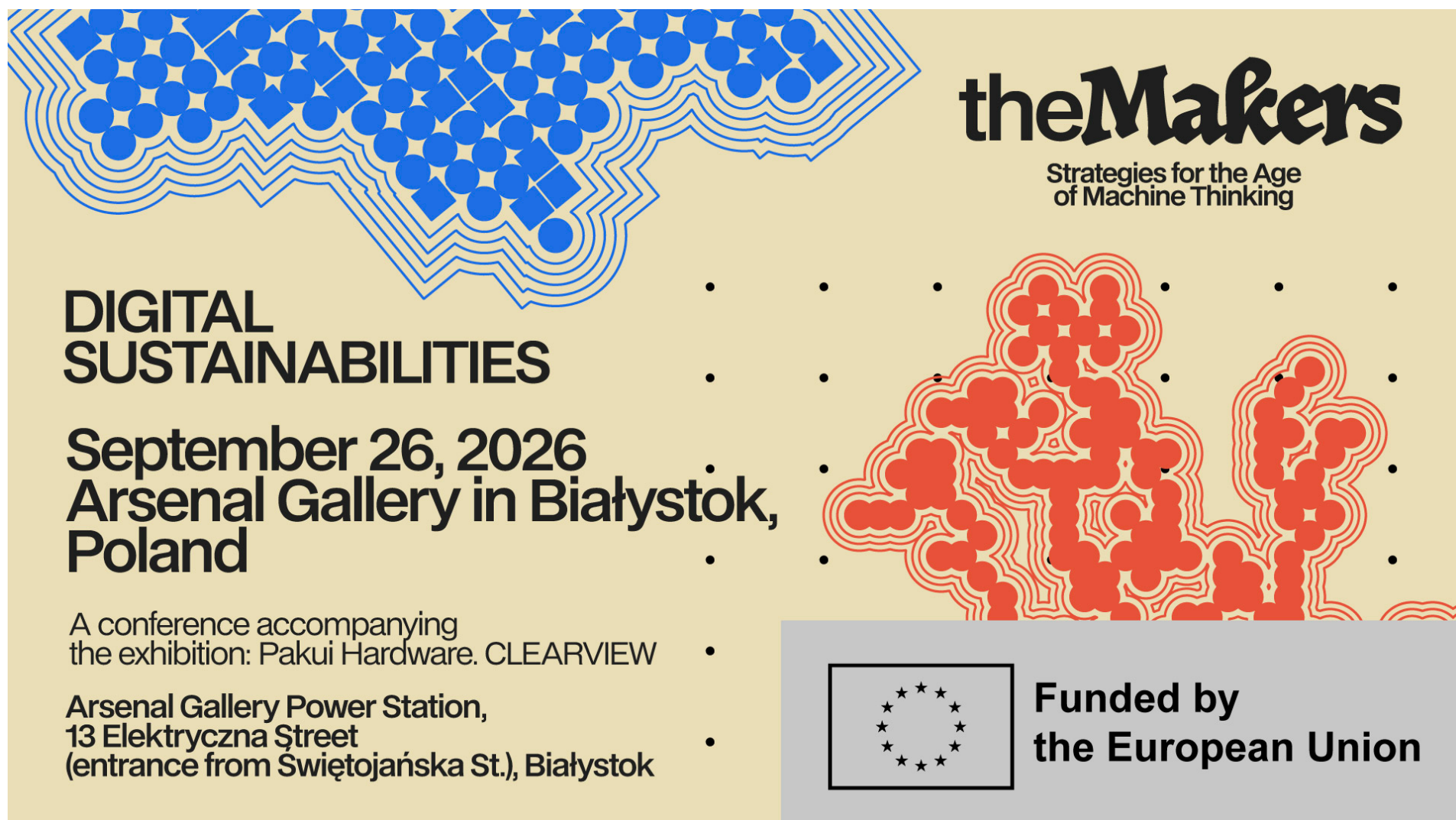




DIGITAL SUSTAINABILITIES

A conference inaugurating THE MAKERS project & accompanying the exhibition by Pakui Hardware

September 26, 2026, Arsenal Gallery, Białystok, Poland

A conference will be held in English

The ecological crisis and the digital transformation of capitalism are unfolding simultaneously – yet, quite surprisingly, they are rarely thought about together. The aim of this conference is twofold. First, we want to examine the hypothesis that this separation stems from an impoverished understanding of digitality and sustainability in governance and managerial discourse. Second, we want to explore ways beyond this impasse through a dialogue between new media art, contemporary philosophy and post-normal science.

