

Biographies

Stefanie Wuschitz

Stefanie Wuschitz is an artist and researcher currently based in Austria. Her projects investigate strategies to demystify and decolonise technology. In her artistic research *Wuschitz* applies critical media practices (feminist hacking, open source technology, peer production) to create interactive installations and animations. She graduated with an MFA in Transmedia Arts in 2006. In 2008 she completed her Master's degree at the Interactive Telecommunications Program of Tisch School of the Arts, New York University. She held research fellowships at Umeå University (Sweden), UdK Berlin, the Weizenbaum Institute, Berlin (Germany), and Michigan University (the US). In 2009 *Wuschitz* founded the feminist hackerspace and art collective Mz* Baltazar's Laboratory, in Vienna, which she co-organised until 2023.

In 2014 she finished her PhD on Feminist Hackerspaces at TU Vienna; she then held postdoctoral positions at the University of Applied Arts Vienna, TU Vienna, Universität der Künste Berlin, TU Berlin and the Academy of Fine Arts Vienna. From 2015 to 2016, Stefanie was part of a research collective (Tech.Culture. Matters.) at the University of Michigan. Between 2018 and 2023, she was principal investigator on three projects: an arts-based research project on ethical hardware titled Feminist Hacking (funded by the FWF); a top citizen science project on e-waste titled Salon of Open Secrets; and, from 2020 to 2021 (funded by FWF), the arts-based research project Coded Feminisms in Indonesia at TU Berlin, within the framework of the DiGiTal programme for Women* in Art and Science.

Wuschitz is currently principal investigator of the arts-based research project Strategies Against Digital Colonialism,

funded by the FWF (Elise Richter PEEK) and affiliated with the Academy of Fine Arts Vienna, in collaboration with Sanata Dharma University in Indonesia. Her artwork has been exhibited and screened at international venues, among others at Ars Electronica Festival in Linz 2024, where she, together with Patrícia J. Reis, received an S+T+ARTS prize nomination. In 2024 she also exhibited at the 38c3 Chaos Communication Conference in Hamburg, together with Patrícia J. Reis, and held a lecture at the conference. Other venues include ART|JOG 8 (Indonesia), Bouillants Vern-Sur-Seiche (France), the Austrian Cultural Forum (the US), the 8th International Sinop Biennial (Turkey) and the 16th International Biennial of Aveiro (Portugal), as well as the Africa-Asia 3 confest 2025 (Senegal). She had solo exhibitions at Kunstraum pro arte in Salzburg (Coded Feminisms in Indonesia), at Galerie 3 in Klagenfurt (Gute Mi[e]ne – Böses Spiel) and, with her artist collective, Mz* Baltazar's Laboratory, at Kunstraum pro arte, VBKÖ, Forum Alpbach and Medienwerkstatt Vienna, among others.

Wuschitz was keynote speaker at the Annual Conference of Arts, Humanities & Technology (Indonesia) and at the Conference on Tangible, Embedded & Embodied Interaction (Austria). She contributed to the track concept, panel moderation and presentation at Politics of the Machines in Berlin (DE) and Trans/Feminist Hacking – Spaces, Communities and Practices at the Einstein Center Digital Future in 2019. She co-organised media art festivals, for example the eclectic tech carnival in Sweden, Space Re:Solutions in Vienna, Napravi Me in Belgrade and the Feminist Hardware Festival, Vienna.

Wuschitz also curated several solo exhibitions at Mz* Baltazar's Laboratory in Vienna, by Reni Hofmüller, Lisa Truttmann and Ulla Rauter, among others. She worked as a lecturer at several national and international universities, including the Academy of Fine Arts Vienna, the University of Applied Arts Vienna, the University of Art and Design Linz, the University of Michigan Ann Arbor, Kunsthochschule Kassel, the Institute of Contemporary Art Moscow, The Bartlett (University College London), Shih

Chien University Taipei, the School of Visual Arts NYC and Umeå Institute of Design, Umeå University. *Wuschitz* served as a jury member for the European Citizen Science Prize of Ars Electronica 2023 and as an advisor for the EU project Arts Formation 2023, among others.

