

Incite: digital art and activism.

DELAPPE, J. and LEUZZI, L. (eds.)

2023

Copyright in the overall book belongs to peacock and the worm. Copyright in individual artworks belongs to the respective artists. All rights are reserved.

INCITE:

DIGITAL ART & ACTIVISM

peacock & the worm
21 Castle Street
AB11 5BQ
Aberdeen

INCITE: DIGITAL ART & ACTIVISM

Authors: B.D. Owens, Donna Holford-Lovell, Elaine Shemilt, Ellie Harrison, Emile Shemilt, Eve Mosher, Gair Dunlop, Giulia Casalini, Hadi Mehrpouya & Duncan Nicoll, Iliyana Nedkova, John Butler, Jon Blackwood, Joseph DeLappe, Laura Leuzzi, Maja Zećo, Malath Abbas, Martin Zeilinger, Moza Almatrooshi, Niya B, Tom deMajo, Va-Bene Elikem Fiatsi, Zoyander Street.

Editors: Joseph DeLappe & Laura Leuzzi

Book Layout and Design: Neil Corall

Text and illustrations © the authors
This volume © peacock & the worm, 2023
Originally published in Scotland by peacock & the worm, 2023

peacock & the worm is supported by Aberdeen City Council and Creative Scotland

ISBN 978-1-7392179-2-1

All rights reserved. No part of this publication may be reproduced or transmitted in any form or by any means without prior permission in writing from peacock & the worm.

Printed and bound: Neil Corall & Enxhi Mandija at peacock & the worm

Contents: Risograph (Aqua, Black, Blue, Bright Red, Fluorescent Orange, Fluorescent Pink, White) on Cairn Eco Black, Conservation DOC-IT White, Context: Birch, Flint, Green, Natural, Pistachio, Salmon, Stone & Yellow paper.

Cover: Letterpress on Context Slate 225gsm paper

Edition of 150

www.peacock.studio / www.worm.gallery

INCITE:

DIGITAL ART & ACTIVISM

[CONTENTS]

PREFACE

INTRODUCTION

1-4	1:	B.D. OWENS
5-8	10:	DONNA HOLFORD-LOVELL
9-12	11:	ELAINE SHEMILT
13-16	100:	ELLIE HARRISON
17-20	101:	EMILE SHEMILT
21-24	110:	EVE MOSHER
25-28	111:	GAIR DUNLOP
29-32	1000:	GIULIA CASALINI WITH NIYA B AND VA-BENE ELIKEM FIATSI
33-36	1001:	HADI MEHRPOUYA & DUNCAN NICOLL
37-40	1010:	ILİYANA NEDKOVA
41-44	1011:	JOHN BUTLER
45-48	1100:	JON BLACKWOOD
49-52	1101:	JOSEPH DELAPPE
53-56	1110:	LAURA LEUZZI
57-60	1111:	MAJA ZEĆO
61-64	10000:	MALATH ABBAS
65-68	10001:	MARTIN ZEILINGER
69-72	10010:	MOZA ALMATROOSHI
73-76	10011:	NIYA B
77-80	10100:	TOM DEMAJO
81-84	10101:	ZOYANDER STREET
85-91		BIOGRAPHIES

[PREFACE]

In early 2022 I received an invitation from Joseph DeLappe, Professor of Games and Tactical Media at Abertay University and Laura Leuzzi, at the time Researcher in Contemporary Art history at Sapienza University in Rome and now Chancellor's Fellow at Gray's School of Art (RGU), to attend an event on Digital Arts and Activism at the V&A Museum of Design, Dundee.

Being a champion of analogue and molecular matter(s), and not being directly involved in any radical political practices, I wondered about the invitation. Then, curiosity got the best of me; as a curator I want to know what artists are up to, and this sounded like an intriguing group.

It was as compelling as I had imagined it to be. A crowd of artists and academics from Scotland, England, the US, Italy, Portugal and South America got together to present their practices and exchange ideas. Each presentation was followed by discussion as the participants charted their radical pursuits.

On the way to the pub, I asked the organisers how they planned to document the day. It seemed wasteful not to document that event for posterity... My memory, despite my best intention, and when unaided, relegates the most interesting pieces of information to oblivion. As an antidote I proposed we could print an A5 book, giving each presenter 3 pages, which would ensure that the memories of that event live on amongst the participants as well as the eventual readers of this publication.

The idea was immediately accepted and the projects and manifestoes committed to posterity. Peacock would bring together all the contributions, then print and bind them into a book. Then organise a launch event. Not a digital publication, but a physical one. A substantial book in terms of design and content. Vis-à-vis the digital, we feel the analogue is avenged. Maybe that was the reason for my invitation.

Nuno Sacramento

[INTRODUCTION]

What you are holding in your hands is a collaborative artist's book project that features creative responses from artists, scholars and activists with whom we have come into contact as part of the Digital Art and Activism Network. Established in 2019 our network was made possible through the generous support of the Royal Society of Edinburgh for our project "to investigate the state of art and activism utilising emerging technologies while consecutively establishing collaborative ties with international artists and organisations to lay the groundwork for future collaborative scholarly and creative projects." The project was originally planned to occur over a two-year period commencing in March of 2019. The COVID pandemic, of course, completely upended our plans, travels and various workshops for the Spring of 2020 and beyond were cancelled. Here we are in 2023, four years after starting the project, we share here some of the fruits of our research, in a rather unconventional format – an artist's book.

Among the milestones of the project: the Re@ct: Social Change Art Technology symposium as part of the NEoN Digital Art Festival in November 2019 in Dundee (V&A Dundee and other venues), co-chaired with our colleague Prof. Sarah Cook; we shared the symposium proceedings in 2020 through the peer-reviewed publication *Media-N: Journal of the New Media Caucus*; we co-wrote a chapter, entitled Making Politics: Engaged Social Tactics for the book *Art as Social Practice: Technologies for Change* (Routledge 2022), edited by xtine burrough and Judy Walgren; when we could finally gather together in person, we hosted a workshop in May of 2022 at the V&A Museum of Design, Dundee; followed by hosting *Prospectives 2022: Digital Art and Activism*, a postgraduate online conference, part of the SGSAAH International Summer School: Global Connects, co-chaired with our colleague Dr. Martin Zeilinger.

When we started this networking project, the world was chaotic enough: the rise of the alt-right, the refugee crisis in Europe, Brexit and the Home Office Hostile Environment policy in the UK, the global emergency of climate change, and a constant attack of basic civil rights including freedom of speech, reproductive freedom and rights for the LGBTQAI+ community in many countries. What followed were the global crisis of COVID, state violence against minorities, the invasion of Ukraine by Russian troops, the overturn of *Roe vs Wade*, a worldwide energy crisis and all else. The world continues to be in seemingly endless upheaval over the past few years. We find ourselves fearful regarding what is yet to come – but at the same time motivated to continue to fight for change through the creative utilisation of new technologies and perhaps most importantly through connecting and working with others who share our interest in fostering positive change through creative action.

In this context, we have found some hope and solace in working with many amazing people. The contributors to this book and their involvement in the various activities of our network over the past few years have been inspirational. We intend for this book to operate as a stepping stone to stimulate, discuss and develop further activist research and practice.

About the book. The workshop at the V&A in May of 2021 was for many the first post-pandemic opportunity to meet, talk and work with others in person – there was a positive energy in that room at the V&A that was palpable. After the workshop many of us went out to dinner – it was there that Nuno Sacramento, the director of Peacock & the worm in Aberdeen, suggested that we work together to make this book. After some brief discussions we invited 19 artists, curators, designers, and activists, most of whom attended the workshop and others who had participated in various network activities and our research since 2019 to participate – to create a three-page chapter which could take the form of an essay, a visual essay, collage... we approached this as a collective and diverse effort to share the disparate yet connected activism, practices and scholarship as represented by those involved in the network.

We suggested contributions ranging from manifestos, snapshots of pandemic/political survival, Xerox art, instructions for actions, documents of actions/objects/performances, recipes, letters, documents of artworks or actions, visual narratives, snapshots, etc... we did not wish to proscribe what was shared with us for the book but rather to spark contributor's interest and suggest they think expansively about what they might create. What you see here is the result.

This project would not have been possible without the generous support of The Royal Society of Edinburgh, Abertay University, DJCAD at the University of Dundee, Delfina Foundation, Gray's School of Art at RGU, SARAS, Sapienza Università di Roma, SGSAH (Scottish Graduate School for Arts and Humanities) and Neon Digital Arts Festival, Dundee. A very special thank you to Nuno Sacramento, Enxhi Mandija and Neil Corall at Peacock & the worm, Aberdeen for making this book project possible.

Joseph DeLappe & Laura Leuzzi

BLACK / RED
CONTEXT STONE PAPER

1

B. D. OWENS

**CAPITALISMIS SLOWLY KILLING
YOU CAPITALISMIS SLOWLY KILL
ING YOU CAPITALISMIS SLOWLY
KILLING YOU CAPITALISMIS SLO
WLY KILLING YOU CAPITALISMIS
SLOWLY KILLING YOU CAPITALIS
MISSLOWLY KILLING YOU CAPIT
ALISMIS SLOWLY KILLING YOU.**

CAPITALISMIS SLOWLY KILLING
YOU CAPITALISMIS SLOWLY KILL
ING YOU CAPITALISMIS SLOWLY
KILLING YOU CAPITALISMIS SLO
WLY KILLING YOU CAPITALISMIS
SLOWLY KILLING YOU CAPITALIS
MISSLOWLY KILLING YOU CAPIT
ALISMIS SLOWLY KILLING YOU.

CAPITALISMISSLOWLYKILLING
YOUCAPITALISMISSLOWLYKILL
INGYOUCAPITALISMISSLOWLY
KILLINGYOUCAPITALISMISSLO
WLYKILLINGYOUCAPITALISMIS
SLOWLYKILLINGYOUCAPITALIS
MISSLOWLYKILLINGYOUCAPIT
ALISMISSLOWLYKILLINGYOU.

