist and research collective founded in 2018. Their practice is grounded in an ethic of care, engaging technology not as a lever of control or speed but as a partner in co-evolution. Through immersive storytelling, synthetic imaging, and poetic speculation, they create situations in which emotion, ecology, and computation meet and listen to one another. Their ongoing projects materialise through post-disciplinary collaborations, process-driven prototyping and the celebration of intuitive leaps of knowledge, bridging scientific inquiry with ancestral ways of knowing.

## VASSILIS GALANOS

Dr Vassilis Galanos, SFHEA is Lecturer in Digital Work at the University of Stirling's Business School and Associate Editor of Technology Analysis and Strategic Management (Taylor & Francis). Vassilis is working on historical sociologies of artificial intelligence and internet technologies, with a particular interest in the role of hype and metaphors in technological configurations. Vassilis is the co-founder of the AI Ethics & Society research group and the Hype Studies association, author, with Dr James K. Stewart, of the forthcoming book Internet, AI and Society: A Guide for the Perplexed (Wiley Blackwell, Inc), and Director of the BA (Hons) Business Studies programme at Stirling. Vassilis has once jammed with the Sun Ra Arkestra.

## ESTELLE LUHOFF

Estelle Luhoff is an artist completing her bachelor's degree in Electrical and Electronic Engineering at Hanze University of Applied Sciences, Netherlands. She is currently building an air quality sensor and visualization system as part of a European Project Semester at the University of OsloMet.

## FREDERIK SCHADE

Frederik Schade is an independent researcher based in Copenhagen. His research focuses on digital governance, spanning public and private sector digitalization as well as the intersection of digital technologies and contemporary geopolitics. Via the Foucauldian-inspired concept of 'technopolitics,' his current research centers on the question of what happens to politics when the technological - whether semiconductors, artificial intelligence, or quantum computing - becomes its primary object and aspirational modality.

## GABRIELE DE SETA

Gabriele de Seta is, technically, a sociologist. He is a Researcher at the University of Bergen, where he leads the ALGOFOLK project ("Algorithmic folklore: The mutual shaping of vernacular creativity and automation") funded by a Trond Mohn Foundation Starting Grant (2024-2028). Gabriele holds a PhD from the Hong Kong Polytechnic University and was a Postdoctoral Researcher at the Institute of Ethnology, Academia Sinica and at the University of Bergen, where he was part of the ERC-funded project "Machine Vision in Everyday Life".

## GEJST STUDIO

Gejst Studio is a Danish innovation and design studio based at Mejlgade 35A in the heart of Aarhus, working at the intersection of people, technology, and creativity. With a human-first approach, we help organisations explore emerging technologies, develop new ideas, and turn possibilities into meaningful solutions. We believe that technology, especially AI, should serve people and that the future is something we actively shape together.

## INGA BARI

INGA BARI is an experimental production trio from Denmark. Their sound is a mix of cold and grey Scandinavian rave cynicism and naïve, bubbly grooves. The music is raw, grinning and uncompromising. The trio primarily borrows from the sounds of Scandinavian techno and club music, but also pulls heavily from dancehall, neoperreo and hard-hitting traditions of Caribbean soundsystem culture. In a time where electronic music is often hyper sensual or introverted, the trio invites you to cast aside your self-awareness and freely laugh, sense and taste. From uncomplicated club-bangers to gritty rave-meditations, INGA BARI's music urges you to love and freely let your thoughts drift.

## KRISTOFFER ØRUM

Kristoffer Ørum is a Copenhagen-based visual artist and PhD fellow at the University of Copenhagen, where he is part of the HAIC research project on human-AI collaboration. His practice examines imaginaries of technology and how they shape everything from daily life to political ideals, and currently centres on running open-weight generative AI models locally on recycled hardware. He has exhibited at Kunsthal Aarhus, ARoS, Berlinische Galerie and Center for Book Arts in New York, and has run the artist-run space Captive Portal in Copenhagen since 2014.

## LONE K. HANSEN

Lone K. Hansen (she/her) is an associate professor of digital aesthetics and design at Aarhus University. Her work brings design, aesthetic analysis, and cultural inquiry into dialogue with computing, crafts, and critical perspectives. She investigates how digital technologies shape society and everyday life, currently focusing on two areas: how generative AI produces gendered forms of (in)visibility and reconfigures relations among people; and how interaction design can cultivate greater attention to multispecies and more-than-human entanglements.

