The Life of Signals?:
Networking Meeting in Berlin for POM in JAPAN

- Place: Medientheater, HU (Georgenstraße 47, Berlin)
- Dates: Feb. 18 (Tue, 13:00–18:00), 19 (Wed, 10:00–19:00), 20 (Thu, 10:00–17:00), 2025

Theme and Topics

What are the potentialities of contemporary media theory and practice, and in what ways might they be historically contextualized and expanded within this critical era? In August 2023, we convened an intimate but stimulating workshop in Fukuoka, Japan, and invited Prof. Shintaro Miyazaki from HU Berlin as the keynote speaker. The workshop brought together researchers, including those who had recently published Japanese translations of Jussi Parikka's seminal works (2012, 2015), and curators and artists who had adeptly applied and expanded the potential of Media Archaeology within their respective fields. Through several talks and intensive discussions, we reaffirmed the significance of this framework as a fertile ground for critical interventions in media theory and practice.

To cultivate and expand on this ground, a dedicated networking meeting will be held at the HU Medientheater in Berlin, from 18 to 20 February 2025. We are pleased to announce the participation of the organizers of POM (Politics of Machines), who will collaborate with existing members. This exciting conference, inaugurated in 2018 and hosted in various European cities, has since then provided invaluable opportunities for researchers and artists to share and discuss pivotal questions, such as: "How the machine and technology impact and contextualize artistic and cultural production and our perception of the world"? The upcoming network meeting in Berlin, serving as a preparatory stage for co-hosting POM conference in Japan, aims to resonate with the heterogeneous communities of POM.

The theme of the meeting, titled 'The LIFE OF SIGNALS?: Networking Meeting in Berlin for POM in JAPAN' (tentatively), will include not only Media Archaeology but also German Media Theory or Image Science which has developed from the influential work of F. Kittler and V. Flusser, through the work of W. Ernst and P. Weibel. These theories have profoundly resonated with evocative media art and design practices, which has been closely intertwined with the accumulations of audiovisual studies, particularly following the confluence with STS/ANT and New Materialist approaches. Recent practice-based explorations, often categorized under bio-media art, must also be incorporated within this discussion, alongside its entanglement with relevant discourses such as feminist posthumanism, anthropology, and political ecology.

The title 'THE LIFE OF SIGNALS ?' also implies the meeting's dedication to consolidating and advancing scholarship and initiatives within contemporary media studies, simultaneously fostering openness to emergent practices, particularly those led by early-career artists and researchers. Its scope commences with a critical examination of the historical and material trajectories of analog and digital media and explores reciprocal forms for their "commOning" (Miyazaki, 2023), by investigating various entanglements with non-human and more-than-human agencies, including bio-media and food practices. From this perspective, this meeting will bring together leading researchers, artists, and curators from Japan, Germany, Finland, Denmark, and elsewhere, offering an invaluable networking opportunity to exchange their ideas and explore prospective themes for future POM conferences in Japan.

The key themes and figures central to the meeting include, but are not limited to, the following:

- Media Archaeology of Computation and Algorithms (W. Ernst, J. Parrika and S. Miyazaki)
- German Media Theory and New Materialism (F. Kittler, K. Barad and J. Bennett)
- The Embodiments of Sound/Visual Studies and/or Image Science (M. McLuhan, V. Flusser and J. Sterne)
- Environmental Media and Political Ecology (S. Cubitt, J. Gabrys and K. Devine)

- Operative Images and Performativity of Biomedia (H. Farocki, S. Helmreich and J. Hauser)
- Scalability, Attunement, Composting with the Nonhuman (A. Tsing, V. Despret, D. Haraway)
- Gaia and Anthrop/Capital/Planthrop-oscene (B. Latour, J. Moore, and N. Myers)
- More-than-human Design with the Pluriverse or Cosmotechnics (T. Ingold, A. Escobar, and Y. Hui)