Central to our inquiry is Félix Guattari's expanded notion of ecology – environmental, social, and mental – as a framework for rethinking what digital sustainabilities could actually mean: not as a set of technical fixes, but as a recovery of the human capacity to imagine and build otherwise. This capacity, which we call *dreamability* is both what is most at stake in the current digital transformation and what the arts, philosophy, and education are uniquely positioned to cultivate as a seedbed for a technopolitics of human flourishing.

What kind of long-standing institutional alliances are needed to foster digital sustainabilities? How – should the very notion of artificial intelligence be revisited in order to protect the irreplaceable link between three ecologies and recognize it as a central concern of any genuinely “ecological transition”? We do not expect to answer these questions. But we believe that asking them together is itself a form of dreamability in action.

The Makers: Mobilizing Arts, Knowledge, and Education to Reclaim Human Agency. Strategies for the Age of Machine Thinking

The Makers could be a name for a band, like the Beatles, the Ramones, or the Sex Pistols. But it isn't. It is the name of an international research initiative in the humanities and arts, that brings together twenty partner organisations from ten countries, including universities, cultural institutions, and NGOs. Arsenal Gallery in Bialystok is proud to be one of them.

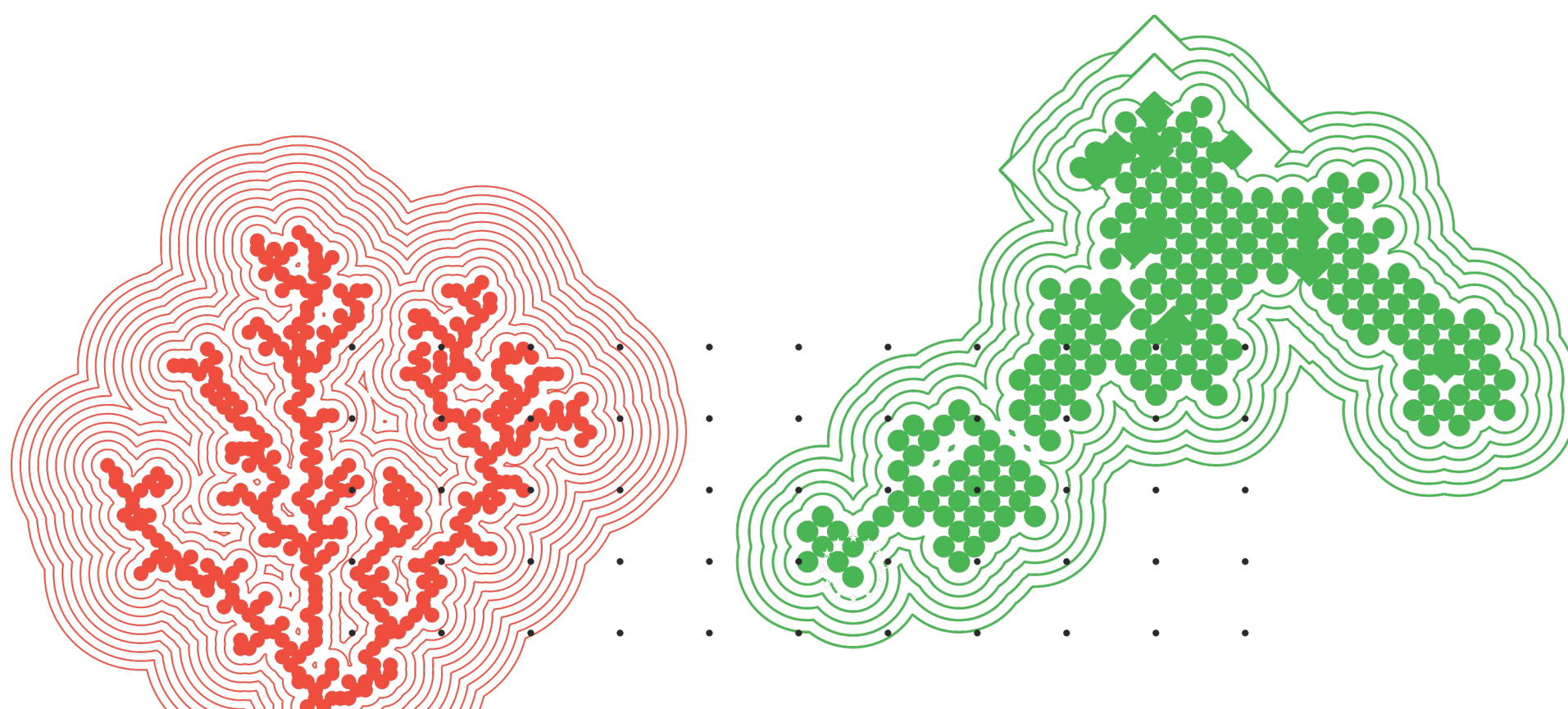
Our aim is to strengthen human agency and address a fundamental question: what does it mean to have — or lack — a sense of agency in an age of machine thinking, when computational systems can perform tasks once considered the exclusive domain of human intellect and generate synthetic content that permeates everyday life?

