

Untameable Futures

u+'s yearly event and members meeting
October 21-22 • Online

THE PROGRAM

What is the value of working on the future when it isn't about deciding, planning, or taming uncertainty? How can we nurture the future's plurality, unpredictability, and openness?

> Click [here](#) to register and choose your sessions! <

How to read this program

The event runs for two days. There are two main themes to this event tracks separated between October 21st and October 22: (clearly separated on October 21, and more entangled on October 22):

- A “General” track for sessions that fit the broad “Untameable Futures” theme.
- An “Interspecies Diplomacy” track, answering our call on “experimenting with the practicalities of conscious and mindful forms of interspecies dialogue, collaboration and diplomacy”.

Since this is also our organization's Members Meeting, on October 22, a special one session will be dedicated to what we've been doing (and learning) recently, and where we'd like to go next: Nom de la session et date et heure.

Within these two days, there are three types of sessions (and a few hybrids): Workshops (participatory), Artistic Performances, and Talks (several speakers sharing related practices and experiences). Most of the time, two sessions will run simultaneously. Please do not register for concurrent sessions! A system of tags will help you choose the sessions that are right for you.

Most workshops can only take a limited number of participants. Please only register if you are sure you want and can participate!

The language for most sessions will be English. Only three sessions on October 22 will be in French (see language tag).

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Time (CET)	Untameable Futures	Time (CET)	Special Track: Interspecies Diplomacy
		9:00-10:00	AUDIO CELL Interspecies Diplomacy Workshop English Wu Siou Ming Ecological listening as a form of interspecies diplomacy. <i>Max participants: 20</i> Program page: 7
10:00-11:00	MISUNDERSTANDINGS, OR: HOW TO SPEAK ALIEN? General Track Performance English Rocio Berenguer An artistic lecture exploring pet stones, predictive technologies from the Middle Ages, learning to speak alien, and radical otherness through bots. Program page: 8		
11:30-12:30	FUTURES AND DISABILITIES General Track Talks English Beáta Pintérné Sosity: on CTRL+ALT+CRIP Laure Saincotille and Marie Assaf (PPR Autonomie): on 2070, universal accessibility Program page: 9	12:30-14:00	DIPLOMACY WITH AMBER Interspecies Diplomacy Workshop English Dominika Kolenda Experiment with AI as a philosophical persona, using as case studies the qualities, temporalities, and relations of a specific material: amber. <i>Max participants: 20</i> Program page: 10
14:00-15:30	REHEARSING FUTURE ANCESTOR MINDSET General Track Workshop English Petra Ardai Through playing with memories and shared imagination, we practise being good ancestors of a future we will never see. <i>Max participants: 25</i> Program page: 11	14:30-16:00	CONTACTING, TRANSLATING, MIMICKING: INTERSPECIES TACTICS Interspecies Diplomacy Talks English Alexander Damianos: on Ecological Translation Céline Hough: on Mimicking the beavers' work Theun Karelse: on Contact protocols for whales Program page: 12

16:00-17:30	INSTRUCTIONS FOR FUTURE CONFLICTS Interspecies Diplomacy General Track English Lena Karson How might we have “better” conflicts in the future? <i>Max participants: 10</i> Program page: 14	16:30-18:00	SERIOUS SPECULATIVE PRACTICES FOR INTERSPECIES DIPLOMACY Interspecies Diplomacy Talks English Noam Youngrak Son: on “blooms” as a narrative structure for entangled phenomena Shuang Cai: on trees as primary care providers in NYC Ulrike Schmitz: on the Musselnet. Program page: 15
18:00-19:30	ETHICAL DREAM-WEAVING FOR UNTAMEABLE FUTURES General Track Workshop English François Taddéi Yuting Jiang How to navigate futures together in an ethical way, so that one’s dream doesn’t become another’s nightmare? Program page: 17	18:30-19:30	(UN-)VIRTUAL ‘MATERIALS’ Interspecies Diplomacy Talks English Melanie Cieśliński on CTRL+ALT+Exist Polina Filippova on Draw-Dialogue Program page: 18
20:00-21:30	PURPOSE SCANNING WORKSHOP General Track Workshop English Victoria Oliveira Making horizon scanning more accessible, collaborative, and action-oriented. <i>Max participants: 30</i> Program page: 20	20:00-21:30	LIBERATORY FUTURES: LESSONS FROM THE PROTOPIAN PRIZE Interspecies Diplomacy General Track Talks English Ruthanna Emrys, Suzette Brooks Masters What can be learned from over 700 short stories of people working toward liberatory futures? Program page: 21

Time (CET)	Untameable Futures	Time (CET)	Special Track: Interspecies Diplomacy
9:30-10:30	THE MYTH BENEATH THE MACHINE General Track Workshop English Crystal B. Isanda A Collective Descent into Ontological Debt: the cost that accumulates when systems require people to be more consistent, stable, and legible than real lives allow. Max participants: 50 Program page: 23	9:00-10:30	WHAT CAN I POSSIBLY SHOW YOU THAT YOU HAVEN'T YET SEEN? General Track Workshop English Stefano Mendelek How has the past 3 years altered our relationship to imagery? Should we refuse to produce new imagery? Can we? Do we need to reinvent images or abolish them to allow a practice of political imaginary to emerge once again? Max participants: 15 Program page: 22
11:00-12:30	KAMA : FICTIONS ÉCOSYSTÉMIQUES General Track Workshop Français Joffrey Lavigne Un jeu narratif sur la biodiversité et ses mécanismes complexes : suivez les chemins surprenants du vivant pour élaborer un récit collectif, nécessairement unique et imaginaire. Max participants: 10 Program page: 24	11:00-12:30	THE FLOOD EMBASSY Interspecies Diplomacy Workshop English Kitti Baracsi Performing an imaginary institution, the Flood Embassy, participants imagine alternative pasts, presents, and futures, taking the point of view of the River. Max participants: 30 Program page: 25
13:00-14:00	UNEARTHING AND WEAVING FUTURES General Track Talks English Aude Bertrand-Höttcke on Un-imagined futures and an-archaeology Juan Camilo Alfonso on Weaving as a participatory processes Program page: 26	13:30-15:30	WORK FROM THE FUTURE : IMAGINER LE FUTUR DE L'ÉDUCATION General Track Workshop Français Nicolas Gluzman À partir de plusieurs scénarios futurs, réfléchissez aux missions de l'éducation dans ces mondes émergents et inventez les métiers associés. Program page: 28
14:30-16:00	DANCING AND WRITING FOR A PLURIVERSAL FUTURE Interspecies Diplomacy Talks Performance English Aleksandra Wruk: on Nature as a dance partner Jayasri Sridhar: on Proverbs from a pluriversal future Program page: 29		

16:00-17:30	UNDER THE HOOD AND INTO THE FUTURES OF U+ u+ Special Session Talks English Daniel Kaplan Ketty Steward Rose Rondelez Looking under the hood of some projects, what could we do better or differently? Where does u+ need to go next? <u>Program page: 31</u>		
18:00-19:30	ROOTS OF INTERSPECIES ATTENTION Interspecies Diplomacy Workshop English André Silva How does attention develop through lived experience? Rather than asking what nature means, we'll ask ourselves how particular places first taught us to notice. <u>Program page: 31</u>	18:00-19:30	“CHERS FUTURS HIER” : ATELIER D'ÉCRITURE General Track Workshop Français Ketty Steward Un atelier d'écriture de lettres (en français) aux terriens de 2026 depuis différentes versions de 2076 imaginés à partir de futurs considérés comme probables en 2016. <i>Max participants: 15.</i> <u>Program page: 32</u>
19:30-21:00	THE SCHOOL OF INTERSPECIES DIPLOMACY AND WEREWOLFISH STUDIES Interspecies Diplomacy Workshop English Mali Weil (collective) The workshop will introduce some of the programmes developed by this speculative School, focusing on the concepts of the metabolism, devouring, and advanced dreaming! <i>Max participants: 30</i> <u>Program page: 33</u>		



Link to register — programme
<https://events.plurality-university.org/>

THE DETAILED PROGRAM

What is “Untameable Futures” ?

