
press release

**Understanding ARTS based RESEARCH
Symposium + Exhibition
APRIL 4 – 6, 2019**

Organized by the UCLA Art Sci center and the University of Applied Arts Vienna (*Universität für Angewandte Kunst Wien*, or informally *Die Angewandte*).

The two-day symposium and exhibition on arts based research aims to envision a future in which arts and design are understood to be central to the success of every complex problem. Focus in the program will be to highlight the importance of art research and education, particularly in times of social unrest and climate change. It is through the arts that the scope of human experience around creativity, innovation, empathy, culture, and knowledge is learned, expressed, and distributed, both for the common good and the development of the individual. By highlighting collaborative research between artists, humanists, scientists and scholars at large, the symposium will attempt to demonstrate the important role of art research in academia and beyond.

SYMPOSIUM

April 4th – UCLA south campus
ARTS based RESEARCH in times of CLIMATE & SOCIAL CHANGE
California NanoSystems Institute (CNSI)

WORKSHOP

April 5th – UCLA north campus
WHAT'S NEXT? Eco materialism & contemporary art
EDA, Broad Arts center
Book signing: UCLA Fowler museum

EXHIBITION of the Angewandte

April 6th – UNDERSTANDING – ART & RESEARCH
Building Bridges Art Exchange gallery
Bergamot Station, Santa Monica

Organized by Victoria Vesna, department of Design Media Arts, Art Sci center.

Confirmed participants: Gerald Bast, Cornelia Bast, Amir Baradaran, Marisa Caichiolo, Ina Conradi, Alexander Damianisch, Rose-Lynn Fisher, Gabriel Harp, Allison Leigh Holt, Dalila Honorato, Margaret Jahrmann, Iain Kerr, Terence Koh, Greg Lynn, Victoria Marks, Laura Parker, Ingeborg Reichle, Ruth Schnell, Siddharth Ramakrishnan, Jiayi Young, María Antonia Gonzáles Valerio, Linda Weintraub, Vera Wittkowsky, Dajuin Yao.

SYMPOSIUM: April 4th

Arts based Research in times of Social and Climate Change

10am – 6pm

Location: South campus ~ California NanoSystems Institute (CNSI) auditorium

With interdisciplinary collaborations that span beyond the arts, crossing boundaries into the humanities and the sciences, the role of the artist as a catalyst becomes a critical issue to consider. This is particularly true for research universities, where the arts have often not been given the same importance or weight as other disciplines. The symposium will also address some of the thorny issues that arise when faculty work across traditional modes of scholarship, therefore charting new territory in their practice. Even in universities where there is enthusiasm about interdisciplinary research, many faculty who bridge different fields find promotion policies do not always value innovative aspects of their work. How does this influence curricular decisions? What are the implications for students, faculty and the larger community, especially in times of climate change and social unrest?

WORKSHOP: April 5th

Work Out / Tune-Up / Turn On ~ *What's Next? Eco Materialism & Contemporary Art* – participatory actions with author Linda Weintraub

10 – 5pm

Location: North campus ~ EDA, UCLA Broad Arts

6pm

Reception and book signing by Linda Weintraub at the Fowler museum

Author and artist Linda Weintraub will lead a series of hands-on methods with visiting artists and scholars, faculty and students. In her approach, she re-establishes the physical organism as a tool for investigation and discovery, thus activating “sensory studies,” a growing field of academic inquiry, and “new materialism,” which is a current development in philosophy. The day will be divided into topics based on chapters in her recently published book, *What's Next?: eco materialism & contemporary art* (Intellect). Together with guest participants, Weintraub invites her audience to consider the remarkable capacity of the human organism to discern, interpret, and apply evidence of the material and energetic environment.

EXHIBITION: April 6th – 27th

Opening reception, April 6th, 6-8pm

Location: BUILDING BRIDGES ART EXCHANGE, BBAX

Bergamot Santa Monica, 2525 Michigan Avenue, Unit F2, Santa Monica, CA 90404

In the exhibition UNDERSTANDING – ART & RESEARCH, curated by Gerald Bast, Alexander Damianisch and Barbara Putz-Plecko (Angewandte) 15 projects of artistic research practice, related work by the artistic researcher Margaret Jahrman and the Angewandte Artistic Research PhD Program are presented ~ all approaches challenging our established perspectives. The exhibition will enhance the understanding of possibilities of research through art in new ways and the driving force of inquiry, artistic and scientific activity. The desire and claim to contribute to the transformation of society can be viewed, examined, sensed, discussed and experienced through examples from research and teaching, science and art, design and architecture. The exhibition was newly adapted and designed for the Building Bridges Art Exchange gallery after presentations in New Zealand (Dunedin School of Art) and Singapore (Nanyang Technological University Singapore).

