

10 am

**ARNE
DE BOEVER
& DANY
NAIERMAN**

INTRODUCTIONS

10:30–
11:30 am

**BRIAN
HOLMES**

**AFTER CHIMERICA:
CULTURAL CRITIQUE
FOR THE CITY
OF ASHES**

**STEPHEN
WRIGHT**

RESPONDENT

11:30 am–
12:30 pm

**LAURA
FINCH**

**ECONOMICS AT
THE NANOSCALE:
RACE AND
EMBODIED
FINANCE IN
CONTEMPORARY
SOUTH AFRICAN
LITERATURE**

**KEN
EHRlich**

**NETWORKS,
INFRASTRUCTURES,
LOGISTICS:
TOTALIZING
AND INCOMPLETE
WORD AND
PICTURE SYSTEMS**

2–3 pm

**MICHAEL
BRYANT**

**SEARCH
ALGORITHMS AND
EVOLUTIONARY
BIOLOGY**

**ANDREW
CULP**

**THE DATABASE
AND THE ARCHIVE:
BODIES AND POWER**

3:15–
4:15 pm

**NICOLAS
MAIGRET
& MARIA
ROSKOWSKA**

**DISOBEDIENT
INNOVATION**

**SARA
MAMENI**

RESPONDENT

4:30–
5:30 pm

**AUDE LAUNAY
JONAS LUND
& WESLEY SIMON**

ALGOCURATING

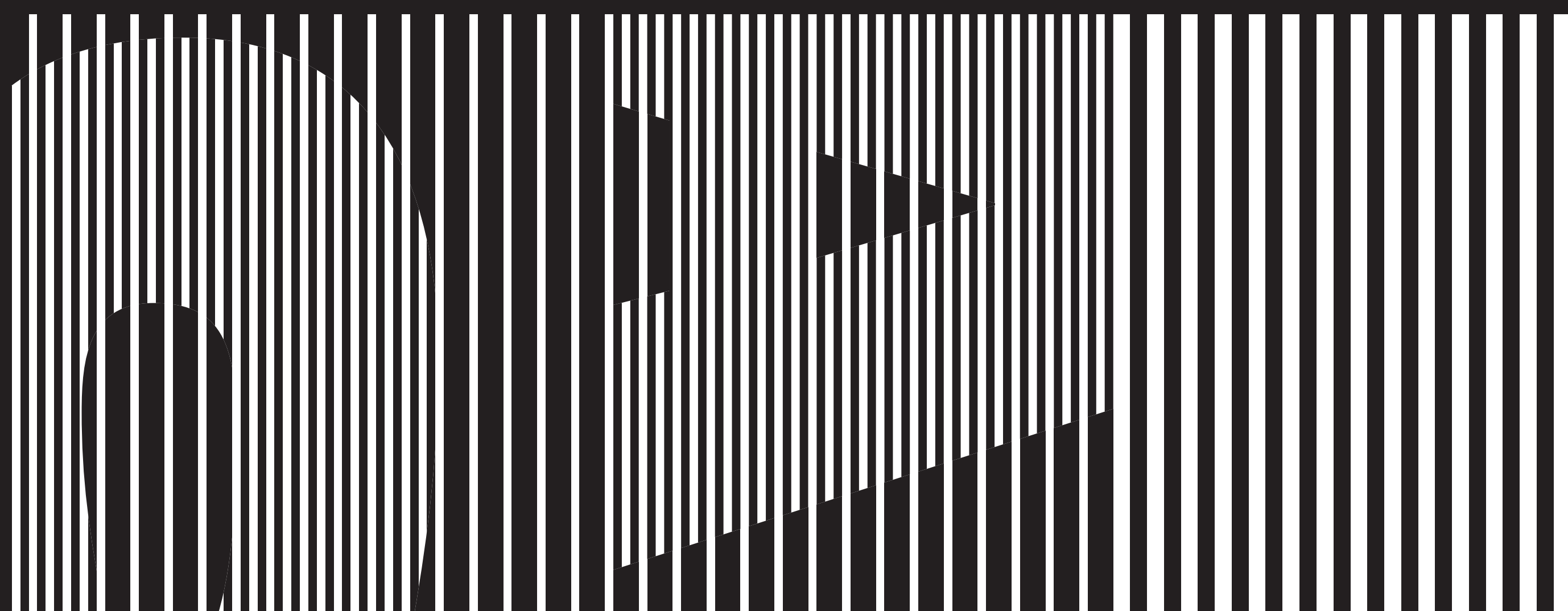
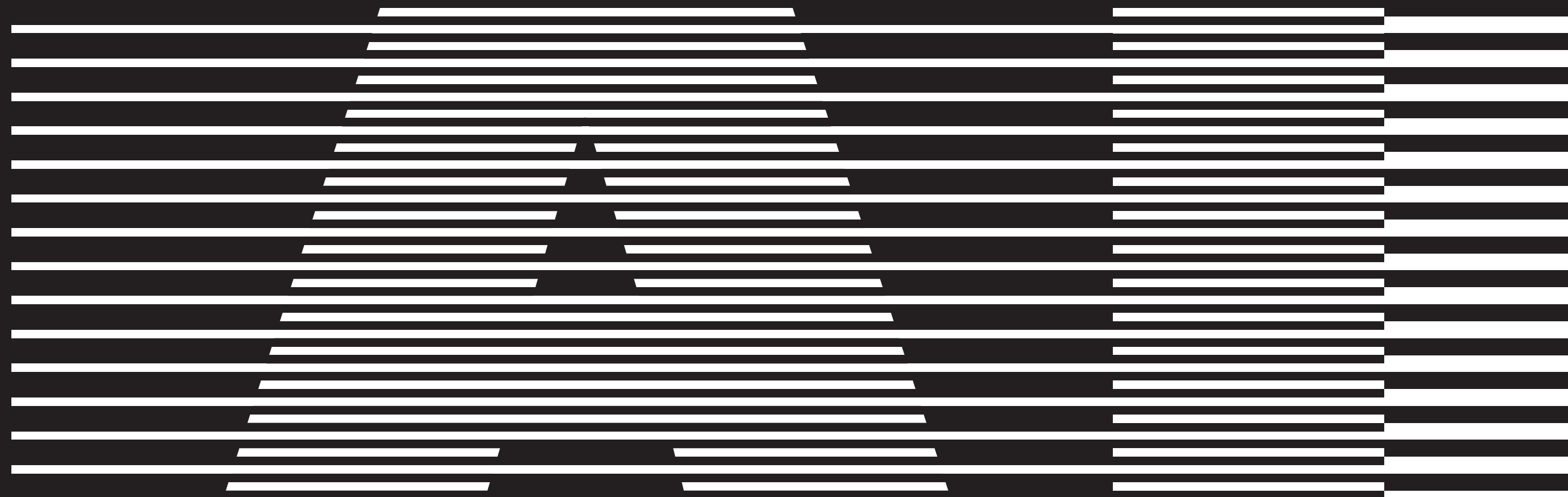
6 pm