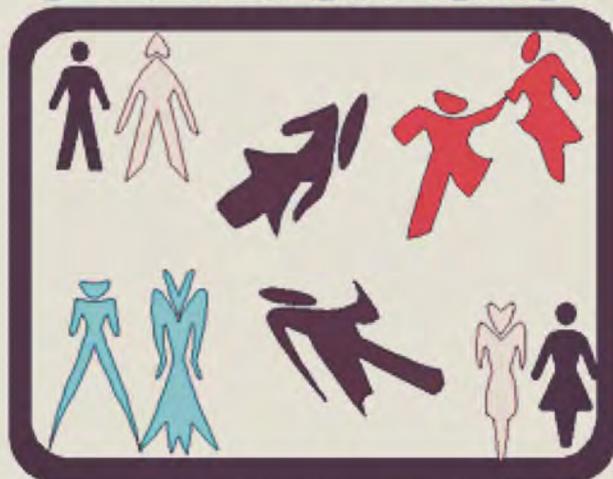
BRIGHT RED / AQUA
FLINT PAPER

10

DONNA HOLFORD-LOVELL

**I DON'T
BUY
NESTLE.
BUT I USE
GOOGLE.
CAN YOU
HELP?**

GENDER IN CYBERSPACE



**FROM CLOUD
TO CROWD**

A vital contribution of these digital feminist movements is crystallised in the connections that these movements draw between the social realities and the digital environments they create.

These movements show that the digital environments and the technologies that drive them are not passive or value-neutral; instead, they reflect broader real-life social exclusions.

***"Remember that day
we broke capitalism ."***

The design is actively shaped and pre-conditioned to who will inhabit or use them.

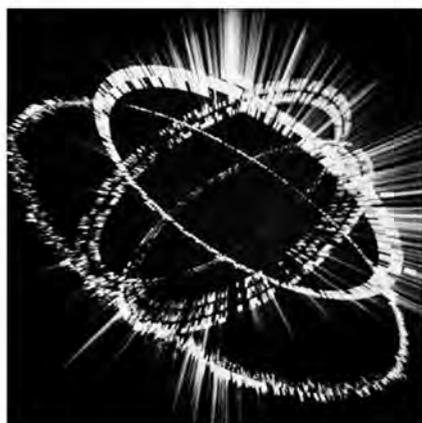
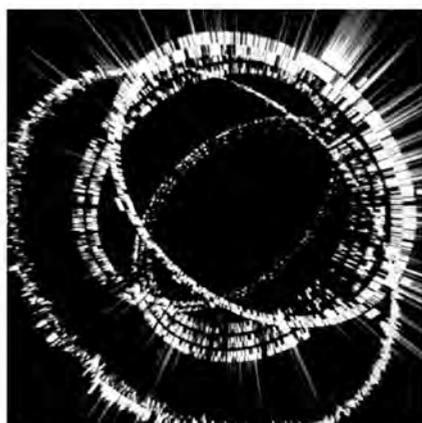
BLACK / AQUA
CONTEXT NATURAL PAPER

11

ELAINE SHEMILT

BLUEPRINT FOR BACTERIAL LIFE

Elaine
Shemilt

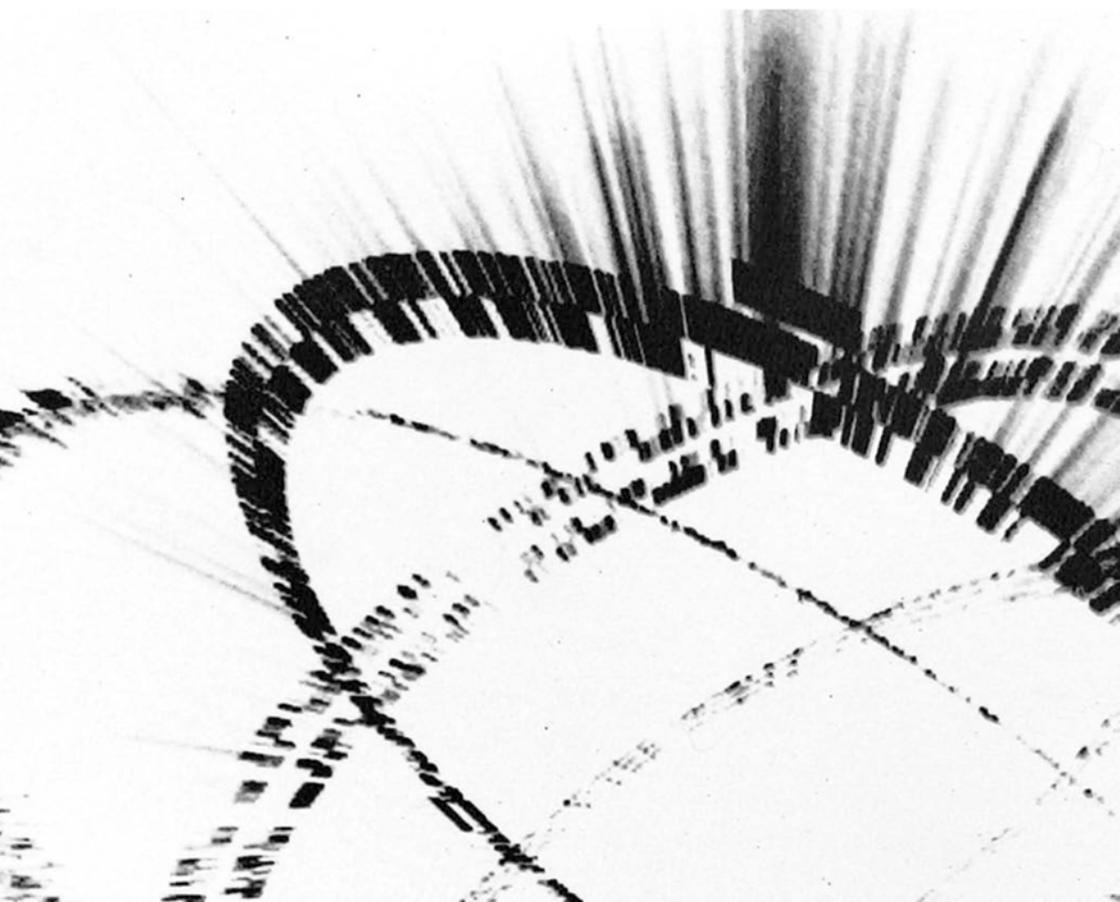




Some years ago, I worked on a collaborative project with two scientists, Ian Toth and Leighton Pritchard, who were working at the Scottish Crop Research Institute in Dundee. We were looking at the first inter- bacterial plant pathogen to be sequenced worldwide. Our goals were to enhance understanding of gene acquisition in bacteria by exploring and further developing a software tool -*GenomeDiagram*- through creative art practice. We felt that it was important for us to communicate bacterial pathology and the science of disease to the world by taking the scientific visualisation tool *GenomeDiagram* outside the fields of biology and medicine and placing it into the context of interdisciplinary art.

We wanted this to be an original investigation undertaken to gain new knowledge partly by means of practice and the outcomes of that practice, in print, digital animation and sound. Through our work together, we learned the value of understanding and promoting the value of visual thinking for complex problem solving, particularly in team and group situations. By exploring the dynamic nature of biological systems using both visual and sound disciplines and their associated media, the collaboration led to new knowledge that had operational significance for the practice(s).

Our project was called *Blueprint for Bacterial Life* and was only made possible using contemporary digital technology. By conveying the computational power involved in genomic analysis in a form that resonated with the public, we were able to represent gene expression at different times and stages in disease development using an extensive portfolio of images and sounds. Emerging from a global pandemic I felt that it was appropriate to revisit this research.