Understanding ARTS based RESEARCH in times of climate and social change Symposium PROGRAM

April 4: 10-5pm

Location: Auditorium, UCLA California NanoSystems Institute (CNSI)

Gathering:

9 - 10am: registration, coffee, tea and breakfast snacks

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10:00

Opening / welcoming remarks:

Victoria Vesna, Director, Art Sci center

Jeff Miller, Director, California NanoSystems Institute (CNSI)

Victoria Marks, Associate Dean of UCLA School of the Arts & Architecture

10:30 - 11:00

Keynote: Gerald Bast, President, University of Applied Arts, Vienna

Art based Research in SOCIAL / ACADEMIC CLIMATE CHANGE

11:00 - 12:30 - short presentations followed by a discussion

Cornelia Bast, Ina Conradi, Alexander Damianisch, Gabriel Harp, Greg Lynn, Victoria Marks, Daijun Yao

12:30 - 1:30

Lunch break

1:30 - 2:00

Keynote: Linda Weintraub, author, What's Next: eco-materialism in contemporary art

2:00 - 4:00

Art based Research in ENVIRONMENTAL CLIMATE CHANGE

Amir Baradaran, Maria Gonzales, Marisa Caichiolo, Dalila Honorato, Iain Kerr, Siddharth Ramakrishnan, Ingeborg Reichle

WORKSHOP SCHEDULE

Work Out / Tune-Up / Turn On ~ *What's Next? Eco Materialism & Contemporary Art* – Celebrating your body participatory actions with author Linda Weintraub

APRIL 5, 10 – 5pm

Location: North campus ~ EDA, UCLA Broad Arts

11 – Noon. CHAPTER ONE: SECRETIONS

“TEARS: OUTWARD MANIFESTATIONS OF INNER FEELINGS”

PRESENTER: Rose-Lynn Fisher. Participants will explore the correlation between the structural mutability of tears with the emotion that induced them.

Noon – 1 pm, CHAPTER TWO: DIRT

“TASTE of PLACE”

PRESENTER: Laura Parker. Participants will experience the remarkable variability of soil and its influence on the taste of the foods in which they grew.

“I BELIEVE SOIL IS..... Mysterious, Commonplace, Unclean, Beautiful...”

Participants will interrogate their personal relationship to soil, prepared by Lind Weintraub.

1 pm - 2 pm, CHAPTER 2: UTILITY OF PEOPLE

“UNSEEN: THE INVISIBLE MENACE”

PRESENTER: Jiayi Young. Participants will come together to reconsider human agency for a more sustainable future of carbon neutral. Through building, seeing, playing and experiencing, UNSEEN helps to visualize one metric ton of CO₂.

2 pm – 3 pm, CHAPTER FOUR: FIRE

“TOTALLY WARM: THE MATERIALITY OF HEAT”

PRESENTER: Iain Kerr. Participants will discover the cosmic extremes of heat on planet Earth by foraging and preparing sweet drinks ‘cooked’ by sun, micro-organisms, rocks, and minerals.

3 pm - 4 pm CHAPTER FIVE: TECHNOLOGY

“THE PHONE IN THE APPLE: MATERIAL TECHNOLOGY - DISSOLVING BODIES”

PRESENTER: Vera Wittkowsky. Participants will explore their physical and emotional entanglements with their cell phones and related social / environmental issues via a guided mental journey to conceptualize performances / artworks.

4 pm – 5 pm CHAPTER SIX: WHAT’S NEXT?

“WHAT’S NEXT? ECO MATERIALISM!”

PRESENTER: Terence Koh. Participants will explore the possibility that relinquishing dependencies on electronics, mechanics, and corporations results in emotional enhancements, not deprivations.