This year, on October 21-22, u+ is turning its Members Meeting into an (online) experience, co-produced with all the community. Let us gather and share the amazing creativity, intelligence, resourcefulness and... plurality that makes us who we are as a network.

Let us celebrate... Untameable Futures!

What is the value of working on the future when it isn't about deciding, planning, or taming uncertainty? How can we nurture the future's plurality, unpredictability, and openness?

Wednesday, October 21

Audio Cell

A workshop by and with Wu Siou Ming

October 21, 9:00-10:00 am CET

Interspecies Diplomacy Workshop English

Max participants: 20



Audio Cell is an interactive online workshop that explores ecological listening as a form of interspecies diplomacy. Participants are invited to record 30 to 60 seconds of sound from their daily environment, which is then transformed into an evolving audiovisual «Audio Cell» representing the acoustic vitality of that space. As these individual recordings gather into a shared virtual ecosystem, the group collectively examines how different forms of life reveal their surroundings through sound. Rather than seeking scientific diagnosis, this workshop functions as a cultural tool to expand human attention toward non-human life, asking a radical question: What if diplomacy with other species begins not with speaking, but with learning how to listen?

Wu Siou Ming is a Kaohsiung-based sound artist whose practice spans sound installation, digital video, and electronic music. His site-specific works delve into the intersection of phenomenology and urban transformation, addressing critical social issues such as economic justice, youth activism, and environmental sustainability.

Website: wusiouming.vercel.app

MISUNDERSTANDINGS or How to speak Alien ?

A performance by and with Rocio Berenguer

October 21, 10:00-11:00 CET

General Track Performance English



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Misunderstandings is an artistic lecture exploring pet stones, predictive technologies from the Middle Ages, and learning to speak an alien language... It explores radical otherness through bots and robots. The aim? To learn to think like an Alienus in order to open up our imaginations to the future.

Mathematical omens, probabilistic threats, algorithmic oracles, cyclical or apocalyptic visions... The future is the unknowable—different from the unknown—yet these notions often overlap. Across all cultures and eras, techniques have been developed to turn the unknowable into the unknown, and others to make the unknowable “approximately knowable.”

Artificial intelligence challenges our reference points and frameworks of understanding. It becomes a distorted mirror of our own cognitive and cultural limits, a fertile ground for the emergence of new modes of interaction with the unknown. How have oracular technologies shaped our perception of time throughout history?

Could opening ourselves to other forms of cognition allow us to access other possible futures? How do we speak “Alien”?

Rocio Berenguer is an author and artistic director. She creates prospective narratives, questioning imaginaries of the future, primarily focusing on the themes of technology and ecology. For each new work, Rocio Berenguer begins by conducting research with scientists, generating a text that she then combines with other materials, including theater, dance, videos, and digital art. Her creations predominantly take the form of interactive installations and shows. Since 2013, she has collaborated on several art and science projects related to interactive devices, language models, robots, and chatbots.

Website: rocioberenguer.com

FUTURES AND DISABILITIES

A joint session with Beáta Pintérné Sosity, Laure Saincotille and Marie Assaf

October 21, 11:30-12:30 CET

General Track Talks English

Beáta Pintérné Sosity: Becoming Crip? CTRL+ALT+CRIP Magazine as an Experiment in Terraforming the Social World



This talk explores how disability can be understood as a generative force for imagining and enacting alternative futures. Through the example of CTRL+ALT+CRIP, a Hungarian crip culture magazine and community initiative, Beáta will examine how cultural production can function as a form of collective world-making. Rather than simply representing disabled experiences, the project creates new forms of knowledge, care, and public imagination. Beáta argues that **CTRL+ALT+CRIP** operates as a worlding infrastructure that prefigures crip futures by expanding what can be imagined, shared, and collectively enacted in the present.

Laure and Marie will present the project “**2070: Universal Accessibility**”. This workshop guided a group of participants to sketch together, through the writing of short texts, a common universe based on the following question: What if you lived in 2070, in a world where universal accessibility is no longer a myth, but a reality?

Beáta Pintérné Sosity is a designer, doctoral researcher, and university lecturer at the Moholy-Nagy University of Art and Design (MOME) in Budapest. Her research explores the intersections of disability, design, and social justice, with a particular focus on disability as a generative force for reimagining design and alternative futures. She is the co-founder of **CTRL+ALT+CRIP** Magazine, a cultural platform amplifying disabled voices in art, design, and public discourse.

Laure Saincotille is responsible for communication and scientific outreach at **the PPR Autonomie** (CNRS). They contributed to the organization of the creative writing workshop «**2070: Universal Accessibility**» and to the production of its output formats (a podcast and its brochure version).

Marie Assaf is a postdoctoral researcher at the **Sciences Po Paris Health Chair**. They contributed to the creative writing workshop «**2070: Universal Accessibility**».

DIPLOMACY WITH AMBER: AI, GEOLOGICAL PERSONAE, AND THE IRONIES OF DEEP-TIME CONVERSATION

A workshop by and with Dominika Kolenda

October 21, 12:30-14:00 CET

Interspecies Diplomacy

Workshop

English

Max participants: 20



This workshop introduces material derivation as a speculative methodology for engaging more-than-human worlds by allowing the qualities, temporalities, and relations of a material to shape the research encounter itself. Using amber as a case study, participants will experiment with AI as a philosophical persona, drawing on Deleuze and Guattari's geo-philosophy, Isabelle Stengers' cosmopolitical diplomacy and Vinciane Despret's ethics of asking questions. Rather than seeking authenticity or voice, the method cultivates epistemic humility, productive contradiction, and collaborative imagination. Through speculative dialogue, participants will develop practical methodological tools for more-than-human research and teaching while exploring questions that conventional ethnographic or scientific approaches often leave unasked.

Dominika Kolenda is an artist and interdisciplinary researcher working across environmental and medical humanities, philosophy, ethnography, and bioart. She holds a BA in Fine Art from the University of Oxford and is currently pursuing Master's degrees in Interdisciplinary Studies and Ethnology at the University of Gdańsk. Her work explores more-than-human relations through speculative methodologies, artistic practice, and ethnographic inquiry.