Patrícia J. Reis

Patrícia J. Reis, born in 1981 in Lisbon, Portugal, is an installation media artist and researcher currently based in Vienna, Austria. Her practice encompasses various formats and media to examine human and non-human relationships with technology. In her interactive installations, she often appeals to visitors' sensuality in an intimate, haptic and sensual manner, encouraging them to become active participants of the artwork. She is particularly drawn to perceptual phenomena that challenge conventional scientific explanations, often referred to in technology as glitches. She creatively plays with the agency of diverse materials, taking advantage of their potential aesthetic and electronic qualities. These materials range from paper, crystals and precious metals, such as gold and silver, to resin, styrofoam, wood, metal, foam, textiles and ceramics. *Reis* studied Painting at the Superior School of Art and Design (ESAD) in Caldas da Rainha, Portugal, graduating in 2004. Subsequently, she pursued Media Art, completing a Master's programme at Lusófona University in Lisbon, Portugal, in 2011. She holds a PhD in Art from the University of Évora, Portugal, earned in 2016.

Reis was a PhD Fellow Researcher at the National Science and Technology Foundation of Portugal from 2011 to 2015. Between 2006 and 2012, she worked as full-time Assistant Professor, lecturing on Photography, Video and Digital Arts at the Polytechnic Institute of Beja, Portugal. She held the position of Senior Artist at the Digital Arts Department of the

University of Applied Arts in Vienna, Austria, from 2018 to 2023. Additionally, from 2020 to 2023, she worked as Postdoctoral Researcher at the Academy of Fine Arts in Vienna in the artist-based research project *Feminist Hacking: Building Circuits as an Artistic Practice*. She was guest Postdoctoral Researcher at the Weizenbau Institut at TU Berlin in 2022; and Lecturer at the Media Design Department at Art University in Linz, Austria, from 2015 to 2023.

Currently, she holds the position of Postdoctoral Senior Researcher and is the leader of the artist-based research project *Hacking the body as the black box*, at the University of Applied Arts in Vienna, Austria, as part of the Elise Richter Programme (PEEK) grant, from 2023 to 2027. Additionally, since 2015, she has been Lecturer at the Digital Arts Department of the University of Applied Arts in Vienna, Austria. Since 2012, *Reis* has been conducting workshops and exhibitions and giving talks, locally and internationally, in cities such as Brussels, Copenhagen, Lisbon, Madrid, São Paulo, Rio de Janeiro and San Francisco.

Furthermore, Patrícia adopts a feminist approach in her artistic practice, focusing on the representation of assigned female roles in digital imagery and addressing the lack of female participation and visibility in the production of new technologies and art. Since 2012, she has been a board member of Mz* Baltazar's Lab, a feminist collective and artist-run space in Vienna, Austria. In this role, she curates exhibitions and collectively engages in the creation and research of interactive installations at the intersection between art, gender, science and open source technology.

Reis has frequently exhibited her work, nationally and internationally, in solo and group shows. In 2021 she was awarded the Outstanding Artist Award in Media Art by the Austrian Chancellery for Culture, and she was the artist selected for the international exchange programme IMPACT ART between

Austria and San Francisco Bay in the US, awarded by the Arselectronica, BKMÖES and zero1.org. She has participated in several artistic residence programmes: in Canada: Banff Centre for Arts and Creativity, in Banff (2018); in Greece: ResidenceSEA – Sensing your environment through art, in Heraklion (2016); in Germany: Hanse-Wissenschaftskolleg (HWK), in Delmenhorst (2014); and at the Edith-Russ-Haus für Medienkunst, in Oldenburg (2013).

Taguhi Torosyan

Taguhi Torosyan is an artist and researcher based in Yerevan, Armenia. Her focus areas include relational art and pedagogy, community building and healing practices. She was a member of Mz* Baltazar's Laboratory hackerspace from 2019 to 2022. She has been a PEEK Fellow at the Education Department of the Academy of Fine Arts in Vienna since 2020, where she worked with Dr Stefanie Wuschitz and Dr Patrícia J. Reis on art-based research project Feminist Hacking: Building Circuits as an Artistic Practice.