UNDERSTANDING ART RESEARCH EXHIBITION

April 6th – 27th

Opening reception, April 6th, 6-8pm

Location: BUILDING BRIDGES ART EXCHANGE, BBAX

Bergamot Santa Monica, 2525 Michigan Avenue, Unit F2, Santa Monica, CA 90404

Exhibited projects:

Active Public Space, lead Börner & Sommer

Artist Philosophers. Philosophy as Arts-based Research / lead Böhler

Choreo-graphic Figures: Deviations from the Line / lead Gansterer

Conceptual Joining. Wood Structures from Detail to Utopia / lead Kaltenbrunner

Dementia. Arts. Society. Artistic Research on Patterns of

Perception and Action in the Context of an Ageing Society. / lead Mateus-Berr

Data Loam / lead Widrich

EVA – Evaluating Visionary Architecture / lead Sommer

Innochain / lead Bollinger & Jonkhans

originalcopy. Post-digital Strategies of Appropriation a Performative Research / lead Kargl

Reset the Apparatus. A Survey of the Photographic and the Filmic in Contemporary Art / lead Lissel

Socially Aligned Visual Arts Technology and Perception / team Bast, Schnell & Kusch

Stitching Worlds / lead Kurbak

The Performative Biofact / lead Strecker

Transpositions (TP): Artistic Data Exploration / lead Eckel & Schwab

The projects are funded by different funding institutions. Detailed information can be found on the websites of the individual projects and on the homepage of the Angewandte.

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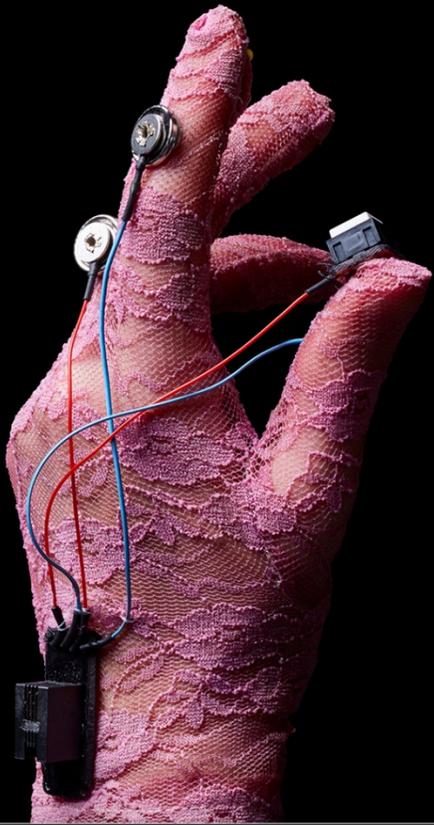
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UNDERSTANDING

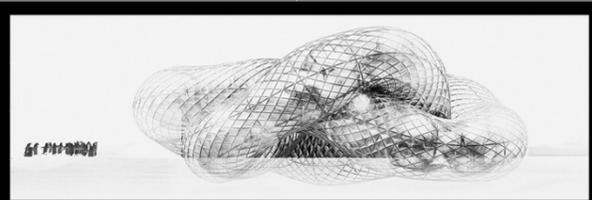
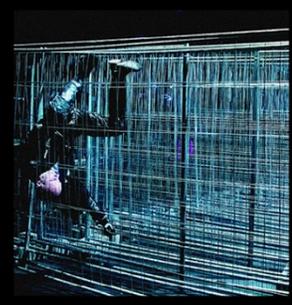


Locations — Dates — Details: www.artsci.ucla.edu

CURRENT INSIGHTS INTO PROJECTS OF ART & RESEARCH



ART & RESEARCH



Curated by Gerald Bast, Alexander Damianisch & Barbara Putz-Plecko

Symposium and Workshop PARTICIPANT BIOS

University of Applied Arts, Vienna:

Dr. Gerald Bast is the President of the University of Applied Arts in Vienna (Angewandte), since 2000. He is member of the European Academy of Arts and Sciences, member at the pool of experts for the Institutional Evaluation Programme of the European University Association, and editor-in-chief of the book series “Art, Research, Innovation and Society”. His main fields of interest and activities are higher education policy, innovation strategies and the role of cultural knowledge for societal development. As university president, Gerald Bast, initiated various new programs focusing on cross-disciplinary teaching and research, like “Social Design.Arts as Urban Innovation”, “TransArts“, “Art and Science” and a PhD programme in art-based research. Bast founded the “Angewandte Innovation Lab” (AIL), at the University of Applied Arts Vienna, accentuating the role of the arts in innovation processes by facilitating cross-disciplinary intellectual and aesthetic intercommunication as well as an annual 2-million-€ grant program for artistic research at the Austrian Science Fund. Bast published in the fields of university law, university management as well as educational and cultural policy and he held various invited lectures on the role of art, creativity, innovation and higher education.