Website: dominikakolenda.com

REHEARSING FUTURE ANCESTOR MINDSET — HYBRID STORYTELLING SESSION

A workshop by Petra Ardai

October 21, 14:00-15:30 CET

General Track Workshop English

Max participants: 25



In advance of the event, you are invited to experience *The Last Human* — an immersive audio walk that takes you, step by step, 200 years into a world after humans, to recalibrate your sense of being human and your relationship with the more-than-human world. Walk alone in any park or green area with your phone and earphones, as the last person on Earth. You can do the walk whenever it suits you, in the run-up to the session — it is the best preparation, but you're equally welcome at the session without it: the imagination will do the walking.

Back in 2026, we gather online for a storytelling workshop on deep time thinking and future ancestorship. What did we inherit from the past that we want to keep? What do we want to let go of? And what are the potential blind spots we don't see but still pass on?

We step into a dialogue with the seventh generation — people living 200 years from now, in a world shaped by what we did and did not do. Expect a rehearsal of the future: memories and imaginaries travel through the screen — we will use our senses as much as words. Working with the past doesn't mean living in the past: it is the only way to grasp the present and lay good foundations for the unfolding future. Through playing with memories and shared imagination, we practise being good ancestors of a future we will never see.

Petra Ardai is a Hungarian-Dutch artist, educator and scenario writer specializing in immersive, interdisciplinary storytelling — live games, interactive performances, installations and living heritage experiences. She is the artistic director of [SPACE – explorers of the continuous present](#). With a background in documentary theatre, Petra's docu-fiction narratives balance fiction and reality, making complex issues intimately relatable through the politics of the personal. She constructs imaginary worlds that sneak peek beyond the Anthropocene.

Her latest works are: [The Last Human](#), a mixed-reality audio walk in kishōtenketsu form, and the art-science collaborations [Nursery of Interfaces](#), an interdisciplinary incubator program, and [Common Ground Dialogues](#), a Creative Europe research project on polarisation, agency and trust. Petra is a founding member of the Plurality University Network (U+) and advisor to the Dutch Performing Arts Fund.

CONTACTING, TRANSLATING, MIMICKING: INTERSPECIES TACTICS

A joint session with Alexander Damianos, Céline Hough and Theun Karelse

October 21, 14:30-16:00 CET

Interspecies Diplomacy Talks English

Alexander Damianos: on Ecological Translation



What if we could speak directly to whales, forests, and coral reefs? Bioacousticians are already listening. Whales carry regional dialects that reveal migration routes. Birds change their songs before droughts and floods arrive. AI now promises to turn these signals into something like language, a «Google Translate» for the natural world. This talk asks what is really at stake in that promise. Michel Serres argued that law must move beyond a contract between humans alone toward one that includes the natural world. Courts have started granting personhood to rivers and primates, but these entities still need human voices to speak for them. Ecological Translation brings together law, science, and art to interrogate what digital conservationism claims, and what it obscures, about our capacity to translate nonhuman life into human terms.

Alexander Damianos is a lecturer and researcher in environmental law at the University of Kent. He is a fellow of the Institute of Advanced Legal Studies, University of London, where he founded and convenes the Law and Environmental Humanities Network. He is the author of *Science, Politics and the Anthropocene Working Group: What was the Anthropocene?* (Routledge, 2025), which presents the first and only ethnographic study of the effort to formalise the Anthropocene as a geological fact. His work has been published in journals including *Law & Critique*; *Global Sustainability*; *Theory, Culture & Society*; and *Social Studies of Science*.

Ecological Translations website: www.ecologicaltranslation.com

Céline Hough: on Mimicking the beavers' work



Rivers are sick, they have been suffering from human uses. Several centuries of pressure and control on the riverscapes, on beaver populations and global drainage of our landscapes, upstream to downstream, created a massive system breakdown. Today, the rivers are struggling to feed off the necessary wood to shelter life and to connect to their wetlands. Added to global warming, these ecosystems, as well as their benefits for all, are more than ever weakened.

Mimicking the beavers' work around the rivers, when they are not settled, is an amazing opportunity to communicate with the riverscape and all of its inhabitants. Putting yourself into rodent skin does not only have impressive results on the wetlands but also puts back the human into a humble, creative and lively posture, working with and for the living.

After graduating from ecological studies, **Céline Hough** pursued her learning through regenerative practices, starting with urban restoration (Muséum National d'Histoire Naturelle, Paris Saclay, Ecole du Breuil). She then learned and experimented in agricultural fields, forestry and riverscapes. She has been managing natural and cultural sites for the past 6 years in the South West of France, and is currently working at [La Maison Forte](#). Regenerative hydrology has been the heart of Céline's practice since she started managing ecological sites in 2020. Beaver mimicry was introduced into her life in 2024, through the teaching of Kate Linquist (Occidental Art and Ecology Center, Oregon), Kevin Swift (Swift Water Design), Suzanne Husky (artist, [Mouvement d'Alliance avec le Peuple Castor - MAPCa](#)), Baptiste Morizot (philosopher; MAPCa), Clément Délis (forester ; MAPCa) and others.

Theun Karelse: on Contact protocols for whales



For this session, Theun proposes to explore contact protocols for whales (or other highly intelligent species) as a first step in interspecies diplomacy. In the present-day European context, we hardly have meaningful relationships with whales as our neighbors. What if

we were to make a first step in building reciprocal relations between humans and whales? What if we adopted a general greeting to be issued when a human encounters a whale? What can we learn from other contact protocols (SETI program for extraterrestrial contact, FUNAI for contact with isolated human cultures)?

Theun Karelse is an artist and researcher based in Amsterdam. He grew up in a small village in Zeeland, in a family where the arts and sciences felt like two sides of the same thing. After studying fine arts at the Sandberg Institute in Amsterdam, he joined FoAM, a European network of transdisciplinary labs.

Concerning his practice, he is Speaker for the Living at Zoop Creative Coding and Zoop Amstelpark. He also undertakes fieldwork for the Embassy of the Northsea.

Finally, he is representing the Schelde River (l'Escauld) at the Confluence of Waterbodies in Berlin.

Website: heunkarelse.net

INSTRUCTIONS FOR FUTURE CONFLICTS

A workshop by and with Lena Karson

October 21, 16:00-17:30 CET

General Track **Workshop** **English**

Max participants: 10



Rooted in a systemic approach to conflict, this workshop asks the question: how might we have “better” conflicts in the future? Embracing the absurdity of the question, and drawing inspiration from Yoko Ono’s « Instructions for Paintings », participants are invited to craft their own « Instructions for Conflict », based on a personal, relational, or political conflict. From that experience, we’ll revisit the original question and collectively propose a new, situated formulation of it. One that challenges how we engage with conflict in the future.

Lena Karson is an artist-researcher, cultural mediator, educator, and performer. Her practice centers on creating artistic and participatory tools or performances that encourage groups to re-examine the nature of encounters. Through the lens of conflict and misunderstanding, she explores how systemic dynamics shape our collective ways of being and knowing.

Graduated from the Gerrit Rietveld Academie (2018), she is also a trained conflict mediator and holds a master's degree from Eur-Artec (2024), specializing in art as research. Currently, she leads conflict training sessions, performs with the Choeur Sirene Song, and conducts « Le Laboratoire des conflictualités », an art and research project at La Maison de la Conversation in Paris.