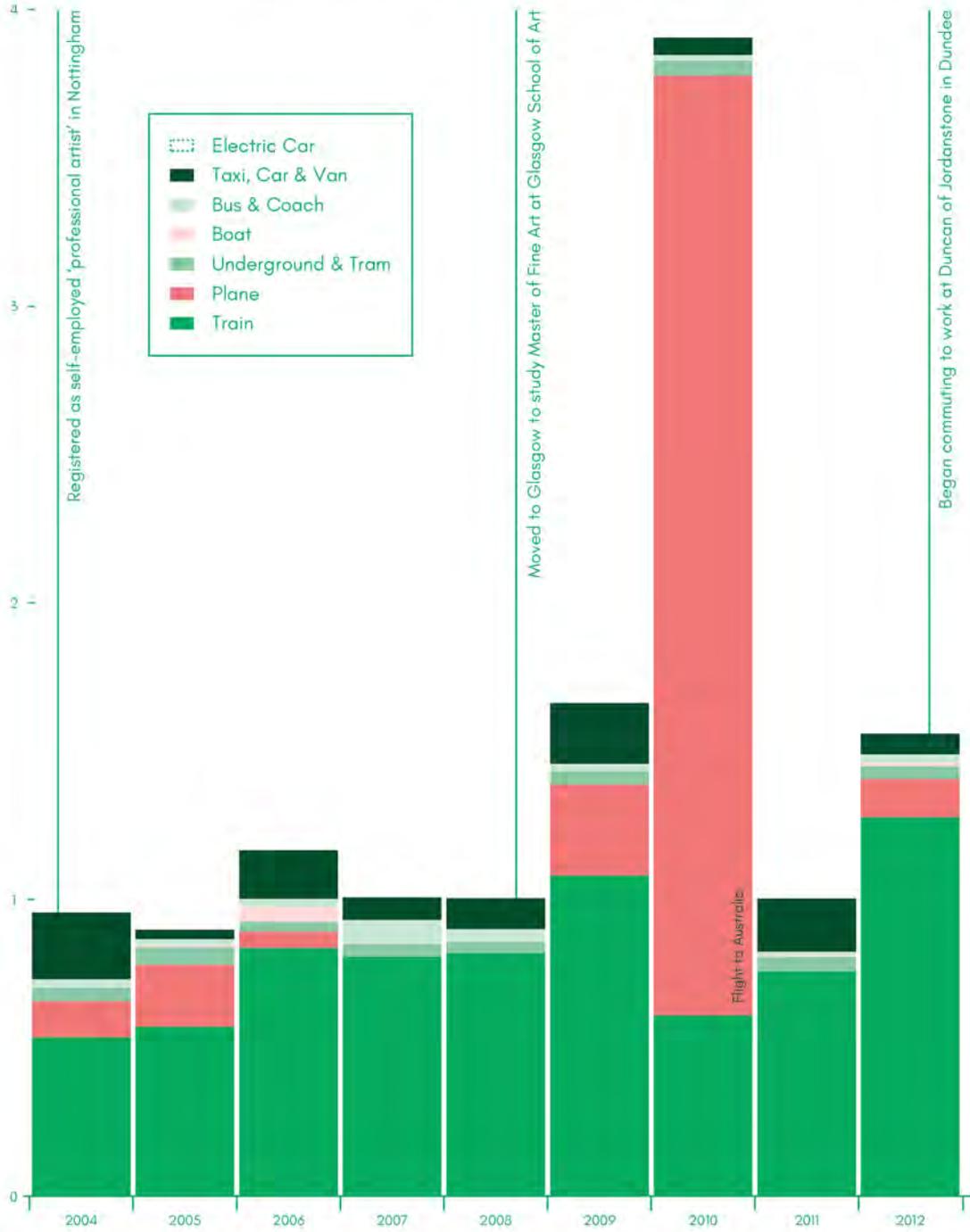


GREEN / BRIGHT RED
CONTEXT NATURAL PAPER

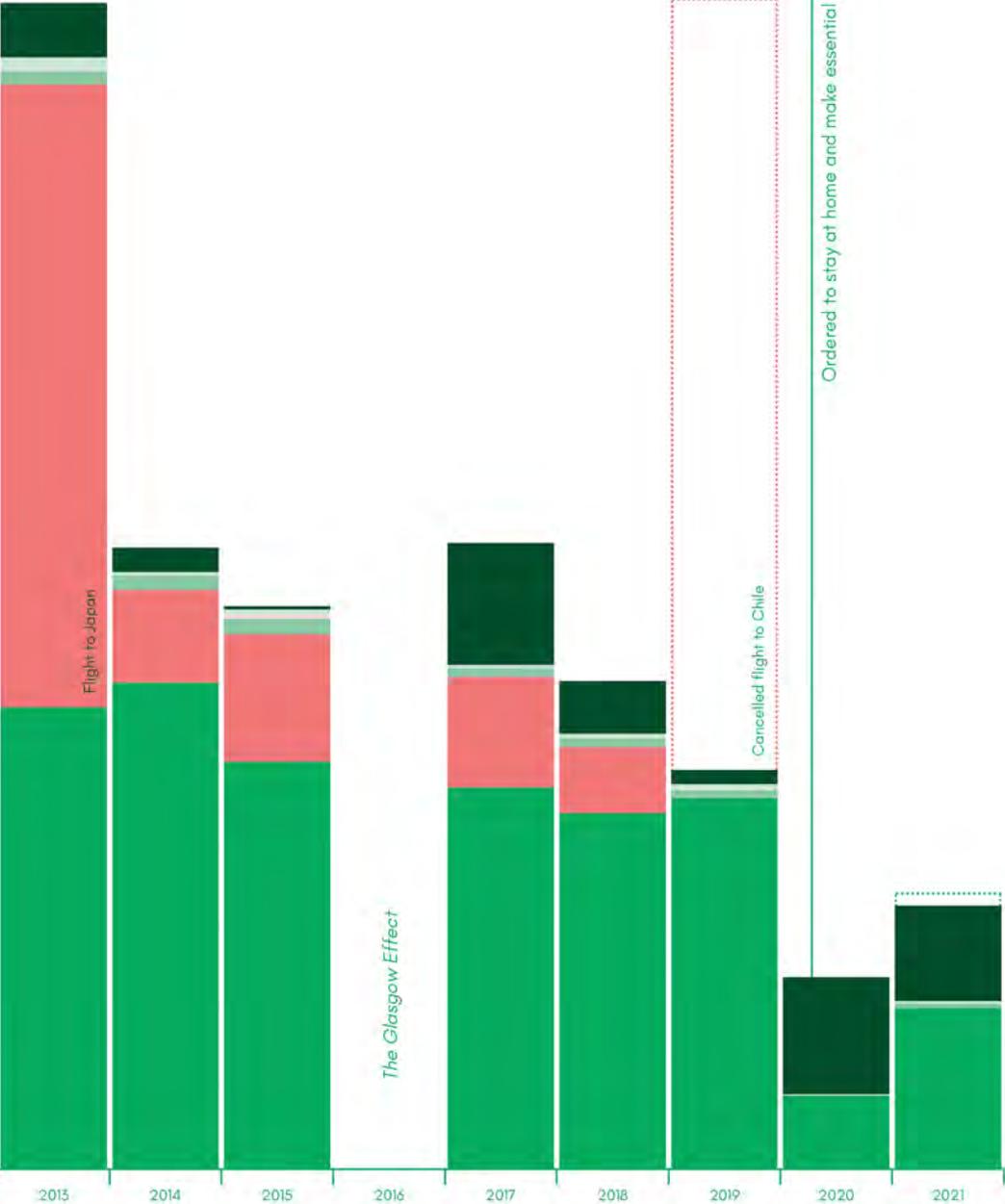
100

ELLIE HARRISON

Tonnes of carbon produced by the personal



transportation of a 'professional artist'



Ellie Harrison is an artist and activist based in Glasgow. For more than a decade her work has been motivated by the climate emergency and the urgent need to transform our cities, societies and economic systems in order to enable everyone to live more sustainable lives.

These ideas are brought together and explored in her book *The Glasgow Effect: A Tale of Class, Capitalism & Carbon Footprint*, which was inspired by her 'controversial' 2016 project *The Glasgow Effect*. For the whole of that calendar year, Harrison undertook a real-life experiment in 'thinking globally and acting locally' by vowing not to leave Glasgow's city limits or use any vehicles except her bike.

In 2019, while writing the book, she first compiled her Carbon Graph (overleaf). Tracing back over all the journeys she had made in motorised vehicles since first registering as a self-employed 'professional artist' in 2004, she was able to show the dramatic impact *The Glasgow Effect* project had on slashing her carbon footprint for transport.

In the last few years, the Carbon Graph has been updated so that it also now illustrates the full carbon impact of the state-imposed Covid-19 'lockdowns' – with 2020 and 2021 being the two second lowest years on record. The aim is to highlight some of the positive aspects of localised living we must hold onto as we emerge from the pandemic.

The full methodology for the creating the Carbon Graph can be found at:
ellieharrison.com/carbongraph



AQUA / WHITE
CAIRN ECO BLACK PAPER

101

EMILE SHEMILT

Black Flag







La Speranza (The Hope) is an ongoing project developed when I originally moved to Rome in 2016. This work, titled 'Black Flag' is a photographic sequence made in response to the migrant crisis on the Mediterranean, when many desperate people were dying at sea and a rise neo-fascist rhetoric was notable in Western political fora.

AQUA / BLACK
CONTEXT YELLOW PAPER

110

EVE MOSHER

Extracted from Notes on Creative Engagement

As a final piece to a multi-year project of engagement on urban heat island in Philadelphia. The artists, Jenna Robb, José Ortiz-Pagán, Amber Art & Design and Eve Mosher (who led the project) collected some thoughts to share back in the form of a sketchbook for future planning in the community based creative engagement. So feel free to use these pages for your own notes, doodles, plans inspired by these thoughts and others throughout this book.

I wanted to find a way to hold space to talk about climate impacts, without coming from a place of catastrophe. Instead I wanted to come to this conversation from a place of compassion. - **José Ortiz-Pagán**

We were working on creating space, both literal and figurative, for exchange and imagination. I wanted to find ways to connect individuals to a shared experience and goal as well as find ways to support the ongoing work of others. **Eve Mosher**

We did work that was experimental, that was growing with what we were hearing. As we were going through the process, a lot of the work was about listening. It was really important to be adaptable, and to be flexible to what we were hearing.

We were asking the questions of why are we doing this? And who is it for? - **Linda/Amber Arts & Design**

There was a focus on sharing the knowledge that we already have, the participants have all of this knowledge from the places that they were born and how to experiment. There was a shared focus on “I want to learn more about how you do it and why.” - **José Ortiz-Pagán**

Beauty is really important and affects the way that we are in the world and the way that we view the world...using art practice, like observational capacity, the slowing down, that's also what you're teaching others to do. And that is what allows them to look around and appreciate the green spaces or space that is meaningful. In turn, to honor by using and by saving or championing or asking for more of it. - **Jenna Robb**

Creativity is important in the engagement process because it is a method for expression and for exploration. - **Linda Fernandez, Amber Arts & Design**

I think artists are by nature observers, and when you're an observer, you can take things a little bit slower, which means you can meet people where they're at, create the conditions for expression, and honor each person's self expression and particular way of expressing themselves. And you have to be not be tied to any outcome or agenda. - **Jenna Robb**

We prompted a lot of discussion around the lived experience, and I aim to amplify that to influence decision makers. In addition, I wanted to tap into residents' personal experiences around overcoming the impacts of excessive heat and building on that to imagine a future that is responsive to the climate impacts. - **Eve Mosher**

BLACK / AQUA
CONTEXT SALMON PAPER

111

GAIR DUNLOP

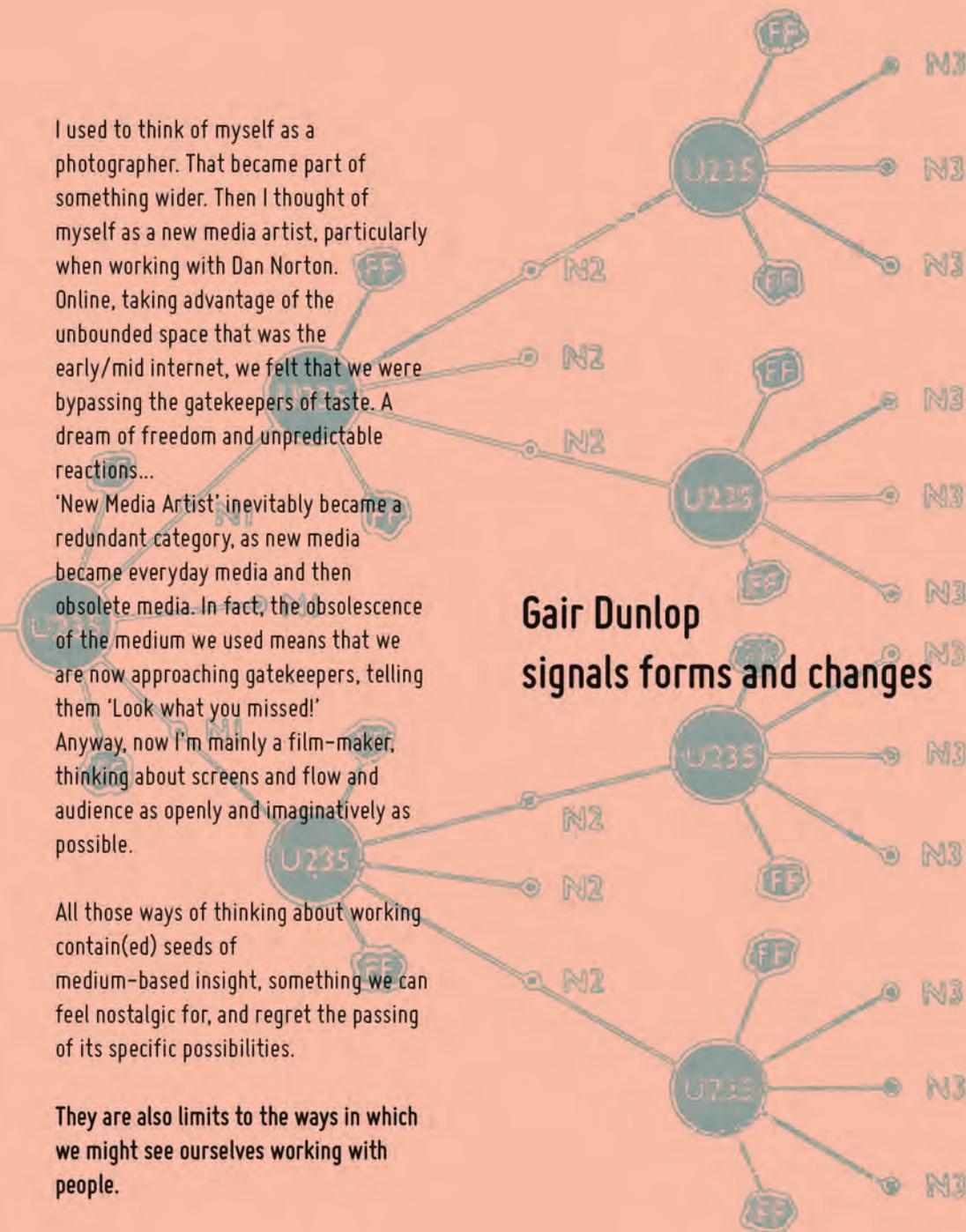
I used to think of myself as a photographer. That became part of something wider. Then I thought of myself as a new media artist, particularly when working with Dan Norton. Online, taking advantage of the unbounded space that was the early/mid internet, we felt that we were bypassing the gatekeepers of taste. A dream of freedom and unpredictable reactions...