Cornelia Bast is an artist, social designer and art-based researcher at the University of Applied Arts Vienna (Angewandte). She graduated from a Higher Biochemistry School, worked as a midwife at the University Clinic Vienna and earned a BA in Applied Arts and Design Communication and an MA in Social Design – Arts as Urban Innovation at the University of Applied Arts Vienna. Her work oscillates between art, design and public performative interventions. She sees art and design primarily as media for social communication. Working in cooperation with non-profit institutions deepen insight into problems and strengthen the impact of her work. She is on the editorial board of *dérive – Radio for Urban Research*, and has presented her work at various international conferences.

Alexander Damianisch leads the department for Support Art and Research at the University of Applied Arts Vienna, organising research activities with focus on artistic research projects, as well as engaging in strategic, conceptual and administrative tasks. Previously he taught German literature at the University of Durham (UK) and the Lomonossov University Moscow (Russia). He has worked at the New Synagoge Berlin and the Akademie Schloss Solitude Stuttgart, where he was responsible for the programme art, science & business. This was followed by his work at the Austrian Science fund, where he developed and led the PEEK Programme for Arts-based Research until 2011.

Ruth Schnell is a media artist and curator. Currently she holds the Chair of the Institute of Fine Arts (since 2009), and is Head of the Digital Art Department at the University of Applied Arts Vienna (since 2010). As a media artist she has been working with computer-aided tools since the mid-1980s. Her artistic research focuses on examining the perception of images/sound/language. She is considered an expert in dynamic projection in particular. Moreover, she has done pioneering work in programming electronic LED glow sticks for the visualization of the after-image phenomenon.

Symposium and Workshop PARTICIPANT BIOS

Ingeborg Reichle is full professor of Media Theory and chair of the Department of Media Theory. She studied art history, sociology, and archaeology at the University of Hamburg, and completed an MA (1998) and PhD (2004) in art history at Hamburg University and Humboldt University Berlin where she also gained her habilitation in 2013. Before joining the faculty of the Department of Media Theory as full professor in 2016, she was FONTE professor at Humboldt University Berlin. At the University of Applied Arts in Vienna, her primary area of research and teaching is the encounter of the arts with cutting edge technologies like biotechnology and synthetic biology. In recent years media theory has concentrated mainly on technological media and human-machine interactions, but a vast number of recent innovations makes it necessary to include also biological media, because in the expanding sphere of biotechnology, where biology becomes technology. DNA codes and computer codes are increasingly merging, opening up new possible constellations for designing nature.

Margaret Jahrmann is a media epistemologist and an internationally renowned artist on topics of activism, urbanity and play. She is the designer of numerous game art works, research and play installations, performances as well as exhibition and urban games. She holds a professorship for Game Design since 2006 and was co-director of the New Media and Arts department at University of the Arts Zurich from 2000-2006. 2013-2016 she was lecturer Playful Ludic Interfaces, Institute Interface Cultures, University of Arts Linz and since 2011 is senior lecturer for Digital Arts at University of Applied Arts Vienna. 2006 she founded the Ludic Society with a focus on Urban and Pervasive Games as arts practice and since then co-edited the Ludic Society magazine as a periodical appearing from 2006 - 2008 together with the Viennese artist Max Moswitzer, on play, ludic methods and activist and 'pataphysical strategies. The affiliation was introduced in Plymouth UK as part of Jahrmanns PhD research on epistemic research cultures, techno science histories and the role of affiliations as "role play" systems in research hierarchies.

UCLA:

Victoria Vesna is an artist and professor at the UCLA Department of Design Media Arts and Director of the Art|Sci Center at the School of the Arts and California NanoSystems Institute (CNSI). Although she was trained early on as a painter (Faculty of Fine arts, University of Belgrade, 1984), her curious mind took her on an exploratory path that resulted in work can be defined as experimental creative research residing between disciplines and technologies. With her collaborative art projects she investigates how communication technologies affect collective behavior and perceptions of identity shift in relation to scientific innovation (PhD, University of Wales, 2000). Her work involves long-term collaborations with composers, technologists, nano-scientists, neuroscientists, ecologists, evolutionary biologists, and she brings this experience to her students. She is the North American editor of AI & Society journal (Springer Verlag, UK) and in 2007 published an edited volume - Database Aesthetics: Art in the Age of Information Overflow (Minnesota Press) and another in 2011 ~ Context Providers: Conditions of Meaning in Media Arts. (co-edited with Christiane Paul and Margot Lovejoy) Intellect Ltd.

