

# DISNOVATION.ORG

## CONTACT

[contact@disnovation.org](mailto:contact@disnovation.org)

## WEBSITE

<https://disnovation.org>

## A BESTIARY OF THE ANTHROPOCENE

<https://bestiaryanthropocene.com>

## THE PIRATE BOOK

<https://thepiratebook.net>

DISNOVATION.ORG is a research collective set up in Paris in 2012, whose core members include Maria Roszkowska (PL), Nicolas Maigret (FR), and Baruch Gottlieb (CA/DE). They have recently been visiting artist-researchers at the University of California, Irvine (2019), and the recipient of several research grants at V2\_Rotterdam (2018-2020), UCL Louvain-La-Neuve (2018), French Cinema Center (2022), and at the University of Berkeley (2023-24). They received the first prize for digital arts at Opline Prize (2021), the WRO Biennale Award (2019), and the Award for Artistic Technology Research in Vienna (2015).

DISNOVATION.ORG merges contemporary art, research, and hacking to critically translate complex eco-social debates into operative and provocative exhibitions. They create radical artworks staged as large-scale laboratory experiments focused on energy, ecology, and economics, which act as catalysts for imagining futures that diverge from prevailing narratives. Their exhibitions, books, and videos have permeated cultural landscapes worldwide, fostering critical dialogue at the intersection of artistic, political, and scientific inquiry. They co-edited [A Bestiary of the Anthropocene](https://bestiaryanthropocene.com) with Nicolas Nova, an atlas of anthropic hybrid creatures, and [The Pirate Book](https://thepiratebook.net), an anthology on media piracy.

DISNOVATION.ORG's works have been exhibited, performed, published, and reviewed internationally, including at the Palais de Tokyo, Centre Pompidou, Jeu de Paume (Paris), Museum of Arts and Design (New York), Fonderie Darling (Montréal), HMKV (Dortmund), Haus der Kulturen der Welt (Berlin), ZKM (Karlsruhe), Ars Electronica (Linz), MU (Eindhoven), Strelka Institute (Moscow), China Museum of Digital Arts (Beijing), Chronus Art Center (Shanghai), Polytechnic Museum (Moscow), ISEA (Paris, Hong Kong), Elektra (Montréal), and HEK (Basel). Their work has been featured in Forbes, Wired, Vice, Motherboard, Libération, Die Zeit, Arte, Next Nature, Hyperallergic, Le Temps, Neural, Dicult, Gizmodo, and Filmmaker Magazine, among others.

**MARIA ROSZKOWSKA [PL/FR]** is an artist, designer, and initiator of the DISNOVATION.ORG working group with Nicolas Maigret. Her work investigates relations between humans and modern technology through highlighting alternative forms and practices emerging at the peripheral zones of the mainstream discourses on technological innovation. From 2010, she conducted research with EnsadLab Paris, where she coordinated and designed Don't Brand My Public Space!, a critical investigation on the issue of cities applying branding strategies. She is a recipient of a 2018 Design Trust Grant (Hong Kong) for research about China's shanzhai culture. In 2019, she contributed to and designed "REALTIME: Making Digital China," a publication on under-reported stories in Chinese digital transformation.

**NICOLAS MAIGRET [FR]** is an artist, curator, and educator. He exposes the internal workings of media through an exploration of their dysfunctions, limitations, and failure thresholds, which he develops into immersive, ambiguous, and critical artworks. He initiated disnovation.org, a working group that aims to disrupt, pervert, and complexify the narratives on technological innovation. He teaches at Parsons Paris and develops research on technological "Black Boxes" with V2\_Rotterdam and UCL Louvain. With Maria Roszkowska, he co-edited The Pirate Book, an anthology on media piracy.

**BARUCH GOTTLIEB [CA/DE]** is an artist, researcher, and curator. He currently teaches Philosophy of Digital Art at the Berlin University of the Arts and Data Epistemology at the Technical University of Brandenburg. He is a member of the artist collectives Telekommunisten, DISNOVATION.ORG, and Arts & Economic Group. He is the author of A Political Economy of the Smallest Things (ATROPOS 2016) and Digital Materialism (Emerald 2018).

