

# STUDIO UTOPIA<sup>2.0</sup>

#symbiocene

Challenges  
Catalogue

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# Introduction

**THE STUDIOTOPIA FELLOWSHIP PROGRAMME FOR YOUNG SCIENTISTS FACILITATES COLLABORATION BETWEEN 10 DUOS (COMPOSED OF 1 SCIENTIST AND 1 ARTIST) THROUGH A COMPREHENSIVE 12-MONTH RESIDENCY BEGINNING IN DECEMBER 2024.**

**Throughout this residency, scientists will collaborate closely with established artists to address the challenges formulated by the artists and the Local Challenge Committees. This residency includes multiple in-person encounters, as well as exhibitions and events during the residency period and thereafter until March 2027.**

**The programme provides funding, access to the artist's studio and guidance and support by the STUDIOTOPIA residency host institution. Additionally, participants will have access to experts and the public within the STUDIOTOPIA network. Researchers are expected to meet in person with the artist at least six (6) times during the fellowship. The in person interactions should take place in the artist's studio, in the scientist's lab and/or other spaces. The exact timing and duration of these visits will be determined through mutual agreement with the host, based on the residency and project requirements.**

C h a l l e n g e s

**Challenge#1**

**Anthropocene Great Acceleration**

Established Artist: *Territorial Agency (John Palmesino and Ann-Sofi Rönnskog)*  
Hosted by: [Ars Electronica](#) | AUSTRIA+SPAIN

**Challenge#2**

**Building On Ancient And Indigenous Knowledge For Sustainable Architecture**

Established Artist: *Delcy Morelos*  
Hosted by: [Bozar](#) | BELGIUM

**Challenge#3**

**Life in the universe**

Established Artist: *Pauline Julier*  
Hosted by: [Bozar](#) | BELGIUM

**Challenge#4**

**Thermal thinking: beyond the representation in research**

Established Artist: *Karolina Sobecka*  
Hosted by: [Centre for Contemporary Art LAZNIA](#) | POLAND

**Challenge#5**

**Raising Awareness of Marine Alien Species and Climate Change in the Mediterranean**

Established Artist: *Kyriaki Goni*  
Hosted by: [CYENS Centre of Excellence](#) | CYPRUS

**Challenge#6**

**Seascape, a transtemporal exploration from deep Sea timeflows to underwave**

Established Artist: *Laure Winants*  
Hosted by: [GLUON](#) | BELGIUM

**Challenge#7**

**How to look (at looking)?**

Established Artist: *Adrien Lucca*  
Hosted by: [GLUON](#) | BELGIUM

**Challenge#8**

**MUT / CORE**

Established Artist: *Fanny Soriano*  
Hosted by: [Hexagone Scène Nationale](#) | FRANCE

**Challenge#9**

**Brain hacking - Human perception beyond rational**

Established Artist: *Dmitry Morozov aka ::vtol::*  
Hosted by: [Kersnikova Institute](#) | SLOVENIA

**Challenge#10**

**Wave of Light: Exploring Marine Phenomena through Art-Science Synergy**

Established Artist: *Entangled Others (Feileacan McCormick and Sofia Crespo)*  
Hosted by: [MEET Digital Culture Center](#) | ITALY

Challenge#1

# Anthropocene Great Acceleration

**Keywords:**

*Anthropocene; Great Acceleration; Earth System; world-systems; territories; material fluxes*

**Related innovation areas:**

*Anthropocene epoch, territories, inequality, democratisation of access to societal and environmental data*

**Technologies:**

*Earth Observation, AI, data-visualization*

Established Artist:  
**Territorial Agency**  
(John Palmesino and  
Ann-Sofi Rönnskog)

Country  
Austria/UK

Residency hosting institution:  
**Ars Electronica**

**Problem Statement**

There is an urgent need to update the Great Acceleration graphs of the Anthropocene, integrate new indicators, and consider the feedbacks and correlations between Earth System processes and the rapid change in world-systems.

## Challenge description:

There is an urgent need to update the Great Acceleration graphs that were developed in the first decade of the 21st Century to articulate the research on the Anthropocene. The ultra-rapid intensification of human activities that mark the transition into the Anthropocene in the Mid-Twentieth Century has been identified as the Great Acceleration of a number of indicators of the Earth System and socio-economic factors by Will Steffen et al. in the ambit of the International Geosphere-Biosphere Program IGBP, and have since then been updated only a few times.

The multidisciplinary challenge is to move beyond the 12 initial graphs, designed to indicate how socio-economic trends and Earth System trends connect to shape the transition of the Earth into the Anthropocene. The clear-cut distinction needs to be surpassed, and more interconnections and feedbacks need to be inscribed into the graphs. A localised understanding of how the intensification of material, energy and information fluxes are shaping territories during the Anthropocene is substantial for all lines of work towards the UN Sustainable Development goals. New methodologies linking the arts, natural and social sciences, and technology can indicate paths to connect polities and democracies to critical data.

## Residency characteristics:

Between art, technology and society: Ars Electronica is a creative ecosystem that enjoys a worldwide reputation. Founded in 1979, we annually celebrate the Ars Electronica Festival and award the renowned Prix Ars Electronica.

Our residencies have very individual formats. We adapt to the wishes and needs of the residents and provide support individually. Residents have access to the facilities at the Ars Electronica Center (such as the Bio Lab and the Material Lab) as well as to the vast partner network of Ars Electronica.

Our artistic partner is Territorial Agency. The outcome of the residency will be developed in collaboration with them and could take different formats and development methodologies. This will be developed during the residency, also in collaboration with the LCC members, who will accompany the process and provide feedback.

Residents are expected to arrange physical meetings with Territorial Agency, depending on the necessities of the project development. They are welcome to visit Ars Electronica during the residency and free to make use of the facilities, and expected to attend the Festival, where the outcomes will be presented.

## Established artist bio:

Territorial Agency is an independent organisation established by architects and urbanists **John Palmesino** and **Ann-Sofi Rönnskog**. They combine contemporary architecture, art, spatial analysis, advocacy and action to promote comprehensive territorial transformations in the Anthropocene epoch. Their work focuses on the integration of science, architecture and art in the challenges posed by climate change. Through its work Territorial Agency engages different polities to re-evaluate the relations to the complex material, energy and information fluxes that mark contemporary territories.

**Jury day: 18th November**

## Local Challenge Committee (LCC):

► **Gerfried Stocker**  
► **Robertina Šebjanič**

**Gerfried Stocker** is a media artist and telecommunications engineer. In 1991, he founded x-space, a team formed to carry out interdisciplinary projects, which went on to produce numerous installations and performances featuring elements of interaction, robotics and telecommunications. Since 1995, Gerfried Stocker has been artistic director of Ars Electronica. In 1995-96, he headed the crew of artists and technicians that developed the Ars Electronica Center's pioneering new exhibition strategies and set up the facility's in-house R&D department, the Ars Electronica Futurelab. He has been chiefly responsible for conceiving and implementing the series of international exhibitions that Ars Electronica has staged since 2004, and, beginning in 2005, for the planning and thematic repositioning of the new, expanded Ars Electronica Center.



**Robertina Šebjanič** is an artist/researcher whose work explores the biological, (geo)political, and cultural realities of aquatic environments and the impact of humanity on other organisms. In her analysis of the Anthropocene and its theoretical framework, the artist uses the terms “aquatocene” and “aquaforming” to refer to the human impact on aquatic environments. Her work received awards and nominations at Prix Ars Electronica, Starts Prize, Falling Walls, Re:Humanism. She has exhibited at solo and group exhibitions in galleries and festivals like: Ars Electronica (Linz), Tribeca Immersive (New York), CCCB (Barcelona), Madero (Madrid), La Gaité Lyrique (Paris), Le Cube (Paris), ZKM (Karlsruhe), MoCAB (Belgrade), Eastern Bloc (Montreal), Cukrarna gallery (Ljubljana).