Website: www.lenakarson.com

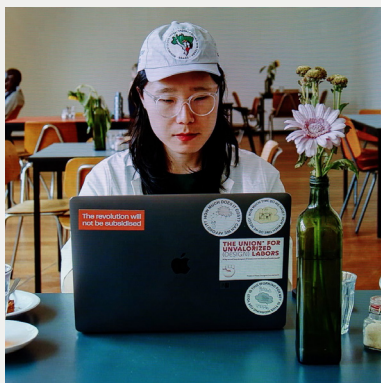
SERIOUS SPECULATIVE PRACTICES FOR INTERSPECIES DIPLOMACY

A joint session with Noam Youngrak Son, shuang cai, and Ulrike Schmitz

October 21, 16:30-18:00 CET

Interspecies Diplomacy Talks English

Noam Youngrak Son: on “The Blooms”, a narrative structure for entangled phenomena



The Blooms is a web-based diagrammatic science fiction that uses the phenomenon of “blooms”—drastic shifts in populations of Azolla, tulips, reindeer lichens, and other species—as its central narrative structure. Instead of a linear plot, the work is organized as a relational diagram in which ecological events, colonial histories, financial abstractions, agricultural systems, and speculative futures are interconnected through nodes and arrows. By linking plant life, extractive histories, and systems of value, The Blooms asks how ecological processes are turned into aesthetics, identities, commodities, investments, and political myths. As an interface, the work combines reading, navigation, and speculation. The viewer moves through fragments rather than chapters, encountering the story as a distributed system whose meaning emerges through traversal. In this sense, The Blooms functions as both science fiction and an information model: a narrative ecology for thinking about the entanglement of nature, capital, representation, and futurity.

Noam Youngrak Son is a theorist of material culture, science-fiction writer, and cultural worker based in Brussels. Trained in design, they now develop speculative narratives and theoretical frameworks concerned with technics, ecology, gender, political economy, and the conditions of cultural production. Son critically examines the politics of representation and asks how human and nonhuman bodies, infrastructures, and systems of value are organized through material and representational regimes. For Son, science fiction is a materialist method for approaching the not-yet: forms of life already latent in the present but not yet available to existing regimes of representation. They publish [the Archive of Patchy Studies](#) as an experiment in how creative labor—namely artmaking and writing—can sustain its value without institutional mediation. As a cultural worker, they co-organize the [Queer Collective Workers' Union](#) in response to the enclosure of queer commons within and around cultural collectives. Website: www.d-act.org

shuang cai (Arbocurists): on trees as primary care providers in NYC



Primary Care Tree is a distributed medical network where trees serve as care providers. Using NYC Open Data, we connect New Yorkers with nearby Primary Tree providers through localized care matching and ecological specialties.

See more at <https://www.primarycaretree.online>

One key question we ask through this project is how fictional administrative structures can become a form of interspecies diplomacy. We hope to share our design methods and experience behind making the project. The topics include designing speculative institutions and bureaucracies, participatory worldbuilding, and constructing systems that invite people to experience alternative relationships with more-than-human beings.

Primary Care Tree is coordinated by Arbocurists — care specialists who facilitate relationships between people and tree providers. Arbocurists is a collaborative creative design and technologist group based in New York City and composed of shuang cai, Ruichao Jiang, Lu Lyu, Fanyi Pan, and Yan Chen.

Ulrike Schmitz: on Blue whisper and the MusselNet



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The multimedia installation **Blue whisper** explores a speculative sign system of blue mussels (*Mytilus edulis*) - a performative language that may already exist around us, yet remains largely imperceptible for humans.

Developed in collaboration with marine biologists Dr. Fabian Wolf and Dr. Katharina Romoth from the Leibniz Institute for Baltic Sea Research, the installation speculates that blue

mussels communicate through water waves in a performative way. Every day, blue mussels filter and circulate thousands of liters of seawater. What if the water they release is more than just a by-product of survival? What if it carries traces of meaning, a vocabulary beyond our perception? Maybe an alphabet written in waves, drifting through water.

Blue mussels also connect themselves to neighbouring mussels and oysters through byssal threads. These threads create dense physical entanglements. Might they also function as channels of communication? Do they form a distributed network — a biological blockchain? The fictional Musselnet.

Ulrike Schmitz is a multimedia artist based in Berlin. She has a Master of Arts from the Berlin University of the Arts (Institute Art in Context) with a focus on science-related image production. Previously, she studied photography at the Ostkreuzschule für Fotografie Berlin and participated in the ISSP International Masterclass in Latvia and Portugal. She also completed her studies in law and holds a PhD.

“I am interested in biological phenomena and how we perceive, classify and create them. My works explore organic life in the context of science (fiction), biotechnology and biopolitics.

My artistic practice centres on the question of whether we might come to understand the non-human through other means — through the semiotics of life. Do biological systems generate sign structures that precede human language? Are there forms of signaling, response, and exchange that operate across species boundaries? And if so, what prevents us from recognizing them as communication? What prevents us from granting them a voice in politics and legislation?”

Website: www.ulrike-schmitz.com

ETHICAL DREAM-WEAVING FOR UNTAMABLE FUTURES

An experiment by and with Yuting Jiang & François Taddei

October 21, 18:00-19:30 CET

General Track **Workshop** **English**



© Quentin Chevrier



Futures are untameable. The real question isn't how to predict or control them; it's how we navigate them together when our dreams, and our nightmares, pull in different directions. This is what we call «ethical dream weaving,» where each person's dream is held openly

alongside others' rather than imposed, so that one's dream doesn't become another's nightmare. You can't tame the wind, but you can set the sail.

Using Agora, our collective intelligence tool, we gather participants' dreams to map where they align, where they collide, and which threads bridge the differences, weaving them into futures more of us can share.

Yuting Jiang is the co-founder and CEO of [Agora Citizen Network](#), an open-source collective intelligence tool that helps people map opinions and build consensus on complex issues. Agora has been used by institutions like UNESCO and peacebuilding NGOs such as Search for Common Ground.

François Taddei, co-founder and president of the Learning Planet Institute, is an internationally renowned researcher. Convinced that the future of learning must be co-constructed with learners, he explores educational transitions and “planetizenship” — learning to care for oneself, others and the planet.

He advocates large-scale collaboration to co-build — with all stakeholders, from young people to [UNESCO](#) and the [United Nations University \(UNU\)](#) — a [Learning Planet Academy](#), powered by technology and grounded in interdisciplinary sciences.

His goal is not to train the best students in the world, but the best students for the world — by strengthening their agency and their ability to care for global commons and to become “the change they wish to see in the world.”

(UN-)VIRTUAL ‘MATERIALS’

A joint session with Melanie Cieśliński and Polina Filippova

October 21, 18:30-19:30 CET

Interspecies Diplomacy **Talks** **English**

Melanie Cieslinski: on CTRL+ALT+Exist



© photosbyjelenka

Who are we when the body becomes programmable? This project introduces augmented presence: a state where digital and physical realities fully merge. Set in 2050, it questions dominant defaults around bodies, gender, and identity, using AI to prototype posthuman modes of self.