'New Media Artist' inevitably became a redundant category, as new media became everyday media and then obsolete media. In fact, the obsolescence of the medium we used means that we are now approaching gatekeepers, telling them 'Look what you missed!' Anyway, now I'm mainly a film-maker, thinking about screens and flow and audience as openly and imaginatively as possible.

All those ways of thinking about working contain(ed) seeds of medium-based insight, something we can feel nostalgic for, and regret the passing of its specific possibilities.

They are also limits to the ways in which we might see ourselves working with people.

Gair Dunlop signals forms and changes



Working for extended periods in communities and in organisations have brought me to feeling differently about what I'm doing and how it might make a difference.

'Sounding Coastal Change' was a project which brought together a wide range of voices and perspectives on the North Norfolk Coast. We made events, dialogues, sonic and visual works which brought lived experiences together while not creating artificial consensus. We discovered that the most powerful thing we could do was amplify the existing knowledge of the area and its people.

"My father, he had something to say about the climate..."

"You can say what you like about the climate, but I tell you, there's more water in the sea."

More water in the sea?

He said yeah, when I was a boy, the tidal range was greater, and we didn't get such high tides. And now the water's higher up, and there's more water in the sea.

There must be, with all this ice melting."

BLACK / BRIGHT RED
CONTEXT NATURAL PAPER

1000

GIULIA CASALINI
WITH NIYA B AND VA-BENE ELIKEM FIATSI

I Am Here (2022)

Collaboration between Giulia Casalini, Niya B and Va-Bene Elikem Fiatsi

Installation: red dress, 360 video and 2D video.



This is a ritual of gratitude.

This is not just a performance. It is a meditation.

An act of presence, generosity, and connection.

In these challenging times for LGBTQI+ people in Ghana, we are homaging one of the most powerful voices in the country. Va-Bene Elikem Fiatsi is a transgender multidisciplinary artist, friend, mentor, mother and activist, who calls herself a 'transvatar'. The mantra 'I am here' reflects our gratitude to her as a generative force of inspiration, love and activism for the local and international communities of all walks of life.

The ritual took place in January 2022, in the botanical garden of the Kwame Nkrumah University of Science and Technology in Kumasi, Ghana. In this place, enveloped by a natural temple made of overgrown bamboo and the shrieking sounds of bats, we united our bodies and souls in a spiritual and political act of resistance – connecting and grounding our individual and collective intentions.

In this 360 experience, we invite the viewer to take the place of Va-Bene in a meditative ritual of presence, and reflect on their own potential as agents of social change. The work is accessible via the provided QR code.

This work was developed as part of a month-long residency at pIAR (perfocraZe International Artist Residency), the residencies that Va-Bene has founded in her studio-house in Kumasi. The participants included artists in residence, regular assistants, interns and the extended family gravitating around pIAR.

The performance was conceived by Giulia Casalini and developed in collaboration with Niya B (design, filming, editing) and Va-Bene Elikem Fiatsi [crazinisT artisT] (performance and installation design).

Because of the anti-LGBTQI+ political climate, the residency is currently raising funds to buy the land and properly in which they are situated. More information on Instagram at @perfocraze_international. To know more, and to offer support to LGBTQI+ communities in Ghana, check out @lgbtrightsghana.



AQUA / FLUORESCENT PINK
CAIRN ECO BLACK PAPER

1001

HADI MEHRPOUYA & DUNCAN NICOLL

A SOCIAL GAMING MANIFESTO

This work is based on three years of ethnographic work and living with and around gaming communities and their avatars. The conversations with many players led to developing this manifesto and the thoughts are a collective effort.

Avatars are an extension of us.

A re-presentation of our habits, data, and our beings. This is our core value. They also present a different state of our emotions, interactions, and existence. When we play, we enter a mode of immersion different to how we behave and interact in other social media and digital platforms. In social gaming spaces we are wrestling with game mechanics and social dynamics at the same time. In a sense we become vulnerable. We work hard to sustain our avatars' status and lifestyles. We build friendships, progress, and develop new skills together. For many of us, gaming platforms are a place to feel settled, to be with friends, to exercise some rights. Some of us have to go through many hurdles and filters to access our avatars (Players in Iran). Some of us experience sexual and verbal abuse. Sometimes our avatar gets a criminal conviction, and it is almost impossible to appeal the platform jurisdictions. Data driven governance of gaming platforms are also increasingly threatening our rights to be forgotten, to start fresh in a new landscape with our avatars.



Platforms on the other hand run many experiments on our avatars. They lock avatar's emoti's (expressions) under various loot boxes and game economies. They punish them when we don't abide by platform laws and finally when not profitable, they dispose of them and recycle their clothes and belongings.

When social networking platforms emerged, we were too slow to think about our rights, we talked too late about the dangers and possibilities of those platforms. We are in the transition again, excited, and not thinking and speaking enough about platform capitalism (metaverse) and its new offspring the social gaming platforms. These spaces are also the site to both dark and wonderful aspects of our beings.

A place where relationships, cultures and values sometimes bend but also get stratified by the rules of the platforms. They are an important part of our individual and social life. It is almost impossible for non-gamers to see and understand the two sides of these platforms, the corporate and the social. What is private and what belongs to us as a community. Social gaming platforms are now part of the everyday lives of many people around the world.

AS CITIZENS OF SCREENS, WE FIGHT FOR:



The right to transparent AI governance.

The right to migrate and refuge with our avatars to other platforms.

The right to be matched with other players based on our priorities and not just the corporate values.

The right of our avatars to be treated with fairness and respect

The right to protection for our avatars from being treated inappropriately by platforms.

The right to access to our gaming platforms regardless of governments interference.

The right to balanced game mechanics that allows for deeper bonding and socialisation.

The right to a fair trial for the avatar.

The right to freedom of expression for avatars.

The right to gender fluidity.

FLUORESCENT PINK / BLACK
CONTEXT FLINT PAPER

1010

ILİYANA NEDKOVA

ALLA GEORGIEVA'S WAR DIARY

*Fearless and fabulous, provocative and pioneering, astute and obsessive, Alla Georgieva is one of the “wild” women artists who are breaking new boundaries, asking challenging questions and creating ground-breaking visions of everything from gender politics to the dreary aspects of daily life*¹

Who would have thought that the artistic practice of Ukrainian-Bulgarian artist Alla Georgieva (Born 1957 Kharkiv. Lives and works Sofia) will experience a turn from the dreary to the dire, from the depressingly bleak to the outright hostile overnight? The news of Russia's missile attack over Ukraine on 24 February 2022 came to Georgieva as a total shock. The artist recalls:

“Russia's invasion of Ukraine overturned my worldview in an instant. The Great Patriotic War that my grandparents lived through, and I grew up hearing about in Kharkiv, was all but a distant memory. My grandfather died in that war. My orphaned father somehow survived the hunger of the post-war years. I was raised on anti-war rhetoric and propaganda. I knew that our country was mistreated, our people killed and our cities destroyed by the German occupiers. I was convinced we were on the side of the good guys. I couldn't fathom that the 'good guys' could invade and kill.”²

In the first months of the invasion Georgieva couldn't do anything but draw at her home studio in Sofia. Drawing kept her from going insane—taking refuge in her sketches, while everything she used to believe in, collapsed. A new series of watercolours and ink drawings with embedded texts started to emerge.

¹ Nedkova, I in *Alla Georgieva. Between Difference and Understanding n.paradoxa IN/ difference Volume 19* (Katy Deepwell Press, London 2007). Also available here: <https://www.ktpress.co.uk/nparadoxa-volume-details.asp?volumeid=19>

² Nedkova, I and Kiernan, H in *Consequences. Art and Activism in the Nuclear Age Exhibition Catalogue* (Peace & Justice (Scotland), Edinburgh 2022). Exhibition Catalogue also available online here: <https://iliyananedkova.wordpress.com/2022/06/10/consequences/>

Entitled War Diary (2022 – ongoing), this series was born as an Instagram phenomenon in the wake of the invasion, an attempt to interpret the war atrocities. These works even gave rise to the new online exhibition or performative space code-named by the artist as Alla Balla Halla at [instagram.com/allaballahalla](https://www.instagram.com/allaballahalla) aiming to explain what appears inexplicable and absurd:

“Once ‘brothers and sisters’ with a shared history, we suddenly found ourselves in the hell of sibling aggression. Overnight, we became witnesses to the irrationality of Evil. How did we get to this fratricide? Where has kindness disappeared? Did it even exist or were we gaslighted all this time?”³

These questions are trying to make sense of a senseless conflict that could have been avoided if the foreign policy of the two most powerful nuclear states had not become captive to militarists whose sole loyalty is to the arms industry.⁴

Counteracting the senselessly cruel war imagery in her diary, Georgieva chooses tender, beautiful and sublime excerpts from various Russian classical poets, including Pushkin, Yesenin, Blok and Nabokov. These verses, until recently, represented Georgieva’s firm belief in kindness. The artist also overlays extracts from popular Soviet songs that ethnic Russians and Ukrainians sang together for what seemed like an eternity.

