POM / Politics of The Machines
Conference series

The POM-conference addresses the politics of the machines and the inescapable technological structures, as well as infrastructures of artistic production in-between human and non-human agency with critical and constructive perspectives. Where and when do experimental and artistic practices work beyond the human: machine and human: non-human dualisms towards biological, hybrid, cybernetic, vibrant, uncanny, overly material, darkly ecological and critical machines? How are we to analyze and contextualize alternative and experimental ontologies and epistemologies of artistic practices beyond transparent dualisms and objectification? How are the relationality and operationality of machines being negotiated into cultural and social ontologies? What are the politics – past, current, future – of these negotiations?

The POM – Politics of The Machines is a conference series founded by Laura Beloff and Morten Sondergaard.

politicsofthemachines.org
In an area afflicted with multifaceted conflicts, art can become an agent for dialogue, an agent for resolution, or it can get itself involved in the clash.

POM Beirut will comprise four days of conferences with multiple tracks of paper sessions, panels, workshops, exhibitions, and keynote speakers. The tracks will be generated based on a call for topics contextualized under the wide frame of Politics of the Machines, art/conflict. Each track will have several smaller thematic sessions for submission, each chaired by participants selected from the call for topics phase.

Through its suggested tracks, POM Beirut will be addressing subjects related to art practices in relation to conflicts and will be questioning several topics on the politics of the machines, and art production in the context of conflicts.

The goal of this edition of POM will be to tackle art practices and the relation of art to the machine. In parallel, it will also focus on understanding the influence and relation between art and conflict. POM will tend to explore the connection between the violence of conflict and violence as a process in art production; the role of conflict in the sociopolitical environment and how it relates to the field of art, science, and technology.

POM Beirut will also try for a better understanding of the engagement and responsiveness of people and organizations to conflict, exploring how art may serve as a tool for resolution and for social inclusion; or as a counter-argument, a tool for conflict and/or violence. Conflict can also be understood as a contradicting force within an artwork, artistic methods or in a subject matter, it may also push for ethical questions or reveal conflict of interests.

The conference will also encompass few more technical approaches: some tracks may focus on technology employment and conflict, be it armed conflict or conflict provoked by art, the effects of the constant monitoring, surveillance and how we dwell in the panopticon. How today’s simulations reflect what is actual and how technology, at this level creates or allows for error, failure and risk. POM will also cover the need to problematize certain aspects of teleworking, telemarketing and tele-surveillance and seek to understand the affinity of technology, violence and power relations.

pombeirut.com

POM Beirut 2019 is organized by the Institute of Visual Communication (IVC) under the Fine Arts & Design Department in collaboration with the Communication Arts and the Computer Science departments at the International University of Beirut.
Committees

**POM Series Executive committee**

Dr. Morten SØNDERGAARD  
Dr. Laura BELOFF

**POM Beirut 2019 Steering Committee**

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Dr. Laura BELOFF  
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**POM Beirut 2019 Organizing Committee**

Mr. Joe ELIAS  
Mrs. Sahar CHARARA  
Dr. Fadi YAMMOUT  
Mr. Tarek MOURAD  
Ms. Yara Ayoub
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hosts

International University of Beirut
Institute of Visual Communication (IVC)
Orient Institut Beirut
The International University was first founded as the Bekaa University under Presidential Decree No. 5294 in April 2001, with its first two campuses in Al-Khyara, in the western Bekaa valley and the capital Beirut. The name was later changed to the Lebanese International University (LIU) / International University (IU).

The International University is a career-oriented institution with the mission of creating access to higher education for first-generation students who otherwise would not have the opportunity to join the professional workforce. With a commitment to democratize higher education and empowerment, the university since 2003 and until 2013 established seven additional campuses in Saida, Nabatieh, Tripoli, Mount Lebanon, Tyre, Rayak, and Akkar.

Beirut Campus

Located in the heart of Beirut, the International University campus consists of seven blocks distributed around Mousaitbeh region. In addition to its numerous number of students’ facilities, the campus includes state of the art labs, fully equipped conference rooms, auditoriums, studios, and recreation center.

Beirut campus is considered one of the most active/diverse university campuses in the capital. With the highest number of enrolled students per campus across the county, it hosts a massive number of academic conferences, seminars, lectures, and students activities.
The Institute of Visual Communication (IVC) at the Fine Arts and Design Department is a space for academic research and study in the field of visual communication ranging from fine arts, graphic, interior, fashion, digital and product design to animation and motion picture. The IVC work is in correlation with the International University of Beirut research centres.

Vision

The IVC is a fountainhead of new ideas and innovation in design and technology, an institute providing a firm ground for creativity to flourish, new ideas to be researched and for the innovators of tomorrow to emerge. The IVC will dynamically place BIU on the map of cultural activities in Beirut and to position the FAD department at the highest level of credibility as an academic and research hub for its faculty and students.