**ANDREW
CULP**

INTRODUCTION

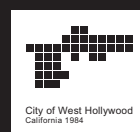
**N. KATHERINE
HAYLES**

**MEDIA AND/AS
THE ENVIRONMENT**



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**ALGORITHMS
INFRA-
STRUCTURES
ART
CURATION** SATURDAY
JANUARY 26, 2019

Program →

PAR-TICU-PANTS

AIAC is a research project hosted by the MA Aesthetics and Politics program in the School of Critical Studies at the California Institute of the Arts. The project explores aesthetic and political issues related to algorithms and infrastructures in art and curation, ranging from finance to climate change, from human exclusion zones to bitcoin and blockchain, from search algorithms to theories of natural selection, and more.

MICHAEL BRYANT

Associate Dean of the School of Critical Studies at CalArts, is an evolutionary biologist and statistician. His research interests span functional anatomy, behavioral ecology, life history theory and evolutionary psychology. In addition to his current projects focused on the evolutionary biology of “Sex and Death”, Mike is using his data science background to construct a data-driven history of California Public Schools focusing on STEM versus Arts Education. His research has appeared in journals such as: *Science, Nature, American Naturalist, Ecology, PLoS,* and *Animal Behaviour*.

ANDREW CULP

teaches Media Theory in the School of Critical Studies at the California Institute of the Arts. He is the author of *Dark Deleuze* (University of Minnesota Press, 2016), and his work has appeared in a numerous venues including *Society and Space, Parallax, Angelaki: Journal of the Theoretical Humanities,* and *Radical Philosophy*. His work deals with questions of digital power, radical theory, and media materialism. He is currently pursuing these themes in his second book, *Persona Obscura* (University of Minnesota Press; under contract), which pays particular attention to the power of invisibility.

