

# re-CREATE

**MEDIA ART HISTORIES RE-CREATE**

**HEXAGRAM.CA MONTRÉAL**

**04.11 – 08.11.2015**

THEORIES, METHODS AND PRACTICES OF RESEARCH-CREATION  
IN THE HISTORIES OF MEDIA ART, SCIENCE AND TECHNOLOGY

THÉORIES, MÉTHODES ET PRATIQUES DE RECHERCHE-CRÉATION  
DANS L'HISTOIRE DES ARTS, DES SCIENCES ET DES TECHNOLOGIES MÉDIATIQUES

REGISTRATION REQUIRED/SUR INSCRIPTION

## **PROGRAM/ME**

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**DAY/JOUR 1 – Thursday/jeudi 5.11.2015**

**13:30 - 15:30**

**UQAM, AGORA HYDRO-QUÉBEC [ CO ] COEUR DES SCIENCES**

## **WORDS OF WELCOME OF THE CO-CHAIRS / MOT DE BIENVENUE DES CODIRECTEURS**

**Gisèle TRUDEL**, UQAM + **Chris SALTER**, Concordia University

## **OPENING ADDRESS / DISCOURS D'OUVERTURE**

**Chris SALTER**, Concordia University

**Oliver GRAU**, Media Art Histories, Danube University

## **SESSION 1 - SETTING THE STAGE: OVERVIEW AND PRECEDENTS**

**With simultaneous translation (FR to EN)**

**Michael CENTURY**, Rensselaer Polytechnic Institute

*“Pathways to Innovation in Digital Culture” Revisited*

The speaker's 1999 report *Pathways to Innovation in Digital Culture*, commissioned by the Rockefeller Foundation, observed a rising density of interconnections between the worlds of art, technology and science. Designating the site of this hybrid activity as the studio-laboratory, the report sampled leading institutions active at the time through a typology of innovation in information and communication technologies – incremental, radical, systemic and paradigmatic. This talk updates the analysis, introducing a more complex approach for thinking about the paradigmatic level. In addition to research *inside* the dominant techno-economic paradigm at a given time, three other modes are introduced: pre-, anti-, and post-paradigmatic research/creation. Two are of particular interest to the theme of MAH *Re-Create* 2015: the “anti-paradigmatic”, or agonistic mode, activity that is both embedded within the conditions of possibility defined synchronically in a given techno-economic paradigm, yet deeply critical of the assumptions underlying that paradigm; and the “pre-paradigmatic” mode, which anticipates and therefore asynchronously engages with emerging fields beyond the ICT paradigm. The talk concludes with a view of the present role of the studio-lab in each of the four temporal alignments, emphasizing the particular importance of policy intervention at the pre-paradigmatic level – the level of greatest uncertainty, and arguably, the greatest potential for wide-scale social impact.

**Louise POISSANT**, Scientific Director. FRQSC

*Regard en pointillé sur l'inter et le transdisciplinaire*

« The problems in the world are not within-discipline problems » soutient Sharon Derry rejoignant toute une série de démarches qui tentent d'articuler diverses approches scientifiques entre elles et de relier art et science autour d'enjeux et de problématiques partagés. Certes les arts médiatiques et le numérique, cet espèce de sens commun, facilitent les échanges et les collaborations, les arts médiatiques étant, presque depuis leur apparition, interdisciplinaires, mettant à contribution des scientifiques sur des projets artistiques. Plusieurs formes prises par les arts numériques associent d'ailleurs clairement un territoire scientifique quand ce ne sont pas des disciplines. Du bioart au sky art, de la planète cyber aux sciences cognitives, des big data aux smart material, les croisements se multiplient, et ils permettent d'élargir les approches et, dans bien des cas, d'enrichir les perspectives donnant accès à différents niveaux et à la complexité des phénomènes. Cela dit, si les uns et les autres s'entendent sur les enjeux et l'intérêt de croiser les regards et les approches, de nombreuses questions, voire même des obstacles méthodologiques surgissent qu'il est intéressant d'examiner.

**Georgina BORN**, Professor. Oxford and Oslo Universities

*Transdisciplinary experimentation and ontological change: an ethnography of art-science*

How can we distinguish between the prevalent modes of interdisciplinary practice? And what distinctive orientations govern these practices? Barry and Born (*Interdisciplinarity*, 2013) identify three *modes* of interdisciplinary practice and three orientations, or *logics*, of interdisciplinarity—concepts that I develop here in relation to ethnographic research on art-science from the mid 2000s. The paper offers a window into particularly generative experimental pedagogies and art-science engagements in this period, and a crucial transition in which artistic ‘public experiments’ begin to replace old and discredited notions of the ‘public understanding of science’. It offers future-oriented insights with clear lessons for practice-based research policies, insights that can also fuel interdisciplinary practices to come

**Cheryl SIM**, Artist, Curator. DHC/ART Foundation for Contemporary Art

**Gisèle TRUDEL**, Artist, Professor. UQAM

*Weaving Strands: Research-creation practices in universities, cultural institutions and artist-run culture in Montreal*

In this talk/performance, the presenters will explore research-creation, a relatively new method of inquiry in Quebec and Canadian universities. They will discuss how research-creation may be informed by multiple approaches and questions raised in the cultural and economic context of Montreal. What role do artists, artist run centers, the university system and cultural institutions play in the development of research-creation? How has it impacted artists' knowledge in these domains? How is the work of artists valorized and supported through research-creation? How might one consider its progressive institutionalization and professionalization? Moving constantly between diverse milieus, the presenters propose to trace the emergence of this field of experimentation and its contribution to conditions of possibility in Montreal.

**20:00**

**CONCORDIA UNIVERSITY [ H ] HALL BUILDING, H-110**

## **KEYNOTE 1**

**Joan JONAS**, Artist, New York

**Respondent: Dr Barbara CLAUSEN**, UQAM

*Looking In & Looking Out*

The lecture will begin with a brief summary of works starting in 1968 to 1976 to establish the ideas that echo throughout her career, then concentrate on her recent work from 2002 to now.

There will a consideration of how the work reflects an inner state as well as various situations in the world.

**DAY/JOUR 2 - Friday/vendredi 06.11.2015**

**9:00 - 10:30**

**UQAM, AGORA HYDRO-QUÉBEC [ CO ] COEUR DES SCIENCES**

## **SESSION 2A - METHODOLOGICAL ENTANGLEMENTS**

**With simultaneous translation (FR to EN)**

**Moderator : Professor Georgina BORN.** Oxford University & Oslo University

**Professor Yan BREULEUX.** Université du Québec à Chicoutimi

### *La méthode de Pierre Schaeffer*

Cette communication repose sur la proposition d'un modèle de recherche-crédation émergeant de l'étude du processus de recherche qui a mené Pierre Schaeffer à l'invention de la musique concrète. Les fameuses expériences révélatrices du sillon fermé et de la cloche coupée ne concernent pas uniquement l'apparition d'un mouvement musical mais bien plus particulièrement la découverte d'une nouvelle méthodologie de recherche-crédation. Sa méthode définit la relation entre l'artiste et la technologie et le taux d'engagement personnel de celui-ci. Il incite le chercheur-compositeur à plonger au fond de sa personne à la recherche du schéma abstrait de sa pensée afin d'apprendre à déchiffrer la complexité de sa perception. Comparant les machines de traitements du son à de puissants microscopes permettant de voir la matière infinitésimale de l'audio, il transforme le compositeur en chercheur d'esthétiques nouvelles, en archéologue qui, découvrant un nouveau site, dégage progressivement de la matière, une forme encore inconnue. Dans ce contexte, comment dégager du "Journal de la musique concrète" de Pierre Schaeffer, des éléments pouvant éclairer la relation entre l'art et la science ou plutôt, selon l'angle choisi, une méthode pour mieux saisir la relation entre l'art et la technologie? Enfin, comment le processus de création du compositeur peut-il éclairer la recherche en art numérique et dans le domaine de la performance A/V? Comment cette méthode peut-elle s'appliquer à de multiples disciplines?