## Resources:

### 1. Great Acceleration



### 2. Future Earth



### 3. The Anthropocene



## About the hosting institution:

Ars Electronica - Austria is a major cultural institution, an educational facility and an R&D lab based in Linz, Austria. Ars Electronica represents a comprehensive approach in the confrontation with techno-cultural phenomena and enjoys a worldwide reputation for excellence. It comprises four interconnected divisions: the Ars Electronica Festival, the Prix Ars Electronica, the Ars Electronica Center and the Ars Electronica Futurelab. These 4 divisions mutually inspire one another, constituting a circuit of creativity innovative, creative, endowed with strong technical competence and implementation skills, and linked up to a global network of universities & research facilities.

# Building On Ancient And Indigenous Knowledge For Sustainable Architecture

**Keywords:**

*raditional/innovative construction techniques, Decolonization, Memory of Earth, Materiality and monumentality, Low tech*

**Relation innovation areas:**

*thatching, sustainable architecture, chemistry & neuroscience, olfaction*

**Problem Statement**

Delcy Morelos will explore sustainable organic construction materials, questioning how future architecture can draw inspiration from ancient Indigenous building practices. She aims to decolonize bio-construction by rethinking it through ancestral methods and low-tech approaches for a more sustainable future.

Established Scientist:  
Delcy Morelos

Fellowship hosting institution:  
Bozar

Country  
BELGIUM

## Challenge description:

Building from a field trip in Flanders in Spring 2024, Delcy Morelos has discovered the specific use of straw and thatching techniques in Belgian housing architecture. Thatching is an old construction technique used both in Northern Europe and in tropical areas across the globe. It is still used today widely and qualifies as an innovative material in terms of ecological use. The technique is namely also used since centuries by Indigenous people in the Amazon Basin. The South American artist Delcy Morelos always starts her research from local techniques and materials for her new productions, and from there, she draws parallels with ancient cultures and traditions, often working around earth and smells to trigger unknown memories of Earth and culture.

## Residency characteristics:

Bozar will facilitate collaboration between artist Delcy Morelos and scientific experts for her upcoming residency. While Morelos has extensive artistic experience, she will engage with the scientific community to develop her new project. Bozar, alongside her gallerist Carole Billy (LCC), will guide her through this process, leveraging Bozar's extensive European and global networks.

The residency aims to foster interdisciplinary exchanges, with scientists, architects, engineers, and anthropologists contributing to Morelos' research. These collaborations will infuse her project with robust scientific content. The residency will culminate in an installation at Bozar's Horta Hall in Summer 2026, focusing on themes such as sustainability, low-tech architecture, and Indigenous culture in a decolonizing context.

The residency includes flexible scientific involvement, with at least 2-3 in-person meetings over the nine months, supplemented by online discussions. This project is part of Bozar's commitment to future-thinking, addressing both local and global challenges.

## Established artist bio:

Born in 1967 in Tierralta, Córdoba, Colombia, **Delcy Morelos** studied at the Cartagena School of Fine Arts and now lives in Bogotá. Her work is rooted in Andean cosmovision and Minimal Art, exploring the relationship between humans and the earth. Initially focused on painting with natural red pigments, her practice evolved to include ceramics, textiles, and large-scale sculptural installations. Morelos' work often incorporates natural materials like earth, clay, and plant fibers, creating evocative, multisensory experiences that reflect on materiality, the body, and violence.



**Delcy Morelos**

**Jury days: 20th November**

## Local Challenge Committee (LCC):

### ► Carole Billy

**Carole Billy** is director of Marian Goodman Gallery in Paris. She has studied art history and literature in Montpellier, then sociology at Paris Diderot and cultural management at the Sorbonne. That's when she started working at the Pompidou Centre at the Audience Engagement department. After what she went to Ecuador to work on the inaugural project of the Museum of Contemporary Art and Anthropology of Guayaquil. In 2005, she joined the FRAC Lorraine in Metz as head of the documentation centre and programming around the exhibitions. In 2008 she joined the Marian Goodman Gallery where she's been following the careers of numerous artists such as Annette Messager, Chantal Akerman, Amar Kanwar and Delcy Morelos, and was director of exhibitions until 2023. She has written for several arts magazines and museums, and edited various monographic publications.



Credits: Sharon Lockhart



### About the hosting institution:

**The Centre for Fine Arts (Bozar) - Belgium** provides an impactful pluridisciplinary platform for the project embedded in an emblematic Art Deco building designed in Brussels by Victor Horta. With over one million visitors every year, Bozar organizes exhibitions, concerts, workshops, cinema, debates or participatory experiences with its audiences. Within its Exhibitions and Digital departments, Bozar has developed a growing cross-disciplinary interest in Art & Science programmes the past years, connecting the major arts center of Belgium to key actors in the field of AI or biotechnology developments, but also low-technology and sustainable design.

# Life In The Universe

Established Artist:  
Pauline Julier

Fellowship hosting institution:  
Bozar

Country  
BELGIUM

Credits: Sharon Lockhart

## Keywords:

*Living organisms, Cosmos, Co-evolution,*

## Related innovation areas:

*biology, astrophysics, philosophy, history of sciences*

## Problem Statement

Pauline Julier's challenge explores "life in the universe." She will investigate the origin of life, the possibility of life beyond Earth, and whether the Universe itself is alive. In a post-Anthropocene era, what can we learn from potential extraterrestrial lives and their implications for our understanding of life?

## **Challenge description:**

It's often said that there are as many definitions of life as there are people trying to define it. At the crossroads of several disciplines, this project explores the nature of life and examines why scientists struggle to define its limits. When did life begin? What were the first traces of life on Earth? Does life exist elsewhere in the Universe? What influence do language and religion have on our conception of life? Can the Universe itself be considered alive? From undersea volcanoes to exoplanets, from the workings of the brain to quantum physics and the study of microscopic animals, this project explores the different ways in which we can better understand our place in the cosmos.

## **Residency characteristics:**

Bozar will facilitate collaboration between artist Pauline Julier and scientific experts for her upcoming residency. Julier, experienced in art and science, will focus on a new visual project, engaging with the scientific community to shape her research. Bozar will connect her with institutions and scientific partners, leveraging its extensive network across Europe and beyond.

Filipa Ramos (LCC), a curator specializing in ecological concerns and artists' films, will guide Julier in her artistic choices. The project will be featured in Bozar's 2025 and 2026 programs through screenings, talks, educational activities, and podcasts.

Julier's project will be informed by her exchanges with scientists, with at least 2-3 in-person meetings during the nine-month residency. Bozar expects the outcome to highlight the strength of interdisciplinary collaboration, resulting in a short video, film, installation, or written work that showcases the intersection of art and science.

## **Established artist bio:**

**Pauline Julier** is an artist and filmmaker who explores the complex relationships between humans and their environment through diverse media. Her films and installations, blending documentary, theoretical, and fictional elements, have been showcased worldwide, including at the Centre Pompidou, Palazzo Grassi, and Visions du Réel. Julier held a solo exhibition at the Centre Culturel Suisse in Paris in 2017 and completed a residency at the Istituto Svizzero in Rome in 2020. Her film "Way Beyond" premiered at Visions du Réel and is currently on view in her solo show at Aargauer Kunsthaus until October 2024.