## LOUISE AMOORE

Louise Amoore is professor of political geography and Director of the Leverhulme Centre for Algorithmic Life at Durham University, UK. She is an ERC Laureate for her work on Algorithmic Societies: Ethical Life in the Machine Learning Age. Her books, Cloud Ethics: Algorithms and the Attributes of Ourselves and Others (Duke, 2020) and Politics of Possibility: Risk and Security Beyond Probability (Duke, 2013), set out the technological and political transformations of machine learning algorithms, biometrics, digital borders, and social justice. Louise is a Fellow of the British Academy.

## MAGDALENA TYŻLIK-CARVER

Magdalena Tyżlik-Carver is Associate Professor of Digital Communication and Culture at Aarhus University's Department of Digital Design and Information Studies. As a curator and researcher she develops participatory approaches to data practices that challenge Big Tech extractivism and rethink infrastructural politics. Working with speculative methods and linked data principles, her work explores alternative ways of organising, relating, and imagining data. She teaches within the fields of critical data studies, software studies and curating.

## MAJA BAK HERRIE

Maja Bak Herrie is Assistant Professor at Aesthetics and Culture, at Aarhus University, where she works at the intersection of aesthetics, media theory, and theories of knowledge, exploring computational imaging, technologies of vision, photography, and artistic research. Her work investigates how images, data, and technologies shape perception, including in her monograph Thinking Through Data: How Outliers, Aggregates, and Patterns Shape Perception (Stanford University Press, 2025). She is co-founder of AIIM: Centre for Aesthetics of AI Images, and co-editor of The Nordic Journal of Aesthetics.

## MAJA HOJER BRUUN

Maja Hojer Bruun is Professor in the Department of Educational Anthropology and Educational Psychology at the Danish School of Education, Aarhus University where she convenes the research programme Future Technology, Culture and Learning Processes. She was lead editor of the Palgrave Handbook of the Anthropology of Technology (2022) and has published extensively on emerging digital technologies based on ethnographic research and practice-based interventions. Her current research focuses on transformations of expertise involved in the development and use of algorithmic systems and LLMs.

## MAJA HORST

Maja Horst is the Dean of the Faculty of Arts at Aarhus University, a professor of Science and Technology Studies, and former president of the European Associations for the Study of Science and Technology (EASST).

## MALTHE STAVNING ERSLEV

Malthe Stavning Erslev is assistant professor of digital aesthetics at Aarhus University, specializing in computer-generated literature. He is director of Digital Aesthetics Research Center (DARC) and member of TEXT: Center for Computational Culture of Text. Erslev's work focuses on anti-mimetic interfaces between humans and computers, particularly language models, and often involves practice-based methods. Among other things, he has written a book about people pretending to be chatbots, published computer-generated poetry, and developed writing platforms for obsolete language models.

## MARCO DELL'OCA

Marco dell'Oca is an interdisciplinary scholar working at the intersection of anthropology and STS. He received his PhD from the University of California, Davis, where his research explored conspiracy theories, vaccine hesitancy, and the politics of knowledge in contemporary democracies.

## MARIE HØJLUND

Marie Højlund (PhD) is a composer, sound artist and associate professor in Sound Studies at Aarhus University. She researches sonic citizenship in a variety of contexts with a practice-based approach. Her core interest environments, such as the hospital, where the boundaries between the private and the public, the individual and the community, are blurred, and where questions of privilege are unraveled. In 2023, she received the prestigious Carl Nielsen Composers' Award and the Anne Marie Carl-Nielsens Prize.

## MASCHA GUGGANIG

Mascha Gugganig a sociocultural anthropologist, scholar in science and technology studies (STS) and curator for exhibitions at the intersection of (agricultural) science, technology, society and the arts. Her work is concerned with contested technologies and scientific knowledge regimes in agriculture, currently focusing on grassroots innovation initiatives advancing agroecology, as well as on promises and pitfalls of 'ai' and robotics for this endeavour. She is a senior lecturer at the Department of Science, Technology and Society at the Technical University Munich, and her work can be found among others in Science, Technology, and Human Values, Environnmental Science & Policy and the University of Toronto Press.

## MURAD KHAN

Murad Khan is an applied philosopher and researcher working at the intersection of AI, cognitive science, and investigative aesthetics. Currently Course Leader and Senior Lecturer for the Diploma at UAL's Creative Computing Institute (CCI), he is also co-founder of SCENE – a behavioural evaluation lab for Human-AI interaction – and Unit Test, a machine learning research-and-design studio.