Symposium and Workshop PARTICIPANT BIOS

Jeff F. Miller is a Director of CNSI and Fred Kavli Chair in NanoSystems. He studies molecular mechanisms of bacterial pathogenesis and the evolution of functional diversity in bacteria and phage. In November, 2014, he was appointed as the Fred Kavli Endowed Chair in NanoSystems Sciences and Director of the California NanoSystems Institute at UCLA. In 2009 he was appointed by the Secretary of Health and Human Services to serve on the National Science Advisory Board for Biosecurity and is a voting member of the Board. From 2008-2010 he was Chair of the General Meeting of the American Society for Microbiology (ASM), and from 2012-2014 he served as President of ASM, which represents 40,000 members in the US and abroad. Dr. Miller is a former Pew Scholar in the Biomedical Sciences, a member of the American Academy of Microbiology, a fellow of the American Association for the Advancement of Science, and in April, 2015 he was elected to membership in the National Academy of Sciences.

Victoria Marks is an Alpert Award winner, Guggenheim and Rauschenberg Fellow, and Fulbright Distinguished Scholar, has been practicing knowing and unknowing, making dances for stage and film, for the past 37 years. Her work continues to consider citizenship, as well as the representation of disability. Marks' creative work migrates between choreo-portraits and action conversations for

individuals who don't identify as dancers, and dances for dancers that fuel her inquiries into movement. Upcoming, Marks and Dan Hurlin re-envision Appalachian Spring. A recipient of numerous grants, fellowships and awards for her work, Marks has also received the Grand Prix in the Video Danse Festival, the Golden Antennae Award from Bulgaria, the IMZ Award for best screen choreography and the Best of Show in the Dance Film Association's Dance and the Camera Festival along with director Margaret Williams. In addition to teaching in WACD, Victoria serves as Associate Dean in UCLA's School of Arts and Architecture, and as the Chair of UCLA's Disability Studies minor.

Greg Lynn is an innovator in redefining the medium of design with digital technology as well as pioneering the fabrication and manufacture of complex functional and ergonomic forms using CNC (Computer Numerically Controlled) machinery. His work is in the permanent collections of important design and architecture museums, including the CCA, SFMoMA, ICA Chicago and MoMA. Because of his early studies in philosophy and architecture he has been involved in combining the realities of design and construction with the speculative, theoretical and experimental potentials of writing and teaching. He is a Studio Professor at UCLA's school of Architecture and Urban Design where he is currently spearheading the development of an experimental research robotics lab. He graduated from Miami University of Ohio with degrees in both architecture (Bachelor of Environmental Design) and philosophy (Bachelor of Philosophy) and later from Princeton University where he received a graduate degree in architecture (Master of Architecture). He received an Honorary Doctorate degree from the Academy of Fine Arts & Design in Bratislava.

Symposium and Workshop INVITED PARTICIPANT BIOS

Amir Baradaran is a New York-based Iranian-Canadian ARtificial artist. As the Arts-Based Creative Research Associate and Adjunct Faculty at Columbia University School of Engineering and Applied Sciences, Baradaran is developing iBegoo, a multi-user software that supports artists with limited knowledge of game design and software engineering by streamlining and automating the process of writing for, directing, and producing interactive Augmented Reality (AR) experiences that include responsive characters enabled with Artificial Intelligence (AI). As a member of Columbia University Digital Storytelling Lab, Baradaran's praxis focuses on the {AR}ticulation of visual vocabularies that use AR and AI technologies around notions of interactivity, storytelling, po{AI}try, data-mining, failed utopias, infiltration, identity, body, and the ephemeral. Baradaran is a TEDx speaker, an invited speaker to His Holiness Dalai Lama's World Headquarters in Dharamsala for the Summit on Fostering Universal Ethics and Compassion through Museums.

Marisa Caichiolo was born in Argentina. She expertly explores diverse media that ranges from video art installation to painting and sculpture, Caichiolo is also working as International Art Curator. Caichiolo pronounces this realm of spiritual union through the combination of motifs and symbols taken from today's most prominent religions and belief-systems. Utilizing clothing as a working medium, she elaborates and re-invents the legacy of the dress. She yields a complex hybrid, a unique dress for an equally distinguished woman: a cover for the ancient priestess who simultaneously represents the Universal Mother. She studied in the University of Buenos Aires and has a Master Degree in Art History, Restoration and Psychology. Her works as an artist have

been showcased in Brazil, Mexico, Qatar, India, Lebanon, Malaysia, Singapore, France, Spain, Japan, Korea, China, Argentina as well as in New York and Los Angeles, San Francisco and Santa Fe within the United States. She is one of the Founders and curator of Building Bridges International Art Foundation in Los Angeles, USA. She has been an international curator and jury of various biennials and important prizes with the Ministry of Culture of Mexico, Chile, Argentina, USA, Qatar, and Sharjah.