among others…

Program

18.02.2025		
13:00-14:30	Opening Remarks & Brief Introductions of Participants	
	MASUDA/JO/MIYAZAKI and ALL	
15:00-17:00	Networking Talks and Discussions	
	Yosaku MATSUTANI (Y. HAYASHI, H. SAWADA): The Variable Screen Project: The Edible Screen	Sybille NEUMEYER: Signaling Lifeforms
	Yuta IMAZEKI: Literature as Sound Media	Morten SøNDERGAARD: The Social Listening deficit: Explorations in the Hinterland of the Politics of (Sonic) Machines
17:30-	Welcome Conversations at Media Archaeological Fundus (with JO/SAEKI's Showcases)	
19.02.2025		
10:00-12:00	Networking Talks and Discussions	
	Takuya UMEDA: Towards the Application of Friedrich Kittler's Theory	Akitoshi HONDA: Horaica, Monatom, 2nd order diatoms - artistic discourse with life existence
	Hassan CHOUBASSI & Joe ELIAS: Weak or no Signal: from Techno-Phobia to Glitching Machines	Sebastian KAWANAMI-BREU: Visual Pattern Recognition and Animal Experimentation
12:00-13:30	Networking Lunch	
13:30-15:30	Networking Talks and Discussions	
	Fuminori AKIBA: Harness and Natural Computing	Peter PURG: Slovenian Bio-Art, New Materialism and Posthuman Feminism
		Laura BELOFF: Strange Tools in art & science research
16:00-18:00	Screening and Talk	
	Nobuhiro MASUDA: Sensing the Nonhuman Signals	
	Kosuke NAGATA: Fire in Water (40min.)	Kazuhiro JO: Incomplete Niwa Archives -anechoic chamber version-
19:30-	Dinner	
20.02.2025		
10:00-12:00	Networking Talks and Discussions	

	Shiho HASEGAWA: Reconsidering the Materiality and Mediality of Bio Art: From a Biocentric to a Geocentric Perspective?	Sophie PUBLIG: Oo Ee A E A: A Sympoietic Analysis of Brainrot Memes
	Regine RAPP & Christian DE LUTZ: Art Laboratory Berlin	Juan DUARTE: Resonant Atmospheres: weather attunement instruments
12:00-13:30	Networking Lunch	
13:30-15:30	Networking Talks and Discussions	
	Takumi SAEKI: Germ Printing with Screen and Bioluminescence	Shintaro MIYAZAKI: Biomolecular Media, Endosymbiosis and Commoning
	Yoshitaka OTA: Media Archaeology and Science Fiction	Alanna LYNCH: Gut Feelings
16:00-17:00	Closing Discussion for POM in Japan	

Participants

From JPN

- Nobuhiro MASUDA is an Associate Professor at the Faculty of Design, Kyushu University. Ph.D (Literature), specializing in Aesthetics and Art Theory. Starting from the history of scientific photography, he published several papers and books on media theory and visual studies. He began collaborating with artists and publishing several papers concerning Bio-media Art.

- Kazuhiro JO is an Artist and Associate Professor at the Faculty of Design, Kyushu Univ. Ph.D (Design). Member of The SINE WAVE ORCHESTRA. With a background in acoustics and interaction design, he has presented various artworks at museums and festivals such as the "phono/graph" and several papers at journals and conferences collaborating with other researchers and artists. Recently, he explored fermentation as a sound device.

- Takumi Saeki is an Artist, Ph.D. Candidate at Kyushu Univ. and Aalto Univ. under the supervision of Kazuhiro Jo and Laura Beloff. Developing original inks from Luminescent Bacteria, he presented some artworks and published several papers arguing their significance in the history of media technology.

- Yosaku MATSUTANI is a Professor at the Faculty of Sociology, Otemon Gakuin Univ. Ph.D (Litterature). Focusing on the transformation of sensibilities, he investigates and publishes several papers on the relationship between technology and expression concerning the post-internet, space-art, and composting collaborating with some artists. He is also one of the co-translators, including Masuda, of the works of Rosi Braidotti (*Posthuman*, 2019=2020) and Tom Gunning (original anthology in Japan).