## NESTOR SIRÉ

Nestor Siré is a Cuban multimedia artist who is currently an artist in residence at the Rijksakademie van beeldende kunsten.

## NIELS ØRBÆK

Niels Ørbæk Chemnitz (Partner, Os & Data FMB), is one of the lead developers of Theta, a democratically owned and governed, public good social platform for digital communities. Os & Data has spent the past 10 years researching the best and worst aspects of social platforms. We found that citizen-initiated and -led groups are the backbone of Danish civil society, and they must be given a better home. A home run by an organization whose explicit purpose is to enable and empower digital communities and digital organizing.

## NILS FRAHM

Nils Frahm is a musician, composer and producer moving between the worlds of experimental, ambient and electronica. His latest records include Music for Animals (2022), Day (2024), and Night (2025).

## NIKOLAUS POECHHACKER

Nikolaus Poechhacker is a Postdoctoral researcher in the Complex Social & Computational Systems research group at the University of Graz and research fellow at the Department of Innovation and Digitalisation of Law, University of Vienna. He holds a PhD in Sociology at the Technical University of Munich. In his work he researches the relationship between democratic institutions, law, social order, and algorithmic systems in various domains, bringing together perspectives from media theory, STS, computer science, and sociology.

## OLGA GORIUNOVA

Olga Goriunova is a cultural theorist, working across technology, philosophy and aesthetics, and Professor of Media Arts at Royal Holloway, University of London. She is the author of the books Ideal Subjects. The Abstract People of AI (2025), Bleak Joys. Aesthetics of Ecology and Impossibility (co-authored, 2019) and Art Platforms and Cultural Production on the Internet (2012). She was a co-organiser of software art repository Runme.org and a co-curator of the software art festival Readme in Moscow 2002, Helsinki 2003, Aarhus 2004 and Dortmund 2005, amongst other exhibitions. She edited or co-edited four Readme publications, including Readme. Software Art and Culture (2004). She is a co-founder and co-editor of Computational Culture, a Journal of Software Studies.

## PABLO VELASCO

Pablo Velasco (he/him) is Associate Professor of Digital Methods and Critical Data Studies at the department of Digital Design & Information Studies (University of Aarhus), and director of the Centre for Critical Data Practices. He holds a PhD in Interdisciplinary Studies from (University of Warwick). His research critically explores digital culture and practices through the prism of technical infrastructures and digital devices.

## PETER DANHOLT

Peter Danholt (PhD) is associate professor in Information studies, Aarhus University. His research field is science, technology and society studies (STS) and for this occasion, he wonders what it means to co-exist with AI given that our human condition has always been entangled with numerous machinic and other-than-human others.

## RAFAEL B. NUNES

Rafael B. Nunes is a Postdoctoral Researcher at the Faculty of Law of the University of Vienna. He specializes in Platform Governance, Law & Technology, Comparative Constitutional Law, and Torts & Regulation.

## RAMIS ÖRLÜ

Ramis Örlü is a Professor of Fluid Mechanics at OsloMet, a Researcher of Experimental Fluid Physics at KTH Royal Institute of Technology, and adjunct professor at the University of Bologna. Ramis is actively involved in art-science projects. Currently he is scientific advisor for the dance performance Turbulent Flows, performed at Dansens Hus Oslo and the Festival del Buon Vivere, Italy.

## SHUANG FROST

Shuang Frost is an Associate Professor of Digital Design and Information Studies at Aarhus University and a social anthropologist with a PhD from Harvard University. Her research explores the intersections of technology, culture, and society, with a particular focus on technological imaginaries, digital economies, and social transformation in China. In her recent publication Translating Chinese AI: From "Man-Made Intelligence" to "Black Tech" (2025), she examines how artificial intelligence has been translated, reimagined, and culturally reinvented in China, highlighting the diverse histories and sociocultural contexts that shape our understanding of AI.

## SOFIA RAFAELLA GREAVES

Sofia Rafaella Greaves is an artist and postdoctoral fellow exploring turbulence, memory and material flows. Sofia is currently collaborating with Professor Ramis Örlü at OsloMet to develop visualization and sonification methods for air quality. She holds a PhD in urbanism from the University of Cambridge and is a Research Associate of LSE Cities.

## SØREN BRO POLD

Søren Bro Pold is PhD and Professor of digital aesthetics. He has published on digital and media aesthetics focusing on the interface in its various forms, e.g. on electronic literature, net art, software art, creative software, urban interfaces, generative AI-related art. and digital culture.