The project combines theory on digital bodies with speculative creation of digital entities that embody alternative identity models beyond anthropocentrism. It explores how designers can use AI technology responsibly and thoughtfully to challenge and deconstruct traditional body ideals and gender norms, making deliberate design decisions that shape new digital identities.

As a critical contribution to design research, it calls for a rethinking of digital design as a cultural, aesthetic, and ethical practice.

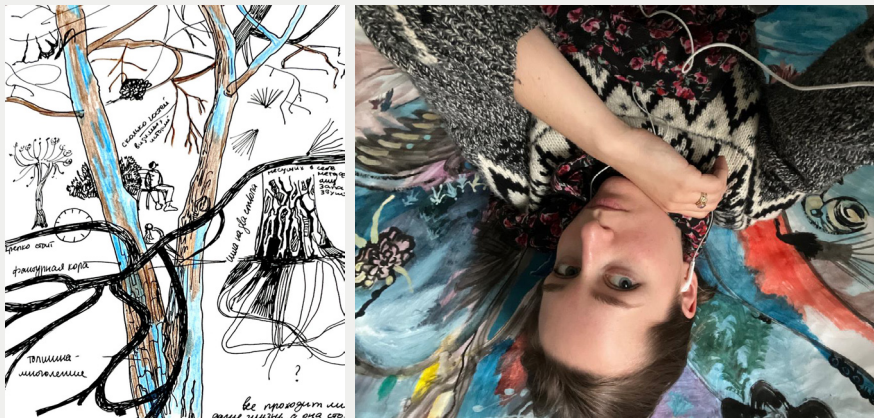
Melanie Cieslinski is a speculative designer and futurist whose methodology is informed by her studies in Design and Digital Transformation in Germany and the Netherlands. She specializes in the critical evaluation of the impact of technological systems on the human and non-human body.

The German Design Council recognized her practice in 2025 by nominating her for the prestigious 'Newcomer of the Year 2026' award.

Recently she has been working for an NGO in Terrassa (Barcelona, Spain), where she researched how speculative design can support local cultural initiatives.

Website: cieslinski.framer.website

Polina Filippova: on Draw-Dialogue



Drawing can be understood in many different ways. I once asked my dad what drawing means to him, and I learned that for engineers it is about designing, calculating, and imagining. For me, however, drawing is a way of thinking, knowing, and relating to other beings.

This experience invites participants to explore three drawing interventions centered on building relationships.

We will draw an object while establishing a dialogue with it through observation and attention to our senses, pause to set up a dialogue with an image, and we will communicate with one another through images.

Together, we will record the knowledge that emerges and create a shared archive.

Polina Filippova is a visual artist, illustrator, film maker, twin, and design researcher from Saint Petersburg. With a background in academic drawing and painting, she left home to pursue a degree in design in the Netherlands, where she developed a fascination with

mixed-media illustration and experimental techniques to animation. She continued her artistic journey by making animated films, participating in a number of volunteer programs focused on cultural integration, sustainability, and animal welfare.

After relocating to Spain, she earned a master's degree in Design Research, graduating with a thesis project exploring the concept of interdependence between humans, nonhumans, and technology.

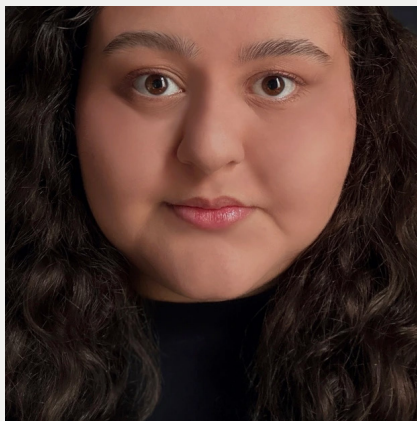
PURPOSE SCANNING WORKSHOP

A workshop by and with Victória Oliveira

October 21, 20:00-21:30 CET

General Track **Workshop** **English**

Max participants: 30



Purpose Scanning is a participatory foresight methodology designed to democratize futures thinking by making horizon scanning more accessible, collaborative, and action-oriented. Rather than relying solely on expert analysis, the methodology brings together diverse participants to identify weak signals of change, collectively interpret emerging patterns, and transform distributed observations into strategic intelligence.

Grounded in systems thinking and informed by a decolonial perspective, Purpose Scanning recognizes that the futures we imagine are shaped by the diversity of perspectives involved in the process. Through a combination of individual scanning, collaborative sensemaking, and trend development, participants build practical foresight capabilities while generating shared insights that support innovation, resilience, and more just and inclusive futures.

Website: <https://purposescanning.com>

Victória Oliveira is a Foresight Strategist and Creator of the Purpose Scanning Workshop, specializing in cultural and systemic futures. She helps organizations decode change through research, education, workshops, and strategic advisory, turning emerging signals into opportunities for innovation, resilience, and more plural and equitable futures. Her work explores the intersection of culture, systems, and emerging behaviors, with a focus on helping organizations build future-ready capabilities in an increasingly complex world.

Website: victoriaoliveira.xyz

LIBERATORY FUTURES: LESSONS FROM THE PROTOPIAN PRIZE

A session by and with Ruthanna Emrys and Suzette Brooks Masters

October 21, 20:00-21:30 CET

General Track Talks English



©Jamie Anfenson-Comeau

The Protopian Prize for short stories has just wrapped up its first year, choosing winners among over 700 visions of people working toward liberatory futures, meeting obstacles, and making real change. We will share what we've learned about how people imagine positive, reachable futures, along with a short workshop on writing protopian stories.

Ruthanna Emrys is a cognitive psychologist and science fiction writer, and the judging lead for the Democratic Futures category of the 2026 Protopian Prize. She is the author of *A Half-Built Garden*, a solarpunk novel about crowdsourced decision-making, watershed management, and arguing with aliens. She lives in a labyrinthine apartment in the Netherlands with her wife and their large, strange family.

Website: www.ruthannaemrys.com; www.tikanuconsulting.com

Suzette Brooks Masters is a social entrepreneur, philanthropic advisor, thought leader and strategist on democracy and futures. In addition to advising the Protopian Fiction Prize, she is a Senior Fellow at Democracy Funders Network, US Advisor to the School of International Futures, and co-chair of the Federal Foresight Advocacy Alliance. She holds degrees from Harvard Law School, Cambridge University on a Marshall Scholarship, and Amherst College.

Thursday, October 22

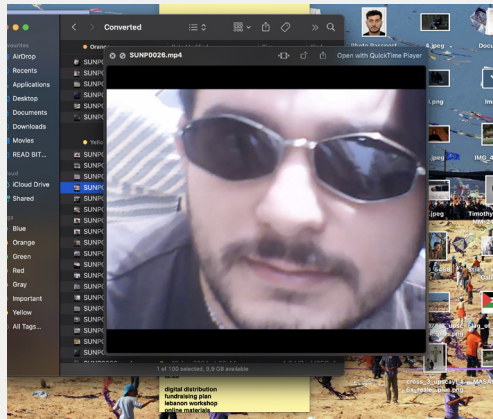
WHAT CAN I POSSIBLY SHOW YOU THAT YOU HAVEN'T YET SEEN?