**Pauline Julier**

**Jury days:  
Between 15 and 20 of November**

## Local Challenge Committee (LCC):

### ► Filipa Ramos

**Filipa Ramos**, PhD, is a writer and curator. She is Lecturer at the Arts Institute of the HGK/FHNW, Basel. Her research focuses on how contemporary art engages with nature and ecology. Ramos has been curator of the Art Basel Film sector (2020-24) and a founding curator of the online artists' cinema Vdrome (since 2013). Current projects include BESTIARI, the Catalan representation at the 60th International Art Exhibition - La Biennale di Venezia (2024) and the arts, humanities and science festival The Shape of a Circle in the Mind of a Fish (since 2018, with Lucia Pietroiusti). In 2024, she curated Songs for the Changing Seasons for the 1. Klima Biennale Wien (with Lucia Pietroiusti) and in 2022, Persons Persones Personen, the 8th Biennale Gherdëina (with Lucia Pietroiusti). In 2021, she co-curated Bodies of Water, the 13th Shanghai Biennale (with Andrés Jaque, Lucia Pietroiusti, Marina Otero Verzier and Mi You). Ramos was Editor-in-Chief of e-flux criticism (2013-20), Associate Editor of Manifesta Journal (2009-11) and contributed for Documenta 13 (2012) and 14 (2017). She authored Lost and Found (Silvana Editoriale, 2009) and edited Animals (Whitechapel Gallery/MIT Press, 2016). Her upcoming book, The Artist as Ecologist, will be published by Lund Humphries in 2025.



**Organisation:** Arts Institute of the HGK/FHNW, Basel



### Resources:



### About the hosting institution:

**The Centre for Fine Arts (Bozar) - Belgium** provides an impactful pluri-disciplinary platform for the project embedded in an emblematic Art Deco building designed in Brussels by Victor Horta. With over one million visitors every year, Bozar organizes exhibitions, concerts, workshops, cinema, debates or participatory experiences with its audiences. Within its Exhibitions and Digital departments, Bozar has developed a growing cross-disciplinary interest in Art & Science programmes the past years, connecting the major arts center of Belgium to key actors in the field of AI or biotechnology developments, but also low-technology and sustainable design.

# Thermal Thinking: Beyond The Representation In Research

Credits: Karolina Sobecka

Established Artist:  
Karolina Sobecka

Country  
POLAND

Fellowship hosting  
institution:  
Centre for  
Contemporary Art  
LAZNIA

## Keywords:

*heat, climate crisis, power, healing, resistance,  
decolonisation, transformation reconnection*

## Technologies:

*heat sensitive cameras,  
thermometers,  
recorders*

## Related innovation areas:

*Transformation, archive of collective knowledge,  
decolonization practices, post natural landscapes*

## Problem Statement

Climate change drives debates on adapting to a world transformed by heat. Rising carbon levels are changing environments, creating global acclimatization “experiments” by humans. Adaptation may need evolutionary time scales, but changes could also be surprisingly rapid, causing radical transformations within our lifetimes.

## Challenge description:

Today as the climates move across geographies caused by the temperature spikes we notice a shift in understanding of relationships between bodies and environments. We feel the following questions are important:

1. *How can we relate to the changes such as the weather that is becoming ever more extreme and deadly by nature, under the impact of a warming planet?*

2. *How to adapt to the world changed by heat and the change to the planetary environments in the long term perspective?*

3. *What radical changes will take place potentially in our lifetimes?*

4. *How can we reconnect again with heat as a way through which we exchange materially with environments and which transforms not only how our bodies feel, but the way we think?*

During the fellowship we plan to look into aspects connected to heat, we will explore climate crisis, extension of power - regimes, practices of care and healing, traditions and cultural rituals of extreme thermal exposure developed as a source of remedial and often spiritual practice. We need to reconnect again with heat as a way through which we exchange materially with different species, environments and which transforms not only how our bodies feel, but the way we think about our being in global ecosystems.

## Residency characteristics:

Thee fellowship is supported by the LAZNIA Centre for Contemporary Art, a leading cultural institution in Poland. Since 2011, the Art+Science Meeting has explored intersections of art, science, and technology through exhibitions, conferences, seminars, workshops, and residencies. With an interdisciplinary approach, we have built a strong network within academia and among independent thinkers.

The fellowship's methodology will be collaboratively developed by the artist, scientist, LAZNIA CCA's curatorial team, and LCC members, keeping the process open to new ideas and shaped by regular discussions between the participants. At least two physical meetings are planned, potentially at CCA LAZNIA, a lab, or another relevant location. The results of the fellowship are intentionally undefined to allow flexibility, with a group exhibition scheduled for early 2026 to present the outcomes in various forms, such as performances, videos, installations, or other formats chosen by the participants.

The scientist's role is open-ended, inviting contributions of expertise, thoughts, reflections, and ideas to this collaborative, interdisciplinary project, fostering creativity and innovation in the intersection of art and science.

## Established artist bio:

**Karolina Sobecka** is an artist and researcher interested in imaginaries of post-natural landscapes, histories of ecosystem ecology and their legacies in today's climate governance. Her projects often engage with scientists and practitioners working with ecology, economy and media. Karolina's artwork has been shown internationally, from the Queens Museum NY, to National Art Museum of China, to ZKM Karlsruhe, Transmediale Festival, and Haus Kulturen der Welt Berlin, and has received numerous awards, including from Creative Capital, New York Foundation for the Arts, and Princess Grace Foundation. Karolina has a PhD from Kunstuniversität Linz, in 2021-23 was a Visiting Predoctoral Fellow at the Max Planck Institute for the History of Science in Berlin, and is currently a researcher at the Institute for Experimental Design and Media at HGK Basel.



**Karolina Sobecka**

**Jury days:  
Between 15 and 20 of November**



## Local Challenge Committee (LCC):

### ► Ewa Bińczyk

Professor **Ewa Bińczyk** works at the Nicolaus Copernicus University in Poland. She deals with the rhetoric of the Anthropocene, environmental philosophy and ecological economics of degrowth. She is the author of several books. *The Epoch of Man. The Rhetoric and Lethargy of the Anthropocene* was nominated for the Długosz Prize in Poland and also indicated as one of the "20 books to read in the 21st century" in 2019. In 2022, the book was published in Russian, in 2023 in Ukrainian. Scholarship holder of the Fulbright Foundation (2007). She was a visiting scholar at Harvard University (Department of History of Science) in 2016.

In 2021, she co-hosted the seminar at the European Forum in Alpbach, Austria. She is the Member of the Council of Greenpeace Polska, the Forecast Committee of the Polish Academy of Sciences, the Council of Experts of the Climate Coalition in Poland and the Council of the Climate Education Foundation. She cooperates with the Foundation for the Student Aid Fund (Eco-coalition for Eco-University).

**Organisation:** Nicolaus Copernicus University, Poland



### Resources:



### About the hosting institution:

About the hosting institution: **LAZNIA Contemporary Arts Center (CCA) - Poland** is one of the 1st public cultural institutions established in Poland after 1989. Its main aims are to show latest developments in contemporary art, the process of its change, engaging cultural, social phenomena around the world, educating the public about these issues through exhibitions, artistic exchanges, interventions, innovative educational programs, academic conferences, lectures, concerts, film screenings. Its activity is divided into main fields: Art in Public Space, Art & Science, International Exchange (including residency program in and outside Gdansk), Education.

# Raising Awareness of Marine Alien Species and Climate Change in the Mediterranean



## Keywords:

*Invasive species, non-native species, alien species, climate change, marine heat waves*

## Technologies:

*Marine Species Tracking and Monitoring Systems, Environmental DNA (eDNA) Analysis, Artificial Intelligence*

## Related innovation areas:

*Mass mortality events, Marine Heatwaves; Non-native species / Invasive species / Alien species, Biodiversity and habitat loss, Valorisation of non-native species*

## Problem Statement

Climate change threatens Mediterranean marine ecosystems by altering sea temperatures, currents, and acidification, creating conditions for invasive alien species. These species compete with native species, spread diseases, and disrupt the ecological balance. A comprehensive approach, including monitoring, research, and public awareness, is essential to protect the Mediterranean's unique biodiversity.