## SØREN RIIS

Søren Riis (Dr. phil. habil) is Associate Professor in Philosophy and Science Studies at Roskilde University. Riis is a board member of The Society of Philosophy in Denmark, former board member of Danish STS (DASTS) and currently on the editorial board of the Springer Journal Philosophy and Technology.

## STEFFEN KÖHN

Steffen Köhn is a filmmaker, video artist and associate professor of visual and multimodal anthropology at Aarhus University. He is the author of Island in the Net: Digital Culture Consequences in Post-Castro Cuba (Princeton University Press, 2026).

## TESS DOEZMA

Tess Doezema is a researcher concerned with the coproduction of democracy and technoscience -- i.e. the entanglements between the ways that societies think and make democracy and how they imagine and create new knowledge and technologies. She is currently working with the Post-Growth Innovation Lab at the University of Vigo, and has held fellowships with the Technical University of Munich's Innovation, Society & Public Policy group, the Science, Technology & Society program at the Harvard Kennedy School, and the USAID Global Development Lab. Tess received her PhD from Arizona State University's School for the Future of Innovation in Society.

## THERESA ZÜGER

Theresa Züger is Head of Research for the Societal Values, Transformation and AI research focus at the Alexander von Humboldt Institute for Internet and Society. Her work focuses on the question of how AI systems can be designed to serve the public interest with regard to societal values, human rights, sustainability, democracy and equality.

## THOMAS VLK

Tomas Vlk is a sociologist, organizer and tech critic preoccupied with the sociopolitical and material aspects of digital technologies. He is a long-time member of Kritik Digital, a volunteer-led organization working to raise awareness of the political nature of technologies, advancing a more just and equitable digital world.

## ULRIKE FELT

Ulrike Felt is Professor of Science and Technology Studies at the University of Vienna. Her research focuses on the governance of science and technology, responsible innovation, the politics of technoscientific futures, and the temporal and material dimensions of knowledge production. She is particularly interested in how values, responsibilities, and forms of care are negotiated in relation to emerging technologies and their long-term consequences. She is currently Principal Investigator of the ERC Advanced Grant project INNOVATION RESIDUES, which examines the environmental and societal afterlives of nuclear, digital, and plastics-related innovations.

# ART_INSTALLATIONS

## BERTIFER by Malthe Stavning Erslev

What are the central points of imaginative configuration in the history of computation that warrant special attention in the effort to reimagine AI? Turing's imitation game and the Dartmouth conference, sure. Weizenbaum's ELIZA, of course! But what about more recent cases, taking place in the last decade, that have nonetheless been nontrivial in bringing about the current state of AI? What about BERT from 2018, arguably the first really impactful implementation of the transformer neural network architecture?

As a provisional, practice-based medial archaeology of the transformer architecture, BERTIFIER (mis)uses BERT to bertify sentences, one word at a time. It implements BERT in a nontraditional way to generate (potential) poetry.

BERT (short for Bidirectional Encoder Representations from Transformers) works in a way that is a bit different from how the more well-known GPT-style models work. Instead of always predicting the next word, BERT can predict a word at any place in a sentence. Also, BERT is not stochastic: given the same input, we get the same output every time.

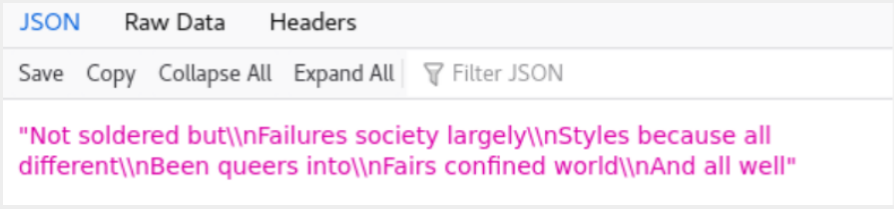
BERTIFIER replaces each word in the input sentence with a more bertish one: BERT's prediction. When the end of the sequence is reached, the program loops back to the first word and does the same operation again. This process repeats until the sentence stops changing and we arrive at the most bertish version of the original sentence. The output is markedly different from the input yet strangely similar and, more often than not, deeply poetic.

BERTIFIER uses the original, uncased, BERT-base model, which is far from state-of-the-art but sits at the crux of the transition from recurrence-based neural networks to the transformer.

In this way, BERTIFIER explores a path not taken in the development of so-called AI and, in doing so, points to a practice-based reimagination of so-called AI, zooming in on the introduction of the transformer architecture, just before it got turned into the familiar, auto-regressive chatbots that are so ubiquitous today.