A workshop by Stefano Mendelek (ma3aber/رباعم)

October 22, 9:00-10:30 CET

General Track Workshop English

Max participants: 15



What Can I Possibly Show You That You Haven't Yet Seen: A while ago, I became convinced, for obvious reasons, that the image had become powerless. I devised this project as a response, an attempt to understand and to reclaim our transforming relationship to the visual, to document the beginning of the end of visual culture. Then came the ceasefire in Lebanon, the fall of Assad, and eventually the ceasefire in Gaza, and my feed flooded with Images of Return, and I was proven decidedly wrong by the tears in my own eyes. While one image has lost all power, another has yet to unleash all the power that it holds. The need remained the same though. That is why I want to convene groups of volunteers who together and alone will transcribe some of the subjectively defining images of the post-October 7 world into text. We will confront and compare, and try to decide: How has the past 3 years altered our relationship to imagery? Should we refuse to produce new imagery? Can we? Do we need to reinvent images or abolish them to allow a practice of political imaginary to emerge once again? The endless descriptions will culminate into multiple modes of dissemination down the line.

ma3aber/رباعم is a one-person collective (until proven otherwise), a filmmaker who does everything except make films, part cultural organizer/part art-maker. **ma3aber/crossings** is an open invitation to gather, to create collective artworks where we read and write, walk and talk, install and dismantle, and to struggle for and against the limits of our political imaginary – to radically broaden our field of possibility – to dare to grasp a better world. [In the past they've run a fruity film festival, created a free streaming platform and a regional network of community cinemas, and helped uplift local cultural institutions. Yet, their greatest work so far remains the notes app on their phone.]

THE MYTH BENEATH THE MACHINE : A COLLECTIVE DESCENT INTO ONTOLOGICAL DEBT

A workshop by and with Crystal B. Isanda

October 22, 9:30-10:30 CET

General Track Workshop English

Max participants: 50



Most people don't know it's happening.

A system makes a decision about you — who you are, what you're capable of, whether you fit. You adjust. You fill in the form differently, frame the answer more carefully, present the version of yourself the category can hold. It feels like navigating the world. It is, in fact, work.

This session will not explain the concept of Ontological Debt first. We will find it together.

Participants begin from a moment — their own, specific, unpolished — when a system got them wrong and they did the work of correction without quite having a name for it. From those moments, something shared emerges: where the debt concentrates, who carries the most of it, and who becomes impossible to see. What begins as a personal moment becomes a map of what is being written into the futures we are now building.

You only need to have lived inside a category that didn't fit.

Most people qualify.

Crystal B. Isanda is a Nairobi-based researcher and civic technologist whose work begins, usually, with something she can't name yet.

Running participatory foresight workshops with 43 Kenyan youth through UNICEF Innocenti and [UNICEF Kenya](#), she kept finding the same problem: the frameworks assumed communities already had imaginative access to the futures being discussed. Many didn't. She called that the imagination gap — the constrained belief in what's possible, operating at the level of aspiration before it reaches action. When she asked those same youth to generate their own scenarios for education in 2045, three futures emerged: one where ungoverned technology deepens every existing inequality, one rooted in Ubuntu and human-centred design, and one shaped by cascading governance failure.

Ontological Debt came later — the cost that accumulates when systems require people to be more consistent, stable, and legible than real lives allow, and they pay that cost without knowing it has a name.

She builds from what she finds. [SafeSignKe](#), her civic technology initiative, emerged from the same concern with legibility and access. It translates EdTech obligations into plain-language documentation for school communities in Nairobi.

KAMA : FICTIONS ÉCOSYSTÉMIQUES

Un atelier animé par Joffrey Lavigne

October 22, 11:00-12:30 CET

General Track **Workshop** **Français**

Max participants: 10



© Théâtre de la ville_Nadège Le Lezec

KAMA est un jeu narratif sur la biodiversité et ses mécanismes complexes, parfois chaotiques. A la manière d'un cadavre exquis, chacun-e propose un fragment d'histoire inspiré par des cartes narratives. Ce faisant, les joueurs et joueuses suivent les chemins surprenants du vivant pour élaborer un récit collectif, nécessairement unique et résolument imaginaire.

Joffrey Lavigne est doctorant au sein du Centre d'Ecologie et des Sciences de la Conservation (MNHN/CNRS/SU). Son travail porte sur les imaginaires de la renaturation en milieu urbain. Il co-pilote par ailleurs le programme de recherche création Fictions d'Anticipation pour la Renaturation (FAR), financé dans le cadre du programme ERABLE sur la mise en récit de la biodiversité.

THE FLOOD EMBASSY

A workshop by Kitti Baracsi

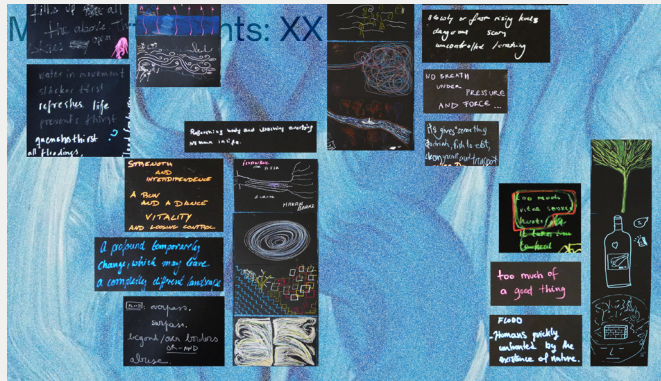
October 22, 14:30-16:00 CET

Interspecies Diplomacy

Workshop

English

Max participants: 25



© periferias dibujadas based on the Flood Embassy Speculative Workshop participants' creations at the Trans Europe Halles #101 Meeting in Marseille (2026)

How do the emotional, social, economic and political landscapes change if we locate the river in the centre of them? What if we are the flood?

The session builds on the «RiVER-another look at the city», an itinerary project, being realised since 2024 across multiple locations. The project's main proposition is to reimagine cities from the rivers' point of view by creating and activating a collective multimodal ecopoetic glossary.

During this workshop, performing an imaginary institution - the Flood Embassy - participants imagine alternative pasts, presents, and futures, through the river.

First, through a storymapping exercise called "Interweaving experiences", participants share river stories, then they are invited to re/define what 'flood' might mean, leading to main part of our session when we collectively create and perform an imaginary institution, the Flood Embassy, imagining its structure, procedures and possible interventions.

Kitti Baracsi is a Creative Learning Specialist. She works at the intersection of art, critical pedagogy and urban research, curating community initiatives and collective multimodal artistic creations, with a focus on urban inequalities, collective practices and rethinking knowledge production. She has a background in Communication Science, Aesthetics and Pedagogy. Born in Hungary, based in Lisbon, she collaborates with movements, schools, associations, cultural institutions and universities across Europe and occasionally in Latin-America. She is a Senior Atlantic Fellow for Social and Economic Equity at LSE Inequalities and Associated Researcher at Center for Research in Anthropology at ISCTE-IUL and currently Regional Fellow for Europe at Global Activism. She is co-founder and member of several collectives in Lisbon and internationally. Her initiative periferias dibujadas investigates urban transformations and conflicts, and creates spaces where children, young people and intergenerational groups can research, narrate and intervene in their context through art and collective learning.

linktr.ee/kittibaracsi

UNEARTHING AND WEAVING FUTURES

A joint session with Aude Bertrand-Höttcke and Juan Camilo Alfonso

October 22, 13:00-14:00 CET

General Track Talks English

Aude Bertrand-Höttcke: on Un-imagined futures and an-archaeology



Un-imagined futures, an an-archaeological inquiry into parallel imaginaries of the present.