Mission Statement

The IVC is to provide an academic space for interdisciplinary research, studies and documentation around a wide array of subjects in arts and design. The IVC is committed to draw attention to visual communication and its influential capacity on humanity. It strives to organize complementary activities throughout the year, such as lectures, seminars and workshops along with specialized training programs. Furthermore, it induces the International University faculty members to obtaining higher academic ranking through research projects.

The IVC helps in achieving excellent standards of quality research in design and design education by keeping pace with rapidly changing technological climate and prepare creative and technical faculty for global standards and new challenges acceptance.

Mission Objectives

- To encourage faculty members in getting involved in various visual communication research disciplines and provide them with suitable environment for it.
- To organizing and curate ongoing public events including lectures, seminars, conferences and workshops.
- To provide certified co-curricular and targeted training programs.
- To provide assistance to faculty members and scholars in publication and recognition acquisition.
- To emphasize the vital role of visual communication professional practices, responsibilities and impact on society.
- To strive for excellence in development and deployment of design practices and research.
Founded in 1961, the Orient-Institut Beirut (OIB) was initially established as a base of German Oriental Studies abroad by the German Oriental Society (Deutsche Morgenländische Gesellschaft). In 1963, the institute gained the legal recognition of the Lebanese government and moved to its present premises in the former Villa Maud Farajallah in the quarter of Zokak al-Blat, near the downtown area of Beirut.

In 2003 the institute joined the Foundation German Humanities Institutes Abroad (since 2012: Max Weber Foundation – International Humanities), a non-profit foundation funded by the German Ministry of Education and Research (BMBF) as an umbrella organization for the currently ten German research centers in the Humanities located outside the Federal Republic.

The OIB maintains a large public research library and undertakes two strands of book publications as well as an online series. The institute organizes research seminars, lecture series, international conferences and workshops. For the design, funding, and realization of its projects, the OIB engages in local and international academic partnerships. It also supports academic activities of local partners.
Soh Yeong Roh
Hubertus von Amelunxen
Last Days of the Man of Tomorrow

2 keynotes
1 screening
2 hosts
Soh Yeong Roh received a BA in Economics at the College of William & Mary (1984), and an MA in Education at Stanford University (1990).

Self-taught in art and technology, Ms. Roh is said to have pioneered the new media art scene in Korea by founding Art Center Nabi in 2000. Her experience in the field goes back to 1991 when she served as head of Art and Technology Exhibition at Daejeon Expo. Seeing the possibility of digital technology transforming much of our lives, Ms. Roh began to explore how we could use the technology to serve humanity, which has become her lifelong mission.

Besides running Art Center Nabi, a powerhouse of media art with its lab and education programs, she serves as a board member at Advanced Institutes of Convergence Technology, Creative Commons Korea, and P.A.T.I., an alternative design school. She is also an adjunct professor at the Graduate School of Convergence Science and Technology, Seoul National University, and a visiting professor at the Department of Art and Technology, Sogang University.

Loneliness was the very start. We started making companion robots at Art Center Nabi. We soon realized that some level of intelligence is required to have meaning emotional connection. So we delved into artificial intelligence, using mainly the latest API’s. We learned what pattern recognition technology does to our collective thinking and further, our consciousness. We also learned that technology is not the bottleneck (even ‘stupid’ artists like us could use it); rather, it was the lack of data.

The data is monopolized by platform giants like Google and Facebook. Thus started our quest to imagine and create Neotopia, where common people can participate in the making of a ‘better’ society, by fusing social imagination with innovation.
Hubertus von Amelunxen, Prof. Dr., is an author, curator, member of the Akademie der Künste in Berlin and from 2013 till 2018 the president of the European Graduate School in Saas Fee, Switzerland and Valletta, Malta. He lives in Berlin. After studying French literature, art history and philosophy in Marburg and Paris he was co-editor of the magazine Fotogeschichte from 1989 to 1994. From 1995 to 2000 he was professor of art history and cultural studies as well as the founder and director of the Forum for Interdisciplinary Project Studies at the Muthesius-Academy of Arts in Kiel.

During this time, he was a guest professor at institutions in Basel and Düsseldorf and in the History of Consciousness program at the University of California at Santa Cruz. From 2000 to 2007 he was the senior consultant curator at the Canadian Centre for Architecture in Montréal and from 2001 to 2005 the founder-director of and professor at the ISNM International School of New Media in Lübeck. Von Amelunxen was appointed a member of the Berlin Akademie der Künste in 2003. Since 2006 he has been the Walter Benjamin Chair at the European Graduate School in Saas Fee. From 2005 to 2009 he served as rector of the Ecole européenne supérieure de l’image in Angoulême and Poitiers, and from 2010 to 2013 he was president of the Hochschule für Bildende Künste in Braunschweig.