Established Artist:  
Kyriaki Goni

Country  
CYPRUS

Fellowship hosting institution:  
CYENS Centre of Excellence

## Challenge description:

The challenge aims to raise awareness among consumers and the general public about the importance of sustainable seafood consumption by specifically promoting marine alien species. The growing issue of overfishing and declining fish stocks threatens the balance of marine ecosystems and the livelihoods of those who depend on fishing. By encouraging the consumption of these less-known, non-native species, the project will help to alleviate pressure on overfished stocks and restore ecological balance. This initiative will contribute to:

- ▶ Supporting small-scale fishery products, which are socially important;
- ▶ Promoting ecologically and socially conscious seafood choices;
- ▶ Reducing the carbon footprint associated with traditional fishing practices;
- ▶ Adopting a zero-waste approach by minimizing the discard of less-known marine species.

Through this challenge, we aim to create a sustainable and responsible seafood market that benefits both the environment and local communities.

## Residency characteristics:

We seek a young scientist specializing in Marine Ecosystems to collaborate with artist Kyriaki Goni on raising awareness about the impact of marine alien species and climate change on Mediterranean ecosystems. The scientist will provide expertise and data for a final art piece, with support from Marios Papageorgiou of our Local Challenge Committee.

Kyriaki Goni's work examines the political, environmental, and emotional dimensions of big tech, creating shared experiences and alternative ecosystems. The scientist will closely collaborate with the artist to develop an artwork highlighting the effects of marine alien species and climate change.

Most meetings will be virtual, with 1 to 3 in-person visits to the artist's studio to ensure effective collaboration. The resulting art piece will be presented at the annual Arts & Technology festival, "WIP."

Hosted by CYENS Centre of Excellence in Cyprus, this residency offers access to the CYENS Thinker Maker Space, providing cutting-edge equipment and technical support. CYENS has over five years of experience in interdisciplinary residencies, fostering impactful collaborations. Partner institutions include Enalia Physis, AP Marine Environmental Consultancy LTD, Marine and Environmental Research Lab, and the University of Cyprus.

## Established artist bio:

Kyriaki Goni's multimedia installations critically and poetically examine the political, affective and environmental aspects of Big Tech. Her practice involves using various media including drawing, video, digital prints, textiles, websites, coding, poetry and sound. Goni explores the impacts of extractive practices on landscapes, human and non-human bodies, investigates other forms of intelligence (such as machines and plants), and creates alternative networks and infrastructures. Her installations seek to connect the local with the (inter)planetary, the speculative with the scientific, and to contemplate possible futures and new worlds. Goni's work has been shown in solo exhibitions in Athens (Greece), Leeds (UK), Copenhagen (Denmark) and Berlin (Germany), as well as in group exhibitions, including at Kunsthall Trondheim (Norway), Warsaw Biennale (Poland) and Ars Electronica (Linz, Austria).



**Kyriaki Goni**

**Jury day:  
20th November**



## Local Challenge Committee (LCC):

### ► Marios Papageorgiou

**Marios Papageorgiou** is the Executive Director and Head of Fisheries Research at the Enalia Physis Environmental Research Centre. She has experience in fisheries research and management. Holder of Master's degrees in Marine Biology and Business Administration and a Bachelor's degree in Marine Biology and Oceanography. She is currently undertaking her PhD in Fisheries Ecology and Management. She manages projects related to fisheries and the bycatch of vulnerable species in Cyprus. Her research interests lie within the fields of benthic ecology, fisheries ecology, shark and rays biology, ecology and conservation, invasive alien species, social-ecological systems, blue economy and entrepreneurship, fisheries and ecological statistics, data visualization and science communication.



## Resources:

The successful establishment of the lionfish *Pterois miles* in Cyprus



A lionfish (*Pterois miles*) invasion has begun in the Mediterranean Sea



Invasive lionfish in the Mediterranean: Low public awareness yet high stakeholder concerns



## About the hosting institution:

**CYENS CoE - Cyprus** is a leading Research Centre of Excellence focused on Interactive media, Smart systems, and Emerging technologies. It serves as a bridge between scientific research and innovation. It is a joint venture between three public universities in Cyprus, the Municipality of Nicosia, and two international partners, the Max Planck Institute for Informatics and University College London. The Centre's three research pillars - Visual Sciences, Human Factors and Design, and Communication and Artificial Intelligence - drive academic research and innovation, supporting sustainable scientific, technological, and economic growth in Cyprus and Europe.

# Seascape, a transtemporal exploration from deep sea timeflows to underwave

Established Artist:  
Laure Winants

Fellowship hosting institution:  
GLUON

Country  
BELGIUM

## Keywords:

Fieldwork,  
deep sea,  
bio-inspired,  
more-than-human,  
structural color

## Related innovation areas:

oceanography, marine research, light and optical instruments, data visualization

## Technologies:

3D modeling, Sonder and Sonar, light sensors

## Problem Statement

The atemporal encounter laboratory “Time Capsule” is an interdisciplinary exploration that blends oceanography, linguistics, and anticipatory storytelling. It serves as a safe space for interaction, experimentation, and provocation, engaging with the evolving marine landscape. The goal is to develop tools for navigating the profound shifts caused by drastic climatic changes, while also imagining possible futures.

## Challenge description:

In the wake of drastic climatic changes, a disruption in space-time has emerged. Ice is vanishing from the Earth's surface, revealing previously inaccessible oceanic pathways. This has triggered a transtemporal dialogue between various entities. The "Time Capsule" atemporal encounter laboratory by artist Laure Winants is an interdisciplinary exploration merging ocean sciences, linguistics, and anticipatory storytelling. It provides a safe space for interaction, experimentation, and provocation within the transforming marine landscape caused by human activities, with the goal of developing tools and strategies for navigating these changes and envisioning future possibilities. In order to achieve this, we need to start the de-anthropization of natural environments: viewing oceans, airspaces, and terrestrial areas as dimensions where humans are only a small part of life.

During the fellowship we plan to actively participate in an oceanic research mission aboard the Belgian research vessel, Belgica, working directly in the field. The focus will be on synthesizing data from light and optical instruments. This research aims to contribute to the development of an immersive installation that translates environmental data, such as temperature and salinity, into sound and light frequencies, while also creating 3D mappings of the seabed.

## Residency characteristics:

We are offering an interested scholar or researcher, invested in fields that connect to this challenge, the opportunity to collaborate with artist Laure Winants who has a unique track record of interdisciplinary field-research and production.

The residency is facilitated by GLUON, a Brussels based platform for art, science and technology. During the residency, the artist and the scientist will be also supported by a select group of researchers of the Belgian Royal Institute of Natural Sciences specializing in the field of Oceanography. Additionally, possible access to the prestigious oceanic research vessel, Belgica, will be discussed at the beginning of the project.

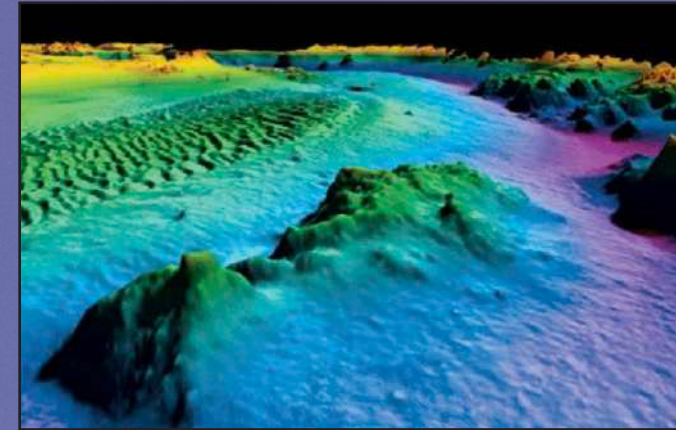
We hope that the scientist will be able to make themselves available for at least 6 intermittent meetings, of which at least 1 in-person meeting in Brussels throughout the residency process. Availability for working together in person at the studio of the artist, the scientist lab and/or on-site is desired. The collaboration will further Laure Winant's ongoing production of different artworks and installations, which will be showcased at the Museum of Natural Sciences in Brussels during two different

## Established artist bio:

**Laure Winants** is a researcher and field-based visual artist (BE/FR). Winants set up her artist's studio in the heart of the Arctic ice pack. Embarking on expeditions, she joins teams of multidisciplinary researchers to understand the evolution of the territory. She uses techniques developed specifically to capture the optical and luminous phenomena unique to the Arctic region. Using environmental sensors, the interaction of matter itself becomes the creator of the work. Laure Winants makes data tangible and emotionally perceptible, highlighting the interdependence of ecosystems and creating encounters in more-than-human temporalities. She creates a dialogue between art, the natural sciences, and technology.