Project external collaborators

Mz Baltazar's Laboratory* (national research partner) is a collective that, since 2009, has been running a feminist hacklab and artist-run space based in Vienna, Austria. Through workshops, exhibitions and events targeted at female* and non-binary artists, *Mz* Baltazar's Lab* cultivates feminist hacking as material and artistic methodology. Artists in this community try to diffract science with activism and open source technology.

<https://www.mzbaltazarslaboratory.org/>

Erika Farina (*1990, Italy) is a textile artist based in Vienna. Initially trained as a tailor and dressmaker, she gained experience working with several Austrian fashion labels. Since 2017, *Farina* has been exploring the intersection between textiles and fine arts. In her work she encompasses a spectrum ranging from costume design to installation works and participatory projects. *Farina's* creations serve as a medium for the exploration of emotions, delving into both personal and societal narratives. Currently pursuing studies at the University of Applied Arts Vienna, *Farina* focuses on textile art and art education, further refining her skills and deepening her understanding of the intersection between contemporary art and societal discourse.

Petra Francesca Weixelbraun (MEd) studied Teacher Education for Secondary Education and German Studies. She is Researcher at the University of Vienna in the Department of Digital Education and Learning at the Center for Teacher Education. Her main research interests are computational empowerment and the use of digital tools in formal education. She also works as a freelance educator, photographer and illustrator for cultural organisations.

Mir* Raggam-Alji is an artist, film-maker and art mediator whose work deals with political and social spaces in an artistic and research-based way. They intend to make in_visible, discriminatory mechanisms of society visible from their own post-migrant perspective. *Mir* Raggam-Alji* negotiates themes of belonging, exclusion, exoticisation, othering and immanent power structures in a multidisciplinary way through films, installations and art mediation programmes. By engaging with *Mir* Raggam-Alji's* works, the participants inevitably position themselves.

Julian Chollet is a researcher/educator/writer/etc. with a background in molecular biology. He is mainly interested in microbes and the role they play within terrestrial ecosystems. As a member of the Global Hackteria Network (<https://mikrobiomik.org/en>) and founder of the non-profit association the mikroBIOMIK Society (<https://mikrobiomik.org/en>), *Julian* promotes and engages in an open and participatory culture in the natural sciences and beyond.

Theresa Schütz After graduating in Architecture, Schütz taught and was Assistant at the Vienna University of Technology, the Department of Spatial Planning (2010–14). In 2015 she received a Fellowship at the Akademie der Künste, Berlin. Since then, she has been doing art and action research in transdisciplinary projects about urbanism and public spaces. *Theresa* lives and works in Vienna, is co-founder and curator of T/abor – a space for art and transdisciplinary collaboration (since 2015); co-founder of unos – a studio for architecture and design (since 2011); and co-founder of treecycle – urban eco-solutions (since 2020).

Lilo Viehweg is a designer, researcher, mediator and lecturer with a background in industrial design and cultural studies. In her works *Lilo* investigates material-based design processes, the hierarchies of knowledge production and the related socio-political conditions of design. She teaches design anthropology and develops collaborative formats for science mediation and interdisciplinary research. Her works were exhibited at Ars Electronica Linz, MAK Vienna, the Slovak Design Center, the Design Week Beirut, the Material Archiv Switzerland, the Werkbundarchiv – Museum of Things in Berlin, and the Bauhaus Dessau Foundation, among others. She is currently a PhD researcher in the Make/Sense programme at HGK Basel IXDM and the University of Arts Linz, investigating the becomings of piezo-electric materials – a project looking into critical histories and futures of particular electroactive minerals and their paths between mountain, clean-room, kitchen and archive.

<https://liloviehweg.cargo.site/>

Karin Reisinger is educated in architecture, visual culture and cultural studies, interested in urban and environmental changes and spatial practices of care and maintenance, especially of feminist, Indigenous and more-than-human practitioners and communities. Her work relies on ethics of co-production, mutual learning and on a feminist critical materialist framework.