He is the author of numerous books and articles and a curator of international exhibitions, the most recent being Notation: Calculus and Form in the Arts of the 20th Century at the Akademie der Künste in Berlin and at the ZKM in Karlsruhe in 2008–09 (together with Dieter Appelt and Peter Weibel) and Cy Twombly: Photographs 1951–2010 at the BOZAR in Brussels in 2012. He is currently preparing the large exhibition Behind – On the Art of Looking Back.

Is art possible beyond culture? Do we conceive art as part of culture, in the very “heart of culture” (Hanna Arendt), at the origin of culture? Can art survive culture or can culture survive without art? The keynote will reflect on art and barbarism. From Walter Benjamin’s seventh theses on the Philosophy of History, stating that “there is no document of culture that is not at the same time a document of barbarism” to today’s fascist populism the work of art as a document of history must be thought of as well as an act of barbarism. Together with artworks by the Algerian artist Adel Abdessemed, the Lebanese artist Walid Raad and by the Hungarian writer Imre Kertész, the intricate relation between art and violence will lead us to the manifesto of politics of art.
Dubai International Film Festival
nominated for best int’l short

International Short Film Week Regensburg
won best short film

Muscat International Film Festival
won the silver khanjar

Firenze FilmCorti Festival
won best documentary

Batroun Mediterranean Film Festival
won best short film

Lebanese Film Festival
won best short film

Cinalfama Lisbon International Film Awards
won best medium film
won best documentary
won best screenplay
nominated for best director

Arab Film Festival (Malmö)
won best short film

Sapporo International Short Film Festival
jury special mention

SciFi Film Festival Australia
won best international short

Clermont Ferrand
nominated for best int’l short

Boston Underground Film Festival
won best short film

Fribourg Film Festival
nominated for best int’l short

BBC Arabic Film Festival
won best short film

Best of NFMLA Awards
nominated for best int’l comedy

Bucheon International Fantastic Film
nominated for best int’l short

Fadi [the fdz] Baki

Born in Beirut 1977, Fadi [the fdz] Baki is a co-founder and co-editor of Samandal, one of the Middle East’s premiere comics magazines, and Beirut Animated, the Lebanese animation film festival. Fadi currently divides his time between teaching, motion graphics, comics, and filmmaking.

Film synopsis

A young filmmaker investigates the legend of Manivelle, an automaton gifted to Lebanon in 1945 that still haunts an abandoned mansion in Beirut. After being coaxed back out into the limelight, the people who knew him come forward to speak their mind, and the myth that Manivelle has constructed around himself starts to unravel.
### Workshop 1 - Programming IOT devices

**Host:** Fadi Yammout  
**Capacity:** 8 attendees  

This workshop introduces the basic concepts and principles for using the Arduino microcontroller platform as an instrument to learn technics in electronics, programming, and human-computer interaction.

The teaching areas include programming for the Internet of Things IOT and artificial intelligence for multimedia applications. Participants will work with an Arduino kit with many components and build basic to fundamental IOT devices.

### Workshop 2 - Radio Neural Networks

**Host:** Juan Carlos Duarte Regino  
**Capacity:** 8 attendees  

Participants of the workshop will carry out a series of low powered radio interventions in public spaces while using an artifact that collects surrounding signals to create a sonic collage that is controlled by artificial agents sensing the environment.

The first part of the workshop, participants will learn how to use the interface for turning environmental data into a radio transmission in public spaces. The system works as a network of neural sensing nodes that communicate with each other via radio signals.

The second part of the workshop will consist of making field recordings (at university premises or at public outdoor surrounding spaces) of sound and data using the devices.

After the workshop, the participants will keep the recordings from the workshop and sensing data turned into generative media experiments. The choice of radio, as one of the long-lasting electronic mediums, is to inquire on existing transmissions of radio local institutions that are found in diverse law configurations that range from low to high powered (private, public, community, etc.).
exhibition
/performances
The artist presents this machine that is capable of “curating” a hashtag. The machine allows for a photograph, that was captured digitally and posted in a digital platform, to be collected and printed, validating it as art, without creating a file. The photograph moves from a digital environment to an analog one and as it leaves the printer, it is left to fall to the ground. This was made possible with the help of Omar Abou Nassif, a software engineer, who designed the interface that allowed for the full functioning of this machine.

The digital reality we live in killed loneliness. Seeing your brother graduate, dining with your parents, having sex with your girlfriend is just one click away. It isn’t until your video call starts distorting the beautiful faces of your loved ones that you remember that you are living alone, thousands of kilometers away from home.

