

PANEL I

**Marietta Radomska** is a philosopher and transdisciplinary Gender Studies scholar. She is Assistant Professor in Environmental Humanities at the Department of Thematic Studies – unit: Gender Studies, Linköping University, and Affiliated Researcher at the Division of History of Science, Technology and Environment, KTH Royal Institute of Technology in Sweden. From July 2018 until June 2020 Radomska was also a Visiting Postdoctoral Researcher at the Department of Cultures (Art History), University of Helsinki, Finland. She is the Director of **The Eco- and Bioart Lab**, co-director of The Posthumanities Hub, founder of The Eco- and Bioart Research Network, co-founder of Queer Death Studies Network and The International Network for Ecocritical and Decolonial Research. In 2017-2020 she worked on the research project “Ecologies of Death: Environment, Body and Ethics in Contemporary Art”, funded by The Swedish Research Council (Vetenskapsrådet) International Postdoc Grant. Radomska is the author of the monograph *Uncontainable Life: A Biophilosophy of Bioart* (2016). Her research interests include: feminist theory, continental philosophy, environmental humanities, posthumanities, queer death studies, bioart, eco-art, visual culture, critical animal studies, and other.

<https://mariettaradomska.com/>; Queer Death Studies Network: <https://queerdeathstudies.net/>

**Špela Petrič** is a Ljubljana and Amsterdam based new media artist who has been trained in the natural sciences and holds a PhD in biology, currently working as a post-doc researcher at the Smart Hybrid Forms Lab at Vrije Universiteit Amsterdam. Her artistic practice combines the natural sciences, wet biomedica practices, performance, and critically examines the limits of anthropocentrism via multi-species endeavours.. She envisions artistic experiments that enact strange relations to reveal the ontological and epistemological underpinnings of our (bio)technological societies. Petrič received several awards, such as the White Aphroid for outstanding artistic achievement (Slovenia), the Bioart and Design Award (Netherlands), and an Award of Distinction at Prix Ars Electronica (Austria).

<https://www.spelapetric.org/>

**Joanna Hoffman-Dietrich** works in the field of multimedia installation, VR, experimental video-animation, interactive projects, and book art. She is Associate Professor at the University of Arts in Poznan, and Director of the Studio for Transdisciplinary Projects & Research (WEAiK/UAP). She co-founded the Art & Science Synergy Foundation (ASSF) and the Art & Science Node (ASN) in Berlin and takes the directive role of Chair of ASN. Her artistic works have been widely presented in venues such as the Centre for Contemporary Arts in Warsaw; the Science Museum/DANA Centre and MOCA in London; Transmediale Festival and European Patent Office in Berlin; MUSE New York. She was awarded the Artist of Honour of the XII Florence Biennale in 2019 and was awarded the medal Gloria Artis by the Minister of Culture of the Republic of Poland in 2020.

<http://www.johoffmann.com/>

**Regine Rapp** is an art historian, curator and co-director of Art Laboratory Berlin. Her research focuses on art in the 20th and 21st century: Installation Art, the Artist Book, and Art & Science Collaborations. As Research Associate at Burg Giebichenstein Kunsthochschule Halle she taught art history. As co-founder of Art Laboratory Berlin (2006) she writes about 21st century art at the interface of science and technology and has curated and researched on more than 40 exhibition projects (Time and Technology, Synaesthesia, [macro]biologies & [micro]biologies). In 2011 parallel to the exhibition *Sol LeWitt. Artist's Books*, she organised the international Sol LeWitt Symposium at Art Laboratory Berlin. Along with Christian de Lutz she developed the international conference Synaesthesia: Discussing a Phenomenon in the Arts, Humanities and (Neuro) Science (2013). The Nonhuman Subjectivities (2016/17) and Nonhuman Agents (2017/18) were

series of exhibitions, performances, workshops, and an international conference on art and science in the post-anthropocentric era. As Research Associate at the Institute of Biotechnology of the TU Berlin, she was connecting art & science research in the project Mind the Fungi, and co-edited the project publication in 2020. Publications: [macro] biologies & [micro] biologies; Art and the Biological Sublime in the 21st Century (book, ALB, Berlin 2015); Trans, Post and Beyond. Some Reflections on Machines and the Biological (essay, Fabrico Publishers 2018); The concept »Nonhuman Subjectivities«. Current Artistic Practices in Posthumanism (essay, Reimer Publishers, 2019).

