

Since the 2008–09 global financial crisis, the neoliberal ethos has come forth via the technocratic premises of finding market led and technology enabled solutions to the ever growing economic and ecological crises occurring at a planetary scale. The growth of automated and predictive technologies has reorganized the realms of finance, security, environment, energy, urban planning, as well as the global supply chain. The spectacles of what Orit Halpern, Robert Mitchell, and Bernard Dionysius Geoghegan call the 'smartness mandate' (2017) prescribe profit driven imaginaries of risk and hope for the future to absorb the recurring crises of capitalist modernity.

In contrast, Counter-Futuring invests in forms and networks of praxis that invert the contemporary enframings of technological systems and their underlying colonial, racial, and patriarchal regimes of space, time, and visibility. Counter-Futuring aims at demystifying and contesting the material conditions of hegemonic forms and narratives of futurity integral to the extractive mechanisms and imperial violence of capitalist operations. It reconfigures the aesthetic and political potentials of a given technology by shifting the registers of the archive, information, and futurity. Counter-Futuring attends to the ongoing decolonial, anti-racist, feminist, queer, and migrant struggles to taking place within and beyond socio-technical interventions while highlighting the verb form in the present tense of futuring.

This one day symposium will gather artists and scholars whose works generate critical yet creative responses to the imperial aspirations of computational capital as manifested within and beyond Western settings. Indeed, Counter-Futuring is part of a larger project Counter-N, which is a web-based publishing, exchange, and research collection curated by Shintaro Miyazaki and Özgün Eylül İşcen, and is supported by Humboldt Universität zu Berlin. The title is inspired by Jussi Parikka, who in his contribution to the collection coined the term mainly in reference to Kodwo Eshun's writings on Afro-futurism. Ultimately, this symposium seeks to initiate a series of conversations to collectively reclaim the acts, techniques, and infrastructures of speculating and commoning otherwise.

The event will take place in a hybrid format, some speakers will participate virtually.

Image credit:

Bassem Saad: Still many hours to be spent with mixed company at the Square, 2020. Courtesy of the artist.

**ici** KULTURLABOR  
BERLIN INSTITUTE FOR CULTURAL INQUIRY



# Symposium Counter

Organized by Özgün Eylül İşcen and  
co-organized by Shintaro Miyazaki

# Futuring

Thursday  
22 September 2022 11:00 – 20:30

PROGRAMME  
22 September 2022

- 11:00 – 11:30 Introduction  
by Özgün Eçlü İşcen and Shintaro Miqazaki
- 11:30 – 12:00 Coffee Break
- 12:00 – 14:00 Panel I  
Tiara Roxanne –  
Indigenous futurities: Reflecting on the Technological Haunt  
Anna Engelhardt –  
Augmented Infrastructures at War  
Yener Bayramoğlu –  
Queering Future:  
Transnational Counterpublics and Temporalities in the Digital Age
- Moderator:  
Shintaro Miqazaki
- 14:00 – 15:30 Lunch Break
- 15:30 – 17:30 Panel II  
  
Elise Misao Hunchuck –  
Between the Stones and the Clouds  
Juan Pablo García Sossa and Sarah Grant for Futura Trōpica –  
Futura Trōpica Netroots:  
an InterTropical Net of LAN(SCAPES)  
Abhijan Toto and Pujita Guha for the Forest Curriculum –  
Rewilded Futures
- Moderator:  
Özgün Eçlü İşcen
- 17:30 – 18:30 Coffee Break
- 18:30 Screenings  
  
Bahar Noorizadeh,  
THE RED CITY OF THE PLANET OF CAPITALISM, 2021, 13 MIN  
Bassem Saad,  
CONGRESS OF IDLING PERSONS 2021, 36 MIN
- Followed by a discussion with the artists

WITH

Anna Engelhardt  
Elise Misao Hunchuck  
Bahar Noorizadeh  
Bassem Saad  
Forest Curriculum  
(Abhijan Toto and Pujita Guha)  
Futura Trōpica  
(Sarah Grant and Juan Pablo García Sossa)  
Tiara Roxanne  
Yener Bayramoğlu