One can argue that the reliance on text in Georgieva’s work – found in her earlier *Ars Amandi* (1998), *Dolce Vita* (2000) and *The Bread Book* (2000) – is due to her multilingual skills alongside her acute awareness of the power of language in art from the late 1960s onwards.

³ Ibid.

The group exhibition *Consequences. Art and Activism in the Nuclear Age* was held at the *Out of the Blue Drill Hall, Edinburgh 16 August – 3 September 2022*. It represented the first public exhibition presentation of Georgieva’s *War Diary*. Also, the artist’s first appearance in Scotland since her participation in the group exhibition *New Europe and the Balkans* held at *Stills – Edinburgh’s Centre of Photography 16 January – 14 March 2004*

⁴ For a book that penetrates the fog of myth and propaganda which distorts our understanding of this crisis, please see *War in Ukraine: Making Sense of a Senseless Conflict* by Medea Benjamin and Nicolas J.S. Davies (OR Books, New York, 2022)

As the inscriptions continue throughout her War Diary, the watercolour triptych, comprising Funeral for a Russian Soldier (2022), Russian Military Cemetery (2022) and Birch Tree Landscape (2022), seems to turn a new leaf with a focus on the new symbolism accompanying the Russian-Ukrainian war. Hence, the transformation of the birch as the symbol of Russia's 'mysterious soul' into 'Z'—now an embodiment of Russian aggression.

The birch as a powerful folk symbol of purity, femininity and fertility⁵ appears to frame Georgieva's Mother Tongue. She'll Give Birth to Many More (2022). The background of this work seems to reference Isaac Levitan's Golden Autumn (1895) – one of the widely celebrated depictions of the white birch as one of the most commonplace of trees in Russian art. If Levitan's birch landscape is devoid of any traces of human presence indicating that this humble scene could be anywhere in rural Russia, Georgieva disrupts this deliberately modest subject matter. The birch trees, often sought to evoke an authentically Russian sense of place, are outnumbered by an army of soldiers.

In the foreground, looming larger than life and leaning against the birch tree trunk, is Mother Russia giving birth to a nation of (toy) soldiers who inhabit the land of Levitan from cradle to grave. Portraying a new-born child with a military beret as a soldier is disturbing, regardless of the country⁶, yet, what all of Georgieva's works from the War Diary ongoing project have in common is the collapse of recent ideals and symbols and an indirect call for direct action—a massive, unified response with peace-loving people around the world to say No to War in Ukraine; Yes to Negotiations and Peace.

⁵ For further insight about Isaac Levitan and the birch as Russia's unofficial national emblem, please see the book *The White Birch* by Tom Jeffreys (Little, Brown, London 2021)

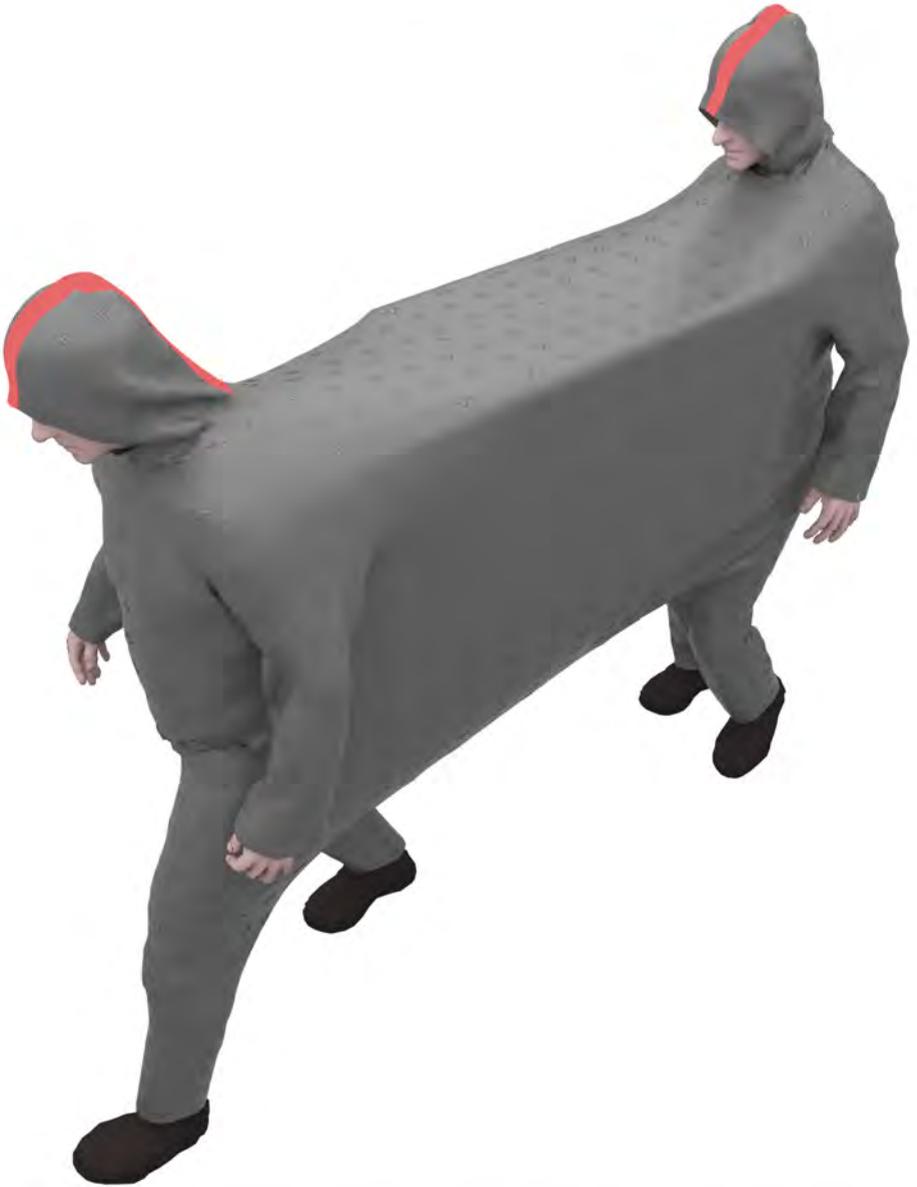
⁶ For further insight about how Israelis perceive themselves as soldiers, please see the book *An Army like No Other: How the Israel Defense Forces Made a Nation* by Haim Bresheeth-Žabner (Verso Books, London, Brooklyn, 2020)

BLACK / FLUORESCENT ORANGE
CONTEXT NATURAL PAPER

1011

JOHN BUTLER

GEMINI TRANSPORT



PEOPLE SHOULD WORK

MOLLUSC STREETHOME



PEOPLE SHOULD WORK

SHERPA HPV



PEOPLE SHOULD WORK

BRIGHT RED / BLUE
CONTEXT BIRCH PAPER

1100

JON BLACKWOOD

Aphorisms On Art & Activism

Fine / High Art never has been innately “left wing” or “oppositional”; quite the opposite, in fact. We like to delude ourselves otherwise.

Fine Art practices are harmless bacteria in the gut of capital.

What does art have to say to activism meaningfully? Who has the privilege or time to pay attention to the musings of artists? Who even notices when artists speak, other than People Like Us?

Hashtag activism, Algorithm jockeying, treading the boards of struggle as a stage set, starbursts of cleverness before a closed audience, are self-gratifying narcissistic gestures, without consequence.

There’s no such thing as ‘radicalism’ in the visual arts. Like every other word that had power fifty years ago, it’s been hollowed out and put up for sale. ‘La Lutte Continue’ on a teatowel.

Let’s distinguish between Activism and Consciousness Raising. Consciousness Raising is useful, and can lead on to activism, but is not in itself Activism; Activism always raises consciousness, and must be consequential.

Activism cannot be done on behalf of others. Activism “on behalf of” another person or group is simply warming yourself in the glow of someone else’s misery.

If you class yourself as an “ally”, sit at the back, shut up, and work. Allies don’t push themselves to the front in support of someone else’s battle.

Solidarity is something lived not spoken. Turn your back on those who self-servingly speak the language of the commons, but who in practice, act in a ruthlessly individualist manner. Don’t look back.

Activism ought to be dangerous; not physically, necessarily, but certainly in terms of the challenges it poses, to ourselves and to others. Activism, like art, should never be comfortable, or easy, or shallow. If it is, it’s something else; decoration, posturing, mime.

Activism can only grow slowly and not always in the light. Meaningful activism is not possible without a deep understanding of structural and social relations; without a mixture of careful planning, patient discussion, failure, endless unrewarded work, reacting spontaneously to the unexpected. Activism, like art practice, should be lithe.

Like art practice, Activism is a merger of discovery, ideas, vision, drive, kindness, humour, mutual respect, tolerance of failure, solidarity and perseverance.

99% of activist lives end with beautiful social memories, with the deep reward of unbreakable friendship and solidarity with fellow travellers, but little to show politically. The other 1% are celebrated through commodification - incorporation in old age, or posthumously. Their commodification derives from political consequence.

In a hyper-visual age the de-coupling of activism from spectacle and re-building a broader sense of the commons and a collective political wisdom based on shared experience, is the most urgent task. Whether artists are a help or a hindrance here really is open to question.

See also: Conrad Atkinson, Bassiani Club, Tblisi, Rufina Bazlova, Kulturni Centar TEKSTIL, Shtip, Stuart Christie, KOOPERACIJA Skopje, Valie Export, Essex Girls' Liberation Front, Stano Filko, Anti-Fascist Action / the Independent Working Class Association, CLR James, Alexei Kuzmich, Ethel MacDonal, Nestor Makhno, Marina Naprushkina, Piotr Pavlenski, Stepan Petrichenko, Ales Pushkin, Walter Rodney, Lawrence Storione, Mare Tralla, Vovat Tsesler, Rada Vranješević

BRIGHT RED / BLACK
CONTEXT NATURAL PAPER

1101

JOSEPH DELAPPE

ZEMARI 40

ZEMARI

MALIKAHMADI 3

MALIKAHMADI

SUMAYA AHMADI 2

SUMAYA

NASIR AHMADI 30 NEGRABI

NASIR

AYAT 2

AYAT

FAISAL AHMADI 10

FAISAL

FARZAD AHMADI 9

FARZAD

BINYAMEN AHMADI 3

BINYAMEN

ZAMIR AHMADI 20

ZAMIR

ARMIN AHMADI 4

ARMIN

Remembering the Ahmadis

Who is remembered? Who is mourned? On Friday, the 17th of September, 2021, just after the 20th anniversary of the 9/11 attacks, I engaged in an act of critical atonement and remembrance. I went to the 9/11 Memorial Plaza at the site World Trade Center in New York City with a list of 10 of the names of the Ahmadi family who were killed just weeks earlier in the drone strike in Kabul, Afghanistan, on the 29th of August. I created composite rubbings from the lettering of the names of the 9/11 victims to create the first names of each member of the Ahmadi family who were killed on that day. It was later on this same day that the Pentagon announced that the “over the horizon attack” that killed the Ahmadis was a mistake.



