

Issue overview:

CRAFTy folks thanks for your visit and look at our exhibits please like us on Facebook, tell a friend and come again and again. Even considering doing your own CRAFTy Issue. Here we not offering tweet-sized solutions. Social media doesn't democratise debate, with CRAFT we try to at least start a respectful dialogue.

In all the contributions to this issue and in all our issues we come from the perspective of praxis that is what is the author doing in his or her life today with the substance of their exhibit to demonstrate practically that a better world is possible tomorrow for our children. We summarise this on the top RHS tile of HHH – Head, Heart and Hands, this is what we mean in this issue 'to be fully human'. We see in our Green Design column a crafty vertical wind generator. This kind of wind collector could be ideally suited for building into say 4 or 5 storied walk-up apartment and office blocks on hillsides, and could even be designed to double up as rainwater collectors.

The first three exhibits especially those by Jose Cordeiro and Adam Ford as well as Glenn to a point cover the case for the standard techno-utopian view including the associated Singularity. Jerome Glenn points out methodically the challenges embedded in this approach through his involvement with the State of the Future from the Millennium Project – the only global futures watch program alive!

We then have a series of 9 articles by Jim Prentice that represent a site of resistance to this standard view. Jim uses critical theory to identify critical issues that need addressing within the overall Transhuman debate. Like all authors in our issue we are all, to various extents, in favour of Transhumanism and seek to counterpoint and harness and re-direct its intent and expressions. Such critiques, especially from historical and sociological perspectives seldom get seen. Indeed the last two Issues of our eZine have been about the reality of the key thrusts of these 9 articles that is the local history of the democratic struggle for civil liberties in Queensland Australian two generations ago. These eco-social justice issues are prime in today's world and provide a panorama, captured in some of live tiles, of a decaying natural and social environment backdrop against which the drama of standard Transhumanism is being played out.

We then turn to a methodology which directly derives from the perspective of CRAFT i.e. Critical Futures Praxis by Bob Dick and Paul Wildman that is useful for exploring issues within Transhumanism.

Then the **centre piece of the issue** by Meriel Stanger about the inherent value of disability or as she says different abilities. Like some branches of Buddhism reality is perfect in that it includes imperfections and these imperfections teach us much about the mystery that is our world. She argues we need to give up the narrow search for 'perfection' i.e. disease free, long life with its implicit eugenics and Christian perfection overtones and accept a form of being fully human that incorporates these situations. Meriel is a well-known author and is confined to a wheelchair, a paraplegic and legally blind after a fall from a horse 18 years ago.

Ian Miles and Thordis Sveinsdottir then outline the prospective policy uses of Transhumanism.

The next four exhibits from Paul Wildman, the third co-authored with Iona Miller and the fourth with Jim Prentice, relate to Transhumanism in its contribution to emergent forms of life, as well as the need to reconnect with the Artisan/Artificer/Sauvage/Handwerker now largely invisible in our burgeoning TechnoUtopian culture – this is where the Makers and Hackers (a forthcoming issue) will have their say. I hope this inclusion goes some way to helping them be heard seen and felt. The fourth posits four scenarios for the potential development of Transhumanism over the next 35 years the same timeline as the Millennium Project included above.

Tom Lombardo then rounds out this branch of our issue with the call to wisdom beyond the narrow confines of the pros and cons of Transhumanism.

We then turn to a range of exhibits from what may be called the Science-Art interface with Transhumanism.

Science artist Robert Pope then calls for a more ethical approach to (social) science esp. what Robert calls the Social Cradle, that will lead to a creative and neg-entropic approach to understanding our role on earth through what they call a 'new ethical physics' developed in Ancient Greece and earlier.

In the *Science-Art Duty of Care exhibit* Robert Pope a range of researchers in this field sign and present a manifesto calling for the above to be applied to generate a new Transhuman rather than Transhumanism. Massimo Pregolato follows this line of argument identifying science-art as a critical site for constructive critique and engagement with Transhumanism. Dudley Leggett takes this theme and argues the urgent need to become Transhuman i.e. fully human in (intentional) community caring for one another and the earth as a counterpoint to Techno-Utopian Transhumanism.

A look at Transhumanism from a religions perspective is then presented by Neil Thorpe with reflection by Paul Inglis, while Ned Icton calls for nothing less than a cultural paradigm shift to re-contextualise Transhumanism and thus if you will change our glasses about how we look at the issues involved.

Crucially we then have a systems perspective on Transhumanism by Neil Davidson which is rounded out by the Transformation called forth from an Indigenous perspective by Mitch Gold who, with Paul Wildman then contributes to the 'Transhuman as web' idea between humans rather than 'Transhuman as technological change of individual humans' approach, by reprising HG Wells's Global brain theme from the 1930's.

Crucially we see in the last row has a Rock and Rule is an actual science fiction movie from way back in 1982 animated by Peter Moehrle.

We conclude the Issue with an exhibit of an audio interview of Daryl Taylor a long time social activist on all issues Transhuman. And thanks to Clea Prentice for researching images and overall design.