**AWARDS, PRIZE**

2025	Fondation de France grant, Paris – FR
2024	New commission by Art Living Lab for Sustainability – EU
2024	Prize from the EU, S+T+ARTS in the city – ES/AT
2023-24	Research fellowships at UC Berkeley, TU Dublin, Durham University...
2022	CNC Dcream, Grant for the Post Growth Prototypes series, Paris – FR
2022	Starts Prize 2022 – Nomination, Linz – AT
2021-25	Co-Grantees of Horizon 2020 MSCA RISE: NEST – EU
2021	Opline Prize: Disruptive Art (Curators Prize), Paris – FR
2021-23	New commission by Ars Electronica Center, Linz – AT
2021	New commission by The Photographers' Gallery, London – UK
2020-22	Fellowship at UCLouvain, Louvain-la-Neuve – BE
2019	Fellowship at UCI, Irvine, California – USA
2019	The WRO Biennale Awards (Critics and Art Editors), Wroclaw – PL
2018	Design Trust Grant, Hong Kong – HK
2018	Fellowship at V2, Lab for the Unstable Media, Rotterdam – NL
2018	Fellowship at UCLouvain, Louvain-la-Neuve – BE
2017	First Prize, Coté Court festival (Digital Arts), Paris – FR
2016	First Prize, Arte Laguna (Digital Arts), Venice – IT
2015	Award for Artistic Technology Research, Vienna – AT

**PUBLICATIONS**

2024	Bestiaire de l'Anthropocène, N. Nova & Disnovation.org, Art&Fiction – CH
2023	Ein Bestiarium des Anthropozäns, N. Nova & Disnovation.org, Matthes & Seitz – DE
2021	Bestiario del Antropoceno, N. Nova & Disnovation.org, Ed. Menguantes – SP
2021	A Bestiary of the Anthropocene, N. Nova & Disnovation.org, Onomatopée – NL
2020	REALTIME: Making Digital China, EPFL Press – CH
2020	Post-Growth, Neural issue #64, co-edited with A. Ludovico, Neural magazine – IT
2016	The Pirate Book - Source Files USB, Neural magazine – IT
2015	The Pirate Book, ed. Aksioma – SLO

**SOLO SHOWS**

2024	Galeria Arsenal elektrownia (curated by Ania Malinowska), Bialystok – PL
2023	Rondo Sztuki Art Gallery (curated by Ania Malinowska), Katowice – PL
2023	Kunsthaus Langenthal (curated by Raffael Dörig), Langenthal – CH
2022	TEKS (curated by Espen Gangvik) – Trondheim Electronic Arts Centre – NO
2022	Aksioma (curated by Janez Janša) – Institute for Contemporary Art, Ljubljana – SLO
2022	Espace Multimédia Gantner (curated by Valérie Perrin), Bourogne – FR
2022	Impakt (curated by Arjon Dunnewind), Utrecht – NL
2022	Telematic Gallery (curated by Clark Buckner), San Francisco – USA
2021	UCLouvain, Louvain-la-Neuve – BE
2021	Théâtre de l'Orangerie, Geneva – CH
2020	iMAL (curated by Ana Ascencio), Center for digital cultures and technology, Bruxelles – BE
2020	3 BIS F (curated by Diane Pigaut), art center, Aix-en-Provence – FR
2018	Watermans Art Center (curated by Irini Papadimitriou), London – UK
2018	Museum L, Louvain-La-Neuve – BE
2017	Le Commun (curated by Ana Ascencio), Geneva – CH
2017	Galerie Co-Exist (curated by Samson Sylvain), Tokyo – JP
2016	Fotomuseum (curated by Marco De Mutiis), Winterthur – CH