BLACK / FLUORESCENT PINK
CONTEXT FLINT PAPER

1110

LAURA LEUZZI

In Dialogue: *for an approach to activist curating*

In 1997 Italian feminist philosopher and thinker Adriana Cavarero published *Relating Narratives*, a study elaborating a fundamental theory about identity and selfhood¹. According to Cavarero, expanding from Hannah Arendt's view of the key role of other as the most appropriate narrator, to be human is to have a 'narratable self' with a unique life-story and a desire to be narrated. Thus, we are able to perceive ourselves as 'narratable selves' with a unique story. Even when we are not aware of it, the selfhood that emerges from someone's story is exposed and inevitably bound to the other who tells our story back to us. Therefore, narrating ourselves is a relational process: only by virtue of the narration/relation process is autobiographical narration possible. These ideas and concepts have inspired me greatly in the last few years in my work as a researcher and curator committed to telling untold stories and uncovering materials that had previously been marginalised.

Feminist video artworks from the 70s and 80s, that have been off the radar for many years, are often based on personal stories, matters related to identity and personal experiences: they have a unique biographical quality or trait, as expressed in the motto "the personal is political". They reflect political and civic visions, and battles for human rights

¹ A. Cavarero, *Relating Narratives. Storytelling and Selfhood*, London/NY: Routledge [1997] 2000.

and recognition, many of which we are still fighting today. Inspired by Cavarero's attention to how personal narratives are formed through a relational process, in the past few years I have utilised interviews, dialogues and salons as a powerful tool to collect/create memories with women video artists and curators, to explore and engage on a deeper level with their works, beliefs and ideas. I am convinced that spending time with them has enabled me to collect their oral histories - professional and personal alike - which otherwise would be lost to scholarship - in both a formal and a spontaneous way, and thus adopt a fresh perspective on their various works and practice. It has been of fundamental importance for me to narrate back their stories and engage theoretically with their practice through my writing as well as in a curatorial capacity. That familiarity, friendship and intimacy, feared though these things are in some sectors of academia and in the associated scholarship, offered me a way into the work and stimulated reflection and inspired me to find new strategies when engaging with and mediating the work as an author and curator. Ultimately, for me listening became the first act in curating. These interviews, conversations and memories (or written memories if the artist was not available) became the basis for experimenting with curatorial practices that

incorporate text, dialogue, and speech and with the critical material that accompanied them. In my practice and research, I aim to retain the artist's word in performances (even when voiced by another performer) and my writing, in the hope that it will accompany the artwork in its life, in its iterations, in re-enactments, in exhibitions, in performative screenings and at events, as well as becoming a primary source for academic writing. This approach has served as a way to mediate the work, by deploying its context and story, and I have found it to be a useful approach to artworks that bear witness to, and are grounded in feminist approaches. Through this approach the message of the work can thereby be expanded, and the audience enabled to engage with it on a deeper level. Ultimately, I try to maintain a non-hierarchical stance, and to form a relationship with activist artists and fellow curators that will hopefully inspire and lift all of us.

BRIGHT RED / GREEN
CONTEXT PISTACHIO PAPER

1111

MAJA ZEĆO

“There must be something about Islam that indeed helps to explain why there was no rise of the bourgeoisie, no liberal capitalism and therefore no spread of democracy in the Muslim world ... something caused them to be literally centuries behind.”

Boris Johnson, 2007

“The challenge with Bosnia is how to integrate a country with two million Muslims [into the EU].”

Zoltán Kovács, Secretary of State
for Public Diplomacy and
Relations of Hungary, 2021

* EUROPEAN VALUES *

“Europe is a garden ... It is the best combination of political freedom, economic prosperity and social harmony that humanity could create. The rest of the world is not exactly a garden. Most of the rest of the world is a jungle and the jungle can invade the garden. Gardeners must tend to it, but they cannot protect the garden by building walls ... Because the jungle has a strong growth capacity, and the wall will never be high enough in order to protect the garden.”

“The gardeners have to go to the jungle. Europeans have to be much more engaged with the rest of the world. Otherwise, the rest of the world will invade us, by different ways and means.”

Josep Borrell, EU High Representative
for Foreign Affairs, 2022

BLACK / FLUORESCENT PINK
CONTEXT GREEN PAPER

10000

MALATH ABBAS

سورة
الاحقاف



مجموعه

سورة
الاحقاف

FLUORESCENT PINK / AQUA
CONTEXT PISTACHIO PAPER

10001

MARTIN ZEILINGER

Proof of Cake.

This is how it works: a friend gives you some *dough* ... You take it home to look after it... When it's ready, you divide the dough in 4 parts, and bake cake with one of them... You share the *cake* with your friends, and to three of them you *give* the left-over parts of dough... The cycle begins again, and your dough lives on forever, in every cake ever after.

Let's call this "*the cakechain.*"



By accepting dough from a friend, you enter into a social *contract*, a kind of *self-enforcing algorithm* that will verify and sustain the functioning of the cakechain. A little like a pyramid scheme (and a lot like the *blockchain*) the cakechain works as long as you participate in it. Beautifully, the cakechain algorithm (like all algorithms!) is a *recipe*, and as such it can help us think about the execution of *rules*, about structured processing of information, and about the distribution of generative outputs. But (unlike many algorithms!), the cakechain recipe also invokes many other wonderful things, including *nourishment, vitality, alchemy,* and *sharing.*



On the cakechain, we can think newly about *computation*, and be reminded that all algorithmic processes are *embedded* in cultural, socio-economic, *more-than-human* ecologies. No computational algorithmic structure exists as detached from human agents. Beyond disembodied dictation of rules, a good recipe encourages *participation*, inclusiveness, and community-oriented behaviours of sharing and *mutual exchange.*

After all, nobody likes to cook and eat alone!



There is *magic* in knowing that when you eat a piece of this cake, it includes a little bit of all the cakes that were ever baked on the cakechain – *yes*, going all the way back to the *genesis cake!* There is also magic in knowing that a little bit of the dough you cultivate can live on *forever* and persist in everything else baked on the cakechain. In fact, it's your participation that makes all *cakechain futures* possible. Where the blockchain fibulates about 'democratisation,' 'decentralisation,' and 'trustlessness' (even as it financialises almost everything it touches), on the cakechain we shall *cultivate radical communities* of participation, mutual trust, care, and sharing.



Your cake will be inscribed on the permanent probiotic *cakechain ledger*; it will flourish – *edibly*, yet *indelibly* and *immutably!* – in the minds and gut homes of your friends, and in those of their friends... It will have become part of the cakechain's *distributed network*, and forever help sustain the cakechain to verify that it works correctly – if and when we share it.

Who wants a byte?



The (vegan) recipe

Cultivation

(Note: use wooden/plastic bowls & spoons only)

Day 1: Place dough in large mixing bowl & cover with wax towel.

Days 2, 3, & 4: Stir well several times daily.

Day 5: Add 1 cup flour, 1 cup sugar, 1 cup of non-dairy milk substitute (such as soy milk). Stir well!

Days 6, 7, 8 & 9: Stir well several times daily.

Day 10: Add 1 cup flour, 1 cup sugar, 1 cup non-dairy milk substitute. Stir well. Divide into 4 equal portions. Set aside 3 parts. Combine 4th part w. ingredients below and bake.

Baking

Ingredients

1 cup flour / 1 cup sugar / 1 cup non-dairy 'milk' substitute / ½ cup vegetable oil / 1.5 mashed bananas (or other vegan substitute for 3 eggs) / 7-10 grams baking powder / 1 touch of vanilla essence / 1 pinch of salt / 1 pinch of cinnamon (if you like) / Chopped nuts and/or dried fruit (if you like)

Instructions

- 1) Mix everything
- 2) Place in well-greased cake pan
- 3) Bake for about 45 minutes at 180° C / 375° F

Sharing

Be sure to share the cake with your friends, and to pass on the 3 left-over parts of dough along with copies of the instructions.

Notes

The cakeshain was first presented in a keynote lecture, "On the Conceptual Affordances of Blockchain Art," at the 2021 Uroboros Festival (you can watch it on YouTube). Baking instructions were adapted from traditional Hermannkuchen 'chainletter' recipes. The cake illustrations are from the *Quirk, Dandy!* open dataset. Get in touch if something goes wrong with your cake or if you want to start a new genesis cake!

AQUA / FLUORESCENT ORANGE
CONTEXT STONE PAPER

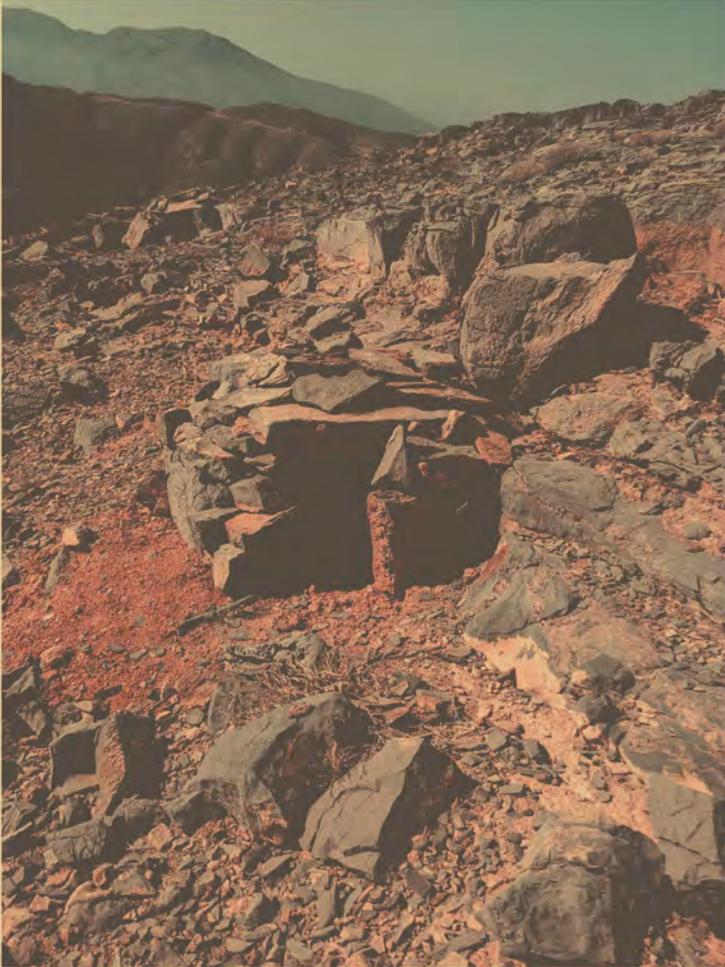
10010

MOZA ALMATROOSHI



This photo series is part of a research and body of work titled 'The Agriculture School'. It's a series of works that posits people who work directly in farms and other food landscapes as the main source of knowledge. The works sit within a framework of territorial knowledge and how it has been shaped through time that spans ancient agricultural practices, imperial impositions, and postcolonial realities in the United Arab Emirates.

