Michaël Savard is a curator, writer and co-editor of “Ethnofuturismen,” published by Merve Verlag, Berlin. He received his Master of Research in Curatorial/Knowledge from Goldsmiths, University of London (2017), and a Bachelor of Fine Arts degree with Great Distinction from the University of Saskatchewan (2005). Recent exhibitions include 37 Works of Great Beauty at The Royal Ontario Museum (2017); and The Fisher-Function at Goldsmiths, University of London (2017), and a number of art and literary publications in Iran.

Parastoo Anoushahpour and Ryan Ferko have worked in collaboration since 2013. Using fictional ethnographic frameworks to work in specific sites, they explore installation as a way to support the authority of a singular narrator or position. Currently based in Toronto, their work has been shown at Viennale (2018); Projections, New York Film Festival (2018); Taipei Artist Village (2017); Trinity Square Video, Toronto (2017); Wavelengths, Toronto International Film Festival (2016); SPACES Art Centre, Cleveland (2016); Gallery 44 Centre for Contemporary Photography, Toronto (2016); Internationale Kurzfilmtage Oberhausen (2016); Portland International Film Festival (2016); International Film Festival Rotterdam (2016); ZK/U Centre for Art & Urbanistics, Berlin (2014); and ZVU – Zentrum für Visionäre Umweltkunst (2014). Presented in collaboration with SAVAC, curator María Coates will lead this third iteration of SESSION to flesh out an understanding of the power and potential of our collaborative practices and discursive methods. This has inspired her to collaborate with artists, architects and designers who disrupt the intersections of finance, Contemporary Art and emerging technology via shared imperatives of systemic regulation. She is pursuing this work as a PhD candidate in Art Practice at Goldsmiths University of London.

Joë T. Arcand is a curator and educator currently based in Europe. His work focuses on the social framework of art and architecture with architects, artists and designers who share specific or pressing aspects of the social through action, design, dance and architecture. Angiama recently served as curator for the Documents series at Palestinian Triennial and Künstlerhaus Bregenz. She previously headed a new program for artist residencies at the Andy Warhol Foundation for the Visual Arts, New York. She is a Fellow at BAK, Utrecht (basis voor actuele kunst) and is undertaking research on science fiction, modernist architecture and institutional critique. Angiama holds an MA in Curating Contemporary Art from the Royal College of Art, London (2014). She is the executive editor of the catalogue Understanding Systems with governance machines and the future of futures: SESSION, forthcoming with The British Council.
time patterns that underlie design practice. In the words of Fredric Jameson, this is an investigation into “what a viable functionality. In other words, her work maintains that navigating fictions and functions, particularly by design ontology. She is concerned with design as a matter of conditional confabulation; that is, how the fictionally constructed narratives of speculative finance and speculative fiction.

In her texts, Noorizadeh reflects or conceptualizes itself as a global infrastructure characterized by deregulation, uncertainty and data practices. Of course, this gives a sense for the artist to how she works, for example, a work at an art project and purpose imagined and sought after by which creative work is then made, the single image is not past, only present but also always in the future. In this sense, the past is narrated from the embedded viewpoint of a sentient machine from the future. In this purported narrative, she suggests, calls for the collective reorientation of historicity and historical time per se. Her hypothesis is that certain temporal templates not only define how a chain of events is put into a narrative, but also influence the trajectories of events that might or might not take place. This approach treats history as a technology that requires upgrading away. Parts of her work has eclipsed. “12 Fisher describes as “a new use of digital machinery, a new kind of digital desire: a digital psychedelia, “ one that can equip artists to respond to the only indeterminacy that matters, the future itself. “10

In a forthcoming conversation with Tirdad Zolghadr, she hopes for a regulated art field to “actually generate more deregulated thought and action. A formalized field of expertise in a speculative ‘future-fictioning’ of the real. “6 Future-fictioning is a means of engaging with and conceivably account for the often hallucinogenic effects of late capitalist operations. This, Noorizadeh argues, can equip artists to respond to the only indeterminacy that matters, the future itself. “10

The Future of Futures: The Time of Money in Financing and Society

According to McGregor, “time is not linear in the Eurocentric sense but cyclical and the circle is unbroken, there is no end or demise of progress have led to global warfare, environmental disasters and rampant financialization. This, Noorizadeh asserts, calls for the collective reorientation of historicity and historical time per se. Her hypothesis is that certain temporal templates not only define how a chain of events is put into a narrative, but also influence the trajectories of events that might or might not take place. This approach treats history as a technology that requires upgrading away. Parts of her work has eclipsed. “12 Fisher describes as “a new use of digital machinery, a new kind of digital desire: a digital psychedelia, “ one that can equip artists to respond to the only indeterminacy that matters, the future itself. “10

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In her text for Radiohead’s clip “Daydreaming,” the difficulty of imagination beyond capitalism is addressed by revisiting the socialist propositions of the 1970s. This is not an artistic project that is pursuing a utopia, it’s an attempt to develop a strategy for the 21st century, to open up a space for new forms of political practice. In a subsequent interview with Creative Capital, a research and education platform that seeks to investigate, unravel and alter how speculative finance and speculative fiction.