**Laure Winants**



**Jury day:  
between  
15 - 20  
November**

## Local Challenge Committee (LCC):

- ▶ **Jean-Philippe Belliard**
- ▶ **Anne Desmettre**
- ▶ **Michael Fettweis**

**Jean-Philippe Belliard** is a part-time post-doc researcher/assistant professor within the ECODAM research group at the Royal Belgian Institute of Natural Sciences and the ECOSPHERE research group at the University of Antwerp. With expertise in estuarine and coastal systems, he conducts research focusing on how environmental changes (sea level rise, sediment availability, waves, extreme events, etc.) impact the biogeomorphic evolution of tidal marshes, mangroves, and tidal flats. Recently, he has expanded his interests to explore the relationship between coastal wetland biogeomorphology and the carbon sequestration potential of these ecosystems. His interdisciplinary work spans physical oceanography, biogeomorphology and biogeochemistry, utilizing various approaches such as fieldwork, data analysis, and computer modeling.

**Organisation:** Royal Belgian Institute of Natural Sciences



**Anne Desmettre** is Head of Exhibitions at the Royal Belgian Institute of Natural Sciences in Brussels. After a Bachelor at Sciences Po Bordeaux and a Master in cultural management at Université Paris-Dauphine she started as a museologist at the Africamuseum in Tervuren (Belgium). She then worked at the Comité Colbert in Paris, developing international cultural events on creation and craftsmanship for the French luxury industry. Before entering the museum world again, she has also been communication manager at the réseau Abilis, a network of home for adults mentally disabled.

**Organisation:** Royal Belgian Institute of Natural Sciences



**Michael Fettweis** is an oceanographer specialised in measuring and modelling the dynamics of suspended particles in coastal waters and the deep ocean, specifically fine-grained sediments, organic matter, carbon, nitrogen, and other nutrients and the interactions between them. His research is embedded in the sustainable use of marine ecosystems and in understanding and quantifying the threads due to human activities and climate change. I am the scientific coordinator of the Belgian monitoring program BGCMonit and of the coastal observatory at MOW1 (Belgian nearshore area). (Education:1995: PhD in Science, KULeuven; 1986: Postgraduate in Informatics, KULeuven; 1984: MSc in Geology, KULeuven)

**Organisation:** Royal Belgian Institute of Natural Sciences



## Resources:



## About the hosting institution:

**GLUON** - Belgium is a Brussels-based non-profit organisation that realises projects on the crossing borders of visual art, research and industry. Gluon's Art & Research department aims to maximise collaborations between artists, researchers and companies, and support scientists through residencies in artists' studios. These interactions lead to artistic and philosophical outcomes or innovative ideas, services and products in non-artistic sectors such as education, health care, ecology, cultural diplomacy and community building. The alliances developed within Art&Research reinforce GLUON's educational programme, aiming to bring technological innovation closer to young people, through an educational STEAM programme.

# How to look (at looking)?

**Keywords:**

*inter-species vision, animal vision, color vision, sensory processing, light spectrum, color, painting, AI generated landscapes*

**Related innovation areas:**

*environmental biology, artificial lighting design, computational modeling, color science*

**Technologies:**

*computer vision, AI, LED light*

**Problem Statement**

This project will explore the relationship between color, the spectrum of light, and space through biological models of animal vision, computer science, and visual art. Through this, we seek to raise awareness about the consequences of light pollution, inspiring a more conscientious approach to environmental illumination that acknowledges the impact of artificial light on biodiversity.

Established Artist:  
Adrien Lucca

Fellowship hosting institution:  
GLUON

Country  
BELGIUM

## Challenge description:

Adrien Lucca seeks to push the boundaries of how we understand the perception of color, light, and space by exploring the world through the lens of animal vision. Moving beyond anthropocentric viewpoints and embracing biodiversity, this project merges biology with advanced AI tools to reimagine how we perceive and interpret the complexity of our environment. By integrating insights from computer science, color science, and biology, the project aims to unravel unique aspects of color vision in various species—such as sensitivity to specific wavelengths, perception of colors unique to particular environments, and specific interpretations of space and form. These insights will inform art installations that challenge the limitations of human vision, prompting viewers to question the broader implications of how we perceive the world.

In a world increasingly dominated by artificial light tailored for human eyes, the impact of such illumination on biodiversity remains poorly understood. Lucca's research into different light spectra and their effects on color perception underscores the need for a more conscientious approach to environmental lighting. The project aspires to foster a deeper appreciation for the visual experiences of other species and inspire environmentally sensitive lighting practices informed by cutting-edge biological vision models.

## Residency characteristics:

We are offering a young scientist to collaborate with artist Adrien Lucca who has a unique track record of interdisciplinary experimentation and production with aspects of color, pigment, glass and interactions between natural, artificial light and inter-species vision. Computer scientists or biologists using computer science to explore visual perception are particularly welcomed to apply, but we are open to all applications including the humanities that are relevant to the project.

The residency is facilitated by GLUON in close collaboration with the Museum of Natural Science in Brussels. There is hence the possibility to collaborate with some of their 250 affiliated researchers and investigate some of the 38 million specimens of their many collections.

We hope that the selected scientist will be able to make themselves available for at least 6 intermittent meetings, of which at least 1 in person meeting. Availability for working together in person at the studio of the artist and/or the scientist lab is desired. The collaboration will contribute to Adrien Lucca's ongoing creation of various artworks and installations, which will be showcased at the Museum of Natural Sciences in Brussels at two different times: during the first quarter and at the conclusion of the residency.

## Established artist bio:

Since 2009, **Adrien Lucca** develops a multidisciplinary body of work around color and light that questions our perception of the physical world. In search of practical means of action to set up aesthetic experiences, he has set up a research and production laboratory where he conceives his works in an autonomous way at the intersection of art and science. In contrast to the trend of normalizing and technicizing our relationship with the physical world, Lucca believes that by harnessing scientific and technological resources, we can illuminate the strangeness of the connection between the physical world and our perception of it. His most recent work aims at redefining the very concept of "color". Adrien Lucca (born in 1983 in Paris) lives and works in Brussels, Belgium.



**Adrien Lucca**

## Resources:



Artificial night time lighting impacts visual ecology links between flowers, pollinators and predators



A model of colour appearance based on efficient coding of natural images



Quantitative Colour Pattern Analysis (QCPA): A comprehensive framework for the analysis of colour patterns in nature



MICA toolbox



Deep learning and computer vision will transform entomology

**Jury day:  
Between 15–20  
November**

## Local Challenge Committee (LCC):

- ▶ Anne Desmettre
- ▶ Wouter Dekoninck
- ▶ Stefan Kerkhof

**Anne Desmettre** is Head of Exhibitions at the Royal Belgian Institute of Natural Sciences in Brussels. After a Bachelor at Sciences Po Bordeaux and a Master in cultural management at Université Paris-Dauphine she started as a museologist at the Africamuseum in Tervuren (Belgium). She then worked at the Comité Colbert in Paris, developing international cultural events on creation and craftsmanship for the French luxury industry. Before entering the museum world again, she has also been communication manager at the réseau Abilis, a network of home for adults mentally disabled.