- Takuya Umeda is an Assistant Professor at Doshisha Women's College. He earned his Ph.D. (Socio-Information Studies) in Friedrich Kittler's media theory, and he is currently working on Japan's first monograph on this topic. He has introduced German media theory and the history of computation through various papers and books. Additionally, he contributed to the Japanese translation of Jussi Parikka's *What is Media Archaeology?* (2023) and co-edits the journal *Medium* (2020–) with Yuta Imazeki.

- Yuta IMAZEKI is a Lecturer at Edogawa Univ. He submitted his doctoral thesis on the relationship between Irish modernism and media technology in January. While exploring the issue of sound, noise, and silence in modern Irish literature, his research also extends to media theories, including those of Friedrich Kittler, Paul Virilio, and Jacques Lacan. He has been co-editor, with Takuya Umeda, of *Medium: Journal for Culture and Technology* since 2020, which aims to provide a platform for exploring media theories from cross-disciplinary perspectives.

- Yoshitaka OTA is an Associate Prof. of the Department of Humanities, Kagoshima Univ. Specializing in Aesthetics and Media Studies, he has translated several books concerning media archaeology, including the work of Jussi Parrikka (*Geology of Media*, 2015=2023) and Erkki Huhtamo (*Media Archaeology*, original anthology in Japan, 2015). After visiting a researcher at Utrecht University, he also investigated media art and popular culture.

- Shiho HASEGAWA is a Research Fellow/Curator at Keio Museum Commons, Ph.D (Philosophy). Specializing in modern and contemporary art theory (art history, design studies), she is particularly interested in the intersection of post-modern artistic expression and technology/natural science, from the perspectives of visual culture (film, video), media art, and bio art/design. She works on exhibition programs and contemporary art projects at KeMCo, a university museum.

- Fuminori AKIBA is a Professor at the Graduate School of Informatics Department of Social Informatics, Nagoya Univ. Ph.D.(Litterature). Focusing on the intersection between aesthetics and informatics, he proposed the concept of natural computing to explore what happiness means in a future society and what aesthetics and art theories can do to achieve it. He published several works including *E no Kofuku* (Pictorial Happiness: A Study of Sitara Tomoaki, Misuzu Shobo, 2020) and *Atarashii Bigaku wo Tsukuru* (Making A New Aesthetics, Misuzu Shobo, 2011), among others.

- Kosuke NAGATA is an artist (Ph.D). Locating fundamental components such as social structure, today's media technology, and our sensory system to perceive various phenomena in his artistic interest, artwork by Kosuke Nagata continues to emerge ambiguity in the process of distinguishing one from another. He has recently participated in the following major exhibitions "Aichi Triennale 2019: Taming Y/Our Passion" (Aichi Prefectural Museum of Art), and "Open Space 2018: in transition" (NTT InterCommunication Center), among others. Currently, he also explored the culinary expression of serving the course of dishes based on the original research in several places and countries with the works, Becoming Feral (2024, Towada Art Center, Aomori), Fire in Water (2023-) and Feasting Wild (2022, karchi. Ishikawa) among others.

From EU

- Shintaro Miyazaki is a (junior)-professor in "Digital Media and Computation" (with a tenure track) at the Faculty of Humanities and Social Sciences, Department of Musicology and Media Studies, Humboldt-Universität zu Berlin. From 2014 to 2021 he has been a senior researcher at the Institute of Experimental Design and Media Cultures of the Academy of Art and Design, University of Applied Sciences and Arts Northwestern Switzerland. Research interests: Digitality, Algorithms, Media Archaeology, (all sorts of) New Media. He has published several papers and books, Counter-Dancing Digitality: On Commoning and Computation (2023, Messon Press) and Digitalität tanzen!: Über Commoning & Computing (transcript Verlag, 2022) among others.

- Sebastian Kawanami-Breu is a Research Associate and PhD candidate at Humboldt Universität zu Berlin, Institut für Musikwissenschaft und Medienwissenschaft. He investigates how technological models work as material embodiments and exosomatic conditions of human knowledge, augmenting, and in some

sense also prefiguring our conceptual grasp of the world. His PhD project lies at the intersection of historical epistemology, media theory and the philosophy of technology. It examines the agency of neural networks as epistemic things in the history of Cybernetics and the Life Sciences.

