

This is the preprint of a text published as:

Bardakos, Ioannis, Dalila Honorato, Claudia Jacques, Claudia Westermann, and Primavera de Filippi. 2021. "On Modes of Participation." *Technoetic Arts: A Journal of Speculative Research* 19 (3): 221–25. doi:[10.1386/tear_00064_2](https://doi.org/10.1386/tear_00064_2).

Editorial

On Modes of Participation

IOANNIS (JOHN) BARDAKOS

Shanghai Institute of Visual Arts, Paris 8 University and Athens

School of Fine Arts

DALILA HONORATO

Ionian University

CLAUDIA JACQUES

Knowledge Art Studios

CLAUDIA WESTERMANN

Xi'an Jiaotong-Liverpool University

PRIMAVERA DE FILIPPI

National Center of Scientific Research and Harvard University

In July 2020, Roy Ascott invited six scholars with backgrounds in art and design to serve as editors of the journal *Technoetic Arts* and as members of what he called the Editorial Organism. His aim was to create an adaptive system of collaboration that reflects the journal's core ideas and employs them to take the journal to the next level.

Since August 2020, we, the members of the Editorial Organism, have met weekly to plan forthcoming issues and discuss ways to share our visions of *Technoetic Arts* reflecting Ascott's concept. Despite the pandemic and our own struggles during the past two years, the Editorial Organism (EO) re-aligned the journal with its publishing schedule and facilitated the publication of high-quality rigorously peer-reviewed content. The two double issues that preceded this single issue were proceedings issues collecting outstanding contributions from

two conferences. The Special Issue dedicated to the research developed during the fourth conference of *Taboo–Transgression–Transcendence in Art & Science* (TTT) was edited by the *Technoetic Arts*’ Editorial Organism member Dalila Honorato (Honorato 2020). The subsequent *Global Conversation* Special Issue, guest-edited by Christiane M. Herr and Jocelyn Chapman, collected materials from both the 2020 annual meeting of the American Society for Cybernetics and TTT (Herr and Chapman 2021). The issue following this single is again a Special Double Issue that is also already in production. Guest-edited by Monika Michałowska, *Dismantling the Anthropocene: Beyond Binary Categorizations* presents a collection of articles that approach notions of human superiority and uniqueness critically from a variety of angles and explore their underlying philosophical assumptions (Michałowska, forthcoming 2022).

We, the EO, worked closely together and with the guest editors, authors, peer-reviewers and our publisher Intellect to produce the issues, releasing more than 700 pages of excellent and thought-provoking new research. However, it is while editing this first general issue of *Technoetic Arts* that we learned to fully appreciate Ascott’s vision of an EO in practice as we became entangled in a mesh of re-reflections on our individual and collaborative modes of practice and participation, variations of which we also encountered in the articles of this journal issue.

In nature validation for physiological and emotional bonding becomes a mode for supporting social connectivity. Similarly, in the blockchain ecosystem, cryptographic validation becomes the substrate for all interactions. In the dialogue between human and AI agents, between the real and the virtual, one can distinguish threads of physical or mental entanglements allowing different modes of participation. One could even suggest that in all types of realities there exist frameworks that are to some extent equivalent and act as validation mechanisms for behavioural inter-weaving.

Relevant to our own experience as an EO, in this issue of *Technoetic Arts* we explore modes of participation and collaboration through different lenses by including guest-edited sections and stand-alone articles.

The first of two guest-edited sections opens the issue. Amy-Claire Huestis eloquently introduces the section entitled ‘Nest-works.’ She explores the possibility of artists weaving thoughts and works into a new entity that becomes home as it becomes host. The artists in ‘Nest-works’ are Luke Fischbeck, Clarissa Ribeiro, Christopher Kazmarek, Jesse Ring and Moe Beitiks. Together they ‘create an entanglement of short essays around a common pattern, framing eco-poetics on collaborative and participatory processes with the non-human/more-than-human’ (Huestis 2021).

Next in the issue, the article ‘What happened to the subject? Mediated anticipation in neural painting’ by Suk Kyong Choi explores the phenomenological framework that permits the integration of an AI into the process that produces art. As the article engages with the conditions for expanding subjectivity, it develops the beginnings of an anticipatory aesthetics that posits AI and artist as co-agents (Choi 2021).

A wide array of influences, from queer and gender studies to phenomenology and theories of the grotesque, form the basis for the project 'A Sexual Series' through which artist Eva-Marie Elg aka Emie aims to create the space that allows for the construction of new situated posthuman sexualities. The article presents several performative pieces that attain their particular quality as Emie lends them their unique persona and voice (Elg 2021).

Nora Lefa's article 'Between Reality and Non-reality' aims to contribute to the debate on the essence, the features and the limits of reality. Suggesting cities and architectural structures as a potent substrate for cross-reality poetic interweaving, she introduces a bridge from the real to the virtual (Lefa 2021).