She was awarded the FWF Hertha Firnberg Fellowship at the Academy of Fine Arts Vienna, the Institute for Education in the Arts, where she also led the FWF Top Citizen Science project Stories of Post-extractive F*utures.

Cornelia Sollfrank is an artist, researcher and university lecturer based in Berlin. She studied Fine Art at Munich Art Academy and Hamburg University of the Arts and completed a PhD at the University of Dundee (the UK). Recurring subjects in her artistic work in and about digital media and network culture are new forms of (political) organisation, authorship and intellectual property, gender and techno-feminism. A pioneer of internet art, *Cornelia Sollfrank* built her reputation on three central projects: the net. art generator – a web-based art-producing ‘machine’; Female Extension – her famous hack of the first competition for internet art; and her activities related to cyberfeminism – such as initiating and running the Old Boys Network (1997–2001). In her PhD, *Performing the Paradoxes of Intellectual Property*, she investigated the increasingly conflicting relationship between art and copyright, which led to her current interest in digital commons and their aesthetics. Her most recent performance, *À la recherche de l’information perdue*, is about gender stereotypes in the digital underground. She is currently working at Zürich University of the Arts as Associate Researcher on the Creating Commons project. Her projects and lectures have been presented internationally at museums, art festivals, universities and conferences.

Paula Pin is a researcher, artist and activist, who has a strong inclination towards experimental processes with collective and free technologies. Her work spans drawing to abstract video, and circuit bending to performance and lab experiments, always located at the intersection where biology, science and queer art collide. She has participated in the independent trans-hack-feminist laboratories, Pechblenda and Transnoise, and collaborated in the extensive biohacking network, Hackteria, since 2012. Her practical experience in biohacking (body/environment) and health at the Pechblenda laboratory gave way to Biotranslab, an autonomous lab on wheels for experiments and investigations on open science

friction and queer natures on the road. The lab is located within a bus, the CyanoVan, and is now on wheels running participatory workshops and promoting biohacking as a critical site for knowledge production and collaborative queering of the status quo. *Paula* has been Resident Artist at institutions such as Université Pierre et Marie Curie, Paris, the School of Arts (KASK), Ghent, Hangar, Barcelona, and La Gaité Lyrique, Paris, and she participated in Quirky Ecologies at Click Festival, Denmark, and the OSH Open Source Gathering, Shenzhen, China, among others.

<https://paulapin.net/>

Janne Nora Kummer is a director, performer and multimedia artist, based in Berlin. In their work, they deal with the connection between new media and performance art and the effects of technology and the internet on the individual and society. They teach and research within the Master's degree programme Spiel & Objekt at HfS Ernst Busch. In their research, they deal critically with body images and power relations, based on gender identities and their (re)production in the analogue and digital world. In addition, they work on a contemporary artistic practice to harness the subversive and creative potential of new technologies. Their focus lies on the development of alternative narratives and narrative formats that address the complexity of a technological, digitalised and globalised world, and which operate beyond the structures of established power mechanisms. They are an alumna of the Studienstiftung des Deutschen Volkes and a permanent member of virtuelletheater.

<https://www.jannekummer.com/>

Giulia Tomasello is an artist and designer committed to female intimate care and its innovation, combining biohacking and interactive wearables. She was the winner of Re-FREAM, the STARTS Prize and the WORTH Partnership, awarded by EU Horizon 2020, for her projects Alma, Future Flora and Rethinking the Bra. And she was recently recognised for her multidisciplinary work with the Japanese World OMOSIROI Award. *Giulia* offers new and deeper knowledge of female wellbeing, developing innovative tools in the intersection between medical and social sciences. She is currently part of the Vision Health Pioneers incubator in Berlin, where she is developing Alma, which co-creates tools for cultural change in female intimate care by combining technology and education. Coded Bodies is her teaching platform, designed for learning the basics of soft wearables and exploring biological textiles. *Tomasello* is currently Visiting Lecturer in Soft Technology at the Royal College of Arts in London and Politecnico in Milano.

