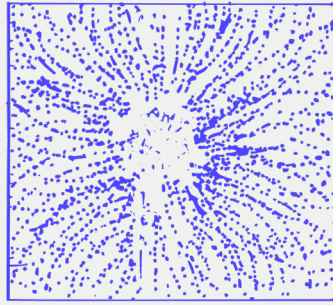




"Untameable Futures" —A taste of what's coming

October 21-22 • Online • [Save the Dates!](#)

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?

The program of our “Untameable Futures” members meeting is still taking shape, but the first sessions confirmed are as many reasons why you should save the dates on your calendar right away!

Untameable experiences

Experimental sessions, tools, games and open creative moments, facilitated by an artist, designer, or researcher.

Audio Cell

A workshop by and with Wu Siou Ming

. Interspecies Diplomacy .

Audio Cell is an interactive online workshop that explores **ecological listening** as a form of interspecies diplomacy. Participants will be invited to record a sound from their daily environment. Together, these recordings will gather into a shared virtual ecosystem, enabling the group to collectively examine the different forms of life in their surroundings.

Diplomacy with Amber

A workshop by and with Dominika Kolenda

. Interspecies Diplomacy .

Using as case studies the qualities, temporalities, and relations of a specific material, amber, participants will experiment with AI as a **philosophical persona**. 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.

. Interspecies Diplomacy . As part of the “Untameable Futures” event’s organization, we initiated a more theme-specific call for submissions focused on the issue of “Interspecies Diplomacy”. We invited people experimenting with concrete or speculative forms of interspecies dialogue, collaboration and diplomacy to present their work and ideas in the form of individual sessions or group discussions.

Ethical Dream-Weaving for Untameable Futures

An experiment by and with Yuting Jiang & François Taddei

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.

Instructions for Future Conflict

A workshop by and with Lena Karson

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, participants are invited to craft their own « Instructions for Conflict », based on a personal, relational, or political conflict.

MISUNDERSTANDINGS or How to speak Alien ?

A performance by and with Rocio Berenguer

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 Alien** in order to open up our imaginations to the future.

Nature as a dance partner

An experience by and with Aleksandra Wruk

. Interspecies Diplomacy .

Through gentle somatic practices and movement, this experiential session will recover the **biological language of sensation, feeling and movement** and put it to use, meeting nature not as something to study but as a partner to move with. Here, dance becomes a negotiation on equal terms: an exchange between ourselves and the world around us.

Work from the future: Imagining the Future of Education

A workshop by and with Nicolas Gluzman

What will become of the role of education in a world that is 3°C warmer? In the face of climate migration, the widespread adoption of AI, or algorithmic governance? During this immersive workshop, you'll move from uncertainty to imagination, and then from imagination to creation. This is not an exercise in forecasting, but a creative and participatory experience in future-thinking.

Untameable Voices

Inspirational talks and discussions to discover the work of passionate individuals.

Beáta Pintérné Sosity

on the CTRL+ALT+CRIP Magazine

This session 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 examines how cultural production can function as a form of collective world-making.

Céline Hough

on Mimicking the beavers' work

. Interspecies Diplomacy .

Rivers are sick, they have been suffering from human uses. 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 this rodent's 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.

Juan Camilo Alfonso

on Weaving as a participatory processes

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 a common ground: a surface on which we can navigate the unpredictability of the future.. By engaging natural elements in the process, the pieces become interwoven with the rest of the planetary fabric.

The detailed program

Untameable experiences

Experimental sessions, tools, games and open creative moments, facilitated by an artist or designer or a researcher.

Audio Cell

A workshop by and with Wu Siou Ming

. Interspecies Diplomacy .



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 surrounding 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.

Diplomacy with Amber

A workshop by and with Dominika Kolenda

. Interspecies Diplomacy .



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 geophilosophy, 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.

Ethical Dream-Weaving for Untameable Futures

An experiment by and with Yuting Jiang & François Taddei



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 live to map where they align, where they collide, and which threads bridge the differences, weaving them into futures more of us can share.

Yuting 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.”

Instructions for Future Conflict

A workshop by and with Lena Karson



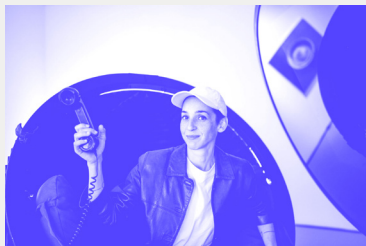
Rooted in a systemic approach to conflict, this workshop asks the question: how might we have “better” conflicts in the future? Embracing the absurdity of the question, and drawing inspiration from Yoko Ono’s « Instructions for Paintings », participants are invited to craft their own « Instructions for 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.

MISUNDERSTANDINGS or How to speak Alien ?

A performance by and with Rocio Berenguer



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 Alien 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. Do predictive tools influence our vision of the future? 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. Her work has been presented in National theaters in France and Spain, and in festivals and venues in Monterrey, Ecuador, Kolkata, Abidjan, Dubai, Montreal, Casablanca, Gwangju and mostly in Europe in France, Spain, Germany, Italy, Belgium, Switzerland and Netherlands. Since 2013, she has collaborated on several art and science projects related to interactive devices, language models, robots, and chatbots.

Website: rocioberenguer.com

Nature as a dance partner

An experience by and with Aleksandra Wruk

. Interspecies Diplomacy .



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 session 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 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.

Work from the future: Imagining the Future of Education

A workshop by and with Nicolas Gluzman



The 21st century isn't just accelerating—it's becoming unstable. As biologist Olivier Hamant writes, "Our only certainty is the persistence and amplification of uncertainty." In such a world, the future of education cannot simply be endured—it must be imagined. Imagine. What will become of the role of education in a world that's 3°C warmer? In low-carbon, low-growth economies? In the face of climate migration, the widespread adoption of AI, or algorithmic governance?

During this immersive workshop, you'll be invited to:

- Explore several possible futures through forward-looking scenarios.
- Reflect on the mission and purpose of education in these emerging worlds.
- Invent new careers in education that may emerge in the coming decades.

You'll move from uncertainty to imagination, and then from imagination to creation. This is not an exercise in forecasting, but a creative and participatory experience in future-thinking.

Nicolas Gluzman has been advising organizations on HR, compensation, and job evolution challenges for over fifteen years, drawing on his experience at Korn Ferry, Nespresso, and Richemont. Today, he devotes an increasing portion of his work to the future of work, particularly by exploring the future of jobs. He teaches foresight at em-lyon business school and at Swiss universities. As the founder of Work from the Future and Futurs Proches, and a board member of the Plurality University Network, he helps public and private organizations look ahead to the future and envision models adapted to the changes of the world to come, so they can make better decisions today.

Website: <https://workfromthefuture.com/>

Untameable Voices

Inspirational talks and discussions to discover the work of passionate individuals.

Beáta Pintérné Sosity

on the CTRL+ALT+CRIP Magazine



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

This session 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, I 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. I argue 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.

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.

Céline Hough

on Mimicking the beavers' work

. Interspecies Diplomacy .



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 are more than ever weakened just as their benefits for all.

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 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.

Juan Camilo Alfonso

on Weaving as a participatory processes



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 and as creator of Verwurzelung & Migration, where migrants and locals wove their own stories using botanical prints on a shared cloth.

<https://www.juancamiloalfonso.com/Verwurzelung-&-Migration.html>

<https://ngbk.de/de/programm/programm/pavillon-klassenzimmer-der-zukunft>

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.