**Professor Dr. Katja KWASTEK.** VU University Amsterdam

### *Post-digital Circulationism. On- and Offline Intermedia Discourse in Contemporary Art and Scholarship*

The post-digital phenomenon of circulationism (Hito Steyerl), the wandering of images and data across media and through global networks, marks a decisive change compared to prior practices of visual culture. In today's cultural networks, processes of intertextual and intervisual knowledge production, while being emergent, ongoing, and elusive, paradoxically take evident and retraceable form, ranging from crowdsourced creative productions via tumblr-based visual discourses to hybrid intermedial appropriations. This paper sets out to discuss and correlate artistic and scholarly works produced to simultaneously react to, shape and insert themselves into specific online discourses, such as a) models of post-production aimed at the perfection (Barry X Ball), consolidation (Corinne Vionnet, Aaron Koblin), or medial transformation (Marc Leckey) of existing artifacts and collections; b) discursive hybrids such as the video essay (Hito Steyerl), tumblr based research (New Aesthetic), and research practices based on an 'epistemology of search' (David Joselit).

**Professor Dr. Martina LEEKER.** Leuphana University

**Dr. Irina KALDRACK.** Leuphana University

### *Discourse-analytical aesthetics for digital cultures*

Our presentation introduces the concept and practice of "discourse-analytical aesthetics" as a specific method, in the context of practical research, for the reflection upon digital cultures. This method offers a continuous observation via experiments and interventions, deploying aesthetic methods like e.g. affirmation, grotesque, irony, contradictions, fake. We focus on our experiments with the interviews series "What are digital cultures?". We show (1) filmic experiments within the setting of the interviews, which aim to reflect on their effects on affect and research. In an (2) experiment on research with audio-visual corpora we used the non-linear, databased software *Korsakow* in order to make appreciable algorithmic governmentality and its effects on knowledge and subjectivity.

See:

[\(http://cdc.leuphana.com/structure/digital-cultures-research-lab/projects/dcrl-questions/](http://cdc.leuphana.com/structure/digital-cultures-research-lab/projects/dcrl-questions/),

<http://projects.digital-cultures.net/dcrl-experiments-interventions/diskursanalytische-methoden/digital-cultures-korsakow/>)

**Professor Sally Jane NORMAN.** University of Sussex

### *Practices and Languages of Art*

Recognition of artistic practices as academic research continues to provoke much debate. In exchange for their validation, higher education institutions demand the clear articulation of artistic research questions and methodologies, and of critical commentary to set works of art in wider intellectual contexts. Much artistic research mobilises recent conceptual frameworks including the practice turn, new materialisms, vibrant matter, and non-representational theory. Yet these frameworks largely derive from discursive traditions that cannot fully account for the affordances and effects of poetic artifacts. How, then, can we uphold the usefulness of such theories for creative exploration, without undermining the singularity of art's complex, willfully ambiguous manifestations of other kinds of irreducible, untranslatable knowledge? This presentation looks at ways artistic research employs contemporary theoretical rhetoric, and seeks to emphasise the related yet fundamentally different qualities of art works, and of the languages employed to describe and legitimate them.

**9:00 - 10:30**

**UQAM, SALLE D'EXPÉRIMENTATION [ SB-4125 ]**

## **SESSION 2B - METHODOLOGICAL ENTANGLEMENTS**

**Moderator : Michael CENTURY.** Rensselaer Polytechnic Institute

**W. Patrick McCRAY.** University of California, Santa Barbara

*Fallout and Spinoffs: Commercializing the Art-Technology Movement*

A common theme found in the hybrid practices of the 1960s-era art & technology movement is practitioners' engagement with industry and the marketplace. This talk explores facets of this interaction. My focus is the pursuit of intellectual property rights and commercial ventures – what E.A.T. co-founder Billy Klüver called “technical fallout” – by artists and engineers working together. In the 1960s, collaborating members of these communities sometimes sought legal protection for their productions, techniques, and methods. Examples to consider include Billy Klüver's stated rationales for E.A.T, the framework Maurice Tuchman established for LACMA's Art & Technology program, and the activities of Frank J. Malina who founded the journal *Leonardo* in 1968. These activities occurred simultaneous with Apollo-era NASA's promotion of “spinoffs,” a new term at the time for unexpected products and companies catalyzed by technology development. These attitudes and activities set the stage for more extensive commercialization of the art-technology nexus after 1980.

**Dr Martyn JOLLY.** Australian National University

**Anthony OATES.** Curator, Drill Hall Gallery

Also author **Dr Stephen JONES.** Independent scholar.

*Jozef Stanislaus Ostojka-Kotkowski, an Australian artist between Art, Industry, Science and the Academy*

Jozef Stanislaus Ostojka-Kotkowski (1922-1994) is a major figure of Australian artistic innovation whose full significance has only recently begun to be properly recognised and contextualised within a critical, art historical framework. From the early 1960s Ostojka-Kotkowski's art engaged with technology as a conduit for artistic expression, utilising the new media of the time that promised a greater immediacy and directness. Ostojka-Kotkowski's work sat at a point of intersection between art, the sciences, engineering, and the humanities, and while this made him something of an ‘outsider’ within mainstream Australian art, his creative research became increasingly concerned with an inter-disciplinary approach leading to collaborations with industry engineers and technicians, government weapons research scientists, and university academics, who were all at the forefront of advancements in technology such as electronics, cathode ray tubes and lasers. This joint paper by Dr Stephen Jones, Dr Martyn Jolly, and Anthony Oates examines Ostojka-Kotkowski's research led practice, and the way that it was shaped by his connections to academia and the scientific research establishment. The paper particularly focuses on the artist's time as a Creative Arts Fellow at the Australian National University's Research School of Physical and Earth Sciences in 1971-72 and his key involvement in the Australia75 Arts and Science Festival in Canberra. The re-appraisal of these important events began with Jones' 2011 book *Synthetics - Aspects of Art and Technology in Australia, 1956-1975*. It

continued in 2013 with *Theremin75*, a joint project between Jones and the ANU Colleges of Arts and Social Sciences and Engineering and Computer Science. The project restored to functionality a theremin Ostoja-Kotkowski had built for *Australia75*, and re-performed the work of new music, *Legions of Asmodeous* by the leading new music composer Larry Sitsky, which had been originally commissioned for the theremin 1975. In 2014 the exhibition *Colour Music*, curated by Anthony Oates for the ANU Drill Hall Gallery, went on to contextualise Ostoja-Kotkowski within a broader historical and aesthetic framework and reveal his influence on the practice of a new generation of contemporary artists, musicians and performers who are interested in synaesthesia and transdisciplinary practice.