## EXHIBITION, INSTALLATIONS (SELECTION)

2026	Of The Earth, Diriyah Art Futures – SAU
2025	Genossin Sonne (Comrade Sun), HMKV Dortmund – DE
2025	Data Festival, Dublin – IR
2025	Trienal de Arquitectura de Lisboa – PT
2025	Terms and conditions, Espacio Fundación Telefónica Madrid – ES
2025	Sans Réserve - Prix COAL, Musée de la Chasse et de la Nature, Paris – FR
2025	Festival Scopitone, Stereolux, Nantes – FR
2025	Dopamine, Le Cube Garges – FR
2025	Solar Biennale 2, Lausanne – CH
2025	Hypercreatures, Max Ernst Museum, Brühl – DE
2024	Sensing Otherness, MU artspace, Eindhoven – NL
2024	Hope, Ars Electronica Center, Linz – AT
2024	Wuhan Biennale, Wuhan Art Museum – CN
2024	Anticipation Festival, La Gaîté Lyrique, Paris – FR
2024	The Desire for a Donut (Economy), Radius, Delft – NL
2023	Prendre le Soleil, Hangar Y, Paris Meudon – FR
2023	Art and/or Game, Canadian Cultural Center, Paris – FR
2023	ISEA2023, Le Cube, Garges – FR
2023	Máquina Orgánica, Teatros del Canal, Madrid – ES
2023	Superluminal, Light Art Museum, Budapest – HU
2023	Symbiosium Cosmogonies Spéculatives, Fondation Fiminco, Romainville – FR
2022	Green De/Growth, Muffatwerk, Munich – DE
2022	In Transfer - A New Condition, Esch European Capital of Culture – LUX
2022	Tactical Tech: Everything Will Be Fine, Berlin – DE
2022	Les "Heures sauvages", Centre Wallonie Bruxelles, Paris – FR
2022	Marshall McLuhan and the arts, Fonderie Darling, Montreal – CA
2021	Festival Artifice Numérique #04, Le Hublot, Nice – FR
2021	Feral File, Instructions Follow
2021-24	There Is No Planet B, Ars Electronica Center, Linz – AT
2021	Proof of Stake - Technological Claims, Kunstverein, Hamburg – DE
2021	Re-nature Festival, Den Bosch – NL
2021	Biennale Wro 2021, Wrocław – PL
2021	Video of the Month, HMKV – DE
2021	STRP Festival, MU artspace, Eindhoven – NL
2021	Connected Nature, London – UK
2021	Werkleitz Festival, Halle – DE
2021	Mains d'Œuvres, Saint-Ouen – FR
2020	The Sea Is Glowing, Rijeka 2020 European Capital of Culture – HR
2020	Feedback #5, Fonderie Darling, Montréal – CA
2020	DOX Centre for Contemporary Art, Prague – CZ
2020	DA Z Festival, Digital Arts Zurich, Zurich – CH
2020	Le Supermarché des Images, Jeu de Paume, Paris – FR
2020	Trondheim Biennale Meta.Morf X, Trondheim – NO
2020	Biennial of design Ljubljana, BIO 26 – Common Knowledge at MAO – SLO
2020	Art Souterrain Festival, Montréal – CA
2020	Bucharest Artworlds, The Wrong Biennale #4, Bucharest – RO
2020	TEC ART 2020 – Quantum Supremacy, Rotterdam – NL
2019	The Glass Room SF, San Francisco – USA
2019	WIRED 25 – The Glass Room, San Francisco – USA
2019	GGOBOT festival, Enschede – NL
2019	Die Digitale Festival, Weltkunstzimmer, Düsseldorf – DE
2019	La Mistura Fest, ETOPIA Center for Art and Technology, Zaragoza – SP
2019	Network Effects, OODI, Helsinki – FI
2019	Open Codes. Connected Bots, Chronus Art Center, Shanghai – CN

2019 Escaping the Digital Unease, Espace Multimédia Gantner, Bourgogne – FR  
2019 Human Aspect, WRO, Wroclaw – PL  
2019 Out of the Box, Ars Electronica, Linz – AT  
2019 Alt-Right Complex, HMKV, Dortmund – DE  
2019 MUTEK.SF, San Francisco – US