**Organisation:** Royal Belgian Institute of Natural Sciences



**Wouter Dekoninck** works at the Scientific Service Heritage, Department Entomology, Royal Belgian Institute of Natural Sciences as curator of the entomological collections. His main research topics are in myrmecology, carabidology, insect diversity and involvement of Citizen Science collaborators into the management of the collections.

**Organisation:** Royal Belgian Institute of Natural Sciences



**Stefan Kerkhof** (Entomological collection manager) currently works at the Scientific Service Heritage, Department Entomology, Royal Belgian Institute of Natural Sciences. Stefan is responsible for the Lepidoptera collections at RBINS.

**Organisation:** Royal Belgian Institute of Natural Sciences



## About the hosting institution:

GLUON - Belgium is a Brussels-based non-profit organisation that realises projects on the crossing borders of visual art, research and industry. Gluon's Art & Research department aims to maximise collaborations between artists, researchers and companies, and support scientists through residencies in artists' studios. These interactions lead to artistic and philosophical outcomes or innovative ideas, services and products in non-artistic sectors such as education, health care, ecology, cultural diplomacy and community building. The alliances developed within Art&Research reinforce GLUON's educational programme, aiming to bring technological innovation closer to young people, through an educational STEAM programme.



# MUT / CORE

Established Artist:  
**Fanny Soriano**

Fellowship hosting institution:  
**Hexagone Scène Nationale**

Country  
**FRANCE**

## Keywords:

*Symbiosis,  
Metamorphosis, Body/  
brain interaction,  
Movement, Chaos*

## Related innovation areas:

*sociology, anthropology, neurosciences,*

## Technologies:

*electromagnetism*

## Problem Statement

Circus artist Fanny Soriano seeks to explore the physical relationship between living humans and the non-humans. Through physical and sensory experiences, she will question the place of the body in our society and its role in our relationship with the environment.

## Challenge description:

Species are constantly evolving, transforming, adapting and mutating. What about our mutation?

The industrial, technological and digital revolutions have brought rapid and profound changes in our societies. Our virtual social interactions are taking up more and more space, diminishing or even replacing our physical social interactions, and distancing us from our natural environment and other living beings.

Is this mind/body/earth imbalance partly responsible for our disconnection from our senses? To our environment? As if the brain needed the body to connect with the earth, with other living beings.

What if our body is more sensitive and “intelligent” than our brain?

The challenge will be to use our bodies to summon/awaken our sensitivity to living things by interacting with them. Using nature's scraps, raw, unprocessed elements with little or no ecological impact, simple physical games will be created to awaken our sensory and sensitive intelligence.

## Residency characteristics:

Hexagone Scène Nationale is a multidisciplinary theatre that has developed a research activity that led to fifty residencies combining art and science.

Thought as a live performance, the artistic form developed with circus artist Fanny Soriano will explore the links between human body and its environment (including living beings). The challenge will be to use our bodies to awake our sensitivity to living things by interacting with them. The performance will be technically light using the body as common in order to reach a wide audience and to be reappropriated by other artists.

The scientist can come from sociology, anthropology, neurosciences, biology or other scientific disciplines and will try to bring resources to the artist's questions. She/He will spend some time (April, June and/or September 2025 - TBC) with the artist and her circus team on the stage of the theatre or in other venues in Grenoble.

A podcast will be created for which the scientist will be requested. The artist and the scientist might also be invited to cross-disciplinary workshops including students from the Grenoble Alpes University.

## Established artist bio:

**Fanny Soriano** is a circus artist graduated from the Centre national des arts du cirque (France). First as a performer, then as a choreographer with the Compagnie Libertivore, she works on a form of artistic expression based on aerial disciplines, hand-to-hand, contact dance and improvised performances. She explores the relationship between nature and human nature through the body. Her acrobatic language probes the place of the human in a natural biotope. Inspired by nature's breaths, from which she draws apparatus, set design and props, she seeks to highlight the virtues of a simplicity that is sometimes undetectable, unrecognized or underestimated.



**Fanny Soriano**

Photo credits: Violette Franchi

**Jury day:  
19th November**

## Local Challenge Committee (LCC):

- ▶ Naïma Ghermani
- ▶ Joël Chevrier

**Naïma Ghermani** is currently Professor of Early Modern History at the University of Grenoble-Alpes and vice-director of the Maison des Sciences de l'Homme-Alpes. She was senior lecturer in early modern history (2006-2022) and junior member of the Institut Universitaire de France from 2012 to 2017. As Fellow of Institut Convergences Migrations (ICM), she is now working on confessional migrations and the emergence of a right of exile in the early modern era, the subject of her latest book *Le droit des exilés. Généalogie du droit d'asile au XVIIe siècle* (Presses Universitaires de France, 2023).

**Organisation:** Université Grenoble Alpes-MSH Alpes



**Joël Chevrier** is a physics professor at Université Grenoble Alpes and the current scientific director of the UGA Design Factory for Transitions, which aims to empower students to create innovative solutions and confidently navigate a world of change. From 2018 to 2023, he led the interdisciplinary Motion Lab at CRI Paris (Université Paris Cité), funded by the Fondation Bettencourt Schueller, focusing on a Science & Design alliance to explore "The Moving Body at the Heart of Learning," leveraging digital technologies for future advancements in education, sports, and health. Previously, he was the principal investigator of the "Sciences, Design, and Society: The Factory of Contemporary Worlds" research program (2014-2018) and served as the scientific curator for the Arts & Sciences Soulages exhibition at EPFL (2016-2017). From 1998 to 2014, he led a research group at CNRS and ESRF Grenoble, contributing significantly to his fields of study.

**Organisation:** Université Grenoble Alpes-MSH Alpes



## Resources:

EXPERIMENTA the Biennale



Fanny Soriano



Hexagone Scène Nationale



## About the hosting institution:

**Hexagone, Scène Nationale Arts Sciences** - France is a multidisciplinary theatre. In addition to its missions of artistic production and presentation, it has also developed since 2002 a research activity. Hexagone has thus created in 2007 the Atelier Arts Sciences, a common research and creativity platform shared with French research centre, CEA Grenoble. It provides a framework for prolific meetings between arts and sciences, allows the benchmarking of experiences and points of view, and encourages questioning and imagination to enrich respective working methods. The Atelier Arts Sciences has pioneered an art and science exhibition, EXPERIMENTA the Fair, which provides insight into on-going projects, in addition to further projects coming from European and International partners.