<https://artlaboratory-berlin.org/>

**Christian de Lutz** is curator and visual artist, originally from New York. As co-founder and co-director of Art Laboratory Berlin he has curated over 40 exhibitions and many talks workshops and seminars, including the series Time and Technology, Synaesthesia, [macro]biologies & [micro]biologies, and Nonhuman Subjectivities.

His curatorial work focuses on the interface of art, science and technology in the 21st century, with special attention given to BioArt, DIY Science initiatives and facilitating collaborations between artists and scientists. His interest is in building multidisciplinary networks and unleashing their creative potential. Currently he is involved in collaborative cultural projects connecting Berlin with other cities in Europe and Asia, building international networks for art-science and DIWO (Do-It-With-Others) communities. He has published numerous articles and essays in journals and books, including [macro]biologies & [micro]biologies. Art and the Biological Sublime in the 21st Century (co-edited, 2015), which reflects theoretically on Art Laboratory Berlin's 2013-15 program, and an introductory essay in *Half Life. Machines/ Organisms, Artistic Positions in the context of Climate Change and Extinction* (2018). In context of the interdisciplinary art & science project Mind the Fungi (2018-20) he was a researcher affiliated with the Institute for Biotechnology, TU Berlin.

<https://artlaboratory-berlin.org/>

## PANEL II

**Nora Sørensen Vaage** is a researcher and lecturer,. She is Associate Professor in Art and Media Studies at the Faculty of Social Sciences, Nord University, and works primarily on art and new technologies, focusing on ethics, experience and connections to societal change, e.g. climate change and the bioeconomy. Her interests also include representations and metaphors of new and emerging technologies, artistic research, and concept formation in art and media theory. She previously worked as Assistant Professor in philosophy of art and culture at Maastricht University in the Netherlands (2016-2020). She occasionally worked as an art critic and curator, notably of the Article biennial in Stavanger in 2016, and as coordinator for Responsible Research and Innovation (RRI) at Center for Digital Life Norway (2016).

**Grzegorz Kłaman** is an artists and lecturer at the Academy of Fine Arts in Gdańsk. From 1984, he was involved in artistic activities in various areas of Gdańsk, such as Granary Island, a former city bath. He is a co-founder and host of Wyspa Gallery (until 2012) and the Wyspa Progress Foundation, co-founder (with Aneta Szyłak) of the Łaźnia Center for Contemporary Art. Organizer and participant of several hundred Polish and international exhibitions, shows and workshops. Participant of the exhibitions *Raj Utracony* at the CCA in Warsaw (1990), *Doppelte Indenität* at the Landesmuseum in Wiesbaden (1991), *Na Wolności/ Finally* at Kunsthalle Baden-Baden (2000), *In Between. Art In Poland 1945–2000* at the Chicago Cultural Center (2001). He is the author of *The Road to Freedom* (Gdańsk Shipyard, 2000). In the years 2002–2013, he founded and ran Modelownia a cooperative of artists in post-shipyard areas, where, together with Aneta Szyłak, he established the Island Art Institute in 2004. Fulbright scholarship holder at Florida Atlantic University in Boca Raton. In 2013 he organised the international conference *Bio-power and Bio-activism*, and since then workshops and exhibitions of bio art: *Twilight of the Anthropocene* (2020). He deals with installation, public space activities (large-scale objects and sculptures, performative actions), critical art and bio-art, analyzing the body's discursive relations, power, knowledge and science.

**Artur Tajber** is an intermedia and performance artist, writer and theorist, composer, art organiser, freelance curator, living in Krakow, Poland. He has exhibited his work since 1974. Involved in the performance art movement since the mid-1970s. In the late seventies he began organizational, curatorial and union activity as well as travelling abroad, mostly in France. In 1980 he returned to Poland and began cooperation with the Regional Board of the NSZZ Solidarność – Małopolska (Solidarity – Lesser Poland Region). Member of the Company Committee (Komitet Zakładowy) of the Independent Self-Governing Trade Union of Artists and Designers “Solidarność” at the Regional Board of the ZPAP [Union of Polish Artists and Designers] in Krakow (the first one artistic board of Solidarność in the whole country). During martial law (after 13<sup>th</sup> of Dec. 1981) he was one of four founding members of the KONGER performance art formula (with Wlodek Kazmierczak, Marian Figiel and Marcin Krzyzanowski) and became teaching assistant at the Department of Visual Arts of the Faculty of Industrial Design, Academy of Fine Arts in Krakow (in 1982). Toward the end of the eighties he was involved in the reactivation of the ZPAP, founded and ran the gt gallery in Krakow; from 1989 he was Vice-President of the Regional Board of the ZPAP and artistic manager of the Pryzmat Gallery. In the 1990s he was elected president of the Fort Sztuki Association and continued his artistic and curatorial activity in Poland, Norway, Canada, Ireland, Great Britain and many other countries in Europe, Asia and both Americas, where he also presented his own work, mainly in performance art. He is working in long-term thematic cycles, the most well known are: ORIENT-A<sup>C</sup>TION, OCCIDENT-A<sup>C</sup>TION, DESOL-A<sup>C</sup>TION, WALK'MAN, chair'man, TABLEABLE, S'TABLE, TIMEMIT... He is also the co-author of a unique programme of education in intermedia (2001) and instigator of Intermedia Studio in Krakow. In the second half of 2007 he was appointed Head of the Department of Intermedia formed at Academy of Fine Arts in Krakow, where he also runs Poland's first Performance Art Studio (BA, MA, PhD). Since 2007 he has also lectured on performance art at the Jagiellonian University and worked at the Polish-Japanese Institute of Information Technology (PJWSTK). In 2012 he was the instigator of the Faculty of Intermedia and became its first Dean.