At the heart of the project lies the concept of dreamability, understood as the capacity to turn dreams into action and to imagine oneself in a desirable future by reshaping existing structures, both mental and institutional. Dreaming has transformative power. We believe that dreamability can be cultivated collectively and argue that it is a key component of the sense of agency.

The project operates in three areas. The first is the production of diverse, locally grounded knowledge. The second is education, bringing together critical media literacy, critical pedagogy, speculative design and political ecology in the spirit of contributory research, as developed by philosopher Bernard Stiegler. The third is the arts, through which we demonstrate that computational technologies can be redesigned to serve human flourishing beyond the values of capitalism.

Our work challenges the dominant paradigm in which education, professional development and so-called future skills, including creative or critical thinking, are treated primarily as tools for adapting people to market demands and to the pressures of AI adoption within institutions. Instead, we place human agency, dignity and revolt at the centre. We see them as the foundation for meaningful participation in social life and for reinventing the forms of knowledge needed to live decent lives in a world being rapidly reshaped by digitalisation and the ecological crisis of capitalism.

This is precisely the kind of reinvention that dreamability makes possible and worth pursuing.



► **Pierre Cassou-Noguès** (Université Paris 8)

What Is the Future for You?

The problem of philosophy today is that it must confront the environmental crisis and technological transformations while having no empirical domain of its own. Anything philosophers can say that is subject to empirical verification ultimately falls within the domain of another discipline (sociology, the natural sciences, computer science, etc.). For me, one possible solution is to work alongside literature and the arts in order to give philosophy a domain distinct from those of the other human sciences: the realm of the possible as expressed through fiction.

It is from this perspective that I would like to discuss a project that I worked on in the spring of 2026, when I travelled across Europe asking colleagues, friends, friends of friends, and people I met by chance: “**What is the future for you?**” The aim was to explore our – to use Berardi’s term – ‘futureability’, that is, the extent to which the environmental crisis reinforces, and the extent to which it destabilises, the postmodern condition.

Pierre Cassou-Noguès is Professor in the Department of Philosophy at Paris 8 University and a senior fellow of the Institut universitaire de France. His work uses fiction as a theoretical tool to explore the consequences of the environmental crisis and technological transformations. He has recently published *La bienvellance des machines* (Seuil, 2022); *Traité de côte* (an account of his journey along the French coast on a bamboo bicycle) (Philosophie Magazine, 2026); and, with the artist Gwenola Wagon, *Pyromaniac Images, Theory-fiction of generative AI* (Set Margins, 2026).