DISNOVATION.ORG

is a working group based in Paris, initiated by Nicolas Maigret and Maria Roszkowska. At the crossroads between contemporary art, research and hacking, the collective develops situations of disturbance, speculation, and debate, challenging the dominant ideology of technological innovation (from techno-solutionism to techno-escapism) and stimulating the emergence of alternative narratives. They recently edited *The Pirate Book*, an anthology on media piracy. Their research includes artworks, curation and publications. Disnovation’s work has been presented at numerous venues and festivals internationally such as Centre Pompidou (Paris), Transmediate (Berlin), the Museum of Art and Design (New York), Palais de Tokyo (Paris), FILE (Sao Paulo), ZKM (Karlsruhe), Strelka Institute (Moscow), ISEA (Hong Kong), Elektra (Montréal), China Museum of Digital Arts (Beijing), and the Chaos Computer Congress (Hamburg). Their work has been featured in *Forbes, Vice, Wired, Motherboard, Libération, Die Zeit, Arte TV, Next Nature,* and *Hyperallergic*, among others.

BRIAN HOLMES

is an artist, activist and cultural critic. He’s got a PhD in Romance Languages and not much else to do with academia. See if you might be interested in this talk by taking a look at his website, *ecotopia.today*.

N. KATHERINE HAYLES

N. Katherine Hayles teaches and writes on the relations of literature, science and technology in the 20th and 21st centuries. Her print book, *How We Think: Digital Media and Contemporary Technogenesis*, was published by the University of Chicago Press in spring 2012. Her other books include *How We Became Posthuman: Virtual Bodies in Cybernetics, Literature and Informatics*, which won the Rene Wellek Prize for the Best Book in Literary Theory for 1998-99, and *Writing Machines*, which won the Suzanne Langer Award for Outstanding Scholarship. She is Professor and Director of Graduate Studies in the Program in Literature at Duke University, and Distinguished Professor Emerita at the University of California, Los Angeles.

is a member of the Literature Department at MIT and is also currently a member of the Society of Fellows at the University of Michigan. She is completing her book manuscript “Intimate Economies: Race, Place, and Finance in the Contemporary Novel” and is starting work on her second project “Girlish: Empire, Capital, and Impossible Subjects.” She received her Ph.D. in 2016 from the University of Pennsylvania in the program in Comparative Literature and Literary Theory.

LAURA FINCH

is a member of the Literature Department at MIT and is also currently a member of the Society of Fellows at the University of Michigan. She is completing her book manuscript “Intimate Economies: Race, Place, and Finance in the Contemporary Novel” and is starting work on her second project “Girlish: Empire, Capital, and Impossible Subjects.” She received her Ph.D. in 2016 from the University of Pennsylvania in the program in Comparative Literature and Literary Theory.

KEN EHRlich

is an artist and writer based in Los Angeles. He has exhibited internationally in a variety of media, including video, sculpture and photography. His project-based practice interweaves architectural, technological and social themes and he frequently engages with architects, designers and other artists on public projects. His work was featured in the 2017 California-Pacific Triennial – *Building As Ever* – at the Orange County Museum of Art and has been presented at The Hammer Museum, LACMA and The Armory in Pasadena. He currently teaches at The California Institute of the Arts (CalArts) and in the Department of Art at UC Riverside.

Organized by MA program director **ARNE DE BOEVER** and MA program alum **DANY NAIERMAN**, the project includes a public day-long series of presentations by and conversations with local, U.S., and international scholars, artists, activists, and curators on Saturday, January 26th. **N. KATHERINE HAYLES** will give the day’s closing presentation. On Friday, January 25th, the conference participants will be joined by first- and second-year MA students in Aesthetics and Politics for an exploration

AUDE LAUNAY

lives and works on her computer. Launay is an independent curator and art writer. She holds a MA in Philosophy from the University of Nantes. Between 2005 and 2016, she has been associate curator at Zoo galerie, a non-profit space dedicated to emerging artists in Nantes, and the associate chief editor of the contemporary art review *O2*. She is a founding member of the Belleville Biennale in Paris and has been a curator there from 2010 to 2014. Apart from her researches in contemporary abstract painting, a significant part of her writings and exhibitions deals with the influence of the Internet (as a hyperobject more than as a technical tool) and advanced digital technologies on contemporary art and society. For the past three years, her research focus has been on the idea of algorithmic curating—she coined the term algocurating in the artistic sense in response to the curating of the content of our web pages and social news feeds. Last Fall, she was one of the curatorial nodes of *Proof of Work*, an exhibition about the narratives surrounding the Blockchain technology, at Schinkel Pavillon in Berlin.