# Brain hacking - Human perception beyond rational

**Keywords:**

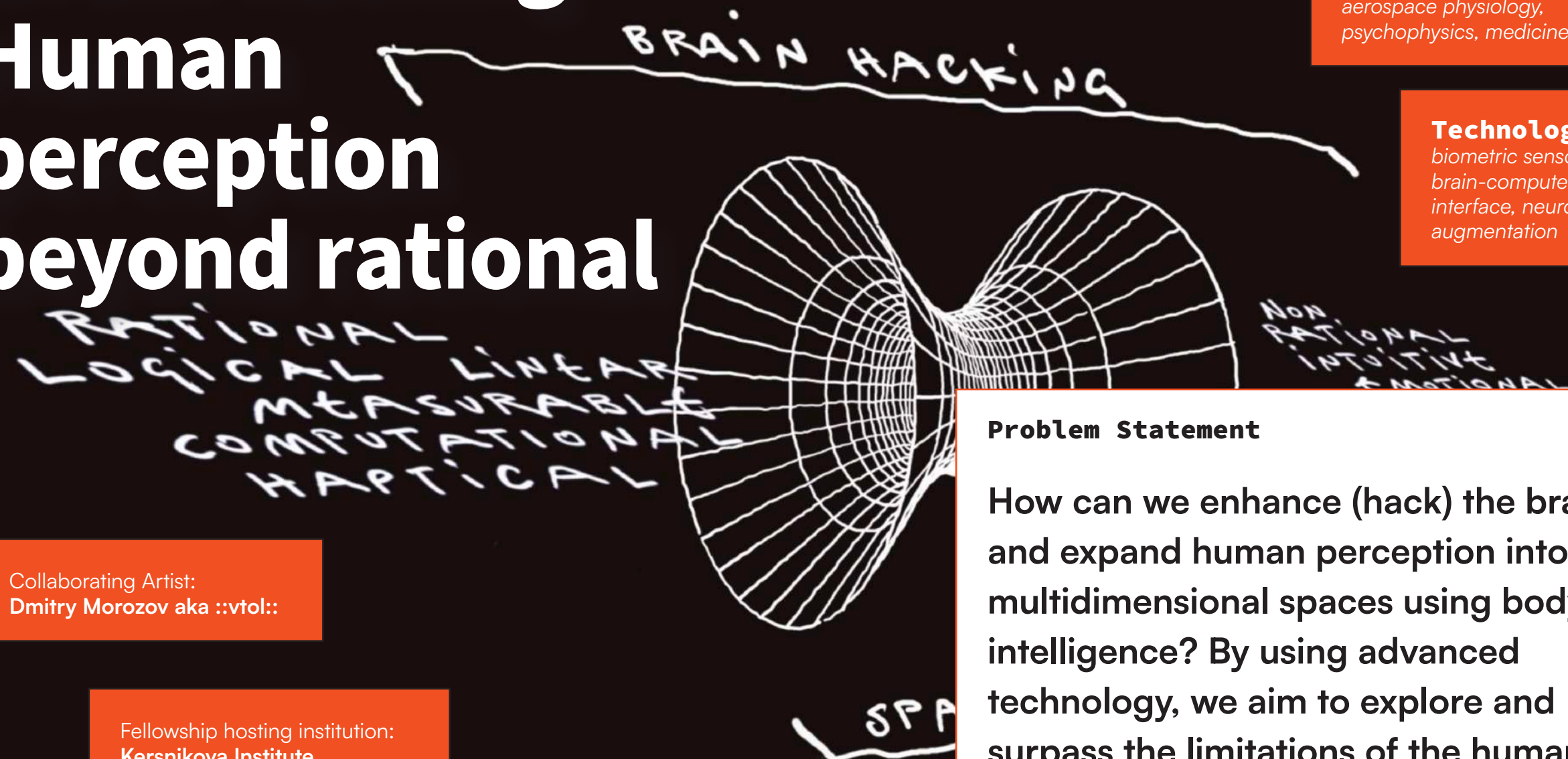
space-time dogma,  
de-quantification, relativity,  
multidimensionality, embodiment,  
quantum fiction

**Related innovation  
areas:**

aerospace physiology,  
psychophysics, medicine, physics

**Technologies:**

biometric sensorics,  
brain-computer  
interface, neurosensory  
augmentation



Collaborating Artist:  
Dmitry Morozov aka ::vtol::

Fellowship hosting institution:  
Kersnikova Institute

Country  
SLOVENIA

**Problem Statement**

How can we enhance (hack) the brain and expand human perception into multidimensional spaces using body intelligence? By using advanced technology, we aim to explore and surpass the limitations of the human brain, allowing us to accept and integrate non-human forms of intelligence, and to broaden our conceptual frameworks.

## Challenge description:

How can we expand the limits of our perception and transform human cognition? The project can relate to the term 'hacking the brain' by using advanced technologies to grasp the concept of multidimensional spaces and exploring the new space-time relationship. This exploration questions and expands established rationalistic approaches to understanding perception of space and mind, offering a fresh perspective on the intersections of technology and cognitive science. Scientists are encouraged to think out of the conventional boundaries and propose innovative solutions that broaden our perceptual and conceptual horizons.

We invite experts (aerospace physiologists, physicists, experts on the body in space, etc.) who work with the functioning of the body and senses—its movement, neurology, sound, and hearing in altered states or environments, even aerospace—to gain insights into how physical and cognitive systems adapt and interact. The project centers on exploring how we perceive and interact with space-time entanglement, potentially leading to new realizations and new concepts that come with not only rational perception.

## Residency characteristics:

The residency will mostly take place at the Kersnikova Institute, a production platform for artists and projects at the intersection of art, science, and technology. Along with developing and exhibiting artworks in Kapelica Gallery, Kersnikova has an infrastructure of wet and mechatronic laboratories to support them. While focusing on collaborations with experts, scientists, and researchers, we have established a web of connections with public and private institutes. We also welcome new collaborations with any institutions connected with the chosen scientist.

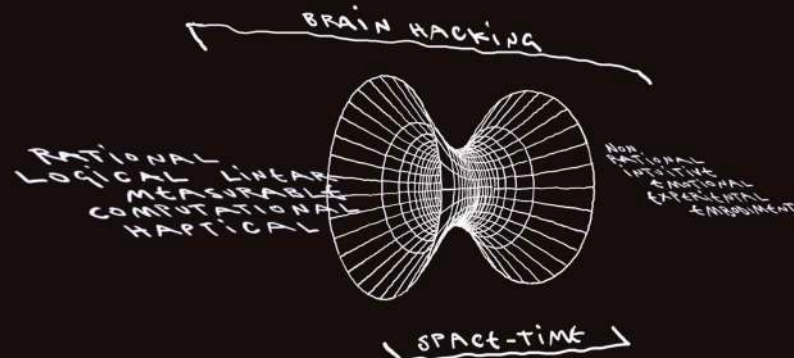
During the residency, both the artist and scientist will be supported by the curatorial guidance of LCC experts, while establishing their own methodology of work that suits them both. Visits to Kersnikova or possible collaborating institutes will be provided according to the needs of the project and the budget. Working together at Kersnikova spaces is desired. Curators and authors will also discuss the possibilities of showcasing their work locally and internationally. Possible participation in workshops, knowledge exchange within Studiotopia, presentations, and video/podcast will be discussed at the beginning of the project.

## Established artist bio:

**Dmitry Morozov aka ::vtol::** is a transdisciplinary artist and researcher, who focuses on contemporary media art including sound, robotics, and installations, emphasising the link between emergent systems and new kinds of technological synthesis. He is currently based in Ljubljana, Slovenia. ::vtol:: exhibited at the galleries worldwide, including the Laznia Center for Contemporary Art (Gdansk), ZKM Zentrum (Karlsruhe), National Taiwan Museum of Fine Arts (Taichung), Kapelica Gallery (Ljubljana), ArtScience Museum (Singapore), HEK (Basel) etc. He won the Sergei Kuryokhin Prize (Russia), Innovation Award (Russia), Prix Cube (France), and received honorary mentions at VIDA 16.0 (Spain) and Prix Ars Electronica (Austria).



**Dmitry Morozov**



**Jury day:  
20th November**

## Local Challenge Committee (LCC):

► **Jens Hauser**  
► **Jurij Krpan**

**Jens Hauser** is a Paris based media studies scholar, writer and art curator focusing on the interactions between art and technology. He is currently a researcher, and has been a Professor in Art History at the Karlsruhe Institute of Technology (KIT) since 2022. He is also a researcher at University of Copenhagen's Medical Museion, as well as a distinguished faculty member of the Department of Art, Art History and Design at Michigan State University, where he co-directs the BRIDGE artist in residency program. Hauser has been the chair of the European Society for Literature, Science and the Arts' 2018 conference in Copenhagen (SLSA). At the intersection of media studies, art history and epistemology, he has developed an aesthetic and epistemological theory of biomediality as part of his PhD at Ruhr University Bochum, and also holds a degree in science and technology journalism from Université François Rabelais in Tours. As a curator, he has organised around 30 exhibitions and festivals internationally.