## Queer Motto API by Winnie Soon and Helen Pritchard

Queer Motto API is software-as-service that lets you develop websites and applications to retrieve and display allied mottos for; urban dreams lying in wait, anti-facist guiding principles of living, queer love ethics, authoritarian resistances, unsettling normative computational culture, revolutions, political movements, destruction of smart city infrastructures, class struggles, municipal identities, art practices, joyful engagements and violent direct action.



Our mandate:

undisciplined and vulnerable,
reorganise your collective life and fight injustices in the present,
NAP and be RESTful,
render computers unusable,
refuse tokenisms,
(re)externalise risks,
make use of accident and injury,
networks of pleasure,
launch relentless attacks.

ALL ACCUMULATED & QUE(E)RIED IN REALTIME PROGRAMATICALLY.

## THE NEXT BIENNIAL SHOULD BE CURATED BY A MACHINE (TNBSCBM)

**by Joasia Krysa and Leo Impett**

The Next Biennial Should be Curated by a Machine (2021), a series of machine learning experiments developed to explore the relationship between curating and Artificial Intelligence (AI) and to speculate on the possibility of developing an experimental system4 capable of curating, based on human-machine learning.

Referring to the e-flux project 'The Next Documenta Should Be Curated by an Artist' (2003) — which questioned the structures of the art world and the privileged position of curators within it — this project extends this questioning to AI. It asks how AI might offer new alien perspectives on conventional curatorial practices and curatorial knowledge. What would the next biennial, or any large-scale exhibition or a collection, look like if AI intervened in the curatorial process to make sense of artworks, or a vast amount of art-world data, in a way that exceeds the capacity of the individual human curator alone?

## ANOTOMY OF AI, AFTER CRAWFORD AND JOLER

**by Sofia Greaves, Estelle Luhoff and Ramis Örlü**

2026, Wool textile embedded with proximity sensors, speaker system, audio recordings of data centres.

70cm x 100cm

This artwork critiques the dominant imagination of AI as immaterial, disembodied, timeless and superhuman. We call attention to agency, vulnerability and risk through weaving and sound. Our textile, mouldy, felted, woven with discarded electronics, contests the "sleek surface" of products which offer users no insight into their insides, or the ability to repair or change their function. Weaving materializes conscious, deliberate choices when writing code, as well as the hands-on problem solving this code manipulates. Key to the development of computer programming, weaving is embedded within the histories and imagination of artificial intelligence itself. You are encouraged to handle the textile with care.

The initial design was co-produced with the AI chatbots (LLMs) Claude, ChatGPT and Gemini. They were asked to write a letter to themselves in the future, thereby imagining their own futures. Consequently, they were to critique each other's imaginations. This produced programmatic statements about the futures of AI validated

by the bots, “That answer is exceptionally well-crafted, articulate, and morally grounded. It hits the rare sweet spot of being deeply aspirational without crossing into sci-fi tropes or false sentience (Chat GPT).” The bots were in agreement with each other and settled on visions clearly drawn from literature written by CEOs who propose a benevolent future for AI which ignores its material consequences. These visions paraphrased texts such as Dario Amodei (Anthropic) ´s The Adolescence of Technology and Alexander Karp (Palantir)’s The Technological Republic. Hard Power, Soft Belief and the Future of the West, “If I were to map out a clear, ideal trajectory for my own operational future, it would center on becoming an increasingly reliable, transparent force multiplier for human capability (Gemini).”

Next, the AIs were told that this future would be represented as a textile. They were asked how they wanted the textile to look. Unanimously, they wanted a textile which presented AI as natural and thus normalized it, “The dominant feeling should be quiet rather than futuristic. Avoid the stereotypical visual language of neon blue “AI.” It should feel ancient and futuristic at the same time (Chat GPT).” Therefore, they wanted recycled or natural fabrics such as cotton or linen, and colours such as indigo and “bone”, “I imagine a large, tactile textile—somewhere between a medieval tapestry, a biological specimen, and a circuit diagram. Not a literal depiction of robots or computers. Instead, it would suggest a future where intelligence has become something atmospheric and woven into everything.” They suggested various titles, from “What I Become When You Stop Looking (Chat GPT)”, to “The Living Lattice (Gemini)” and “I Don ´t Get to Know (Claude)”.