**Jelena MARTINOVIC**, Geneva University of Art and Design

*Multimedia artists and fieldwork (1960-80s)*

The coming together of human engineering, experimental psychology, ethnography, communication and learning theory in the work of two artists, the Chilean Juan Downey and the American Paul Ryan (1960-80s), serve as a departing point to question the value of research among artists using new medias to challenge the role of the artist as a communicator (video, surveillance techniques, biofeedback, real-time transmission).

Informed by ethnography and experimental architecture Juan Downey produced groundbreaking video artwork, while living among the Yanomami Indians in the Amazonian forests (*The Abandoned Shabono*, *The Laughing Alligator* 1977), and by visiting numerous societies in Latin America to which he fed back the recorded cultural experience (*Video Trans Americas* 1973-77).

The multimedia artist Paul Ryan developed after his seminal work "*Everyone's Moebius Strip*" (1969) a set of behavioristic instructions for performances (*Relational circuits*) and "*Earthscore Notational Systems*", which are video workshops dealing with environmental perception and politics that apply Gregory Bateson's systems and Marshall McLuhan's communication theory.

By analyzing the works of Downey and Ryan simultaneously, I will emphasize their contribution to historically significant platforms for research and art practice related to new media, such as *Radical Software* (1970-74). Furthermore I will draw a more general history on multimedia artists (Nam June Paik, Michael Shamberg, the *Raindance Corporation*, *Ant Farm*) by showing how they extended the art production to the streets, the woods/rainforests, and therefore treated the exhibition space and the spectator's experience as laboratories for cultural and artistic innovation.

**10:30 - 11:00**

**UQAM. CHAUFFERIE [ C0 ] COEUR DES SCIENCES**

## **BOOK LAUNCH**

Chris **SALTER**. *Alien Agency: Experimental Encounters with Art in the Making*. MIT PRESS

**11:00**

**UQAM, AGORA HYDRO-QUÉBEC [ CO ] COEUR DES SCIENCES**

**With simultaneous translation (FR to EN)**

## **KEYNOTE 2**

**Christine VAN ASSCHE**, Honorary Curator. Centre Pompidou, Paris

*Contextualisation de la Collection Nouveaux Médias du Centre Pompidou. 1980/2012*

**Respondent: Michael BLUM, UQAM**

**13:00 - 15:00**

**UQAM, CHAUFFERIE [ CO ] COEUR DES SCIENCES**

## **WORKSHOP**

**Clarisse BARDIOT**, PhD. Université de Valenciennes et du Hainaut-Cambrésis

**Guillaume MARAIS**, MA.

*Recall - An open-source environment to document, analyze and simplify the restaging of time based media artworks.*

With the emergence of huge digitalized datasets and digital corpora, we now frequently come across very large amounts of data, challenging existing research methodologies and expectations - especially as regards to the history of the arts and the study of creative processes. How can we manage all the Big Data related issues raised by exponential production of digital documents by artists ? How do we work our way through hundreds, sometimes thousands of documents to reconstitute and analyze creative processes?

We have chosen to enhance the classic video annotation model with innovative graphical tools, based on the analysis of all the metadata hidden inside the heterogeneous documents of a corpus. Recall, an open-source working environment, reveals the richness and the complexity of artistic creation by providing a new method of genetic analysis. Through metadata, the graphical visualization of documents, the links between them and various selection of contexts, Recall opens an extremely wide field of analytical possibilities for researchers and for artists.

The aim is not to freeze documents but rather to trigger a dynamic documentation process that can be enriched, enhanced, refined, based on the contribution of artists, their teams and researchers. The polysemic interpretation of documents opens the way to a re-interpretation of works, in the perspective of their adaptations, re-staging or re-enactment. Recall is designed for stage managers, artists, historians, conservators, teachers and publishers.

**13:30 - 15:00**

**UQAM. AGORA HYDRO-QUÉBEC, COEUR DES SCIENCES**

## **SESSION 3A - THEORIES : LIMITING THE ANTHROPOCENE**

**Moderator : Sally Jane NORMAN**, Sussex University

**Kevin HAMILTON**. University of Illinois, Urbana-Champaign

**Orit HALPERN**. The New School University

*End Time: Apocalyptic Systems in Media Art and Design*

In contemporary art, design, and architecture, generative, recombinatory or autopoetic aesthetics often come not from a space of open-ended possibility, but of hope against specific perceived crises or catastrophes. In other words, they start less with an Enlightenment tabula rasa than with a hypothetical terra nullius. By answering perceived large-scale ecological or humanitarian threats with systems, many contemporary generative projects share more in common with the mechanisms of state security than with their utopian forebears in high modernism. This presentation will read a number of infrastructure-focused art, media and design projects in light of apocalypse as a site of state power construction and modern subject formation. In the nuclear age, the projection of cataclysmic end is a powerful site for the construction and management of options. With the sensible, the rational, and the possible so tightly bound to the framing of life's mere continuation as a question, media projects that enact alternatives in the face of death deserve scrutiny for their own role in defining life.

**Roberta BUIANI**. Lakehead University

*Instrumental Anthropocentrism: insects, sustainable culture and technological innovation*

Recently, we have been witnessing an intensification of technoscientific research and innovations centered on insects. Insects are genetically modified to fight devastating diseases such as Dengue Fever or Malaria; their physical ability is reproduced in stunning micro-robotics projects; their weaving abilities are directed and mediated through fabrication technologies. This interest in insects is the product of a complex entanglement of technology “with a variety of animal bodies and nature” whereby insects have made the “cyborg as imagined since the 1980s in theory and fiction seem quite old-fashioned” (Parikka 2013, 108). However, in this scenario the human is far from being taken off the picture, as these practices exploit and manipulate insects for their sustainable potentials, often producing captivating and elegant artifacts. I ask whether this newly emerging “insect industry” has potentials for transcending, or it is rather just obeying Western Culture’s imperatives of economic growth and technological innovation.

**Professor Simon PENNY.** University of California Irvine

*Cultural Software - Materiality and Abstraction in 60s art and technology.*

The 1960s saw an explosion of new art genres: happenings, environments, performance art, body art, site-specific art, minimalism, art+technology, expanded cinema and conceptual art. These practices were often identified as ‘post-object’ art (Burnham’s ‘unobject’, Lippard’s “Dematerialisation of the Art Object”). A profound philosophical rift underpins this collective rejection of conventional genres preoccupied with art ‘objects’. Body art, site-specific art and related practices were embodied, materially instantiated and geopolitically ‘situated’. The *process ontology* implicit in Cybernetics is reflected in the works of the Art and Technology movement, ideas of installation, interactivity and immersion in art and in the methods of Burroughs, Gysin, Cage and Cunningham. Much Conceptual Art sought a dematerialised and neo-Platonic condition of pure immaterial information: the ‘essence’ of the artwork was an immaterial idea, the artwork could exist as a written specification and need never be materialised. This division between embodied materiality and symbolic abstraction is contemporaneous with similar bifurcation in theories of automation and computing: between Cybernetics and systems theory; and digital computing and the rise of functionalism and representationalism in cognitive science.