► **Jose Luis Guerrero Quiñones** (Center for Environmental and Technology Ethics – Prague, Czech Academy of Sciences)

(Health)Caring Technologies: Refusing Artificial Intelligence in Healthcare

Healthcare is one of the domains where artificial intelligence (AI) holds the greatest promise, and is therefore often portrayed as a technology whose use should be mandatory. However, the use of AI in healthcare can exacerbate and reproduce health injustices. This paper proposes taking the knowledge and experiences of marginalised social groups as a starting point for thinking about (health)care differently. From this perspective, we can think of developing alternative paths to co-designing health technologies that aim to transform dominant socioeconomic structures and support collective conceptions of well-being. The paper argues that new socio-technical structures should be constructed based on horizontality and community autonomy, with direct democratic control of the design, development, and implementation of health-promoting technologies. This alternative for exploring modes of technological self-determination for collective well-being emphasises the development of technologies as part of an apparatus of common well-being that contributes to collective (health) emancipation. It is crucial to let the people decide horizontally what their (health)care needs are, based on their circumstances, the structural injustices they face, and the social and environmental factors determining their health. The perspectives of those most affected by (health)care insecurities or injustices should be placed at the centre of the development of (health)caring technologies.

Keywords: care, health, refusal, community, technology, artificial intelligence

Jose Luis Guerrero Quiñones is a bioethicist researching the moral issues arising from the implementation of artificial intelligence in healthcare settings. He completed his PhD at Oxford Brookes University on

euthanasia and the duty to die. His philosophical interests include bioethics, ethics of technology and artificial intelligence, biopolitics, and environmental ethics.

► **Katarzyna Janota** (The Working Group)

Across Silos: Building the Conditions for Collective Imagination

Contemporary knowledge systems – science, business, education, public administration, and the arts – advance partly through specialization, which enables expertise but also organizes complexity. As these systems develop their own languages and criteria of value, they can become increasingly closed, restricting not only the circulation of knowledge but also the ways in which problems are framed. This dynamic contributes to the formation of knowledge silos.

As technological change reconfigures tasks within professions and reshapes what expertise entails, we must ask what comes next. Engaging effectively at the boundaries of knowledge requires the capacity to collaborate, think, and design across disciplines, institutions, and dominant models of development and innovation. This means moving beyond approaches that divide complex social and environmental challenges into separate sectors, solved primarily through technology. Collective imagination – the shared capacity to transcend established frameworks, combine diverse perspectives, and identify possibilities invisible from within any single discipline – raises a central question: what conditions enable such imagination, and how can they be deliberately built?

Katarzyna Janota is designer and strategist. Head of the Working Group Foundation and Innovation Manager at INNOAGH. Lecturer at AGH University of Krakow, UKEN University, AFA Katowice, and SWPS University. She is developing Tuser, a startup creating a game that builds social skills in children, which was recognized in the 2023 ministerial programme *Innovation for a Digital Green, Healthy and Socially Sustainable Future*. From 2022 to 2023, she co-led the Interaction Research and Design Studio at the Faculty of Design at the Academy of Fine Arts in Katowice. She is a graduate of the 2024 Shesnnovation programme, co-translator of Geert Lovink's essay *Extinction Internet*, and co-author of the book *Macro-scope: How to Look at Technology?*

► **Alžbeta Kuchtová (Albin Kuchta)** (Institute of Philosophy, Slovak Academy of Sciences)

Crisis of Human Creation: Poiesis

We will redefine poiesis as a form of creation, undergoing a crisis caused by the modern technocapitalist and technocolonial regime. The concept of poiesis has been explored and defined in the work Heidegger, Derrida, and Stiegler. In our redefinition, we will frame poiesis as a form of resistance to capitalism and colonialism that emerges as a response to this crisis. This means we will ask how humans and more-than-humans collaborate in such resistance: Is resistance to technology exclusively human, or is it also posthumanist? Do animals or bacteria use technology and resist it? These questions will lead us to the conclusion that collaborative practices involving human and more-than-human agents are important in this resistance. We will conceptualise poietic resistance as collaborative or assemblage-based involving more-than-humans, and reconsider human intersubjectivity and relationality in this context.

Dr. Albin Kuchta is a researcher at the Slovak Academy of Sciences, Institute of Philosophy in Bratislava, Slovakia. He focuses on French philosophy and phenomenology, environmental philosophy,

posthumanism, philosophy of technology, and feminism. He is the author of the book *The Ungraspable as a Philosophical Problem* (Brill, 2024) and of the article *The Incalculability of Generated Text* (Springer, *Philosophy & Technology*, 2024). He translated works by Derrida and Levinas into Slovak.