“Connect” was an attempt to create a virtual family album while living abroad, immortalizing the moments spent alone with those who matter.

Dimitri Haddad is a visual artist, partner and curator of ARTLAB gallery. After several years of professional experience, He pursued his masters in Fine Arts Photography in Madrid to come back and develop a cultural and artistic hub in Beirut.

Dimitri has worked with several established artists from the region and curated national and international exhibitions.

Today, apart from the gallery, Dimitri runs an artist studio and photography center that aims at promoting and developing local photography.
With an endless display of imagery, the screen is a glossy layer that interplays the actual physical with the utopic virtual. With this boundless pot of networks that promises the manifestation of every human desire, yet it reminds us of its limitations that is confined to a lifeless image displayed on a flat surface. Daily, we experience screens on a range of manufactured devices, as they continue to mutate into newer and faster hybrids. Yet, why is it important to display them everywhere? What are they functioning as? Does it only allow us to vent into other cyberspace territories, or gaze fanatically into its endless display of spectacle? Think of the earlier iconography that originated from cult and ritual in the form of statues, friezes, and murals. Or the former normalization of capital punishment in the streets as a method of entertainment. In today's world, such displays of spectacle can be viewed anytime, anyplace. Bombarding the city's urban space with screens, architects today are faced with a newer challenge of displaying them on the exterior of buildings and concrete walls. Screens, with mirror like qualities that seem to never get enough gazed at, had become the new norm among the masses. A medium that exhibits visually striking displays of fragmented texts mostly leading towards ideologically oriented inferences. With the current age stressing on the power of technology allowing more room for commercialized communicative implications to reach a colossal number of audience; misperception, is then, primarily the essence of mass media. An easily accessible tool through different devices, hence, the screen alternates the viewer's thoughts by generating juxtaposed events.

Born and raised in Beirut in 1985, Sarah Khayat graduated with a Bachelor's degree in Fine Arts from the Lebanese American University in 2008. After graduating from university, Sarah pursued a career in education where she worked as an art teacher for four years in the UAE as well as in Lebanon. In 2014, she receives her Master's Degree in Fine Arts from the University of Northampton, England; taking the "Dot" to a new level. She creates a body of work that addresses how a simple element can achieve a complex and visual outlook through a range of diverse topics.

She currently teaches foundation year at the Fine Art and Design Department at the International University of Beirut.
Beginning in 2017, the demolition of the Netherland's Central Bureau of Statistics office provided a type of slow cinema for railway passengers traveling between The Hague and Amsterdam. Over the following year, as the building was methodically deconstructed from the top down, I visited the site each month to document the gradual erosion. Using a drone and a digital mapping process, photogrammetry, I created an archive of virtual 3D models. As the building's architecture and its inevitable collapse were reminiscent of English Author J.G. Ballard's 1975 novel High Rise, I further sought to accompany this scene with the voice of a machine learning system trained on the complete corpus of Ballard's writing. This recurrent neural network generates texts that describe the materials, invisible bodies, and possible narratives residing within the broken grounds of the building. This A.I. speaks about the ghosts hiding in the cracks of urban spaces. Made possible by The Modern Body Festival (NL), Yukun Zhu, Google Artists and Machine Intelligence (US), Maxwell Forbes, and the University of Washington Center for Digital Arts and Experimental Media (US). Narration by Kevin Walton.

Tivon Rice is an artist and educator working at the intersections of visual culture and technology. Based in Den Haag (NL) and Seattle (US), his work critically explores representation and communication in the context of digital culture and asks: how do we see, inhabit, feel, and talk about these new forms of exchange? How do we approach creativity within the digital? What are the poetics, narratives, and visual languages inherent in new information technologies? And what are the social and environmental impacts of these systems? These questions are explored through projects incorporating a variety of materials, both real and virtual. With recent films, installations, and A.I. generated narratives, Rice examines the ways contemporary digital culture creates images, and in turn build histories around communities and the physical environment. While much of Rice's research focuses on emerging technologies, he continuously reevaluates relationships with sculpture, photography, and cinema. His work then incorporates new media to explore how we see and understand a future thoroughly enmeshed in new data/visual/production systems.

Rice holds a PhD in Digital Art and Experimental Media from the University of Washington. He was a Fulbright scholar (Korea 2012), one of the first individuals to collaborate with Google Artists and Machine Intelligence, and is currently an Artistic Researcher at the Delft University of Technology. His projects have traveled widely with exhibitions in New York, Los Angeles, Seoul, Taipei, Amsterdam, London, Berlin, and São Paulo.
The work searches for poetic openings in the AI-induced sound world and advocates for human emotion, pre-cognitive associations and poetic contemplation in machine sound as a crucial parameter for intelligence. As many sound scholars (Nancy 2007; LaBelle 2015; Voegelin 2010) have argued, there is a stronger link between sound perception and the human faculties of emotion and contemplation, making any sonic experience more private, intimate, and subjective (Ihde 2007) than other sense modalities. Using generative sound and machine poetry at the methodological core of the artwork, the argument for a resonant poetry in AI-led sound and media art is substantiated and provided a discursive entry-point in its performative presentation.