[www.tajber.asp.krakow.pl](http://www.tajber.asp.krakow.pl)

**Andrew Newman** is a producer for the European Platform for Digital Humanism at Ars Electronica in Linz and is focused on fostering cultures of transdisciplinary innovation. He is responsible for projects aimed at bringing artists and scientists together (STUDIOTOPIA) and creating STEAM learning experiences (Open Science Hub, Creative School and STEAM INC). He co-founded the Research Institute for Arts and Technology in Vienna where he focused on integrating artistic research methodologies into blockchain and open hardware research and development. His background is in knowledge production in outsider epistemic cultures. He is a former editor of the journal *Runway Australian Experimental Arts* and a founding editor of the *Journal for Research Cultures*.

### PANEL III

**Ewa Domańska** is Professor of Humanities in the Department of History, Adam Mickiewicz University at Poznań, Poland and she has cooperated with Stanford since 2000. Her teaching and research interests include comparative theory of humanities and social sciences, history and theory of historiography, ecological humanities, genocide and ecocides studies. Author and editor of 20 books and numerous articles and essays published internationally in several different languages. She recently published the book *Nekros. Wprowadzenie do ontologii martwego ciała [Necros: An Introduction to the Ontology of Human Dead Body and Remains]* (2017), shortlisted for the Jan Długosz award.

**Anna Zagrodzka** is a photographer, artist. She graduated from the Film School in Łódź, specializing in Photography, and got an engineering diploma at the Łódź University of Technology. In her projects she examines the relationship between science and art. She combines photography with video installations and the sound sphere. Zagrodzka worked as a photographer in the architectural and artistic team implementing the project "Amplification of nature" at the 16th International Biennale of Architecture - La Biennale Di Venezia (Polish Pavilion, 2018). She participated in the Sputnik Photos mentoring program (2016/2017) and took part in the project "School of Looking. Visual education project

"(2018/2019). Curator of the exhibition "Subjective Photography in Polish Art 1956 - 1969" (Interphoto, Białystok 2019; Labirynt Gallery, Lublin 2016), winner of SHOW OFF (Krakow Photomonth) in 2015. She completed internships at the Whitworth Art Gallery and Manchester Museum. Currently she has been associated with the Museum of Art in Łódź, and published *Photography subjective in Polish art 1956 - 1969* (Galeria Labirynt, Lublin 2016).

**Anna Karina Kaczorowska** Microbiologist, molecular biologist, curator of the Collection of Plasmids and Microorganisms (KPD) at the University of Gdańsk. She studies proteins with potential application in biotechnology, derived from extremophilic microorganisms. She was involved in European projects: Virus-X: Viral Metagenomics for Innovation Value; Blue Biotechnology Alliance, EXGENOMES: Exgenome Molecular Enzymes. Associated with the Baltic Science Festival as the faculty coordinator, she participated in many popular science events and organised numerous events dedicated to communicating microbiology. She has initiated and co-authored the project of establishing the national research infrastructure for microbiological resources in Poland and has been working towards Poland's participation in the pan-European Microbial Resource Research Infrastructure (MIRRI). She is a member of the MIRRI National Coordinators Forum.