- Regine Rapp & Christian de Lutz from Art Laboratory Berlin (ALB, multiple award winning art and research platform on art, science and technology):
  Regine Rapp is an art historian, curator, and co-director of ALB. She researches, curates, teaches, and publishes on 21st-century art at the interface of science and technology, recently on her latest research project "Hybrid Art Histories". As Guest Professor for Arts & Science at the Art Academy Münster she teaches Hybrid Art.
  Christian de Lutz, originally from New York, is a curator and researcher, as co-director and curator of ALB he curated over 50 exhibitions, many talks and workshops as well as seminars and conferences, and published numerous articles and papers on hybrid art and art science collaborations.
  Recent publications: Rapp/ de Lutz, "Duelling Epistemologies. How Artists Hack Laboratories and Alter the Futures of Science", in *Bio-Art. Varieties of the Living in Artworks from the Pre-modern to the Anthropocene*, ed. by Julio Velasco, Klaus Weber, Bielefeld: transcript 2024, 181 – 203; Rapp "Hybrid Art Histories", in *Eine Kunstgeschichte ist keine Kunstgeschichte. Kunstwissenschaftliche Perspektivierungen in Text und Bild,* ed. by Birte Kleine-Benne, Berlin: Logos 2024, 241 – 259.

- Sophie Publig is a Senior Scientist and digital ecosystem explorer, navigating the intricate webs of the online realm from her base at the Peter Weibel Institute for Digital Cultures, University of Applied Arts Vienna. She has been actively engaged in independent research in the fields of media theory, critical posthumanism, post-apocalyptic narratives, and contemporary art and is determined to unearth the symbiotic relations between technology, culture, and the environment. Her doctoral thesis from 2023, The Sympoietic Life of Internet Memes, was conducted under the supervision of Prof. Clemens Apprich and formerly Prof. Peter Weibel and explores the dynamics of Internet memes and digital cultures.

- Sybille Neumeyer is an interdependent artist, researcher, and curator with focus on environmental issues and ecological relationships. Currently, she is a postgraduate fellow at the Berlin Centre for Advanced Studies in Arts and Sciences at the Berlin University of the Arts. Through non-linear and polyphonic (hi)storytelling, installations, walks, performative lectures, and video essays, she examines terrestrial communities, planetary metabolisms and more-than-human atmospheres while searching for transformative narratives, modes of rooting and collective action for social, ecological and multispecies justice. Neumeyer's works and projects have been screened and exhibited at LABoral Gijon, Heidelberger Kunstverein, Charité Berlin, Art Laboratory Berlin, HAU & Technisches Museum Berlin, Onassis Stegi, EXiS Film Festival Seoul, Kunsthaus Dresden, ZKM Karlsruhe, Museum für Naturkunde Berlin, DESY Hamburg, and many others.

- Akitoshi Honda is an artist/researcher/programmer, who studied interaction design and computer generated imagery at Musashino Art University in Tokyo and has lived in Berlin since 2007. After his Bachelor at Musashino art university he studied media art at Media and Art at University of art Berlin. In 2012 he was entitled Meisterschueler by Professor Joachim Sauter. He is interested in the relations between human perception and media in the realm of art, design and science. Between 2016 – 2021 he joined Chora conscious city at Technical University Berlin as research fellow. His research topics at Chora is researching urban design with focus on cultural and climate change, value chain etc. He developed digital multi media working environments including interactive table application, web application, AR application. As an artist, he has had exhibitions in several places in Europe and Asia such as Japan Media Arts Festival, ISMAR, Enter festival, DATAMI festival in JRC Ispra.

- Peter Purg is an Associate Professor for New Media (+Art-Sci-Tech) and School of Humanities Dean at the University of Nova Gorica (Slovenia) as well as member of their Humanities Research Center. Having obtained a PhD in media art, communication science and literary studies from the University of

Erfurt (Germany), his scientific inquiries now include ecocriticism, interdisciplinary collaboration and innovation, media art and ecology. His artistic interests range from community art and public-space interventions to performance and body art, often manifesting in curatorial work, (lecture) performances and intermedia installations. He is sci&art committee member of the Taboo–Transgression–Transcendence (TTT) 2025 conference. Within the framework of the European Capital of Culture 2025 Nova Gorica – Gorizia he heads the curatorial council of the 26th International Festival of contemporary art Pixxelpoint and curates the EcoC official programs PostMobility and xMobil at the intersections of science and art.