► **Michał Krzykowski** (Centre for Critical Technology Studies, University of Silesia)

Territorializing the Digital: Sustainability and Dreamability as Companion Concepts

Alberto Magnaghi's territorial approach to development offers a compelling alternative to both functionalist and biocentric conceptions of sustainability. Territory, he argues, is not a resource to be managed but a living work of art, continuously produced through the transformative dialogue between its three constitutive environments: the natural environment, the anthropised environment, and the environment of everyday life. In turn, sustainability fundamentally involves the production of territoriality as a source of wealth – material, cognitive and symbolic alike.

This talk takes Magnaghi's territorial principle as a starting point for discussing digital sustainability and for building a bridge towards another, still emerging concept central to the MAKERS project: dreamability. Read through the lens of territorial principle, digital sustainability is not primarily a matter of energy-efficient infrastructures, but of whether digital technologies strengthen or erode territoriality as a human way of inhabiting the Earth. My aim is to show how dreamability – the collective capacity to turn dreams into plans and to test the conditions under which they can become realised – is an indispensable element of territoriality, and why this capacity needs to be reterritorialized as a possible way of living well amid the ecological crisis of digitalized capitalism.

Michał Krzykowski is a philosopher affiliated with the University of Silesia in Katowice, where he heads the Centre for Critical Technology Studies. He is co-founder and vice-president of the "Pracownia Współtwórcza" (Contributory Lab) Foundation, and he is currently coordinating the project "The Makers: Mobilizing Arts, Knowledge and Education to Reclaim Human Agency. Strategies for the Age of Machine Thinking" (MSCA Horizon Europe, No. 101299616).

► **Karolina Lebek** (Institute of Literary Studies, University of Silesia)

Karolina Lebek is an Assistant Professor at the University of Silesia, Poland. Her main research interests include Anglophone speculative literatures and weird fiction, occultures and outsider cultures, as well as environmental humanities.

► **Piotr F. Piasek** (Centre for Critical Technology Studies, University of Silesia)

Sustaining Protention: Dreaming Futures Without Enemies

Norbert Wiener distinguished between two figures of the devil: the Manichean devil of active evil and the Augustinian devil of passive entropy. Could it be that this distinction collapses into one in the very act of perceiving the Other as Enemy?

In this talk, I draw on Peter Galison's account of Norbert Wiener's cybernetics, which grew out of his work on an anti-aircraft predictor, to trace how the enemy pilot came to be modeled as a behavioristically predictable entity: a system to be anticipated rather than a subject to be encountered. Reading this history

alongside Heidegger's account of modern technology as Enframing (*Gestell*), I argue that treating the world as standing-reserve (*Bestand*) means reducing entities to sources of energy. But it also means, structurally, reducing them to enemies to be pre-empted. Drawing on Bernard Stiegler's and Yuk Hui's work on temporality and technicity, I invoke the concept of tertiary protention, the mode of anticipation exercised by technical systems themselves, to name this logic of pre-emption.

If critical understanding is a first step toward overcoming this logic, I close by asking whether tracing this genealogy might help us imagine technological futures that do not inherit war's anticipatory logic at their core.

Piotr F. Piasek PhD candidate in philosophy at the University of Silesia in Katowice (his research project concerns cybernetic thought in China); a sociologist working on modernity and subjectivity, as well as transformations in the academic social world. Graduate of sociology and philosophy at the University of Lodz, recipient of a Chinese Government Scholarship (2023/24) at Central China Normal University.

► **Arnaud Regnauld** (Université Paris 8)

Pointing to the Threshold of the *Un-World*: Ecotechnics and Environmental Hospitality in *This Is Not a Good Sign*

J. R. Carpenter and Tomo Kihara's augmented-reality poetry project *This Is Not a Good Sign* uses the smartphone camera to insert enigmatic poetic signs into physical environments, transforming situated perception into a provisional form of digital mapping. Rather than simply representing ecological crisis, the work asks how environmental change becomes perceptible through an assemblage of bodies, places, images, devices, infrastructures, and atmospheres. Its augmented signs suspend the authoritative function of conventional signage: instead of directing or classifying, they introduce hesitation, counterfactual possibility, and interpretive uncertainty.