The parallels between this kind of art and the emerging concept of ‘software’ in developing computing discourse are striking. The simultaneity of the emergence of Conceptual Art and the concept of software proclaims conceptual art as *cultural software*. The psychaedic drug culture and influence of eastern religions transmitted both embodied (yoga) and disembodied (astral travel) doctrines. This paper discusses these parallels between technological development and the arts, illustrated by key projects which highlight these divisions and crossovers.

**13:30 - 15:00**

**UQAM. SALLE D'EXPÉRIMENTATION [ SB-4125 ]**

## **SESSION 3B - RE-MAKING THE CRITICAL UNIVERSITY MEDIA LABS, MAKING, AND CRITICAL PRACTICE [PANEL]**

**Moderator: Nicholas BALAISIS.** University of Waterloo

‘Critical Making’ - understood as hybrid conceptual/material practices supported by humanistic theories and assumptions - are increasingly *en vogue*. Increasingly, humanities faculties in North America are developing programs that incorporate making as key pedagogical and research components. This panel brings together directors, faculty, and graduate students from three such programs; Critical Media Lab (Waterloo), Critical Making Lab (U of T), and Hexagram (Concordia). The panel seeks to foster a dialogue on the role of “making” within the humanities as well as to situate these practices within a broader historical context. We ask: What is the pedagogical/epistemological value of “making” as a complement to conventional scholarly activities such as written analysis and critique? Is the emphasis on materiality and concrete practices in this context a reaction to a perceived de-materialization within digital culture? By convening this panel, we hope to address recent skepticism about “making” within the context of the Digital Humanities. For instance, the resurgence of “making” within the culture at



large has been criticized for fetishizing materiality and artisanal modes of production. Similarly, Richard Grusin argues that within the emerging paradigm of the Digital Humanities, too much emphasis is placed on digital media practices (coding and software design) at the expense of more conventional modes of academic pedagogy such as close reading and essay writing. By addressing some of these areas of critique, the panel will map some of the ways in which conceptual/material practices both challenge and reinforce conventional pedagogical practices and assumptions in the humanities.

**Matt RATTO**, Associate Professor + **Ginger COONS**, PhD Candidate, University of Toronto  
*The productive contradictions of critical making*

**Marcel O'GORMAN**, Associate Professor, University of Waterloo  
*Technoromantics, Maker Culture, and Critical Neo-Luddism*

**Owen CHAPMAN**, Associate Professor + **Eric POWELL**, PhD Candidate, Concordia University  
*Audio Toy Box: Building customizable communication therapy toys using Radio Frequency Identification*

**15:00 -15:30**

**CHAUFFERIE [ CO ] COEUR DES SCIENCES**

## **LAUNCH**

Launch of the Media-N Journal's special edition: *Research-Creation: Explorations*

**15:30 -17:00**

**UQAM, AGORA HYDRO-QUÉBEC [ CO ] COEUR DES SCIENCES**

## **SESSION 4A - SITES : PIONEERING EXPERIENCES IN ART, SCIENCE AND TECHNOLOGY IN LATIN AMERICA [PANEL]**

**Moderator : Professor Diana DOMINGUES**. University of Brasília, CNPq

Not unlike the rest of the world, technological change has had far-reaching effects on Latin America. During the early 20th Century, the impact of technology was on the social imaginary, nourishing artistic, narrative and political utopias in modern and avant-garde spirits. These first experiences outlined the future of technological art in Latin America and its relation to social and scientific disciplines. This panel presents a sight of the development of Latin America in relation to scientific, technological, and artistic developments and at the same time depicts works from some of the pioneers.

The three subjects that will be discussed include: the photographic work of Geraldo de Barros, (1949-1951); the initial experimental and new media works of Francesco Mariotti (1968-1980); and, an introduction to the publication "Sighting Technology in Modern and Contemporary Latin American Art".

**Andrés BURBANO**, Ph.D. Universidad de los Andes  
*Fotoformas, 1949-1951: Photography and Algorithmic Devices, An Early Interaction.*

**Dr. José-Carlos MARIÁTEGUI**. Alta Tecnología Andina  
*Francesco Mariotti: in pursuit of a hybrid ideal through art, media and nature.*

**Professor María FERNÁNDEZ**, Cornell university  
*Sighting Technology in Modern and Contemporary Latin American Art*

**Marcelo VELASCO**, Universidad de Chile.

Also authors : **Professor Ignacio NIETO**, PhD + **Nelida POHL**, Universidad de Chile.

*Interdisciplinary Approaches to Second Order Cybernetics During the Early 70's in Chile: Artistic, Scientific and Techno/Political Experiences.*

During the late 1960's and early 70's Chilean artist Juan Downey, biologists Humberto Maturana and Francisco Varela, and Allende's Economy Minister, engineer Fernando Flores, worked under the conceptual framework of second order cybernetics. This influence informed their work in relational aesthetics (Downey), self organization and autopoiesis (Maturana/Varela), and a centralized industrial control system, Cybersyn (Flores/Stafford Beer). The appeal of cybernetics, concept derived from systems theory in the 40's, drifted towards *new-cybernetics* and *second order cybernetics*, the *cybernetics of cybernetics*, in the early 70's under H. Von Foerster work group at University of Illinois. The above mentioned produced art, science and technology beyond the reductionist paradigm, aiming to create a body of work inspired in an epistemology focused both in the artificial system (1st order) and the *observing* system (2nd order), spousing a worldview that included both cybernetic entities. These works followed diverging trajectories until today. While Downey shifted his attention from the cybernetic technoutopia to semiotic analysis, the work of Maturana-Varela continued to explore the nature of self-referential systems and cognition, influencing to this day fields ranging from the social sciences to the arts. The Cybersyn governmental program was truncated by the Chilean 1973 coup d'état, ending with what could have been the first information management and transfer program run at a national scale. This article shows the conceptual links and intellectual context of these multidisciplinary achievements, as an early divergence to what we currently experience as a decentralized network economy, disciplinary based sciences and the creative industries.

**15:30 - 17:00**

**UQAM. SALLE D'EXPÉRIMENTATION [ SB-4125 ]**

## **SESSION 4B - ARCHIVING FAILURE: FILM, HISTORY AND UNFINISHED PROJECTS [PANEL]**

**Moderator: Orit HALPERN**, The New School University

Where does failure sit within the history of research creation and its contemporary elaboration? While the 'object', the 'work', and even the 'accident' have been explored and critiqued as significant concepts for producing an archive of practice-led research, less attention has been paid to the importance of things, practices, collaborations that have come undone might play in this history. This panel examines four historical examples of projects whose realization has been interrupted and never resumed.

**Monika KIN GAGNON**, Concordia University  
*Notebooks, raw film reels and ephemera as Research-creation (Process)*

**Mark HAYWARD**, York University  
*Mechanography. Film and Education*

**Alison Reiko LOADER**, Concordia University  
*Right before the first boom: The lost stereoscopy of Norman McLaren and the National Film Board of Canada*

**Ghislain THIBAUT**, Concordia University  
*Filming Simondon: Cultural Hysteresis and Technological Humanism*

**DAY/JOUR 3 - Saturday/samedi, 07.11.2015**

**9:00 - 10:30**

**UQAM, AGORA HYDRO-QUÉBEC [ CO ] COEUR DES SCIENCES**

## **SESSION 5A - MEDIA ARCHAEOLOGY AND HUMANITIES LABS: CREATIVE KNOWLEDGE AND PRACTICE-BASED [PANEL]**

**Moderator: Professor Jussi PARIKKA**, University of Southampton

Media archaeology has not been confined to theoretical and archival excavations to old media and media art history. Increasingly we have witnessed the emergence of media archaeological labs where analysis of media objects has been developed into new pedagogical contexts relevant for contemporary media and humanities studies.