- Alanna Lynch is a Berlin-based artist and researcher working with living entities, organic materials, smell, and performance – examining the politics of affect, questions of agency, and the stickiness of feelings. She draws on diverse studies, activism, as well as her own embodied experiences. She has exhibited and performed internationally and was a recent artist in residence at the Banff Centre (Canada). She was a founding member of the artist collective Scent Club Berlin, and her work has been supported by grants from Germany, Canada, and Sweden. In 2018 she was awarded the Berlin Art Prize.

From POM

- Laura Beloff is an Associate Professor and Vice Dean for Artistic and Creative practices in the school of Art, Design and Architecture, Aalto University. An internationally acclaimed artist and a researcher in the cross-section of art, technology and science. Additionally, to research articles and book-chapters, the outcome of the research is in a form of experimental art projects, that deal with the merger of the technological and biological matter at large. The research engages with the areas such as art & science, human enhancement, wearable artistic interventions, biosemiotics, biological matter, artificial life, artificial intelligence, robotics, and information technology in connection to art, humans, environment and society
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 - Morten Søndergaard is an internationally acclaimed sound art curator and professor of sound and media art at Aalborg University, Denmark, who works with sound in transdisciplinary, creative, theoretical, and curatorial settings. Previously a curator at the Museum of Contemporary Art in Roskilde, Denmark (1998–2008), he has curated numerous exhibitions and archives of sound art internationally, including at ZKM in Karlsruhe, Germany; Kiasma in Helsinki, Finland; Rupertinum in Salzburg and Ars Electronica in Linz, Austria; FILE in Sao Paulo and Rio de Janeiro, Brazil; Eyebeam in New York, USA; Utzon Center in Aalborg, Aarhus Kunsthal, and Struer City of Sound, Denmark. He is the co-founder of the conference series POM Politics of Machines (since 2018); ISACS–Sound Art Curating Series (2011–2017); and RE:SOUND (since 2019). Søndergaard has also published several books, chapters, and journal articles exploring the cultures, histories and curation of artistic practices at the intersection of media, technology, and sound.

- Juan Duarte Regino is an artist-researcher and current Ph.D. candidate at Aalto University. Central to his investigation is the relation between the atmosphere, the act of listening, and the concept of attunement. His mission ventures into ecological perspectives on our weather systems, giving voice to the natural agencies at play within the realm of weather. Duarte has had artist residencies at the Lofoten Sound Art Symposium, Binaural-Nodar, IAMAS, Nida Art Colony, Titanik Gallery, and the Ujazdowski Centre for Contemporary Art. He has also collaborated with artists such as AGF, IC98, and Laura Beloff, among others. Duarte's artwork has been displayed in PACT Zollverein, Festival Tsonami, Medialab Matadero, Goethe Institute Beijing, Klaipeda Culture Communication Center, and RIXC.

- Hassan Choubassi is a visual artist and Associate Professor of communication media at the Lebanese International University. Holder of a PhD. in Communication Media from the European Graduate School,

Switzerland 2014 with a thesis on the Politics of Mobile Connectivity, a Masters degree in Scenic Design from Das Theatre, the Amsterdam University of the Arts 2005, and a BA in Fine Arts from the Lebanese American University 1996. Currently the Director of the Institute of Visual Communication (IVC).

- Joe Elias, currently based in Germany, is a full-time volunteer in diverse art disciplines in and around Beirut city. After completing his studies in visual design at Notre Dame University (NDU) in 2001, he started working as a visual communicator, art director, and consultant with local/international agencies and clients around the Middle East. His skills include -but are not limited to publication, typography, branding, animation, and digital design. He is currently Coordinator of Graphic Design Affairs and Associate Director at the Institute of Visual Communication. In addition to his activities at LIU, Elias was invited as a guest speaker at the Lebanese University (LU) on numerous occasions; he is also a TED speaker.