<https://www.instagram.com/gitomasello/?hl=en>

Arianna Forte is an independent curator and researcher based in Rome. Her research looks at the ways in which contemporary art practices critically hybridise with the languages of technologies and sciences, creating opportunities for social imagination. The body, illness and gender identity are constant themes of her investigation, taking an intersectional trans-feminist approach. *Arianna* founded ERINNI, a curatorial platform that brings together art and activism to explore the intersections between science, technology and gender identity. She recently won the award to support curatorial research of the Italian Council 12th edition with the project Casting a spell in computational regimes: ritual practices for a trans-feminist counter-apocalypse.

Anna Watzinger, based in Vienna (AT), has a diploma in sculpture from the Vienna Art School and a Master's degree in digital/media art from the University of Applied Arts Vienna. *Anna* works within various media, subjects and projects, focusing on this liquid space of encounter of different things and phenomena. She has shown her works at many places in Vienna and abroad, including some artists in residence. *Anna Watzinger* received a KÖR award and was/is a member of different art collectives. Currently, she is Lecturer at the University of Applied Arts in Vienna (Art and Communicative Practices Studium) and a member of Mz* Baltazar's Laboratory collective, based in Vienna, Austria.

Olivia Jaques (1986, Vienna) is an artistic researcher with roots in the visual arts, who prefers to work in collective structures. She has been collaborating with Marlies Surtmann for 10 years, with whom she founded the Performatorium after the artist–curator collective Friday Exit in 2017. She is currently Research Affiliate at Tanzquartier Wien. She is also Lecturer at the University of Applied Arts in Vienna (Art and Communicative Practices Studium) and a member of Mz* Baltazar's Laboratory collective, based in Vienna, Austria.

Ana Rita Teixeira is a PhD student in Arts Education at Instituto de Educação, Universidade de Lisboa. She is developing a project, funded by FCT – Fundação para a Ciência e Tecnologia – about symbolic creativity, participative learning processes and the place of the body in education. She participates in artistic community projects regarding theatre, music and performance. Recently, she became part of GrETUA – Grupo Experimental de Teatro da Universidade de Aveiro – where she is attending a theatre course and, within a small team, developing volunteer sessions in the pediatric ward at Aveiro Hospital.

Sílvia Maria Freitas Amado was born in 1999 in Portugal. She finished her studies in Music (performance) in 2020 at Universidade de Aveiro, where she encountered GrETUA.

Through GrETUA, she got closer to theatre and writing, having participated in two theatre courses (2019/20, 2022/23, GrETUA), a radiophonic theatre course (2020/21, GrETUA) and a playwriting laboratory (2022) in Teatro Aveirense, where she currently works as an attendant in its plays, concerts, dance shows, movie sessions and other events.

Gameli Adzaho's work and research interests span education, technology, public health and sustainability. He has been involved in a number of community science and innovation initiatives in Ghana and around the world, including Global Lab Network and UNLEASH. Currently, *Gameli* is Country Technical Lead (Ghana) for the Research and Innovation Systems for Africa (RISA) Fund, a UK government initiative aimed at strengthening research and innovation ecosystems for socio-economic development in six African countries. He has received a number of fellowships and awards for his work from several organisations, including the Weizenbaum Institute, the Shuttleworth Foundation and the British Council.

Seyram Avle is Associate Professor of Global Digital Media in the Department of Communication at the University of Massachusetts, Amherst. Her research, funded by various institutions, including the National Science Foundation (the US), focuses on digital technology cultures and innovation across parts of Africa, China and the US. This work primarily takes a critical approach to understanding how digital technologies are made and used, as well as their implications for issues of labour, identity and futures.