**Marianna Michałowska** **Marianna Michałowska** currently works as a professor in the Institute of Cultural Studies at Adam Mickiewicz University in Poznań. In 1997 she graduated from the University of Arts in Poznań in photography and in 1998 she did her M.A. at Adam Mickiewicz University in cultural studies. In 2002 she completed a Ph.D in humanities. She specialises in contemporary photography, urban documentary and museums' practices. She is the author of four books on the cultural interpretation of photography and visualization in science: *Foto-teksty. Związki narracji z fotografią* [Photo-texts. Relations between photography and narrative], Poznań 2013; *Obraz utajony. Szkice o fotografii i pamięci* [The latent image. Essays on Photography and Memory], Kraków 2007; *Niepewność przedstawienia. Od kamery obskury do współczesnej fotografii* [Uncertain representation. From Camera Obscura to Contemporary Photography], Kraków 2004, *Zobaczyć – rozpoznać – zrozumieć. Wizualizacja jako metoda upowszechniania wiedzy* [To see – to recognize – to understand. Visualization as a method of knowledge dissemination] (in cooperation with Katarzyna Jankowska and Aneta Łuczkiwicz, Gdańsk 2019), *Przewrotne przyjemności obrazu. Eseje o fotografii w kulturze popularnej* [The deceitful pleasures of image. Essays on photography in popular culture], Gdańsk 2020, and several articles in journals and chapters in books. She also works as a photographer and independent curator of photography exhibitions and as a collaborator of the Photography Biennial in Poznań.

<https://www.researchgate.net/profile/Marianna-Michalowska>

#### PANEL IV

**Justyna Ryczek** works as academic lecturer. She studied philosophy at the Adam Mickiewicz University in Poznań, and works as Assistant Professor at the University of Arts in Poznań. She published the book *Piękno w kulturze ponowoczesnej* [Beauty in Postmodern Culture] and numerous academic and critical essays. Her research interests focus on: contemporary art in relations with public space, ethics, popular culture and the new media. She is editor in chief of 'Zeszyty Artystyczne', published by UA in Poznań (currently WEA at UAP). Member of the Polish Aesthetic Society. She actively participated in several Polish and international conferences. She is interested in contemporary art, especially its presence in public space and connections with other fields, including: ethics, popular culture, everyday life, new media.

**Natalia Balska** graduated from the University of the Arts in London, where she studied Graphic and Media Design. She also graduated from Academy of Fine Arts in Kraków, Intermedia Department. Her MA diploma included the B-612 installation devoted to relations between plants and artificial intelligence. The installation was exhibited at Biennale WRO 2015 TEST EXPOSURE where it won the first prize in the Best Media Diplomas competition. Currently Balska is a doctorate student at Concordia University, Tio'tia:ke/Mooniyang/Montréal.

**Katarzyna Lewandowska** Art historian, feminist, curator, activist for the rights of inhuman and excluded beings. In her research she focuses on the corporeality in the contemporary art using the discourse of feminist philosophy. Interested in the engaged and total art, which takes a polemic with the power discourse. The researcher also deals with motifs of femininity in Tibetan art. The author of many exhibitions and series of exhibitions, including: FEMININE, ANARCHIA (ANARCHY), MŁODE (YOUNG), FAK – FEMINISTYCZNA AKCJA KREATYWNA (FAK - FEMINISTIC CREATIVE ACTION), DANZIG MEINE LIEBE, REBELLE, SIOSTRA ZIEMIA (SISTER EARTH), JA/INNEGO (ME/ANOTHER), DEATH OF THE PATRIARCHY

**Monika Rogowska-Stangret**, Assistant Professor at the Institute of Philosophy, University of Białystok, works at the intersection of feminist philosophy, environmental humanities, and posthumanism. She was a member of the Management Committee in the European project *New Materialism: Networking European Scholarship on 'How Matter Comes to Matter'*, European Cooperation in Science and Technology (COST), Action IS 1307 (2013-2018); she published in *Feminist Theory* (2020), *Philosophy Today* (2019), *The Minnesota Review: A Journal of Creative and Critical Writing* (2017); author of *Być ze świata. Cztery eseje o etyce posthumanistycznej* (Be of the World. Four Essays on the Posthuman Ethics; Gdańsk 2021) and *Ciało – poza innością i tożsamością. Trzy figury ciała w filozofii współczesnej* (Body – Beyond Otherness and Sameness. Three Figures of the Body in Contemporary Philosophy; Gdańsk 2016, 2019), co-editor of *Feministyczne nowe materializmy: usytuowane kartografie* (Feminist New Materialisms: Situated Cartographies, 2018) and *Feminist New Materialisms: Activating Ethico-politics through Genealogies in Social Sciences* (2019); co-editor of a section "Praxiography\*: Practices and Institutions" in a journal: "Matter: Journal of New Materialist Research".

<https://uwb.academia.edu/MonikaRogowskaStangret>