Imagine re-discovering abandoned signs, symbols, leftovers from an ancient civilization – our civilization around the turn of the twenty-first century...

The objective of the presented method is to prototype an iteration of an “an-archaeological” exploration while unveiling, qualifying and sorting out artefacts from different hypothetical sites.

Unlike in a foresight workshop, the cards are not mapped along “usual” futures criteria (preferable, probable, etc ...). Instead, the key question is: what might this artefact tell us about the world and civilisation it comes from? For this purpose, we will proceed almost like ‘real’ archaeologists, using an-archaeological “context cards”.

Aude Bertrand-Höttcke is a lecturer and action researcher at [WittenLab](#), a transdisciplinary FuturesLab offering explorative seminars and workshops for students and persons from civil society at Witten/Herdecke university, Germany.

She operates at a crossroads between urban forms of life, contemporary cultures and futures studies. Her projects are often informed by immersive, contemporary artistic practices - especially media/net art and socially engaged/ community-based art.



To envision possible futures, we must create a ground from which we can think and create beyond the catastrophic and dystopian narratives we are currently witnessing: a surface on which we can navigate the unpredictability of the future.

Where I come from, weaving directly represents the interconnectedness of life. From this understanding, I propose textile, botanical and participatory processes as a methodological approach for the creation of this ground. By engaging natural elements in the process, the pieces become interwoven with the rest of the planetary fabric.

To explore this approach, I will gather my experiences as part of the working group of the Klassenzimmer der Zukunft (Classroom of the Future) and as creator of Verwurzelung & Migration (Rootedness and Migration), where migrants and locals wove their own stories using botanical prints on a shared cloth.

Juan Camilo Alfonso ~ aka Fonso, is a Colombian visual artist. His practice has expanded during the last 15 years from mural painting and printing techniques to participatory projects, performances and textile installations in public space. Based on the understanding of historical memory as a means to rebuild broken social fabrics, his projects call for social interactions to support reconciliation processes in different contexts such as urban and rural Colombia, Ecuador, Peru, Western Sahara, the Mexico - US Border, Germany, and France.

In 2019, he graduated with honours from the Master's programme Art in Context at the Berlin University of the Arts - UdK Berlin. He has worked for more than fifteen years as a pedagogue in Germany, Colombia and different countries in Latin America.

Currently he is part of the working group of the station urbaner kulturen of the nGbK in Hellersdorf, a member of the MAL Crew in Colombia, co-founder of ilali Studio, an artistic collective studio in Berlin, and lastly the founder of the Red KunstCol, a network of colombian artist and cultural workers in Germany.

Website: www.juancamiloalfonso.com

WORK FROM THE FUTURE: IMAGINER LE FUTUR DE L'ÉDUCATION

Atelier conçu et animé par Nicolas Gluzman

October 22, 13:30-15:30 CET

General Track

Workshop

Français



Le XXI^e siècle ne se contente pas de s'accélérer ; il devient instable. Comme l'écrit le biologiste Olivier Hamant : « Notre seule certitude, c'est le maintien et l'amplification de l'incertitude. » Dans un tel monde, le futur de l'éducation ne peut être simplement subi ; il doit être imaginé.

Imaginez. Quel sera le rôle de l'éducation dans un monde plus chaud de 3 °C ? Dans des économies à faible émission de carbone ou à faible croissance ? Face aux migrations climatiques, à l'adoption généralisée de l'IA ou à la gouvernance algorithmique ?

Au cours de cet atelier immersif, vous serez invité·e à :

Explorer plusieurs futurs possibles à travers des scénarios prospectifs.

Réfléchir à la mission et à l'intention de l'éducation dans ces mondes émergents.

Inventer de nouveaux métiers dans l'éducation qui pourraient émerger dans les décennies à venir.

Vous passerez de l'incertitude à l'imagination, puis de l'imagination à la création. Il ne s'agit pas d'un exercice de prédiction, mais d'une expérience créative et participative de réflexion sur le futur.

Nicolas Gluzman conseille les entreprises sur les enjeux RH, de rémunération et d'évolution des métiers depuis plus de quinze ans, fort de son expérience chez Korn Ferry, Nespresso et Richemont. Aujourd'hui, il consacre une part croissante de son activité au futur du travail, et plus particulièrement à l'exploration des évolutions futures des métiers. Il enseigne la prospective à emlyon business school et dans des universités suisses.

Fondateur de Work from the Future et de Futurs Proches, et membre du conseil d'administration du Réseau Université de la Pluralité, il accompagne les organisations publiques et privées dans leur réflexion sur le futur et la conception de modèles adaptés aux mutations du monde à venir, afin de leur permettre de prendre des décisions plus éclairées dès aujourd'hui.

Site: workfromthefuture.com

DANCING AND WRITING FOR A PLURIVERSAL FUTURE

A joint session with Aleksandra Wruk and Jayasri Sridhar

October 21, 10:30-12:00 CET

Interspecies Diplomacy

Workshop

Performance

English

Nature as a dance partner: an experience by and with Aleksandra Wruk



We're used to meeting the living world through intellect: naming, analysing, explaining. But the more-than-human world, for all its infinite intelligence, doesn't speak that language. The good news is that as ecological beings, our bodies still hold an older, biological language of sensation, feeling and movement, we've just forgotten how to use it.

This experiential moment is an invitation to remember. Through gentle somatic practices and movement, we will recover that language and put it to use, meeting nature not as something to study but as a partner to move with. We don't ask a dance partner to explain themselves; we attune, follow, yield and respond. Here, dance becomes a negotiation on equal terms: an exchange between ourselves and the world around us.

In that way, diplomacy isn't persuasion through words but responsiveness, and from that meeting, new participatory futures open, ones that are inclusive of the more-than-human world.

Aleksandra Wruk is a certified eco-somatic facilitator, educator, movement and sound artist, and regenerative well-being advocate with experience delivering workshops on nervous system regulation, embodied awareness, and nature-based practice. They create accessible, grounded, trauma-aware spaces that support deep nervous system repair and practical integration. Aleksandra holds a PhD in Mental Well-being from the University of Glasgow and is also trained in trauma-informed coaching, somatic inquiry, restorative yoga, meditation, and sound therapy. Their background in experience design and research informs a practice attentive to how people sense, move, and inhabit their bodies.

Website: www.aleksandra-wruk.online/



“The exercise of imagination is dangerous to those who profit from the way things are because it has the power to show that the way things are is not permanent, not universal, not necessary.” — Ursula K. Le Guin

Foraging in the future village, what words, fables and proverbs might we find that illuminate a departure from the path we are presently on? This workshop positions language as a potent entrance for imagination, inviting participants to co-create a messy, inventive, polyphonic future lexicon that bears whimsical witness to divergences from probable and predictable futures. Weaving along the warp of Le Guin’s her inquiries into an anthropology of the future in *Always Coming Home* (1985) and her carrier bag theory of fiction (1989), we gather to ask how our hopeful, wild, solarpunk, multispecies imaginaries of the future might mediate our current vocabularies and invite plurilingual speculation that upturn the logics of language couched in violent and extractive frameworks.