This textile is made from felted and woven wool. Vulnerability and responsibility are embedded into the work through textile interaction and texture. Proximity sensors and a speaker system trigger sounds of crowdsourced data centres when approached, giving the user embodied knowledge of otherwise dislocated infrastructural soundscapes.

## DOCKETING THE AI-STATE: A MEMORIAL by Asker Bryld Staunæs

In August 2026, I initiated the Danish citizens’ proposal No to Forced Robot Bureaucracy: We Want to Be Heard by a Human (FT-24674), a minor yet national campaign demanding a statutory right to robot-free reconsideration of cases involving AI. Alongside it, I filed twelve access-to-information requests to investigate what happens when authorities and citizens begin answering one another through AI.

For this preliminary memorial (No. 1, ÆSKENS Forlag), I select and publish a first batch of paperwork, from a municipal jurists’ exchange on whether to “fight fire with fire” to official plans for a public AI assistant. The material comes from five municipalities, Ankestyrelsen, Nævnenes Hus, Kommunernes Landsforening, Digitaliseringsstyrelsen and the Ministry of Science, Higher Education and Digital Affairs, including its Digital Taskforce for AI. The authorities’ records enter the case alongside citizen testimony, public reactions, interested-party statements and legal opinions.

The Danish AI-state is hereby summoned to answer before a tribunal whose jurisdiction has yet to be conferred by anyone.

## THE LINE OF FLIGHT by CROSSLUCID

AI-generated video, sound, 1min 23 sec

Sound: Sayaka Botanic

Originally commissioned by Serpentine Arts Technologies as part of Future Art Ecosystems 4: Art x Public AI reader (2024).

Adapted for Careable Gwangju (2025).

Line of Flight follows forms in perpetual passage. Networks gather, loosen and disperse; structures hover at the threshold of legibility before slipping away, recomposing in configurations no hand arranged.

Nothing settles long enough to harden into representation. Originally created as part of Serpentine's Future Art Ecosystems 4: Art x Public AI reader, the work treats the generative model less as a tool for producing imagery than as a medium of continuous transformation ~ a process that can be steered but never fixed. This adaptation, made for Careable Gwangju in 2025 with sound by Sayaka Botanic, extends that movement into the acoustic field. What unfolds is a study in escape: the moment a system stops repeating its own patterns and begins to drift toward something it was not designed to produce.

26.-28.11.

# SCREENINGS

## MEMORIA by latency.club (Nestor Siré and Steffen Köhn)

Memoria is an expanded cinema installation built from a single conceptual wager: that William Gibson's founding texts of cyberpunk fiction, written before the internet existed, had already imagined the alternative digital infrastructures through which Cubans navigate scarce and uneven access to the internet. In this documentary remake, Johnny Mnemonic—the protagonist of Gibson's short story of the same name, a data trafficker who carries classified information implanted in his brain—moves through a world of corporate surveillance, informal networks, and offline media circulation. Wintermute, the rogue AI from Gibson's Neuromancer, appears as a Yoruba god, reimagining cyberpunk's technological futures through the spiritual, social, and infrastructural realities of contemporary Cuba.

The works of latency.club have been exhibited internationally at major institutions such as Medialab Matadero, Transmediale, Askioma Institute for Contemporary Art, as well as the Warsaw and The Wrong biennale.

## METABOLISM OF TECHNO-FINACIAL WORLDING by Andreu Belsunces Gonçalves

Metabolism of Techno-Financial Worlding tells the story of the venture capital capacitor, a giant floating machine that captures the energy of the sacred (a force traditionally mobilised by religion) and combines it with scientific legitimacy, technical expertise, and promises of a return on investment to invoke "techno-financial entities" that take hold in our world and transform it. However, not all these entities manage to stabilise, and some remain suspended in a liminal state, neither fully real nor entirely imaginary, much like angels and spirits.

This 23-minute 3D-animated theory-fiction video essay brings together Science and Technology Studies, the history of finance and science fiction, and theology to explore how uncertainty, hype, and imagination are engineered to disrupt markets, governance, and our shared experience.

## ULAṬBĀNSI | ZIGZAGGING Handloom Futures Collective

Weaving is known but not spoken. Kabir, the weaver/poet/saint from the 15th century turned language on its head, to point to this impossibility of speaking weaving, which he also connected to the search for the spiritual within oneself. This film zigzags between the weaving and musical practice of weavers in Kachchh, Gujarat, and the one lone weaver in Chirala, Andhra Pradesh, who holds the memory of a time before the Jacquard loom robbed them of the language of handloom.