Milton Raggi Vinueza (b. 1991) is a Cuban visual artist, curator and art professor. He studied at the National Academy of Fine Arts San Alejandro (2006–10) in Havana and graduated from the Universidad de las Artes de Cuba, ISA (2011–17), where he currently works as Professor of Contemporary Art. In his artistic projects, *Raggi* works with themes and concepts related to the dynamics of power and control, systems and hierarchies. His works use technological platforms and generally take the form of audiovisual performances and immersive installations with a high interactive component. In 2013 Raggi founded AXIS Visual Lab, an interdisciplinary audiovisual experimentation group focused on working with new technologies applied to art. Since 2017, with the support of the Ludwig Foundation of Cuba, he has developed the Laboratories of Art and Technology (LAT) project, to promote actions, workshops and exchange spaces that contribute to training other creators and new audiences.

Saad Chinoy is a Singapore-based geek, maker and coffee epicure. He is co-founder of SpudnikLab, a start-up that works to address the digital divide through digital skills education and low-cost technologies. He also initiated the EdibleMakerspace, which brings together art and citizen science through food and fermentation. *Saad* also initiated the SalvageGarden, a non-profit makerspace for assistive technology. He serves on the advisory boards of the Global Innovation Gathering and r0g_agency for open culture and critical transformation.

Rajina Shrestha is a development worker with 12 years of experience working with young women in various capacities. She works in Resource Development and MEL at CREA, one of the very few international women's rights organisations based in the Global South. She is a part of the board of Fun Play Learn, an organisation committed to igniting scientific

curiosity in students in public schools in Nepal, and is on the advisory committee for the FREE STEM Fund, an international fund to support Women in STEM. She co-founded and formerly co-led Women Leaders in Technology (WLIT), an organisation that works with young women in tech in Nepal. She is also a former board chair of Women LEAD Nepal (organisation for young Nepali women's leadership development) and a member of the advisory committee for FRIDA, a young feminist fund. She believes that feminist leadership that is inclusive and intersectional will be the face of the next generation of institutional change.

María Antonia González Valerio has a PhD in Philosophy. She is Full-time Professor at the Faculty of Philosophy and Literature at the National Autonomous University of Mexico (UNAM). Her academic pursuits are situated within the intersection between ontology and aesthetics, as well as the interdisciplinary realm of arts, sciences and humanities, with a specific focus on art involving biomedica. As Director of the Seminar Arte+Ciencia, she facilitates collaborative engagements between artists, academics and scientists, fostering interdisciplinarity that yields graduate education, specialised theoretical research, artistic creations and exhibitions. Additionally, she is a curator and the driving force behind the artistic collective Bios ex Machina. She is the author of the following books (a selection): *Through the Scope of Life. Art and (Bio)Technologies Philosophically Revisited* (Springer, 2023); *Cabe los límites: Escritos sobre filosofía natural desde la ontología estética* (México: UNAM/Herder, 2016); *Un tratado de ficción* (México: Herder, 2010); and *El arte develado* (México: Herder, 2005).

Irene Agrivina is a technologist, artist, educator and open systems advocate based in Indonesia. Irene is one of the founding members and current directors of the House of

Natural Fiber (HONF), an arts, science and technology laboratory based in Yogyakarta. Established in 1998, HONF emerged amid the social and political unrest surrounding the nepotism and corruption prevalent during the Suharto authoritarian dictatorship in Indonesia.

In 2013 *Agrivina* co-established XXLab, an all-female collective dedicated to arts, science and open technology, representing the second generation of HONF's spin-off communities. Notably, in 2015 SOYA C(O)U(L)TURE, one of XXLab's initiatives, received the [the next idea] voestalpine Art and Technology Grant from Ars Electronica. In 2019 Asialink – a think tank at the University of Melbourne – selected Irene as one of six pioneering women from South-East Asia and Australia.

Hannah Perner-Wilson's work combines conductive materials and craft techniques to develop new styles of building electronics that emphasise materiality and process. She creates working prototypes to demonstrate the kinds of electronic artefact that we might build for ourselves in a world of electronic diversity. A significant part of her work is documenting and disseminating her techniques so that they can be applied by others.

Céline Struger (*1982, Klagenfurt, Austria) works with sculpture and installation. Her focus lies in the renegotiation of places, and she deals with the main themes of post-capitalism, ecology and mythology. *Struger* recently exhibited at She BAM! and in the MQ Art Box (solo). She has also participated in institutional group exhibitions at TEA Tenerife Espacio de las Artes and Synagoga – Center for Contemporary Art.