### **PERFORMANCES (SELECTION)**

2024 Hope, Ars Electronica Center, Linz – AT  
2023 Prendre le Soleil, Hangar Y, Paris Meudon – FR  
2023 ISEA, Centre Culturel Canadien, Paris – FR  
2023 ICT4S, Université de Rennes – FR  
2020 L'antre Peaux, Bourges – FR  
2017 Sight+Sound Festival, Eastern Bloc, Montréal – CA  
2016 CYNETART, Dresde – DE  
2016 Real Time, Arts Santa Mònica, Barcelona – ES  
2016 Transmediale Festival, Berlin – DE  
2016 Mirage Festival, Lyon – FR  
2015 Strelka Institute, Moscow – RU  
2015 Eastern Bloc, Montréal – CA  
2015 Mal au Pixel, La Gaité Lyrique – FR  
2015 Transmediale Festival, Berlin – DE  
2014 Palais de Tokyo, Paris – FR  
2014 Gamerz Festival, Aix-en-Provence – FR  
2014 North West Film Forum, Seattle – USA

### **TEACHING, LECTURES, WORKSHOPS (SELECTION)**

2023 RELeadership Forum, Berlin – DE  
2023 Lecture at Soil Assembly, Biennale de Kochi – IN  
2023 Les entretiens du nouveau monde industriel, Centre Pompidou, Paris – FR  
2023 ISEA, Centre Culturel Canadien, Paris – FR  
2022 Lecture, Green De/Growth, Munich – DE  
2022 Lecture & Workshop, Iceland University of the Arts, Reykjavík – IS  
2022 Lecture & Workshop, Buzzhouse, Amsterdam – NE  
2021 Masterclass, Royal Danish Academy – DK  
2021 Festival Artifice Numérique #04, Le Hublot, Nice – FR  
2021 Lecture “Hors Pistes, l'écologie des images”, Centre Pompidou, Paris – FR  
2021 Lecture & Workshop, NØ SCHOOL, Nevers – FR  
2020 Lecture & Workshop, La Gaité Lyrique, Paris – FR  
2020 Lecture & Workshop, DOX Centre for Contemporary Art, Prague – CZ  
2020 Lecture & Workshop, “Angles morts du numérique”, Cerisy – FR  
2020 Lecture, DA Z Festival, Digital Arts Zurich – CH  
2020 HASH Awards 2020, Akademie Schloss Solitude and ZKM, Karlsruhe – DE  
2020 Lecture, Trondheim Biennale Meta.Morf X, Trondheim – NO  
2014-2017 Professor of New Media Arts, Parsons The New School, Paris – FR

## FEEDBACK FROM CURATORS AND INSTITUTIONAL COLLABORATORS:

### YVES CITTON

**(Professor of literature et media theory, PARIS 8, ArTeC, co-director of Multitudes journal, Paris)**

“The Disnovation.org collective and I are also collaborating on a long term art science project, within the prestigious framework of the Marie Curie NEST project (Networking Environmentally Smart Territories, 2022-2024), funded by the European Union, whose achievements will be presented at the international ISEA conference, in Paris in 2023. Disnovation plays a pivotal role in this international project, both because their Post-Growth project provides a central conceptual and aesthetic articulation, and because they will be invited to present their artistic work at all the international partners of this consortium which, in addition to France, involves Ireland, Poland, Ecuador and the USA (University of Berkeley).”

*(Oct 2022 — translated from French)*

### INKE ARNS

**(Curator and theorist, Artistic Director of Hartware MedienKunstVerein, Dortmund)**

“I have curated Disnovation’s work on several occasions, notably at the HMKV Hartware MedienKunstVerein in Dortmund (Germany) in 2021 (Video of the Month), in 2019 in the exhibition The Alt-Right Complex, and in 2015 in The World Without Us, an exhibition that was presented in Dortmund (Germany) and Ljubljana (Slovenia). In addition, I presented their work in 2020 in the exhibition The Sea Is Glowing in the context of the European Capital of Culture Rijeka (Croatia), as well as in 2017 in the exhibition alien matter at the HKW in Berlin (Germany). These collaborations were the occasion to appreciate the extremely high standards of the DISNOVATION.ORG collective.”