Drawing on Jean-Luc Nancy's notion of ecotechnics, I argue that *This Is Not a Good Sign* exposes a central paradox of digital sustainability. The smartphone can redirect attention towards vulnerable environments while remaining materially entangled with mineral extraction, global logistics, energy-intensive infrastructures, data economies, and electronic waste. The digital medium therefore does not stand outside the ecological condition it interrogates; it belongs to the very technosphere through which contemporary worlds are composed and decomposed.

I propose to read this ambivalence through the notion of environmental hospitality: the capacity of a place and its relations to sustain the coexistence of heterogeneous human, nonhuman, and technical beings. Carpenter and Kihara's AR interface stages such coexistence at the threshold between physical and digital space. The screen functions as a technical skin, simultaneously separating the participant from the environment and creating new forms of contact with it.

Against what Jacob Rogozinski calls, following Jean-Luc Nancy, the *im-monde* (*the un-worldly*) the transformation of a shared world into interchangeable resources, commodities, data, and disposable matter—the project can thus be understood as a modest experiment in world-making. It does not offer a technological solution to the ecological crisis. Instead, it asks whether digital art can interrupt automated perception sufficiently to make damaged relations perceptible and reopen the possibility of composing them otherwise. The “bad sign” ultimately names a threshold: the moment at which the deterioration of a shared world becomes visible, while another composition of that world remains imaginable.

Keywords: ecotechnics; augmented reality; environmental hospitality; digital mapping; Jean-Luc Nancy; im-monde; more-than-human coexistence; digital sustainability.

Arnaud Regnauld is Professor of American Literature and Translation Studies, Vice-Rector for Internationalization at the University of Paris 8 Vincennes-Saint-Denis, and the Academic Coordinator of ERUA - European Reform University Alliance.

After writing extensively on John Hawkes' later works, he conducted research on Carter Scholz, Gary Lutz, Diane Williams and Matthew Derby's short-stories, Percival Everett, Ben Marcus, Theresa Hak Kyung Cha and Richard Powers' novels, Jim Rosenberg's electronic poetry as well as on Mark Amerika, Michael Joyce, Shelley Jackson, Ilya Szilak, Grégory Chatonsky, Duncan Speakman, JR Carpenter's digital and print works, as well as Rafael Lozano-Hemmer, Zach Blas's and Leonardo Selavaggio's artistic works. He is the author of a monograph on *Patchwork Girl* by Shelley Jackson (to be published) and co-editor of several collective works, including *The Digital Subject* (2017), *Subjectivités numériques et posthumain* (2020), *Contemporary American Fiction in the Embrace of the Digital Age* (2022), *Translating E'Lit. Whither Now?* (2023), and *Biopouvoir en culture de l'écran* [Biopower in Screen Culture] (2026). His most recent research focuses on the relationship between art, literature and philosophy with a focus on posthumanism, AI and new forms of subjectivity in the digital age.

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► **Maria Roszkowska** (DISNOVATION.ORG)

***Dreamability Within Limits*, DISNOVATION.ORG**

Contemporary technological imaginaries are largely organized around expansion: more computation, automation, energy, extraction and growth. What happens if, instead, we imagine technological futures starting from material limits, ecological dependencies and finite planetary flows?

Through works such as *The Solar Share*, *Eating the Sun*, *Shadow Growth and Life Support System*, DISNOVATION.ORG explores ways of confronting abstract technological and economic narratives with the material and energetic conditions that underpin them.

Here, dreamability becomes not the imagination of unconstrained possibilities, but an orientation of imagination and creativity toward different ways of organizing needs, resources and technology in pursuit of viable futures.

DISNOVATION.ORG is a research collective working across contemporary art, science and critical technology. Through installations, performances, publications and speculative prototypes, they turn complex eco-social issues into experimental situations. Their work investigates energy, ecology, economics and technological imaginaries, opening up possibilities for futures beyond dominant narratives of growth, extraction and innovation.