Ina Conradi is an award-winning new media artist, currently Associate Professor at the Nanyang Technological University Singapore, School of Art, Design and Media. Ina's works uniquely span several disciplines: digital painting, experimental 3D animation, installation, and most recently media architecture. Ina's explorations redefine the wide spectrum of what painting can be. Her 'paintings' are often "unframed" and animated as cine-installation in a gallery, infinitely expanding within variable display immersive platforms such as for example Deep Space 8K, 360 screens, urban screens, or are "re-framed" back into cinema projection.

Gabriel Harp is the Research Director for a2ru, where he leads the Mellon SPARC (Supporting Practice in the Arts, Research, and Curricula) project and the rest of a2ru's research agenda. The SPARC project makes use of hundreds of interviews with faculty and academic leadership from over 35 research universities—as well as supporting materials and documents—to identify and highlight patterns and practices for arts-driven research, collaborative know-how, curriculum, and organizational design in higher education. Prior to joining a2ru and the University of Michigan, Gabriel led strategic foresight, organization change design, large-scale social science-driven research initiatives, arts research, and software design projects for the Institute for the Future, ecoAmerica,

XPLANE, Microsoft, Intel, WattTime, GE, CoClimate, The World Health Organization, the California Community College System, and Nokia. From 2007 -2011 Gabriel helped launch lab and research programs fusing experimental art, design, technology, and public policy in Bangalore for the Center for Study of Science Technology and Public Policy, the Center for Knowledge Societies, and the Srishti Institute of Art, Design, and Technology. Gabriel still draws on his formative training in evolutionary ecology and genetics (Indiana University) and the arts and design (University of Michigan) to guide his current research practice areas.

Allison Leigh Holt is a cross-disciplinary artist based in Oakland, CA. Working at the intersection of sculpture, video, installation, and performance, she pursues a dialogue between divergent ways of experiencing, comprehending, and describing reality. Holt has received numerous awards from institutions including the U.S. Department of State (Fulbright Scholar, Indonesia), Djerassi Resident Artist Program, the San Francisco Arts Commission, the David Bermant Foundation, Cemeti Institute for Art + Society (Indonesia), the Experimental Television Center, and Bullseye Glass Co. She was a recent resident researcher at the Harvard-Smithsonian Center for Astrophysics, and a resident artist at the Santa Barbara Center for Art, Science + Technology (2018). Holt has exhibited, screened, and performed her work at SFMOMA, Stanford University, Anthology Film Archives (NYC), Cemeti Institute for Art + Society (solo, Indonesia), The North Dakota Museum of Art (solo), the Boston Cyberarts Festival, San Francisco Cinematheque, Axiom Gallery for New and Experimental Media (solo, Boston), the Urban Screens Conference (Melbourne), and the Yogyakarta International New Media Festival. Holt studied at The Evergreen State College (BA) and Massachusetts College of Art (MFA).

Dalila Honorato is a facilitator of safe spaces for hosting the interaction of ideas around liminal issues in the frame of Art&Sci. Her research focus is on embodiment, monstrosity, the uncanny and the acrobatic balance between phobia and paraphilia. She is Tenured Assistant Professor in Aesthetics and Visual Semiotics at the Ionian University, Greece, guest faculty at Alma Mater Europaea, Slovenia, collaborator at the Center of Philosophy of Sciences, University of Lisbon, Portugal. One of the founding members of the Interactive Arts Lab, she is the head of the organizing committee of the conference "Taboo-Transgression-Transcendence in Art & Science", the developer of the studies program concept of the Corfu Summer School in Hybrid Arts and a commissar of "FEMeeting: Women in Art, Science and Technology" launching in 2018 organized by Cultivamos Cultura, Portugal. She has been granted a sabbatical leave to develop her art & medicine research project "PARTS: on the agency of surgical leftovers", at RPI (USA), A+C-UNAM (Mexico) and Ectopia Lab (Portugal), in the Spring of 2019, having gynecological tissue and identity as focal points.

Rose-Lynn Fisher explores the continuum between the vast and tiny, in aerial and microscopic views. She is represented in WHAT's NEXT by "The Topography of Tears", an investigation of tears as they are revealed through an optical microscope. A book featuring this exploration was published by Bellevue Literary Press. "The Topography of Tears" has been exhibited in exhibitions addressing a great diversity of themes: personal territories at the edge of worlds at the Palais de Tokyo in Paris; the physics of fluid dynamics at the Esbjerg Museum of Art in Denmark; the science of love and forgiveness at the Maloka Museum in Bogota Colombia; the world of salt at the Historial de la Vendée Museum in France; the art of French lace at the Museum of Lace in Calais. This project will travel to the Textile Museum in Tilburg NL this fall.