Budhaditya Chattopadhyay is an Indian-born media artist and researcher, with a PhD from the Academy of Creative and Performing Arts, Leiden University, The Netherlands. Currently, Chattopadhyay is a Mellon Postdoctoral Fellow at the Center for Arts and Humanities, American University of Beirut.

Peter Friess, Ph.D. in Complex Systems, is a European artist from Germany based in Brussels. Being transversal by nature, he combines inspiration from visual arts, music, theatre, dance, new technologies, science and philosophy into conceptual and cooperative digital art. The focus is on the transformation of our society’s evolution into emotional and aesthetic value. He recently participated and showed his work during festivals events such Transnumériques (Belgium), Process Festival, art@tech (Germany), Sonar +D (Barcelona), Hack the Brain (Amsterdam, Prague), IoT Week (Lisbon), Beijing Media Art Biennial, ROBOSOUL@nun, Berlin and LASERTalk Fortaleza.
Clarissa Ribeiro, Ph.D. in Arts, Former Fulbright Scholar in Arts, M.Arch, B.Arch, chair of the first Leonardo ISAST LASER talks to be organized in Brazil, directs the CrossLab research group and the LIP - Lab for Innovation and Prototyping at the University of Fortaleza. Was an Associate Professor for Roy Ascott Studio B.A. in Technoetic Arts in Shanghai in 2015, after one year (2013-2014) collaborating with the Art|Sci Center and Lab at UCLA in Los Angeles as a Fulbright Post-Doctoral Research Scholar in Arts. From 2009/2010 she was a Ph.D. Visiting Researcher at the CAiiA node of the Planetary Collegium, University of Plymouth, UK, by the time she was a PhD candidate in Brazil at the School of Communication and Arts, University of Sao Paulo, and a member of the Digital Poetics art collective. As a researcher and an independent artist she has been sharing her ideas in conferences all around the world and producing and exhibiting experimental interactive installations exploring information dynamics related to affectiveness and consciousness in micro, molecular and subatomic scales, working in collaboration with artists, research groups and art collectives in her home country and abroad.

Recently he became more engaged in European initiatives around Science, Technology and Art collaboration, also linked to Artificial Intelligence, and organizes talks or workshops. In his ongoing project ROBOSOUL, he examines the future co-existence of humans and humanoids (social robots), in conjunction with all forms of artificial and other forms of intelligence. By challenging current technology trends, underlying believe patterns and a prevailing naive technology optimism, the project questions the human condition and a human-centric perspective only.
Day 1
11.06.2019

registration
opening ceremony
reception
Day 1
11.06.2019

Registration/Opening ceremony
14:00 - 21:00

14.00 - 18.00
Reception area

18.00 - 20.00
Amphitheater
Block D

20.00 - 21.00
Multipurpose hall

Registration /Badge collection

Opening ceremony

a word from the founder of POM conference series
Prof. Morten Søndergaard

a word the director of the Orient Institut
Prof. Brigit Schäbler

a word from the Vice President of the Lebanese International University
Prof. Ali Tarabay

a word from HE. Minister of State for Foreign Trade
Mr. Hassan Mourad

Reception
Day 2
12.06.2019

- 9 panels
- 29 papers
- 1 keynote
- 1 host
Day 2
12.06.2019
Panel A
10:00 - 12:00

**Panel A1**

T10: Body-politics of the machines: Troubles WITH/IN/OUT art, body, perception, politics, and technology.

**Chairs** Ingrid Cogne and Patrícia J. Reis.

A1.1 Ana Maria Guzman Olmos (T10-ID65) 

A1.2 Christina Ellingsen (T10-ID67) 
Does This Count As an Abstract?

A1.3 Nina Stuhldreher (T10-ID69) 
Exorcise me: Biochemical Bias / Microsoft Office on my Mind - Confessions of a post-human stylometry / trauma worker stuck in a neuro-war of algorithmic misattributions.

**Panel A2**


**Chairs** Matt Wraith.

A2.1 Andreas Trenker (T04-ID59) 
The Crowd, the State and the Image (essay / lecture performance).

A2.2 Jason Mohaghegh (T02-ID6) 

A2.3 Linda Kronman (T04-ID39) 
The deception of an infinite view – exploring machine vision in digital art.