STEPHEN WRIGHT

is a writer and co-director of the research program Document and Contemporary Art at the European School of Visual Art in France. His writing has focused primarily on the politics of usership, particularly in contexts of collaborative, extradisciplinary practices with variable coefficients of art. His current research examines practices of artistic permaculture, where art escapes its ontological specificity and the artificial life-support systems of the autonomous artwork, seeking instead forms of compatibility with other modes of activity and art-sustaining environments. He lives and works on a permaculture farm in Corrèze, France.

CONFERENCE SPONSORS

The MA Aesthetics and Politics Program, CalArts City of West Hollywood The Port of Los Angeles

WITH SPECIAL THANKS TO Claudia Grigg Edo (Visiting Artist Coordinator) and Barton Aikman (Visiting Artist Coordinator Assistant), School of Critical Studies, CalArts

JONAS LUND

lives and works in Berlin. Lund applies the methods of quantification and data analysis that now prevail in many areas of contemporary society to a well-defined field: art. In 2013, he wrote an algorithm that analyzed a significant number of works by some of the most recognized artists on the international scene in order to produce instructions for making “successful” works, *The Fear Of Missing Out*. That same year, he produced *Gallery Analytics*, a software program that recorded and analyzed the movements of visitors in an exhibition to study the (once again) most successful pieces. The following year, he transformed one of his online exhibitions into an advertising space whose price was indexed to a rate close to the average annual return on investment in contemporary art. Jonas Lund has now opened his artistic capital to new shareholders in his practice by creating his own cryptocurrency, exploring the tensions between economic incentives and qualitative choices in a relationship that seems by necessity win-win.

SARA MAMENI

is Faculty in the School of Critical Studies at CalArts. She received her PhD in Art History from University of California, San Diego in 2015 and was a UC President’s Postdoctoral Fellow in Feminist Studies at UC Santa Cruz in 2016/2017. Her specialization is contemporary art in the Arab/Muslim world with a focus on queer of color theory. Her current research explores biopolitics, racial discourse in the Anthropocene, post-humanist aesthetics and the geo-ecological age of petroleum. She has published articles in *Signs, Women & Performance, Al-Raïda Journal, Fuse Magazine, Fillip Review, Canadian Art* and written for exhibition catalogues in Dubai, Sharjah and Istanbul. She curated the exhibition “Snail Fever” at the Third Line Gallery in Dubai. She is currently working on her book project titled, *Crude Aesthetics: Sensing Oil in Contemporary Art*.

WESLEY SIMON

lives and works in Cambridge, MA. Simon is an interdisciplinary artist, writer and researcher. His work frequently deals with themes of collective organization, modes of observation, dwelling, and temporality, occasionally with a sense of humor. He earned an MFA from the School of the Museum of Fine Arts, Boston and Tufts University in 2014 and is currently a PhD student in the Department of Visual and Environmental Studies at Harvard University. His most recent projects have centered on issues of media and collectivity, including co-founding the Decentralized Autonomous Kunstverein (DAK), a decentralized art center based in the Ethereum blockchain network, with Nick Kopenhagen, AuDe Launay, et al. His work has been featured in *Proof of Work* at the Schinkel Pavillon, Berlin, as part of DAK, as well as in group and solo exhibitions at Elektrohaus in Hamburg, Tibet House Gallery in NYC, and the Boston Center for the Arts.

DANY NAIERMAN

Dany Naierman is a Venezuelan performance and media artist. He served as art director, technical director and producer with art and performance group Nature Theater of Oklahoma (2012-2015). After completing the CalArts MA Aesthetics and Politics program (2017), Dany’s most recent work, *Port Capa* (2017), based on his MA thesis, premiered within the Getty PST LA/LA festival. He is a CalArts REEF Residency fellow (2017-2018), CalArts Critical Studies Visiting Scholar (2018-2019), worked with artist Paul McCarthy, and is the Gallery and Special Projects Manager of the Wende Museum of the Cold War in Los Angeles.

ARNE DE BOEVER

Arne De Boever teaches American Studies in the School of Critical Studies at the California Institute of the Arts, where he also directs the MA Aesthetics and Politics program. He is the author of *States of Exception in the Contemporary Novel* (2012), *Narrative Care* (2013), and *Plastic Sovereignties* (2016), and a co-editor of *Gilbert Simondon* (2012) and *The Psychopathologies of Cognitive Capitalism* (2013). He edits *Parrhesia* and the Critical Theory/Philosophy section of the *Los Angeles Review of Books* and is a member of the *boundary 2* collective. His most recent book, *Finance Fictions*, was published by Fordham University Press (2018). A short polemic book titled *Against Aesthetic Exceptionalism* is forthcoming with the University of Minnesota Press (Forerunners series).