The title is adapted from an actual agriculture school from the 1950s in Aldigadaga, in the emirate of Ras Alkhaima, which was set up by Peter Tripp, a British official assigned to Dubai and the rest of the Trucial States, and supervised by Robin Huntington. The project resulted in ecological and economic failures. In a bid to revive the school and set it on a course for reclamation of time and narrative building that can produce less extractive and more generative outcomes, The Agriculture School aims to create outputs that are directed and influenced by people who are actively engaged in farming and environmental work.



The work examines image making, object arrangements, and learning spaces as the main modes of displaying and disseminating knowledge. The work also activates strategies that are presently in motion, such as municipality roadside planting projects, and pairs them with work by groups such as the UAE Beekeepers Association,

to increase possibilities of pollination in urban environments, and possibly less detrimental to wild bee populations in rural landscapes.

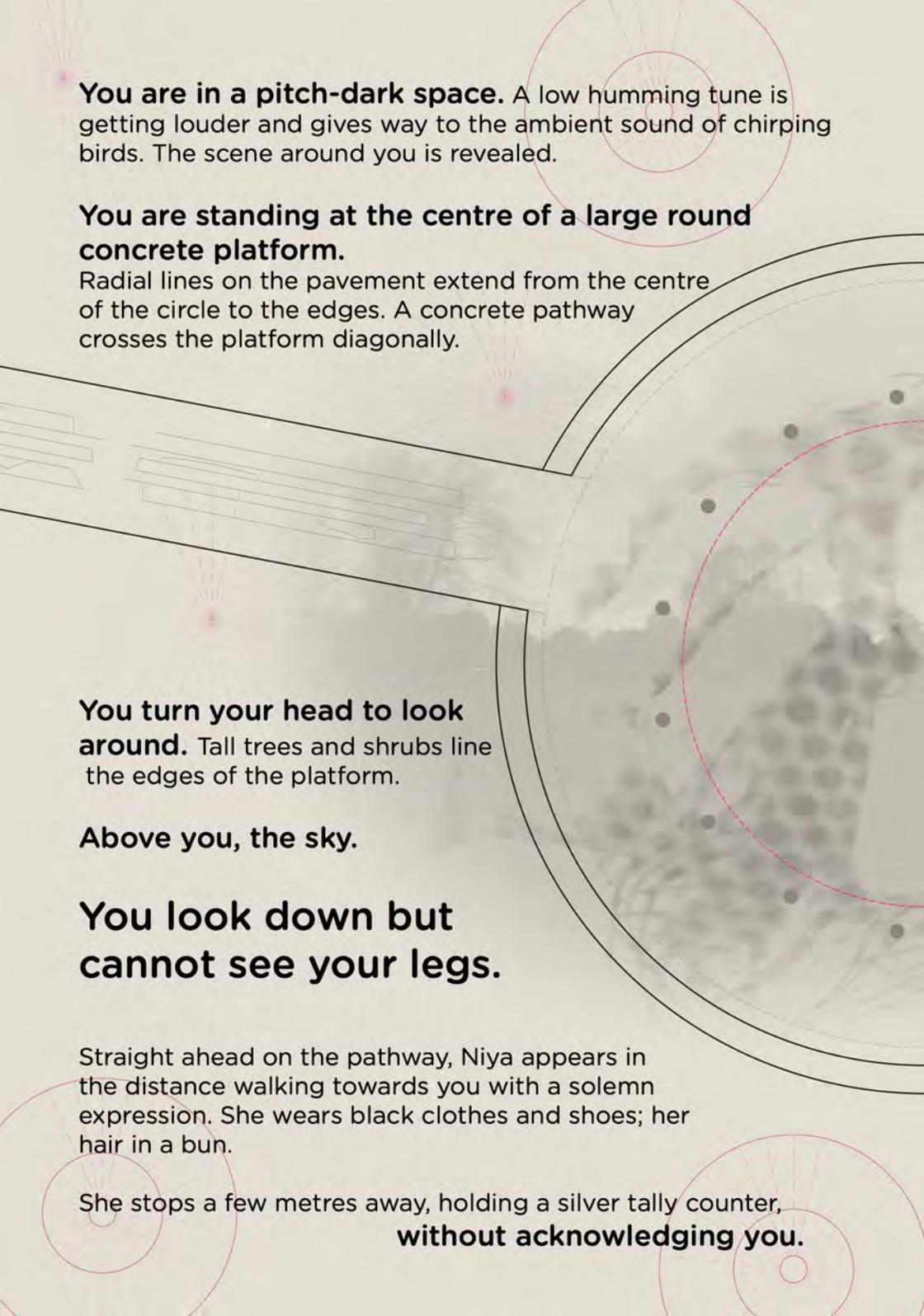


The photo series shows a honey foraging landscape in Jebel Yanas, a mountain range in the emirate of Ras Alkhaima, UAE.

BLACK / FLUORESCENT PINK
CONTEXT FLINT PAPER

10011

NIYA B



You are in a pitch-dark space. A low humming tune is getting louder and gives way to the ambient sound of chirping birds. The scene around you is revealed.

You are standing at the centre of a large round concrete platform.

Radial lines on the pavement extend from the centre of the circle to the edges. A concrete pathway crosses the platform diagonally.

You turn your head to look around. Tall trees and shrubs line the edges of the platform.

Above you, the sky.

You look down but cannot see your legs.

Straight ahead on the pathway, Niya appears in the distance walking towards you with a solemn expression. She wears black clothes and shoes; her hair in a bun.

She stops a few metres away, holding a silver tally counter,
without acknowledging you.



She sighs, clicks the counter, and begins walking clockwise around you.

Her mouth doesn't open but **you hear her voice clearly in your head:**

*"I am going to run around this circle.
One round is one day."*

Niya completes a lap, continuing to walk at a steady pace.

Every time a lap is complete **you hear the sharp loud click of the counter.**

Above you, the sky.

Her voice echoes in your head.

"Sometimes the movement is a fast run, making the time shorter but also exhausting. Sometimes the movement is slow. And sometimes I may have to walk. But I have to keep moving. I can't give up."

Above you, the sky.

912

360 VR video & multi-media installation

912 is a 360 Virtual Reality (VR) video experience based on participatory performance of trans and non-binary people dealing with the opposing life forces of waiting and carrying on, within the life-cycle of a day as a recurring unit.

The starting point is the waiting time required for an appointment at the Gender Identity Clinics (GIC). 912 refers to the number of days Niya had to wait for her first appointment. The waiting lists at GICs across the UK are increasing, with times for a first appointment estimated between 3 to over 4 years.

912 departs from a specific trans lived experience to expand and relate to the wider public through exploring conditions of waiting, frustration, hope, resilience and community support.

www.niyab.com/912

Text based on 912 audio description
(written by Afrah Allsop and Niya B)

AQUA / FLUORESCENT ORANGE
CAIRN ECO BLACK PAPER

10100

TOM DEMAJO

listening to the sounds of the world
around you
above you
below you
inside you
and me
all of us
together.

from the enormous
to the tiny
so many voices
no wonder its a crazy mess!

sometimes its hard to hear anything
or want to hear anything
sometimes its just too loud
but

the experience of our existence
is also the experience of others
from electrons vibrating
to the procession of the stars
talking singing screaming crying
laughing shouting moaning sighing
it is and can only be
all of us together

all of us together

FLUORESCENT PINK / AQUA
CAIRN ECO BLACK PAPER

10101

ZOYANDER STREET

Clara (interviewed in 2019; using a pseudonym)

“Health care is the biggest, toughest issue this community faces. The situation is grim. From what we have deduced from people’s own testimony, we have essentially figured out that the waiting list at our local GIC* hasn’t moved since January 2017, roughly, at all.”



*GIC = Gender identity clinic. All transgender healthcare is funneled through a small number of these specialist clinics, with the exception of some recently-established pilot schemes that provide support locally.

Lucas

"You're literally just left feeling completely isolated, completely lost, alone, abandoned. You have no support. Anyone going through that is going to struggle. When you're already going through a lot of feelings regarding your own identity, and you're probably experiencing gender dysphoria, things that are also contributing to mental health issues, then that additional stress of both being rejected from family and not having a stable home are going to drastically impact your mental health."



Joanna

"A reevaluation of the way that trans health care works would be nice. It places a kind of stress on me to neatly perform womanhood. The stress is coming from cis people's notions of binary gender, filtered through the structure of a medical framework. And that sucks."

"I have been looking at The Institut fur Sexualwissenschaft in the 1920s and [Magnus Hirschfeld's] model, and what is interesting is that it was a lot more relaxed."



[BIOS]

B.D. OWENS

B. D. Owens is a multi-disciplinary artist. His artwork has been commissioned by NEoN, and his writing has been published in *Media-N: The Journal of the New Media Caucus*, *Bella Caledonia*, *eco/art/scot/land*, *We Were Always Here: A Queer Words Anthology* and *Talking About Lobsters: New Writing Scotland Issue 34*. Since his youth, Owens has examined arenas of violence, conflict, surveillance and environmental destruction fuelled by the consequences of capitalist and religious doctrines. *CISKY: Three Octaves in Helvetica* draws attention to the late 20th and early 21st Centuries when Helvetica was perhaps the most ubiquitous typeface in the realm of capitalist expansion.

DONNA HOLFORD-LOVELL

Donna Holford-Lovell is a digital change feminist, working with digital art makers to change the binary systems which parallel the heteronormative structures of the patriarchy. She is a champion of different digital art practices that aim to be nonhierarchical and inclusive and use tools to bypass this patriarchy. Under the umbrella of new digital change feminisms, many artists are changing the technology paradigms, metaphorically and literally rewriting the code. It is here that she works, and to make a difference.