Iain Kerr is a designer, systems thinker, and social entrepreneur, working at the intersection of creativity, ecology, and emergent systems. With a background in Architecture, Design, Art and Philosophy, he brings a unique perspective to issues of social innovation, design and entrepreneurship. His work is focused on inventing novel creative processes to transform seemingly intractable problems into problems worth having. Iain has spent the last two decades developing and teaching unique transformative models of creative processes.

Terence Koh is a Canadian artist who first gained notoriety for his website and zine that shared his chosen alias - "asianpunkboy". Koh describes his works as "filled with an infusion of gentle surfaces, dissident eruptions, haikus, mapped pictures, dirty illustrations, moist cum, decadent artificial words, love and all manner of faggy filth." While this quote discloses Koh's pornographic, punk sensibilities, it also reveals his penchant for beauty and purity. He even wears these divergent sensibilities: all white attire and monkey fur. Koh is represented in WHAT'S NEXT? by a sculpture suffuse with eco-material references. It utilizes his own excrement plated in gold. Koh has had solo shows in Toronto, Frankfurt, Paris, Leon, Zurich, Switzerland, Vienna, London, Moscow, Honk Kong, Carrara, Beijing, Berlin, Liverpool, Toronto, Rome, San Francisco, Dusseldorf, Bergen, Oslo, Busan, Athens, Greece, Rotterdam, Netherlands, Oslo, Salzburg, and throughout the United States.

Siddharth Ramakrishnan is a neuroscientist, an Associate Professor of Biology and the Jennie M Caruthers Chair in Neuroscience at the University of Puget Sound, Washington. His research interests span the field of developmental biology, neuroendocrinology and sensory-motor integration. He is a recent recipient of the NSF CAREER award for early career scientists to explore modulation of the reproductive axis in the brain by endocrine disruptors. As a research scientist at Columbia University, he designed microchips to record from brain cells and used proteins to create bio-batteries and biosensors. A Fellow of the UCLA Art|Sci center, his collaborations with artists have led to exhibitions and documentaries that blend the worlds of art and science highlighting topics like Hox genes, animal umwelts and biomimicry. His Art/Science collaborations have led to numerous exhibitions around the world including Posthumanist Desire at MOCA Taipei (2013), Art Environment Action at the New School of Design (2012), Microwave New Media Festival, Hong Kong (2011) and Symposium on Human-Dog Coevolution (2011). He has developed hybrid Art and Science courses at the New School of Design (2009-2012) and at the University of Puget Sound.

Laura Parker creates art that situates the individual at the contested intersection of agriculture, environmentalism, and societal conventions. She first undertook this investigation in 2001 by creating project called LandScape: The Farmer as Artist, and How Far Are You from the Farm? A Mile or a Generation. These works juxtapose wide vista landscape paintings and collections of vegetables, cover crops and well-worked soil. In this manner Parker places the products of farmers' work beside the output of an artist's work in order to equalize their value and importance. In 2006, Parker created the work Taste of Place, an ongoing participatory installation that invites the public to correlate the smell of soils and the taste foods grown in that soil. Tasting the uniqueness of 'place' is rare in an era in which the homogenization that accompanies industrial agriculture prevails. Parker's artwork has been exhibited at Rautenstrauch-Joest Museum, Cologne; MR Gallerie, Fondi Italy; and the Chateau de Nieuil, Nieuil, France.

María Antonia González Valerio has a PhD in Philosophy from the National Autonomous University of Mexico (UNAM) with postdoctoral studies in the area of aesthetics. She is a full-time professor of the Faculty of Philosophy and Literature and of the postgraduate programs in Philosophy, Philosophy of Science, Art History and Fine Arts UNAM. She works within the research line of ontology-aesthetics and the interdisciplinary line of arts, sciences and humanities, specifically in the field of art that uses bio-media. She is the head of the research group Arte+Ciencia (Art+Science) which gathers artists, scholars and scientists in an interdisciplinary work that produces education at an under and postgraduate level, specialized theoretical research, artistic creation and exhibitions. She is also the leader of the research project "Medium and Species: Ecology and Evolution within Philosophy of Nature", linked to the Faculty of Philosophy and Literature and the Faculty of Sciences at UNAM. She is the author of the books *Cabe los límites. Escritos sobre filosofía natural desde la ontología estética* (México: UNAM/Herder, 2016), *Untratado de ficción* (México: Herder, 2010) and *El arte develado* (México: Herder, 2005).