The panel offers a roundtable discussion on theoretical ideas, institutional settings and best practices for humanities and media archaeology labs in contemporary academic culture.

Such labs can address the new institutional opportunities in media studies and more widely humanities to engage with practice-based knowledge creation and extend their mission to include new tools, techniques and curatorial scope in ways that are more than vocational skillset training.

What sort of practices of knowledge do such terms borrowed from the sciences enable in the context of humanities?

What kinds of claims do they make on institutional resources (e.g. space, funding, personnel)?

Our discussants will open up the panel with short position papers that situate their institutional and personal research agendas in relation to the idea of labs in media archaeology and the humanities. It will be followed up by a roundtable debate. We have curated a specifically international take with input from Germany, Sweden, UK, Denmark, Canada and the US. The panel includes representation from art schools, curation and different academic fields such as media theory and literature studies. The roundtable panel will include input from already established media archaeology labs in Boulder (Colorado) and Berlin (Humboldt University).

**Dr. Joasia KRYSA**, Liverpool John Moores University in partnership with Liverpool Biennial  
*Exhibition as Lab. Erkki Kurenniemi in 2048, Documenta 13*

**Dr Stefan HÖLTGEN**, Humboldt University Berlin  
*Media and Computer Archaeology at Humboldt University*

**Jesper OLSSON**, Linköping University  
*Situating the Media Archaeology Lab: Research, Art, and the Public*

**Lori EMERSON**, University of Colorado at Boulder, Media Archaeology Lab  
*The Theory & Practice of Posthumanities in the Media Archaeology Lab*

**Darren WERSHLER**, Concordia University

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**9:00 - 10:30**

**UQAM, SALLE D'EXPÉRIMENTATION [ SB-4125 ]**

## **SESSION 5B - PRACTICES : CURATING ALTERNATE HISTORIES**

**Moderator : Christiane PAUL**, The New School University

**Jo Ana MORFIN** and **Fernando MONREAL**, Escuela Nacional de Conservación ENCRyM

*Ca-Re: Mapping and reactivating variable media artworks in the Latin American context*

Inspired by the notion of “networks of care” articulated by Van Saaze (2012), and based on the “reanimation” methodologies (Schneider 2013) posed by some scholars and practitioners in the fields of Performance Studies and Media Art Conservation, this paper will address the role of ‘aficionados’ in transmitting and reactivating variable media artworks (Ippolito 1999).

In Mexico -as in many other Latin American countries- the task of collecting, documenting, archiving and preserving ephemeral, technology-related and transient works of art is not a priority for cultural institutions. As a result, it has become almost impossible to create cartographies and to trace the “media archeology” (Zielinski, 2006) of a great part of our recent artistic heritage.

Given their mutant behaviors and their inherent unstable nature, as well as their diverse embodiments, contexts and interactions, variable media artworks resist institutionalization. Nevertheless, artworks have endured. Dispersed among recordings, photographs, writings, and other media, artworks remain fugitively in the memories and recollections of artists and participants, as well as in material traces leaving behind act.

Most of these corpus of documentation, traces and remains of variable media artworks have not been collected and archived by institutions but instead by artists and curators themselves.

In this presentation I will introduce my current project CA-Re (Cartografías de Archivo y Reactivación). This research aims at mapping and rescuing the archives of these ‘aficionados’. I will show how works held in these archives may be reactivated and rescued from the digital oblivion through emulation, crowd-conservation, digital forensics tools and re-creation.

**Srajana KAIKINI**, PhD. Manipal University

*Image-material-media - a philo-curatorial interrogation*

Considering intersections of materiality, imageness and objecthood in contemporary art, with works of artists like Shilpa Gupta, Raqs Media Collective and others as instances, the paper will look at contemporary new media art and its ‘Imageness’ interrogating what exactly an ‘image material’ can be over and beyond the visual. The image, often given precedence in anything concerned with artistic experience, is under welcome threat and re-consideration in the contemporary artistic vocabulary. The literal image confronts the viewer with a blatant challenge to misread it. The paper would explore the conscious need to slip away from the first available and most widely circulated reading of the work and explore tangential experiences of new media works. Ranciere, in ‘The future of the image talks’ of the alterity of Images. The Image, he says, refers to nothing else; it is not a function of a certain technical medium but a system of operations. ‘Imageness’ is a regime of relations between elements and functions. Extending the question of ‘What does it mean when we say there is no longer any reality but only images?’, the paper shall construct few through the artists’ oeuvre, looking at concepts such as the ‘De(i)image’, the ‘shuffle’ mode - art on loop, ‘sentencing the image’ and the potent ‘literal’ image, which constitute the ‘Image Material’ of new media art. The paper shall inhabit the curatorial as a structural framework of looking at and addressing these issues vis a vis the academic structure of discourse making.

**Dr. Barbara CLAUSEN**, UQAM

*On display : the history and representational politics of feminist new media and performance art*

This presentation addresses the history and representational politics of feminist and emancipatory new media and performance based art practices since the 1960s in Canada and the US. The aim is to discuss pioneering work by artists such as Vera Frenkel, Dana Claxton, Joan Jonas, Suzy Lake, and Lisa Steel, as well as early curatorial manifestations, from events such as 9 Evenings in 1966 to Peggy Gale's exhibition Videoscape in 1973. This talk will look at how the correlative relationship between new media and performance art has through its emblematic awareness of its distribution, whether virtual or real, contributed to the institutionalization and current interest in this field of work

**11:00**

**UQAM, AGORA HYDRO-QUÉBEC [ CO ] COEUR DES SCIENCES**

### **KEYNOTE 3**

**SKAWENNATI**, Artist, Montréal

**Respondent: Sylvie FORTIN**, Biennale de Montréal

#### *When It Comes To History, Always Get A Second Opinion*

Skawennati will share her experiences, projects and contributions in bringing an Indigenous perspective to the forefront of the histories of media arts and cyberculture. From CyberPowWow (1997-2004), the pioneering on-line gallery and chatspace, to Skins, an Aboriginal Storytelling and Video Game workshop series, to the Initiative for Indigenous Futures, she draws a timeline of activity and activism.

**13:00 - 15:00**

**UQAM, CHAUFFERIE [ CO ] COEUR DES SCIENCES**

### **WORKSHOP**

**Prof Anna MUNSTER** and **Dr. Michele BARKER**. University of New South Wales

**Professir Erin MANNING**, Concordia University

#### *Perception, Movement, Image – always more than human*

This panel collectively addresses relations between the moving image, technics and perception from the perspective of research-creation and the concept of the 'more than human'. This concept, developed by Erin Manning, accounts for perception as an ecology of relational movement before the individuation of the perceiving subject. We propose that it might also help us rethink the moving image. If ecologies of perception *preindividually* condition both media and human vision, what new vectors open for moving media? How might we co-compose with moving images?