<https://www.celinestruger.com/>

Kristin Weissenberger (*1982, Styria) dedicates her sculptural–installation practice to the question of how we interact with the sphere of matter and organisms that surrounds us. She is increasingly concerned with the overlapping and relinking of so-called natural, technical, digital and manual processes. Her works were most recently exhibited at the MAERZ artists' association, before which a project took her to the sub-Arctic, where she created *Probe_Particle_Encounter*, an installation in the grounds of a research station.

<https://kristinweissenberger.com/>

Ioana Vreme Moser (b. 1994) is a Romanian sound artist engaged in hardware electronics, speculative research and tactile experimentation. In her practice she uses rough electronic processes to obtain different materialities of sound. She places electronic components and control voltages in different situations of interaction with her body, organic materials, lost-and-found items and environmental stimuli. From these collisions, synthesised sounds emerge to carry personal narrations and observations on the history of electronics, their production chains and wastelands and entanglements in the natural world. Dominated by alternative circuitry, bits and pieces of leftovers and subtle humour, *Ioana's* work specialises in installations, sound sculptures, handmade instruments, sound-performance set-ups and workshops.

<https://www.ioanavrememoser.com/>

Mirjana Mitrovic works between Berlin and Mexico City. She combines her artistic practice with her academic research, focusing on new technologies, especially the internet and smartphones; the lifeworlds of women* and feminist activism; and geographical, physical and mental borders and their transgression. She is currently working on her doctorate

at Berlin University of the Arts, where she is investigating the digitalisation of public urban spaces using the method of strolling from a feminist and post-colonial perspective.

<https://mirjana-mitrovic.de/>

Ce Quimera, artist and researcher, was born in Argentina and has been resident in Europe since 2000, living between Barcelona and Bourges. She studied social anthropology in Buenos Aires, while doing internships in performing arts. In 2008, together with Kina Madno, she created the *Quimera Rosa laboratory*. From this point on, she focused her corporal and investigative work on post-identity gender policies and corporal, identity and technoscience experimentations from a trans*feminist perspective. Her work currently focuses on the development of performances, transdisciplinary projects and interactive installations, elaborating devices that function through corporal activity and experimentation in biohacking.

<https://quimerarosa.net/>

Gaia Leandra has a Biology degree. She worked at the Institute for Microelectronics and Microsystems (IMM) of the Italian National Research Council (CNR). Following a university education, she started artistic collaborations with *Paula Pin* through the »Fotosintetika« project. *Gaia* participates in the Maker Faire (Rome). She exhibited sound work at the Flussi media arts festival in Avellino; she collaborates with the »Riot Studio« collective, doing DIY biology workshops; and she works with Mary Maggic's »Hormons« project. Together with artist Oskar Martin, she offers workshops on sound biology and electronics. She is part of the Italian collective »Merda Elettronica«, and she teaches DIY synth workshops with artist Corazón de Robota.

Wetlab The research line on bioart is closely linked to Hangar's wetlab, a space where hybrid interactions that disrupt the limits generally established between art and science take place from a trans-hack-feminist perspective and through a critical revision of science as an institution. Workshops, presentations, research residences, collective work processes and discussions are carried out at the lab. In the context of the current ecological debacle, we want to promote projects that are propositive and which offer perspectives for rethinking other possible futures. The wetlab space is currently coordinated by resident artists *Gaia Leandra* and *Ce Quimera*.

Mary Maggic (b. Los Angeles, 1991) is a non-binary artist working at the intersection between cultural discourse, body and gender politics and ecological alienations. Using biohacking and public amateurism as a critical practice of care, *Maggic* investigates the micro-performativity of hormones and works collaboratively to demystify their molecular colonisation. *Maggic* is a current member of the online network Hackteria: Open Source Biological Art, the laboratory theatre collective Aliens in Green and the Asian artist collective Mai Ling Vienna, and a contributor to the radical syllabus project Pirate Care and the online CyberFeminism Index.