**Panel A3**


**Chairs** Tarek Mourad.

A3.1 Tarek Mourad (T11-ID33) 
Shakkei, the ‘here’ and the ‘there’.

A3.2 Greta Hauer (T11-ID63) 
Vigorous Activities.

A3.3 Diego Paim, Clarissa Ribeiro, Michel Matos (T11-ID58) 
Smart Cities Extra-terrestrial impacts: far beyond Anthropocene.

12.00 - 13.00

Lunch Break
## Day 2
12.06.2019

### Panel B
13:00 - 15:00

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<td>Morten Søndergaard (T09-ID62) Politics of Evidence: Sonifying the Geo-Political World.</td>
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<td>13.00 - 15.00</td>
<td>402D</td>
<td>T06: Living machines: Wars within living organisms.</td>
<td>Nora Vaage.</td>
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<td>María Antonia González Valerio (T06-ID10) Living/non-living: life and death of animals and plants in art practices.</td>
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<td>Georg Tremmel (T06-ID38) ©HeLa.</td>
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<td>B2.3</td>
<td></td>
<td>Karen El Asmar (T06-ID41) Social Microbial Prosthesis - Towards Super-Organism Centered Design.</td>
<td></td>
</tr>
<tr>
<td>B3.1</td>
<td>Block B</td>
<td>Rebecca Sanchez (T04-ID50) Master's of the Screen: On Media, Optics, and Photography as Fatal Strategy.</td>
<td></td>
</tr>
<tr>
<td>B3.2</td>
<td></td>
<td>Konrad Wojnowski (T04-ID16) Dissociation of mind (and matter): Umberto Boccioni’s view on the battlefield.</td>
<td></td>
</tr>
<tr>
<td>B3.3</td>
<td></td>
<td>Dejan Markovic (T10-ID70) Towards the Sensory Apparatus.</td>
<td></td>
</tr>
<tr>
<td>B3.4</td>
<td></td>
<td>Matthew Wraith (T04-ID74) The weaponization of art.</td>
<td></td>
</tr>
<tr>
<td>15.00 - 15.30</td>
<td></td>
<td><strong>Break</strong></td>
<td></td>
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</tbody>
</table>
### Day 2
12.06.2019

**Panel C / Keynote**
15:30 - 19:30

<table>
<thead>
<tr>
<th>15.30 - 17.30</th>
<th>Amphitheater Block D</th>
<th>Panel C1</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>T05:</strong> Internet of things: Dystopian Artificial Intelligence, Black Boxes.</td>
<td></td>
<td><strong>Chairs</strong> Alia Ghaddar, Fadi Yammout, Helena Nikonole.</td>
</tr>
<tr>
<td>C1.1</td>
<td>Peter Friess, Clarissa Ribeiro (T05-ID17)</td>
<td><em>(Human-Non-Human-Politics)</em></td>
</tr>
<tr>
<td>C1.2</td>
<td>Budhaditya Chattopadhyay (T07-ID08)</td>
<td><em>(AI 2.0: Artificial Idiocy and Sound (Art), Performance)</em></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>15.30 - 17.30</th>
<th>402D</th>
<th>Panel C2</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>T07:</strong> Artificial intelligence for art AIA: Computational creativity, Neural networks, Simulating human activity.</td>
<td></td>
<td><strong>Chairs</strong> Robert B. Lisek.</td>
</tr>
<tr>
<td>C2.1</td>
<td>Jukka Hautamäki (T07-ID68)</td>
<td><em>(Future of anthropocentric art)</em></td>
</tr>
<tr>
<td>C2.2</td>
<td>Kuldeep Gohel (T07-ID14)</td>
<td><em>(Artificial Digitality)</em></td>
</tr>
<tr>
<td>C2.3</td>
<td>Tivon Rice (T07-ID7)</td>
<td><em>(Neural Narratives: Artificial Intelligence and Digital Storytelling)</em></td>
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<table>
<thead>
<tr>
<th>15.30 - 17.30</th>
<th>Conference hall Block B</th>
<th>Panel C3</th>
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</thead>
<tbody>
<tr>
<td><strong>T01:</strong> Arab revolutions: Refugees, Communication technology, Mobile connectivity</td>
<td></td>
<td><strong>Chairs</strong> Hassan Choubassi, Joe Elias.</td>
</tr>
<tr>
<td>C3.1</td>
<td>Yousr Elsharawy (T01-ID27)</td>
<td><em>(The Revolution in Artwork: Discursive Strategies for Collective Action)</em></td>
</tr>
<tr>
<td>C3.2</td>
<td>Hassan Choubassi, Joe Elias, Tarek Mourad (T01-ID29)</td>
<td><em>(Media Augmentation in the Arab World: The return of the repressed)</em></td>
</tr>
<tr>
<td>C3.3</td>
<td>Jurij Dobriakov (T04-ID40)</td>
<td><em>(Does Post-Internet mean Post-War?)</em></td>
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<table>
<thead>
<tr>
<th>17.30 - 18.00</th>
<th>Amphitheater</th>
<th>Break</th>
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<tbody>
<tr>
<td><strong>Keynote</strong></td>
<td>Soh Yeong Roh</td>
<td><em>How I stumbled into Neotopia</em></td>
</tr>
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</table>
Day 3
13.06.2019