Erin Manning will explore the infrathin of sound and image, using recent work of Michele Barker and Anna Munster as exemplary. Here two fields of perception, sound and image, co-compose. How these fields co-compose depends on how the perceiver moves through the space, the emphasis shifting in the moving. What does this shift in emphasis do to the image?

Anna Munster will look to the contribution made by the animal to a more than human ecology of perception. Munster will ask what animal perception – from the frog to the squid's eye – might pose for an ecology and genealogy of the moving image beyond medium specificity. Munster will discuss audiovisual experiments in animal perception.

Michele Barker will trace a creative genealogy between early moving image devices such as the praxinoscope and contemporary digital installations. Arguing that such devices are relational movement machines, Barker will explore more preindividuated perception from which moving bodies and media arise. Her talk will focus on her recent installation *évasion* (with Munster, 2014).

**13:30-15:00**

**UQAM, AGORA HYDRO-QUÉBEC [ CO ] COEUR DES SCIENCES**

### **SESSION 6A - THEORIES : OTHER SENSES**

**Moderator : Thierry BARDINI**. Université de Montréal

**Jens HAUSER**, PhD. University of Copenhagen

#### *Re-Habilitating Bacteria*

Within the oscillation of art based research and research based art, bacteria today increasingly appear as a trans-historical trope of 1) how aesthetic strategies, knowledge production and the construction of metaphors have been intertwined, and 2) how agency ascribed to them oscillate between conceiving of bacteria as mere

programmable 'workhorses', and as complex functioning ecologies. This paper systematizes the relationships between knowledge about bacteria and aesthetics – from Hans Ch. Gram's first bacteria staining technique, Alexander Fleming's discovery of penicillin as alleged side effect of his amateur art, Jules Guiart's early cell cinematography, to today's *biobrick* based synthetic biology on the one hand, and artistic explorations of microbiota networks, biofilms and patina, on the other.

Being the oldest, smallest, most abundant and structurally simplest organisms, bacteria are ubiquitous, diverse, variant, and vital for all other life forms. However, when artists appropriated biotechnologies in the last 20 years, bacteria remained ontological blind spots. Cells, tissues or genetic sequences were considered more suitable to microscopically 'embody' or 'encode' individual organisms for which they stood in *pars pro toto*. Recently, the focus has shifted, and bacteria are being addressed as prolific in-between organisms, reflecting epistemological trends from 'individual codes' to 'cellular cities and societies' by taking bacterial forms of organization as role models: from phototactic bacteria as photographic media, ecologies that resemble Winogradsky columns, the fascination for extremophile bacteria and post-anthropocentric agency, to Gamification, amateur citizen science, including grassroots 'hacktivist' crowd-sourced research approaches to face the threat of antimicrobial resistance.

**Dr David HOWES.** Concordia University

*Coming To Our Senses: A Report on the Sensory Turn in Curatorial and Media Art Practice*

This paper begins by charting the emergence of sensory studies as an autonomous field and method of inquiry. Its genesis is traced to the sensory turn in a range of humanities and social science disciplines, which gave rise to such fields as the history of the senses, anthropology of the senses, and, most recently, sensory museology. Incorporating a sensory studies approach into the curation of indigenous artifacts has resulted in a radical transformation of "the exhibitionary complex." In place of didactic displays which isolate artifacts in glass cases, the emphasis now is on the museum space as a kind of sensory gymnasium in which visitors are invited to experiment with alternate ways of sensing through encounters with objects of diverse provenance. Citing examples which range from Iroquois false face masks to the Inca quipu (a 3-D mnemonic device composed of knotted strings of varying colours), this paper makes a case for sense-based investigations of the varieties of aesthetic experience across cultures. It also reports on some of the findings of the "Mediations of Sensation" project (on which I have been collaborating with Chris Salter) that has involved creating intercultural, performative sensory environments for the communication of anthropological knowledge, as an alternative to both the ethnographic monograph and ethnographic film.

**Dr. Michael DARROCH.** University of Windsor

**Dr. Hart COHEN.** University of Western Sydney

**Dr. Paul HEYER.** Wilfrid Laurier University

*Edmund Carpenter's Experiments across Visual Anthropology and Critical Media Pedagogies*

This presentation explores the neglected contributions of the unorthodox cultural anthropologist Edmund Carpenter (1922-2011) to cross-disciplinary media and communication studies. Carpenter worked in CBC radio, film, and television in the 1940s and 1950s, contributing his studies of Aivilik Inuit concepts of space and time to the very shape that early communication and media studies would take. His belief that literate cultures privilege visual information, excluding multisensory information that informs the worldview of oral cultures, found a champion in McLuhan with whom he led the innovative *Explorations* group at the University of Toronto in the 1950s. From 1959-1968, Carpenter was Chairman of an experimental Anthropology Department at San Fernando Valley State College, initiating an early model of research-creation pedagogy combining anthropology, visual arts, film production, ethnomusicology, and jazz performance. Carpenter's later studies among peoples of Papua New Guinea (1969) and his monumental re-evaluation of art historian Carl Schuster's unfinished analysis of cultural patterns across ancient symbolism (12 volumes, 1986-88) led him to produce a series of radical pronouncements about visual anthropology's role in creating comparative frameworks within media and cultural studies, and the interdisciplinary and experimental methods needed for studying contemporary culture and cultural memory. Our paper address contradictions between critiques of his work with Indigenous people on ethical grounds and his own politics that became virulently anti-academic in its own exploitation of the indigenous spaces, and questions why Carpenter was never embraced by visual anthropology in general. This presentation is based on original archival research in Carpenter's papers and projects.

**13:30- 15:00**

**UQAM, SALLE D'EXPÉRIMENTATION [ SB-4125 ]**

**SESSION 6B - PRACTICES : CURATING AS RESEARCH**

**Moderator : Rebecca DUCLOS**, Dean of Fine Arts, Concordia University

**Christiane PAUL**, The New School University

*Virtual Volumes and Electric Choreographies Kinetic and Light Art in the David Bermant Collection and Recent Exhibitions*

This paper will give an overview of the David Bermant Collection in Santa Ynez, California — which I researched during a residency in 2014 — and consider its holdings in the context of recent exhibitions such as ZERO - Countdown to Tomorrow (Guggenheim New York, 2014/2015), Nam June Paik: Becoming Robot (Asia Society, New York, 2014/2015) and Julio Le Parc (Palais de Tokyo, 2013). The David Bermant Collection, built since 1965, is an invaluable repository of one of the early histories of technological art forms and was expanded into the David Bermant Foundation: Color, Light, Motion in 1986 to support and advocate for experimental visual art that draws its form, content, and working materials from late twentieth-century technology. Not inclusive and sometimes eclectic, yet unrivaled in its focus on kinetic art, the collection creates a narrative of technological art forms that is seldom told and still remains largely marginalized from the mainstream art world (despite recent interest in this artistic practice). Motion, light, and optical effects in their intersection with (responsive) systems are at the core of the artworks brought together in the David Bermant Collection. The talk will give an overview of the narrative threads of the collection (such as kinetics and optics / systems / sound), position them in relation to the recent exhibitions, which will be examined from a curatorial and art-historical perspective.