“After years of conformity, I am now dreaming in the ruins of Big Tech”. Donna Holford-Lovell, Director, NEoN Digital Arts (SCIO)

ELAINE SHEMILT

A pioneer of early feminist video and multi-media installation, Elaine Shemilt continues to address the impact of war, conflict, censorship and constraint on psychologies and environments. Her practice involves sculpture, installation, printmaking, video, and digital media. Shemilt earned an international reputation for innovation in the use of printmaking across art forms and collaborative work with scientists. Her international exhibitions include the Hayward Gallery, Imperial War Museum, ICA London, Edinburgh International Festival, MACRO Roma, Bibliotheque Nationale de France and Casa Goldoni Museum, Venice. Recently her work has been acquired and tours with the ‘Feminist Avant- Garde of the 1970s’ SAMMLUNG VERBUND Collection.

ELLIE HARRISON

Ellie Harrison (b. London 1979) is an artist and activist who has been living in Glasgow since 2008. Her work seeks to make visible the connections between social, environmental and economic injustices, and to actively address them. As well as making playful, politically-engaged work for galleries and public spaces, she is also involved in running several local projects and campaigns aimed at making Glasgow a more equal, sustainable and connected city, including the Get Glasgow Moving public transport campaign, Carfree Glasgow and the Glasgow Community Energy renewable energy co-operative. She has been a part-time lecturer in Contemporary Art Practice at Duncan of Jordanstone College of Art & Design since 2012.

EMILE SHEMILT

Emile Shemilt is a Lecturer in Photography at Edinburgh Napier University. He was the recipient of a Leverhulme Early Career Research Fellowship and Caledonian European Research Fellowship, which he undertook with Roma Tre University, Rome. Emile Shemilt studied at the Ruskin School of Drawing and Fine Art, University of Oxford, and received his PhD from Duncan of Jordanstone College of Art & Design, University of Dundee.

EVE MOSHER

Eve Mosher works at the intersection of climate change and imagination. Following many years in New York City, she moved with her family to rural Scotland, where she continues to work on our connection to the world around us. She is developing tools of imagination and creativity to help communities - both urban and rural - tell their own story of tomorrow. She creates the infrastructure for imagination, storytelling and facilitation to amplify individual agency in transforming the systems that have led to this moment. She has been creatively working on the climate crisis since 2007, but none of her previous experience, accolades, press or degrees have adequately prepared her for the moment we are in. She makes the most of everyday connecting to her Scottish home by exploring and attempting to grow a permaculture no dig garden surrounded by native plants to increase sustainability in her small piece of the world.

GAIR DUNLOP

Gair Dunlop was born in Glasgow, brought up in a Brutalist wonderland and educated in photography, moving image and obsolete multimedia. He now makes complex artworks with a wide range of collaborators, and also simpler ones for his own curiosity. He is a senior lecturer in contemporary art practice, whatever that is, at DJCAD Dundee Scotland.

www.atomtowntown.org

GIULIA CASALINI & VA-BENE ELIKEM FIASTSI

Giulia Casalini is a curator-artist and transfeminist community organiser based in London. Her curatorial methodologies focus on performance, transnational collaboration and participation. Her PhD study analyses 'queer-feminist' live art in an attempt to decentre the Euro-Anglo-American aesthetic canons and discourses. @queer___femme

Va-Bene Elikem Fiatsi [crazinisT artisT] lives in Kumasi, Ghana, and works internationally. With rituals and a gender-fluid persona, sHit employs sHits own body as a thought-provoking tool in performances, photography, video, and installations, confronting issues such as disenfranchisement, social justice, violence, objectification, internalized oppression, anti-blackness and systemic indoctrination. @crazinist_artist

HADI MEHRRPOUYA & DUNCAN NICOLL

Hadi is a digital artist and lecturer in Games technology at Abertay University. Hadi's work engages with algorithms, habit formations and the issues of rights in digital environments. Hadi currently is a research fellow at the Royal Society of Edinburgh investigating the relationship between game mechanics, social behaviours and emergence of gamer big data.

Since graduating with a degree in Sculpture from DJCAD, Dundee, Duncan has written and directed numerous short films which have screened at festivals around the world. While developing projects in various digital media, he continues to make promotional and short documentary films across a wide range of topics.

ILIJANA NEDKOVA

Ilijana Nedkova is an independent curator, writer and producer of contemporary performing and visual arts with over 30 years of professional experience. Most recently, a founding curator of Perth's Threshold artspace (2005-2020), including Scotland's first public collection of international screen dance works.

Her current research interests include arts and activism, environmental humanities, intangible cultural heritage, artist's moving image culture, women artists practices, literature in translation, archives, festivals and residencies, including for dance artists and choreographers.

Further details <https://ilijananedkova.wordpress.com>

JOHN BUTLER

John Butler studied Drawing & Painting and Electronic Imaging at Duncan of Jordanstone College of Art, Dundee. Lives and works in Glasgow as 3d animator. His personal work makes extensive use of cgi, motion capture, and lately, 'Interrogative Fashion'. Has exhibited and screened media art work extensively in the UK and abroad, and has produced work for broadcast in UK for BBC2 and Channel 4. His work is concerned with Human Utility in an age of Artificial Indifference.

JON BLACKWOOD

Jon Blackwood is a Reader in Contemporary Art, and leads research, at Gray's School of Art, RGU, Aberdeen. In recent years Jon's interests have focused on the intersections of contemporary art and radical politics in the Western Balkans and in the former Soviet Union. His focus is on non-hierarchical methods of organising, and protest. Jon has curated shows in Sarajevo and Skopje as well as across the UK. Jon is currently working on Balkan Futurisms with Maja Zećo and new exhibition projects for 2023 in Scotland and Bosnia.

twitter.com/JonBlackwood

JOSEPH DELAPPE

Joseph DeLappe is a native San Franciscan, he has been working with electronic and new media since 1983. His work in online gaming performance, activist/political art, participatory and social practice, sculpture and electromechanical installation have been shown throughout the United States and abroad. He has developed works for venues such as Eyebeam Art and Technology in New York, The Guangdong Museum of Art, China and Transitio MX, Mexico City, among many others. Creative works and actions have been featured widely in scholarly journals, books and in the popular media. In 2016 he collaborated with the Biome Collective in Dundee to create “Killbox”, a game about drone warfare that was nominated in 2017 for a BAFTA Scotland in the “Best Computer Game” category. In 2017 he was awarded Guggenheim Fellowship in the Fine Arts.

<http://www.delappe.net>

LAURA LEUZZI

Laura Leuzzi is an art historian and curator. She is the author of articles and essays in books and exhibition catalogues, with her research focused on video art, feminism, activism and new media. She is co-editor of *REWIND*Italia (2016), *EWVA* (2019) and *Richard Demarco: The Italian Connection* (2022). Currently she is a Chancellor’s Fellow at Gray’s School of Art (RGU).

MAJA ZEĆO

Maja Zećo [maja zecho], originally from Sarajevo and now based in Scotland, is an interdisciplinary artist-researcher whose practice spans performance art, sound, and moving image. Many of her works, such as *Grains of Sound* (2016), *Hold in/Breathe Out* (2016), *In Search of the Sun* (2021-2022), *Silencer* (2018-2022) and *Dissolutions* (2022) concern the disjunctures of the artist and her surroundings. Her attempt to negotiate identities and their narratives leads her to burials, diving in water to recall memories, sensory impairment experiments, and endurance. More recently, she is developing an interest in demodernising and de-colonising by looking into Bosnian/Balkan futurisms.

MALATH ABBAS

Malath Abbas is a game designer, artist and creative producer working on experimental and meaningful games and experiences in Scotland. Malath is a founding member of Biome Collective, a creative studio, community and digital space for people to create, collaborate and explore new frontiers in game design, digital art and technology. With over 10 years working in games and arts in Scotland, Malath has created a diverse portfolio of work and has exhibited internationally. Malath has a passion for the arts and has a track record of cross-disciplinary collaborative projects across sectors.

<https://www.biomecollective.com/>

MARTIN ZEILINGER

Martin Zeilinger works as Senior Lecturer in Computational Arts and Technology at Abertay University in Dundee/ Scotland. As a media theorist and curator, he focuses on artistic and activist experimentation with emerging technologies, mainly focusing on the blockchain and artificial intelligence. His work explores how these technologies enable radical reconfigurations of concepts such as agency, authorship, and ownership. Martin's critical writing on the blockchain is widely published in journals such as *Philosophy and Technology*, and in books like *Artists Re:Thinking the Blockchain. Tactical Entanglements*, his monograph on AI art and creative agency, was published by meson press in 2021. <https://marjz.net/>

MOZA ALMATROOSHI

Moza Almatrooshi (b. 1991- Dubai, UAE) in her practice looks at narratives from ancient and contemporary mythologies in the Arabian Peninsula, and the ways in which they uphold nation building techniques. This culminates in fictions and metaphors derived from regional food production practices and food politics. In 2019 Moza gained an MFA from the Slade School of Fine Art (UK) and a diploma in culinary arts from ICCA Dubai (UAE) in 2020. Her artworks have been performed in the Victoria & Albert Museum (London), selected by the ICA and BBC for the New Creatives project, and displayed in the second Lahore Biennale. Her writings have been published in *ArabLit Quarterly*, and by the Contemporary Image Collective in Cairo. Currently, she works as pastry chef alongside her art practice.

NIYA B

Niya B works at the intersections of visual art and performance, exploring ecology, posthumanism and (trans) gender politics. She seeks to establish intimacy with her audience, creating a meditative space of vulnerability, affect and interdependence.

Niya has exhibited and performed at Tate Britain (London), CCA (Glasgow), Site Gallery (Sheffield), NEoN festival (Dundee) & 5th Moscow Biennale among others. She has been supported by Jerwood Arts, Arts Council England, the British Council and the Cultural Institute Leeds. In 2022, she became a resident artist at BOM Immersive Lab. Niya is a PhD candidate at Kingston University, School of Art, where she investigates the intersections of ecology and gendered embodiments across human and non-human subjectivities through digital technologies.

TOM DEMAJO (BIOME COLLECTIVE)

Multi-disciplinary artist working across the Arts, Technology, and Culture. Founder of Biome Collective that connects Art, Research and Commerce and supports diverse approaches in these areas. Strong entrepreneurship professional. Skilled in Sound design and composition, Installation work, Spatial Dynamics, Interaction and Game Design, Animation, User Experience and Interface Design.

<https://www.biomecollective.com/>

ZOYANDER STREET

Artist-researcher and critic Zoyander Street is a neurodivergent, genderqueer trans man (they/them preferred, he/him accepted) living in South Yorkshire, in the country currently known as the United Kingdom. They work with interactive and tactile mediums of communication, to surface ambiguity and allow mess to stay messy. Their practice focuses on videogames, but also involves other forms of media art and (mis)uses of technology, and is concerned with social issues and philosophies that connect the individual with the collective.