The issue closes by decryptifying modes of participation in the blockchain. In this section, guest-edited by Iannis Bardakos and Primavera de Filippi, we are examining the paradox of digital scarcity in crypto-art ecosystems.

In this context, Marie Molins provides a techno-aesthetic outline of blockchain environments (Molins 2021) and Pablo Somonte Ruano introduces views on value, ownership, authenticity, artificial scarcity and abundance in the digital realm (Somonte Ruano 2021). Last but not least, the article co-authored by Anna Dumitriu, Alex May, Athanasios Velios, Zoi Sakki, Veroniki Korakidou, Hélia Marçal, and Georgios Panagiaris investigates interactions between bio-media and crypto-media. This text explores the ecosystem of non-fungible tokens (NFTs) as a medium for bioart conservations (Dumitriu et al. 2021).

The articles included in this issue provide evidence of a variety of technoetic modes of participation and show that such practices involve multiplicities of agents and environments. We hope that you will enjoy reading the texts as much as we enjoyed working with the authors, peer-reviewers and the publisher on this issue of *Technoetic Arts*.

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CONTRIBUTOR DETAILS

Iannis Bardakos is an artist and academic. He studied mathematics and art in Athens, Paris and Madrid, completed a double MFA degree in art VR, and is currently a Ph.D. candidate between Paris 8 and the Athens School of Fine Arts. He is a senior lecturer at the Shanghai Institute of Visual Arts, in the Department of Technoetic Arts. He is founder and artistic director of studio RHO-Shanghai, a member of the HyperMedia Lab in Athens, the INREV laboratory in Paris, and the Editorial Organism of [Technoetic Arts](#).

Contact: Paris 8 University, 2 rue de la Liberté, 93526 Saint-Denis, France.

E-mail: jbardakos@gmail.com

Web address: <https://linktr.ee/jbardakos>

<https://orcid.org/0000-0001-7039-0137>

Dalila Honorato, Ph.D., is an associate professor in aesthetics and visual semiotics at the Ionian University, Greece, and collaborator at the Center of Philosophy of Sciences, University of Lisbon, Portugal. She is one of the founding members of the Interactive Arts Lab, is the head of the conference Taboo – Transgression – Transcendence in Art & Science, and, together with Marta de Menezes, the conceptualizer and developer of the project FEMeeting: Women in Art, Science and Technology. She is also a member of the Editorial Organism of [Technoetic Arts](#).

Contact: Department of Audio & Visual Arts, Ionian University, Plateia Tsirigoti 7, Corfu 49100, Greece.

E-mail: honorato@ionio.gr

<https://orcid.org/0000-0003-0777-6736>

Claudia Jacques, Ph.D., MFA, is a Brazilian-American interdisciplinary technoetic artist, designer, educator and researcher based in NYC. Her focus is on Information in HCI through the lens of Cybersemiotics. She is an adjunct

associate professor of art and design at CUNY BCC and SUNY WCC, the founder and Creative Director of [Knowledge Art Studios](#), serves as consulting editor and as art/web editor for the [Cybernetics and Human Knowing Journal](#), and is a member of the Editorial Organism of [Technoetic Arts](#).

Contact: Knowledge Art Studios, 2736 Independence Ave, 6A, Bronx, NY 10463, USA.

E-mail: claudiajacquesmc@gmail.com

Web address: <https://claudiajacques.com>

<https://orcid.org/0000-0003-0839-3139>

Claudia Westermann, Ph.D., is an artist and architect, licensed with the German Chamber of Architects, and a senior associate professor in architecture at Xi'an Jiaotong-Liverpool University in Suzhou, China. She is the founder of the [Laboratory for Inhabitable Theories and Research in Architecture \(LITRA\)](#), sits on the Executive Board of the [American Society for Cybernetics \(ASC\)](#) as part of Members-at-Large (2021-23), and is a member of the Editorial Organism of [Technoetic Arts](#).

Contact: Department of Architecture, Xi'an Jiaotong-Liverpool University, 111 Renai Road, Dushu Lake Higher Education Town, Suzhou Industrial Park, Jiangsu Province, PR China 215123, China.

E-mail: claudia.westermann@xjtlu.edu.cn

Web address: <https://www.litra-design.com>

<https://orcid.org/0000-0001-7853-6014>

Primavera De Filippi is a Research Director at the National Center of Scientific Research in Paris, and Faculty Associate at the Berkman-Klein Center for Internet & Society at Harvard. She is the author of 'Blockchain and the Law' published by Harvard University Press. Former member of the Global Future Council on Blockchain Technologies at the World Economic Forum, she is the founder and coordinator of the U.N. Internet Governance Forum's dynamic coalitions on Blockchain Technology (COALA).

Contact: Reginald F. Lewis Hall 1557 Massachusetts Ave, Cambridge, MA 02138

E-mail: pdefilippi@cyber.harvard.edu

Web address: https://fr.wikipedia.org/wiki/Primavera_De_Filippi

Web address: <https://cyber.harvard.edu/people/pdefilippi>

<https://orcid.org/0000-0002-5272-7856>