Linda Weintraub is a curator, educator, artist, and author of several popular books about contemporary art. She has earned her reputation by making the outposts of vanguard art accessible to broad audiences. The current vanguard, she believes, is propelled by environmental consciousness that is not only the defining characteristic of contemporary manufacturing, architecture, science, and philosophy; it is delineating contemporary art. Weintraub's books exploring contemporary art and ecology include *WHAT'S NEXT? Eco Materialism & Contemporary Art* (2018), *To LIFE! Eco Art in Pursuit of a Sustainable Planet* (2012), and *Avant-Guardians* (2007), a series of textlets that include *EcoCentric Topics: Pioneering Themes for Eco-Art*; *Cycle-Logical Art: Recycling Matters for Eco-Art*; *EnvironMentalities: Twenty-two Approaches to Eco-Art*. Weintraub applies environmental concerns to her personal life by managing a sustainable homestead where she practices permaculture.

Vera Wittkowsky holds a Master in Scandinavian Studies, Philosophy and Gender Studies and a Diploma in Multimedia Arts and Animation from the Arts and Design Department, HTL Spengergasse, Vienna, Austria. Vera is currently working on her master's thesis for the Interface Cultures Program at University of Arts and Design in Linz, Austria and her dissertation in philosophy at the University of Applied Arts in Vienna, Austria. Her main focus is the technological replica of the human, led by the fragmentary idea of humankind. She asks how much these artifacts – in being built in the current image of the human and mirroring as well as influencing it – are constrained by technological possibilities ("because we can"), science policies ("who's first?") and corporate and military interests ("who pays for what?"). The research questions are, how artificial copies of the human could be created for the collective good of humankind and how we first would maybe have to change our self-conception of the human from a fragmented to a holistic view. During Vera's research residency at UCLA Art Sci Center she is developing her artistic master's project that is inspired by and a consequence of her theoretical research.

Dajuin Yao is Vice Dean of the School of Intermedia Art, Chair of Open Media Department, and Director of virREAL Center for Art & Technology at the China Academy of Art. He did his doctoral studies in art history at the University of California, Berkeley. Dajuin is an artist whose intermedia experiments freely crosses the boundaries of concrete poetry, sound art, audio-visual, installation, algorithmic, internet and radio art. Dajuin is a major proponent of the amalgamation of art and technology in China and has curated a series of large-scale exhibitions and live performances, including *Holographia: International Intermedia Art Festival 2018* (Beijing); *Meme*

City: Hacking Realities, International Intermedia Art Festival 2015 (Hangzhou); RPM: Sound Art China touring exhibition (New York, Shanghai, Hong Kong, 2013 ~ 14); Mind Cosmos: Sci-Fi VR (Guangzhou, 2017); Schizophonia: Sound Art Exhibition (Shenzhen, 2015); Sounding Beijing (2018); Sounding Beijing (2003). Dajuin's recent research and teaching focuses on Chinese futures: how are we to envision and design futures in a time and place where reality is already Sci-Fi. He has been leading his graduate and undergraduate students on a time travel that intertwine virtual reality, artificial intelligence, urban planning, culture and history.

Jiayi Young is an Assistant Professor of Design at the University of California, Davis. Her inquiries lie within the emergent and experimental field of digital media with an emphasis on the cross-disciplinary areas of design that integrates the arts, the sciences with cutting-edge technology. Her current research and creative work are focused on constructing data-driven sensor-enabled interfaces, installations, real-time projection graphics, participatory performances, and immersive environments in cultural and public places with a goal of creating generative energy to engage the public in social dialogue. Using multidisciplinary approaches, her work examines contemporary society including the culture of consumption, the programming and exploitation of the feminine, cultural assimilation, and personal identity. Leveraging social media, crowd-sourced media, and user-created content, she sets up scenarios and creates conditions to make visible empathetic relationship between people in the presence of contemporary culture. Her work invites the public to participate to come in close contact with an experience that engages the rethinking of the human condition. Young has published and exhibited nationally and internationally, including Ars Electronica, the International Symposium of Electronic Art (ISEA); the Leonardo Electronic Almanac (LEA); Hall of Science, New York; the United Nation's Fourth Conference on Women, Beijing, China; the Hermitage Museum, St. Petersburg, Russia; and Moltkerei Werkstatt, Cologne, Germany.