► **Agata Stasik** (Kozminski University)

Transformative Sustainability Science: Toward Knowledges That Open Space for Collective Action

What should research in the humanities and the social sciences look like if its results are to help societies in the third decade of the twenty-first century flourish? We should not stop asking this naïve question – and should look for answers through both speculation and experimentation.

The European system of research funding has been making room for work aimed at such ends as a more cohesive and just society, climate neutrality, or a deepened democracy – work premised on knowledge co-created with social partners. It builds on an assumption shared by science and technology studies: that wider participation can make knowledge both more robust and more just. This assumption is also central to transformative sustainability science, for which collaboration is a condition of knowledge that both identifies problems and proposes courses of action that can actually be carried out. Yet most of those who have taken part in such projects end up disappointed: the resistance we encounter is the kind faced by anyone experimenting with path-breaking solutions.

For us, the obstacles begin with the process-oriented character of transformative research: building trust and co-producing knowledge take time, which clashes with an academic reward system based on publication counts and citations. Such research also requires researchers to take on new roles – as facilitators, change agents and experimenters – that are at odds with the still-powerful ideal of the detached observer. It is also hard to fund within disciplinary panels. Our partners beyond academia, in turn, have their own reasons not to engage, which can sometimes result in simulated participation.

This catalogue is not a complaint but an attempt to capture a more general pattern: experimenting with new ways of organising collective action always requires stepping back from existing structures, identities and habits. The same difficulty confronts firms operating through generosity rather than extraction, communities building local energy systems, and researchers organising science for transformation. What remains is stubbornness in building alliances for better and more just knowledge, and a readiness to try, after each disappointment, to try another way of making it in common.

Dr Agata Stasik is a sociologist and researcher in science and technology studies, an assistant professor at Kozminski University in Warsaw, and a visiting researcher at the Research Institute for Sustainability – Helmholtz Centre Potsdam. She studies the social dimensions of energy technologies and sustainable transitions, from shale gas to renewable energy communities, with a particular focus on collective experimentation as a way of testing and diffusing socio-technical innovations. She has led and participated in national and international projects with academic partners from disciplines ranging from engineering to history, as well as practitioners from business and local government. She has published two monographs and articles in journals including *Energy Research & Social Science* and *Journal of Risk Research*.

► **Ernest Ženko** (Center for Responsible AI, University of Primorska)

Artificial Intelligence and Its Metaphors: Towards a Political Ecology of Digital Dependence

Artificial intelligence (AI) is routinely described through metaphors of cognition, autonomy, and immateriality: neural networks are “trained,” machines “learn” and “reason,” computational processes take place in the “cloud,” and autonomous “agents” appear capable of acting on their own. Such metaphors do more than make complex technologies intelligible. They also shape what becomes visible, and what remains concealed, in ethical and political debate. This article argues that contemporary AI is represented as autonomous precisely where it is profoundly dependent: on material resources and infrastructures, human labour and cultural production, and human cognitive practices.

The argument begins with the conceptual status of AI. Moving from the Aristotelian tradition of definition to Wittgenstein’s critique of essentialism, the article asks what kind of concept “artificial intelligence” actually is. Rather than denoting a stable class of technologies united by an identifiable essence, AI functions as a shifting category whose boundaries change with technological development and cultural

expectations. This conceptual openness creates a productive space for metaphors which not only describe technologies but also shape how they are understood.

The article examines these metaphors through three interconnected forms of dependence. Metaphors of immateriality obscure environmental dependence on energy, water, minerals, hardware, and data infrastructures. Metaphors of automation and autonomy obscure social dependence on human labour, data and cultural production, platform infrastructures, and unequal distributions of power. Finally, metaphors of intelligence raise the problem of cognitive dependence: as generative AI increasingly mediates writing, interpreting, and decision-making, cognitive offloading and epistemic dependence may affect the sustainability of human intellectual practices.

On this basis, the article proposes digital dependence as a conceptual lens for a political ecology of AI. Rather than asking only whether AI can be made more environmentally sustainable, it asks which material, social, and cognitive relations make apparently autonomous digital systems possible, who or what bears their costs, and which dependencies dominant metaphors conceal. Digital sustainability thus concerns not merely the sustainability of technological systems, but their compatibility with the long-term sustainability of environments, societies, and human capacities for thought.