5 panels
11 papers
1 keynote
1 workshop
2 hosts
### Day 3  
13.06.2019  
Panel D  
10:00 - 14:00

#### Panel D1

<table>
<thead>
<tr>
<th>Time</th>
<th>Location</th>
<th>Session</th>
</tr>
</thead>
</table>
| 10.00 - 12.00 | Amphitheater Block D | **T02: Terrorism machines: Art production, Sociopolitical implications.**  
Chairs Afif Arabi, Zena Meskaoui.  
D1.1  
Catherine Charrett (T02-ID20)  
The Vein, the Fingerprint Machine and the Automatic Speed Detector.  
D1.2  
Afif Arabi (T02-ID13)  
ISIS media production: aesthetics, ideology, and social implications on Muslim image. |

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<thead>
<tr>
<th>Time</th>
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<th>Session</th>
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</thead>
</table>
| 10.00 - 12.00 | Conference hall Block B | **T07: Artificial intelligence for art AIA: Computational creativity, Neural networks, Simulating human activity.**  
**T03: Fourth Industrial Revolution (IR 4.0): Art, Cyberphysics, Automated creativity.**  
Chairs Bassam Hussein  
D2.1  
Billy Mullaney (T07-ID22)  
Semester: Lecture 1 (Performance Lecture).  
D2.2  
Juan Carlos Duarte Regino (T03-ID26)  
Radio Neural Networks.  
D2.3  
Fadi Yamout, Alia Ghaddar, Jenny Issa (T03-ID35)  
Beauty Standards set by Social Media and their Influence on Women's Body Image. |

#### Workshop 1

<table>
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<tr>
<th>Time</th>
<th>Location</th>
<th>Session</th>
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</table>
| 10.00 - 14.00 | computer lab 201C | Programming IOT devices  
Host Fadi Yamout |

#### Lunch Break

<table>
<thead>
<tr>
<th>Time</th>
<th>Session</th>
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<tbody>
<tr>
<td>12.00 - 13.00</td>
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</tbody>
</table>
### Panel E1

**T10: Body-politics of the machines: Troubles WITH/IN/OUT art, body, perception, politics, and technology.**

**Chairs** Ingrid Cogne and Patrícia J. Reis.

| E1.1 | Afif Dimitri Haddad (T10-ID24)  
**Transcending the Body Through Movement, Perception and Technology.** |
|------|------------------------------------------------------------------|
| E1.2 | Diego Maranan, Agi Haines, Frank Loesche, Sean Clarke, Patricia Calora, Angelo Vermeulen, Pieter Steyaert, Jane Grant (T10-ID31)  
**RE/ME: An immersive installation for reimagining and resculpting bodily self-perception.** |
| E1.3 | Mitra Azar (T04-ID73)  
**POV-matter and machinic POV between affects and Umwelts.** |

### Break

**Transportation to Orient Institute - departure Block G**

**Day 3**

13.06.2019

13.00 - 15.00 **Amphitheater**  
Block D

15.00 - 16.00
Panel F1

Chairs Tarek Mourad.

F1.1 Murat Germen (T11-ID5)
Humankind at war with Mother Nature: In Greenland and away from the Anthropocene land.

F1.2 Angelo Vermeulen, Pieter Steyaert, Diego Maranan, Franzes Brazier (T11-ID49)
Regenerative synthetic ecosystems and evolving asteroid starships: a cybernetic reframing of the politics, poetics and ethics of space colonization.

Panel F2
T03: Fourth Industrial Revolution (IR 4.0): Art, Cyberphysics, Automated creativity.

Chairs Bassam Hussein.

F2.1 Jan Løhmann Stephensen (T03-ID18)
Towards a philosophy of post-creative practices.