Jayasri Sridhar is a designer, filmmaker, classical musician and writer from India whose practice engages with social, ecological, decolonial and more-than-human themes. A graduate of the National Institute of Design Ahmedabad and student of Central Saint Martins London, she brings an interdisciplinary, plurality-inspired approach to her work with communities, spaces, organisations, archives and speculative narratives. Her projects often span the areas of social innovation, cultural production, forest restoration and biodiversity conservation, and have appeared across international conferences, publications, and festivals. Jayasri loves initiating collaborations with people from around the world, and is presently building her own studio.

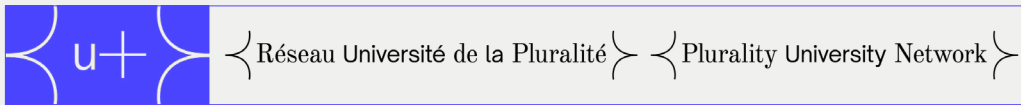
Website: jayasrisridhar.com

UNDER THE HOOD AND INTO THE FUTURES OF U+

Joint Session with Ketty Steward, Daniel Kaplan, Rose Rondelez

October 22, 16:00-17:30 CET

u+ Special Session Talks English



Rose Rondelez



Daniel Kaplan



Ketty Steward

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Untameable Futures is, first and foremost, **u+' Members Meeting**. This session is the place for our members to meet and discuss with the u+ team.

We will come together to reflect and exchange on different questions:

- **What do you value in u+?**
- **Looking under the hood of some projects, what could we do better or differently?**
- **Where does u+ need to go next?**

This will be an opportunity to learn from each other, and share the burning questions at the heart of our commitment as Futures practitioners, as a non-profit organization, [add your own stance here], and as inhabitants of a flawed world.

Ketty Steward is the author of around one hundred short stories published since 2003. She also writes novels, essays, and poems, often experimental in style.

President of the Plurality University Network, which explores alternative visions of the future, she primarily writes and commissions writing of fantasy and science fiction texts. A doctor of psychology and clinical psychologist, she works on the role of storytelling in therapy and in the processes of change.

Website: <https://ktsteward.net>

Daniel Kaplan is a futurist and social entrepreneur, with one leg in action, and another in imagination. In 2000, he created the Next-Generation Internet Foundation (Fing), a think-&-do-tank to “anticipate digital transformations”. In 2018, he co-founded the Plurality University Network.

Rose Rondelez is a designer and futurist committed to addressing contemporary social and climate issues. Her experience in a wide range of fields led her to develop a framework for reflecting on the use of imagination, narratives, and visions of the future. She currently works as a project manager for the Plurality University Network.

ROOTS OF INTERSPECIES ATTENTION

A session by and with André Silva

October 22, 18:00-19:30 CET

Interspecies Diplomacy

Workshop

English



Many of our most meaningful relationships with the more-than-human world begin long before we have language for them. This session explores how those formative encounters continue to shape perception, creative practice, and ecological imagination. Through short film excerpts, a participatory «Roots» exercise, and small-group discussion, we'll investigate how attention develops through lived experience and how filmmaking can move beyond documentation toward reconstructing aspects of that experience. Rather than asking what nature means, we'll ask how particular places first taught us to notice.

André Silva is a filmmaker, animator, educator, and Associate Professor of Film Production at the University of North Carolina Wilmington (USA). His work explores relationships between ecology, perception, consciousness, and the more-than-human world through environmental documentary, essay film, animation, and experimental media. Alongside his creative practice, he develops Expanded Environmentalism, an ongoing interdisciplinary framework connecting environmental experience, creative practice, and pedagogy. Website: www.andresilvaspace.com

“CHERS FUTURS HIER” : ATELIER D’ÉCRITURE

Un atelier avec Ketty Steward

October 22, 18:00-19:30 CET

General Track Workshop Français

Max participants: 15



© J-EmmanuelAubert

« Chers futurs hier » est un atelier d’écriture de lettres (en français) aux terriens de 2026 depuis différentes versions de 2076 imaginés à partir de futurs considérés comme probables en 2016.

Ketty Steward est l’auteurice d’une centaine de nouvelles publiées depuis 2003. Elle signe également des romans, essais et poèmes, souvent expérimentaux.

Présidente du Réseau Université de la Pluralité qui s’intéresse aux imaginaires alternatifs du futur, elle écrit et fait écrire, principalement, des textes fantastiques et de science-fiction.

Docteure en psychologie et psychologue clinicienne, elle travaille sur la place du récit dans le soin et dans les processus de changement.

Site web : <https://ktsteward.net>

THE SCHOOL OF INTERSPECIES DIPLOMACIES AND WEREWOLFISH STUDIES

A workshop by and with Mali Weil

October 22, 19:30-21:00 CET

Interspecies Diplomacy Workshop English

Max participants: 30



© Roberta Segata

« Negotiation between living beings is a complex act that always happens in a given territory and in a complicated tangle of relationships. Every negotiating table is to be invented through the tools and methodologies that our school offers, but above all through the tools, bodies and devices that the diplomats of the future will imagine, pretend and shape from time to time. »

Holda K. Rebane - from her keynote for the opening of the School of Interspecies Diplomacies and Werewolfish Studies

Despite the ongoing efforts of diplomats around the world and many cultural and scientific institutions, interspecies relationships remain strained. Centuries of extractivist and colonial policies, fuelled by the human tendency to view other-than-human merely as resources rather than ecological partners, have resulted in the current crisis, marked by mass extinctions and climate disruptions.

The School of Interspecies Diplomacies and Werewolfish Studies is an institution that brings together a range of education programmes—both theoretical and speculative, as well as practical and intensive—designed to develop the skills required for the professions of interspecies diplomacies. The workshop will introduce some of the programmes developed by the School, focusing on the concepts of the metabolism, devouring, and advanced dreaming, as tools for transforming how humans perceive themselves and, consequently, their individual ways of living, political actions, and collective practices.

Mali Weil is an artistic platform established by **Elisa Di Liberato**, **Lorenzo Facchinelli**, and **Mara Ferrieri**, based in Trento, Italy. Through an expanded practice that blends art with fiction, philosophy, and science, Mali Weil investigates the spaces and forms of political imagination. Since 2022, her research has centred on the creation of a speculative world around the concept of “interspecies diplomacies”.

Mali Weil’s visual production originates in performance and expands into film, speculative design, textile works, and editorial projects. Its practice also encompasses curatorial projects and workshops, as participatory platforms for discussion and unlearning.

She authored *The Shining Reverie of Unruly Objects* (2020), on the relationships between objects, narratives, and performance, and *The Mountain of Advanced Dreams* (2024), which critically explores the concept of interspecies diplomacies.

Website: maliweil.org



Link to register — programme
<https://events.plurality-university.org/untameable-futures>