Ernest Ženko is a Full Professor of Philosophy of Culture at the University of Primorska, Slovenia, and Director of the Centre for Responsible Artificial Intelligence (CeResAI). His academic work spans philosophy, psychology, media studies, and technology, with a particular focus on the ethical, epistemological, and societal implications of artificial intelligence. In recent years, his research has focused on questions of AI governance, human-AI interaction, digital literacy, and the impact of generative AI on education, knowledge production, and critical thinking. He is a member of the International Association for Safe and Ethical AI (IASAI) and the International AI in Education Society (IAIED), and actively participates in national and international research projects related to artificial intelligence, digital transformation, and responsible innovation.

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The Makers consortium consists of: EU Academic Partners, University of Silesia in Katowice (PL, coordinator), Université Paris 8 (FR), University of Primorska (SI), University of Nova Gorica (SI), Academy of Fine Arts in Prague (CZ), Czech Academy of Sciences (CZ), Slovak Academy of Sciences (SK),

Associated Academic Partners: Institute of Social Sciences and Humanities Skopje (MK), Universidad de las Artes (ECU), Simon Fraser University (SFU)

Non-Academic Partners: Arsenal Gallery (PL), Working Group Foundation (PL), Contributory Lab Foundation (PL), Biennale Warszawa Foundation (PL), Europe, A Patient Association (PL), Disnovation.org (FR), La Générale Association (FR), Maison du Futur Transdisciplinary Cultural Platform (CH), Open Place Platform for Interdisciplinary Practice (UA), Centro Ecuatoriano de Arte Contemporáneo (ECU).



The Makers: Mobilizing Arts, Knowledge, and Education to Reclaim Human Agency. Strategies for the Age of Machine Thinking



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Pakui Hardware CLEARVIEW

25.09.2026 – 7.02.2027

Arsenal Gallery power station, 13 Elektryczna Street (entrance from Świętojańska)

Curatorial team: Eliza Urwanowicz-Rojecka & Jakub Wróblewski

Architecture: Sigita Simona Paplauskaitė

Light design: Julius Kuršys

The exhibition *PAKUI HARDWARE. CLEARVIEW* traces the material infrastructure, transformations, and footprint of the development AI and machine vision. With the speed of data transmission crucial to smooth machine learning processes, fibre-optic cables wiggle at gargantuan data centers like an invisible nervous system. Those same cables cover war-torn landscapes with shimmering fiberglass webs spun by tirelessly buzzing drones. Weaving together natural, artificial and virtual elements, this fine thread creates new hybrid landscapes, or datascares, inviting reflection on imminent implications of technological expansion.

The architecture of the installation consists of fibre-optic threads, creating fragile, shimmering, yet very tactile surroundings. These flickering surfaces will be animated by a specially designed choreography of light. Piercing the surfaces formed by the fiber-optic threads, several sculptures made of textile, resin, aluminum, and stainless steel will be distributed throughout the space. A new video sculpture will light up the second room with pulsating images of nature as seen by machinic gaze.

Pakui Hardware (Neringa Černiauskaitė and Ugnius Gelguda) is a Lithuanian artist duo founded in 2014. Their collaborative practice explores the relationship between materiality, the body, and technology through sculptural and spatial installations. The duo has presented solo exhibitions at institutions such as Zachęta National Gallery of Art (Warsaw), BALTIC Centre for Contemporary Art (Gateshead), and MUMOK (Vienna). In 2024, together with Marija Teresė Rožanskaitė they represented Lithuania at the 60th Venice Biennale. Their work has been featured in international biennials, including Performa Biennial, the Bukhara Biennial, Istanbul Biennial, the 13th Baltic Triennial in Vilnius, and Biennale Gherdëina (Italy). They have also participated in group exhibitions at Kunsthalle Basel, MAXXI Rome, the national galleries in Prague and Vilnius, CAPC Bordeaux, and BOZAR Brussels.

G A L E R I A
Arsenal

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municipal cultural institution



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