16.00 - 17.30
ORIENT INSTITUTE
LOWER SEMINAR ROOM

Break

Keynote
Hubertus Von Amelunxen
Art and Barbarism

Orient Institute reception
Day 4
14.06.2019

- 6 panels
- 13 papers
- 1 screening
- 1 workshop
- 1 host

schedule
### Day 4
14.06.2019

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<tr>
<th>Panel G</th>
<th>10:00 - 14:00</th>
</tr>
</thead>
</table>

#### Panel G1
T08: Permanent Telesurveillance: Privacy, data protection, panopticon.

**Chairs**
Mireille Makary, Imad ElZein.

- **G2.1**
  - César Escudero Andaluz (T08-ID2)  
  - *Data polluters: Privacy, vulnerability and counter-surveillance.*

- **G2.2**
  - Alia Ghaddar, Fadi Yamout, Mouhamad Hamadani (T08-ID32)  
  - *Effects of social media on relationships in Lebanon: A study case for Lebanon.*

#### Panel G2
T12: Digital Security: Privacy and challenges

**Chairs**
Mireille Makary, Imad ElZein.

- **I2.1**
  - Mustapha Hoballah, Zahraa Hamoud, Ali Hodroj, habib Awada (T12-ID15)  
  - *Electronic financial fraud: Abstract, definitions, vulnerabilities, issues and causes.*

- **I2.2**
  - Imad Elzein, Moustapha Kurdi (T12-ID28)  
  - *The effects of security threats responses and privacy challenges in a cloud computing environments.*

#### Workshop 2
Radio Neural Networks

**Host**
Juan Carlos Duarte Regino

#### Lunch Break
12.00 - 13.00
<table>
<thead>
<tr>
<th>Time</th>
<th>Location</th>
<th>Panel</th>
<th>Session</th>
</tr>
</thead>
</table>
| 13.00 - 15.00 | Amphitheater Block D | Panel H1    | T05: Internet of things: Dystopian Artificial Intelligence, Black Boxes.  
Chairs: Alia Ghaddar, Fadi Yammout, Helena Nikonole  
H1.1: Marianne Gunderson (T05-ID37)  
The Internet of Eyes – hostile devices in digital horror stories.  
H1.2: Wael Bazzi (T05-ID61)  
| 13.00 - 15.00 | Conference hall Block B | Panel H2    | T06: Living machines: Wars within living organisms.  
Chairs: Zeina Meskaoui  
H2.1: Pieter Steyaert, Angelo Vermeulen, Diego Maranan (T06-ID44)  
Excavating abandoned artificial life:  
a case study in digital media archeology.  
H2.2: Freja Bäckman (T06-ID34)  
Frail Frames. |
| 15.00 - 15.30 |                    | Break       |                                              |
Panel I

T10: Body-politics of the machines: Troubles WITH/IN/OUT art, body, perception, politics, and technology.

Chairs Ingrid Cogne and Patrícia J. Reis.

I1.1 Tiago Franklin Rodrigues Lucena, Henrique Nogaroto, Glaukus Regiani Bueno (T10-ID11)
Designing a text-neck: the body-entertained and modified by the use of smartphone.

I1.2 Alina Achenbach (T10-ID53)
Decolonizing the Digital? - Artistic Positionality & Post-Enlightenment Pathways for the Internet.

I1.3 Michelle Christensen, Florian Conradi (T10-ID55)
Open So(u)rcery: The Entangled Body as a DIY Counterapparatus

Panel II

T07: Artificial intelligence for art AIA: Computational creativity, Neural networks, Simulating human activity.

Chairs TBA

I3.1 Fatana Mirzada, Jozefien De Leersnyder (T07-ID48)
Modeling and simulating emotional fit between cultural minority and majority members in host society: an agent-based approach.

I3.2 Kristin Bergaust, Stefano Nichele (T07-ID51)
Negotiating FeLT- Futures of Living Technology Project.

Day 4
14.06.2019
Panel I
15:30 - 24:00

15.30 - 17.30
Amphitheater
Block D

Panel I1

Panel I2

15.30 - 17.30
Conference hall
Block B

17.30 - 18.00
Break

18.00 - 19.30
Amphitheatre

film screening | followed by Q&A
Fadi [the fdz] Baki
The Last Days of the Man of Tomorrow

19:30 - 21:00
Break

21:00 - 24:00
Closing Party
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03 POM Beirut 2019 - Art/Conflict
04 Committees
05 Tracks

Hosts
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08 The Institute of Visual Communication (IVC)
09 Orient-Institut Beirut

Keynotes/Screening
11 Soh Yeong Roh - How i stumbled into Neotopia
12 Hubertus Von Amelunxen - Art and Barbarism
13 Fadi [the fdz] Baki - Last Days of the Man of Tomorrow

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15 Workshop 2 - Radio Neural Networks

17 Exhibition /Performances

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26 Panels B (T09,T06,T04)
27 Panels C (T05,T07,T01)

Day 3
29 Panels D (T02,T07,T03)
30 Panels E (T10,T05)
31 Panels F (T11,T03)

Day 4
33 Panels G (T06,T08)
34 Panels H (T05,T06)
35 Panels I (T10,T12,T07)