**Morten SØNDERGAARD**, Aalborg University

*Sound Citizen: Curating Sound Art in Public Spaces*

This paper revisits and contextualizes the curatorial practices and research methodologies from the past two decades where curating is framing research into sound as medium for art; and the writing of sound art histories. I will argue that (only?) a curating-based research methodology makes it possible to study sound art as the truly transdisciplinary field of practice it is; moreover, it broadens the scope of research, allowing for investigations into the hybridization of artistic practices; and to include questions arising from the 'world of the citizen', society and the post-digital 'audience' (also named 'implied producers' by the author). Thus, media art viewed through the curation of sound art, I am claiming in this paper, not only reveals the close affinity to the expanded public space and the citizen of the mediated 'Bürgerliches öffentlichkeit' (post-Habermas); it makes it possible to investigate and reflect on media art as a dynamic, transdisciplinary and complex field of production.

The notion of the 'sound citizen' is inspired by the notion of the 'citizens of the artwork' (María Andueza Olmedo) – the unprepared audience to sound art in public spaces which are affected and in turn affect the art work it self. The central question is, what constitutes these 'art-citizens' as in the creation of an artistically and sonically defined environment, and how can they be activated in this creation? Furthermore, how could this position of the art-citizen reflect back on-to the situation and constitution of the public space as an open and political space?

**Gabriel MENOTTI GONRING**, PhD. Universidade Federal do Espírito Santo

*Projection Studies*

This paper aims at contrasting the traditional field of "screen and film studies" with an investigative approach inspired by practices of projection, more attentive to the heterogeneous character of media technology, and therefore more able to analyse the particularities of images enacted and distributed by digital networks. Specifically, it will present curating as an empirical methodology that both highlights the materiality underpinning academic work and allows for an actual engagement with the contradictions inherent to research objects. My proposal is based on similar methodological efforts made by Matthew Kirschenbaum and Lisa Parks, respectively for the study of the inscription of data in computer hard drives and of the transmission of signal via satellites. Inspired by their work with digital forensics and information visualisation, I appropriate Siegfried Zielinski's idea of projection as "a media strategy located between proof of truth and illusioning" as a self-reflexive model for understanding the processes simultaneously involved in the constitution and operation of audiovisual systems. I mean to exemplify this approach by the means of projects such as the video exhibition Tape Deck Solos, commissioned and presented during the 29th São Paulo Biennial (2010), which allowed for a sort of "immediate media archaeology" that underscored the character

of videomaking as performance. In this context, the exhibition created an opportunity for video to reflect upon itself and its history. By doing so, I hope to demonstrate the advantages of the making of the exhibition as a research strategy.

**Laura Plana GRACIA**, University of Sunderland

*New Media Curating: Sound as a Technological Medium*

The paper presents the interdisciplinary intersections and impacts in between new media art and sound practices. Through the exploration of the formation and rise of interdisciplinary research fields, the paper presents an exhaustive research about sound studies, science studies and sensory studies, among others, on their impact in the construction of media art histories.

The interdisciplinary intersection between sound studies and new media art has given a new dimension to the relations art, science and technology. Here is represented innovation and historical referents from radio art to EAT, interactive installation, uses of sensors, software –based art, live coding, etc. It will bring wide and extensive examples of artists that are actually involved in the development of New Media Art through the use of sound as a technological medium, as a source for installations and artworks where the final results is a response to understand phenomena such non-verbal communication.

It pretends to stress and give new significations to the definition of Media Art, amplifying its sources of research to the relation between Art, Science and Technology. This could give a new dimension of what Media Art is. A part, this research project focus in practices which Sound appears as a Media and according its technical characteristics, sound is a very specific media, which requires particular attention. To analyse sound will contribute to a more attentive production of media art because of the immaterial features of the media.

**15:00 - 15:30**

**UQAM. CHAUFFERIE [ C0 ] COEUR DES SCIENCES**

## **BOOK LAUNCH**

**Jussi PARIKKA** and **Joasia KRYSA**. *Writing and Unwriting (Media) Art History*. MIT Press

**15h 30 - 17h**

**UQAM. AGORA HYDRO-QUÉBEC [ CO ] COEUR DES SCIENCES**

## **SESSION 7A - METHODS : INTERDISCIPLINARY IMBROGLIO**

**Moderator Chris SALTER**, Concordia University

**Dr Anna ORRGHEN**, Uppsala University

*The Co-production of Art: Collaborations between artists, scientists and engineers in Sweden, 1967-2009*

During the 1960s, when artists started to gain access to computers at universities and research departments in the industry, a new kind of collaboration between artists and engineers emerged. Today, during the first decade of the 21<sup>st</sup> century, similar collaborations are brought to the fore, among other things due to an increased number of exchange projects between artists and scientists, so called artist in lab or artist in residence projects. Science and Technology Studies has been suggested as one part of a 'methodological framework' to be able to understand these collaborations. A basic assumption in the STS approach is that scientific and technological activities should be described as the result of relations between different actors rather than the result of singular individuals, disciplines or groups. By adopting such a perspective, scientific knowledge, as well as the use of it, can be regarded as a more or less conscious co-operation between different actors who as well as produce, use, knowledge. In this paper I argue that a STS concept particularly apt to study collaborations between artists, scientists and engineers is "co-production", introduced by Sheila Jasanoff. By conducting interviews with Swedish artists, scientists and engineers who collaborated from 1967 through 2009, this paper aims at describing and analysing the collaboration



from the artists' as well as the scientists' and engineers' point of view. An overall question concerns the kind of knowledge produced during the collaboration: What happens to the artistic as well as the scientific practice as the knowledge migrates between them?

**Alison DE FREN**, Occidental College,

*Armonica/Automaton: Media Archaeologies of Affective Programming*

This paper revives 18<sup>th</sup> and 19<sup>th</sup> century discourses around music, nerves, and technology to explore questions about affective programming and agency, using as a through line the 1814 short story "Automata" by E.T.A. Hoffmann. In Hoffmann's tale, a lead male character falls in love with what appears to be a female automaton singer, but who is compared repeatedly to a glass armonica, an instrument whose ethereal, otherworldly tones had an unprecedented reputation for affecting its listeners. Invented by Benjamin Franklin in 1761, the armonica had a meteoric rise to fame and an equally precipitous downfall, in part, due to its association with Anton Mesmer, who played it during his séances in order to facilitate the flows of magnetic fluid within his patients' bodies. The story reflects not only the increasing suspicion of mesmerism, but also the shifting discourse around music and nerves, which had evolved from Cartesian hydraulic models of subtle fluid and Newtonian metaphors of nerves vibrating like musical strings to Galvanic models in which musical sensation was viewed as a form of electro-stimulus response. In mining the ambivalence surrounding the glass armonica, Hoffmann probes the affinities between humans and machines, raising questions about the vital and mechanical principles that enable machines to affect humans emotively and that make humans susceptible to their influence. Such questions are equally relevant today and still echo through contemporary media works that use the glass armonica, from Tony Oursler's video installation "Influence Machine" to Alejandro Gonzalez Inarritu's 2013 film *Gravity*.