*(Sept 2022)*

### MARTA PONSA

**(Curator at the Musée du Jeu de Paume, Paris, specialized in media arts, video, and photography)**

“Their recent research on post-growth issues in response to contemporary ecosystemic crises makes it possible to ground and materialize societal questions that are often very abstract, and to nourish an awareness and a reflection that I believe are critical.”

*(Jan 2022 — translated from French)*

### STEPHANIE PÉCOURT

**(Director of the Wallonie-Bruxelles art center, Paris)**

“For several years, I have had the pleasure of following the work of the Disnovation.org collective. I appreciate the high standards of their work, both in terms of the research and investigation that informs their approach, and in the formal aspects of their works. Their recent study and the visibilisation of the imbrications between the mechanisms of economic growth and the ecosystemic crises that we are going through, participates in a reflection that I consider the most urgent and contemporary.”

*(Dec 2021 — translated from French)*

## PRESS ARTICLES & INTERVIEWS (SELECTION)

DISNOVATION.ORG at Kunsthaus Langenthal, [Art Viewer. April 17, 2023](#)

Post Growth: The Biosphere's Work and The Solar Salary (2/2), interview by Maxence Grugier, [Makery. March 23, 2021](#)

Post Growth: a Toolkit for Radical Transitions (1/2), interview by Maxence Grugier, [Makery. March 1, 2021](#)

POST GROWTH. Ideas and toolkit for a world in crisis, by Regine Debatty, [WMMNA. Oct 21, 2020](#)

Life After the Crash, by Chloé Stead, [HOLO. Nov 13, 2020](#)

From Surveillance Capitalism to Glitch Capitalism, interview by Inga Seidler, [Schloss — Post. Sep 05, 2019](#)

Functional Failures, Operative Fakes and Tenuous Techniques, by Bruce Sterling, [WIRED. Sep 30, 2017](#)

Sight + Sound 2017 – A Spectrum of Non-Compliant Futures, by Greg J. Smith, [Creative Applications. Nov 1, 2017](#)

Post-Internet Artists Crack Open Our Technological Past, by Joseph Nechvatal, [Hyperallergic. May 16, 2017](#)

A Robot Will Spark the Next Avant-Garde, Nadine Roestenburg, [Next Nature. March 17, 2017](#)

Shanzhai Archeology: defying our standardized technological imagination, by Regine Debatty, [WMMNA. June 8, 2017](#)

Disnovation, interview with Nicolas Maigret, by Aude Aunay, [Zérodeux. Summer 2016](#)

Non-Compliant Futures, by Bruce Sterling, [WIRED. Aug 4, 2016](#)

Predictive Art Bot. A call for artworks that interpret AI-generated concepts, by Regine Debatty, [WMMNA. Dec 6, 2016](#)

Art Project Allows You To See What People Across The Globe Are Pirating In Real Time, by Ian Morris, [Forbes. Jan 26, 2015](#)

The Pirate Cinema Is Just Endless Torrenting and I Can't Stop Watching, by D. Orf, [Gizmodo. Jan 25, 2015](#)

The Pirate Book, 'cultural content outside the boundaries of local economies, politics, or laws', by Regine Debatty, [WMMNA. Dec 1, 2015](#)

Watch Snippets of All the Movies People are Pirating in Real Time, by Matthew Braga, [Motherboard. Jan 22, 2015](#)

"Pirate Cinema" Visualizes Torrent Traffic in Online Art Display, by Ernesto, [TorrentFreak. Jan 25, 2015](#)

Global Proxy: an interview with Nicolas Maigret, by Martina Raponi, [Digicult. 2015](#)

Arts: Digital Artist Nicolas Maigret Steps Inside the Internet, by Kelton Sears, [Seattle Weekly. May 27, 2014](#)

The Pirate Cinema transforms film torrents into illicit interactive art, by Angela Watercutter, [WIRED. May 30, 2013](#)