**Jurij Krpan** founded the Kapelica Gallery for Contemporary Investigative Art in 1995 and has been its senior curator since then. He has curated numerous national and international exhibitions, including leading the Slovenian national pavilion at the 50th Venice Biennale, the Cosinus BRX gallery in Brussels, and the 5th Triennial of Contemporary Investigative Arts in Ljubljana. He has also been involved with Ars Electronica, Ljubljana Design Biennale, and the Venice Architecture Biennale. Since 2012, he has served as the artistic director of the Kersnikova Institute, supporting research labs like BioTehna, Rampa, and Vivarium. He works on integrating artistic ideas into innovation for sustainable development and has been recognized as the Ambassador of Smart Specialisation of Slovenia. Krpan has been a member of Slovenia's National Council of Culture since 2019 and its president since 2024. He lectures on the Kapelica Gallery and Kersnikova Institute in Slovenia and internationally.



## About the hosting institution:

**Kersnikova Institute** - Slovenia produces and incubates contemporary investigative art projects that explore the impact of science and technology on society. It integrates several open platforms: Kapelica Gallery, a world-renowned space for contemporary investigative art; the inspirational laboratories BioTehna and Vivarium, which focus on artistic research into living systems; and the makerspace and incubator hub, Rampa Lab, where the relationships between society, technology, and art are reconsidered. The Kersnikova Institute encourages, facilitates, and showcases investigative artistic practices and projects, fosters public debate, engages citizens in science, and educates children and young people.

# Wave of Light: Exploring Marine Phenomena through Art-Science Synergy

Collaborating Artists:  
Entangled Others (Feileacan McCormick and Sofia Crespo)

Fellowship hosting institution:  
MEET Digital Culture Center

Country  
ITALY

## Keywords:

*Art-Science Collaboration, Twilight Zone, Marine Snow, Data Visualization, Environmental Crisis, Symbiotic collaborations.*

## Technologies:

*Artificial Intelligence models for data analysis, Advanced data visualization tools (e.g., interactive 3D modeling), Augmented Reality (AR) and Virtual Reality (VR) for immersive experiences*

## Related innovation areas:

*Biodiversity and ecological dynamics of the Twilight Zone, Impact of human activities on deep-sea environments, Innovative methods for data visualization in marine science, Role of the Twilight Zone in global carbon cycles, Art as a medium for environmental advocacy*

## Problem Statement

Investigating the dynamic phenomena of marine snow in the Twilight Zone and its oceanic carbon sequestration mechanism, leveraging artistic creativity to analyze and visualize new scientific data, fostering a deeper understanding of marine ecosystems, and possible symbiotic collaborations and alliances between inhabitants, under and over the sea.

## Challenge description:

This challenge invites a young researcher to collaborate with Entangled Others Studio to explore the dynamic phenomena in the Twilight Zone, focusing on the migratory wave of microorganisms known as marine snow. These organisms rise to the surface nightly to feed, creating a moving wave of light and life. The researcher will be tasked with either procuring and analyzing new data to study additional phenomena within this migratory wave or deepening the analysis of existing data to uncover aspects not previously explored. The collaboration will leverage artistic perspectives to develop innovative visualizations and narratives, effectively communicating complex scientific data and raising public awareness. By integrating artistic creativity, the project aims to uncover new research questions and experimental approaches, promoting a deeper understanding of marine environments and contributing to their conservation and protecting their crucial role for the environment. This dialogue will also provide artists with insights into scientific processes, enriching their practice and creating a mutually beneficial learning experience.

## Residency characteristics:

The residency aims to create a dynamic intersection where art and science inform and inspire each other, fostering innovative approaches to environmental research. This initiative aligns with MEET's mission and six years of experience as a Regional S+T+ARTS Center, promoting interdisciplinary collaboration to address global challenges.

The selected scientist will conduct research activities focused on the residency's challenge, collaborating with Entangled Others Studio to explore innovative visions by enhancing and visualizing scientific data. This collaboration aims to contribute to shaping potential future symbiotic environments through new narratives and scenarios.

The scientist will have access to the spaces, facilities, and resources available at the MEET Center in Milan. MEET will also facilitate connections with external research institutions, including the International Laboratory of Plant Neurobiology (LINV), PNAT, the Deacon Laboratory - Institute of Oceanographic Sciences, ML Analytics, and the Area Science Park in Trieste.

During the residency, the scientist will engage in cross-disciplinary meetings and studio/laboratory visits with artists, to be scheduled collaboratively. MEET will organize meetings with LCC members and invite the scientist to participate in workshops and public events.

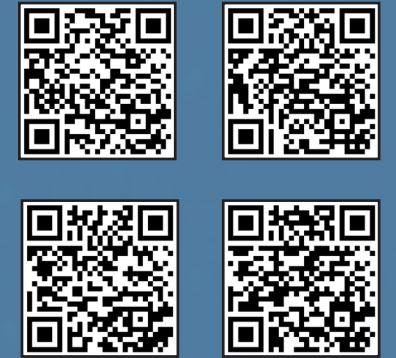
## Established artist bio:

**Entangled Others** is the collaborative studio practice of artists **Feileacan McCormick** and **Sofia Crespo**. Their work centers around ecology, nature, and generative systems, aiming to give non-human entities a presence and life in the digital realm. The duo explores the intersections of biology-inspired technologies with questions of relationship, biodiversity, and awareness. Through their work, they emphasize how conscious efforts and new technology can bring attention to the interconnectedness and unseen aspects of our existence. Entanglement is a complex state where no entity can be considered separate or unaffected by others. We cannot exist without others, act without interacting, or speak without being heard.



**Entangled Others**

## Resources:



**Jury day:  
19th November**

## Local Challenge Committee (LCC):

- ▶ **Camilla Pandolfi**
- ▶ **Eleonora Brizi**
- ▶ **Roberto Beragnoli**

With a background in Plant Physiology and Biomimetics, **Camilla Pandolfi** earned her PhD in Space Life Science at the University of Florence in 2008. In 2010, she received an Endeavour Research Fellowship from the Australian Government, researching plant growth under saline conditions at the University of Tasmania. She then joined the European Space Agency's Advanced Concepts Team as a Postdoc in 2011, where she led projects in Space Biology and Biomimetics. In 2013, she won a Marie Curie IEF scholarship to study plant communication at the International Laboratory of Plant Neurobiology in Italy. Since 2014, she has focused on coordinating Pnat.



**Eleonora Brizi** is a curator of digital art, known primarily in the emerging crypto art movement. After graduating in Oriental Studies in Rome, she moved to Beijing, where she worked as an assistant to Ai Weiwei and curator Jérôme Sans. In 2018 in New York, he discovered the experiments between art and blockchain. In 2020, she curated the exhibition "Renaissance 2.0" in Rome, followed by the book "Crypto Art Begins" in 2022, a collection of interviews with artists in the crypto art field.



**Roberto Beragnoli** was born in Florence in 1990 and has had a passion for illustration and painting since a young age. He completed his studies in Computer Science and Philosophy at the University of Florence before embarking on a career in design, artificial intelligence, prototyping, and MVP development. Beragnoli collaborated with WASP and PNAT, a University of Florence spin-off directed by Prof. Stefano Mancuso, where he designed the monitoring system for PNAT's Jellyfish Barge project for EXPO 2015 in Milan. The project aimed to address sustainable food production in urban environments. Beragnoli subsequently founded his own digital art studio the same year.



## About the hosting institution:

About the hosting institution: **MEET Digital Art and Culture Center (MEET) - Italy**, is a growing platform for digital arts and digital culture in Milano. Through partnerships with local scientific and industrial partners, they have a strong impact in the Northern Italy region on linking arts, science and technology. MEET is a Regional STARTS Center and official partner of the NEB initiative. Its 1,500m<sup>2</sup> have been designed by the architect Carlo Ratti in response to the challenge of creating a home for digital culture.



**MEET** DIGITAL  
CULTURE  
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**CLUJ CULTURAL CENTRE**



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**evokiuskova**

**Bozar**



**Funded by  
the European Union**

The STUDIOTOPIA II programme is a continuation of the successful implementation of its pilot predecessor STUDIOTOPIA I, supported by the European Commission through the Creative Europe Program.

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