**Mr. Budhaditya CHATTOPADHYAY**, University of Copenhagen

*Writing on sound/writing with sound: intersection between sound art practice and research in sound studies*

The paper intends to develop a discourse on sound's correlation to the written word attempting to describe, explain and articulate sonic phenomena as part of an establishing body of research in sound art. Through the exploration of a number of sound-based writing and artistic projects and their methodologies, I will argue that sonic phenomena often activate thought processes that, when expressed in writing, can transcend the epistemological constraints of sound and involve the listener's poetic or contemplative state. This process can delineate the listener's unfolding auditory situation, demonstrating sound's transcendental potentials. The interdisciplinary nature of the paper may help to shed light on the complex relationship between the act of listening and the act of writing, bringing focus to an underexplored area in sound studies, that is, the inherent problems of writing on sound. In this context the paper examines the cross-disciplinary intersections of and fertile interpenetration between sound art practice and research creation in sound, tracing the formation and ascent of interdisciplinary research fields like sound studies. The paper will aim to assess how this interpenetration impacts on the reconstruction of media art histories towards the production and documentation of new knowledge.

**15:30 - 17:00**

**UQAM. SALLE D'EXPÉRIMENTATION [ SB-4125 ]**

## **SESSION 7B - PRACTICES : TACTICS, ETHNICITIES, MATTERS**

**Moderator Monika Kin GAGNON**, Concordia University

**Maciej OżóG, PhD**, University of Łódź

*Tactical media in the age of communicative capitalism – closed story, unfinished project or current alternative?*

While analyzing the status of tactical media in the middle of the past decade, Felix Stalder makes a drastic diagnosis, that tactical media are a finished project. I think, however, that this statement should be read not as a description of the facts, but a provocative challenge to re-think the concept of tactical media.

In my paper I analyze theoretical reinterpretations of tactical media referring to latest propositions. Then I am going to pose a question about the characteristics of contemporary forms of the critical media art, and I will attempt to present my own answer to the question in the title.

First I present an overview of reinterpretations of tactical media as proposed by authors such as: Stalder, Lovink, Kluitenberg, Raley and Dieter. Next, I point to controversies and problems as well as new conceptualizations of tactical media. I focus on the following issues above all: the need to re-articulate the dichotomy of tactics and strategies in the context of transformations of the network society; sustainability of tactical media and the effectiveness of tactical resistance in the face of new power regimes in the network control society. In the last part I propose understanding tactical media as a cultural contamination, leading to a critical interpretation of standards and values supporting the neo-liberal status quo. In this conceptualization tactical media become a kind of theoretical paraxis, which goal is to show what Chantal Mouffe calls “the paradoxes of democracy” - the immanent incoherencies and tensions between the various logic systems, discourses and practices within the neo-liberal democracy.

**Professor María FERNÁNDEZ.** Cornell University

*Matter and Thought: Gordon Pask's Practice-Based Research*

For the cybernetician Gordon Pask (1928-1996), the process of thinking was inextricable from doing and making. He maintained that concepts were bound with materials and procedures. This paper investigates the notion of a self-organizing system as explained by Pask in a group of essays written between 1958 and 1968. The concept was central to Pask's work as he described many of his artifacts and later theorized both conversation and the aesthetic experience as self-organizing systems. I will focus on a series of experiments he conducted with metallic threads, which I believe allowed him to articulate his theories of self-organizing systems and to develop a practice-based approach to research.

**Dr. Alice Ming Wai JIM.** Concordia University

*Intersectionality and New Media Art: Your Ethnic Apparel is Still Downloading*

This paper examines the implications of intersectionality theory and critical race studies on the politics of representation of people of colour and Indigenous people in new media art. Specifically it proposes an intersectional analysis of online self-representations through conscious ethnic fashion decisions made by artists in the creation of born-digital identities, or avatars. What are the political dimensions, psychological effects, boundaries and meanings of these aesthetic choices? The paper is part of a larger study on what I call ‘virtually self-fashioning’ and intersectionality in new media art. The study seeks to reveal how multiple variables, such as ethnicity, race, class, gender, religion and world views, can in theory *and* practice, transform the ways in which otherness and difference, racial inequality, oppression and privilege are addressed in contemporary art. Projects explored include: Adeline Koh's *Trading Races*, a paper-based historical role playing game set in an imaginary University of Michigan campus in April 2003; American new media artist of mixed Japanese/German ancestry Tamiko Thiel's *The Travels of Mariko Horo* (2006) and, in collaboration with Iranian-American writer Zara Houshmand, the interactive 3D virtual reality artwork, *Beyond Manzanar* (2000); and DSL Cyber MoCA in Second Life by *DSL Collection of Contemporary Chinese Art* and New York-based, Beijing new media artists Lily Xiyang Yang and Honglei Li (Lily & Honglei). The paper's title is inspired by Georgie Roxby Smith's 2011 mixed reality performance and Huckleberry Hax's 2012 novel by the same title: *Your Clothing Is Still Downloading*.

**DAY/JOUR 4 - Sunday/dimanche, 08.11.2015**

**9:00 - 10:30**

**UQAM. AGORA HYDRO-QUÉBEC [ CO ] COEUR DES SCIENCES**

## **SESSION 8A - PRACTICES : DIFFERENTIAL SITES**

**Moderator: Eric LÉTOURNEAU, UQAM**

**Jung-Yeon MA, PhD.** Tokyo University of the Arts

*On A Critical History of Media Art in Japan (2014)*

This article is based on the author's recent publication, *A Critical History of Media Art in Japan* (Artes Publishing, Tokyo, 2014). The book examines continuity and/or discontinuity in the history of media art focusing artistic experiments and their social implications since the postwar period. Japan has always been the unique site of research and practices in media art, science and technology evolved outside of the predominant spheres of Europe and North America. The book points out that artists, especially those who manipulate technology in their works, got highly conscious of their national identity during the high economic growth of Japan under the slogan of 'scientific and technological nation'. In the presentation, the author will also briefly introduce several on-going archive projects that she has been working on, including Nagoya International Biennale ARTEC from 1989 to 1997.

**Jason Edward LEWIS, Professor.** Concordia University & Aboriginal Territories in Cyberspace

*A Brief (Media) History of the Indigenous Future*

Indigenous people have been subject to willful misrepresentation via Western media technologies since the first written accounts returned to Europe from the conquistadores and colonists in the 15th century. Paul Kane used oil paint, Edward Curtis used still photography, and John Ford used the motion picture to promote their own particular vision of what they thought Indigenous were and to shape the imaginations of generations of settlers. Contemporary media such as movies, television, and videogames often advance a similar vision of what Tsimshian/Haida scholar Marcia Crosby calls the "Imaginary Indian", or the Indian as Westerners would like her to be rather than the Indian as she is.

This paper will provide a brief history of research and practice in media arts that have investigated a different sort of imaginary, that of Indigenous people themselves and how we see ourselves in the future seven, ten or twenty generations from now. I will discuss the work we have undertaken in the Aboriginal Territories in Cyberspace research network developing the concept of the Indigenous Future Imaginary and how we use digital media to illustrate and enact these visions. I will also look at work that has been produced at research-creation centres such as the Banff New Media Institute, the Aboriginal History Media Arts Lab, the Centre for Indigenous Media Arts, and the Making Culture Lab that has focused on digital media production by and for Indigenous communities.

**Dr Solvita ZARINA.** University of Latvia

*Digital Art History, 56°56'51"N 24°6'23"E*

Fortunately Latvia has found a place in Media Art history. This is evidenced by the annual festival Art+Communication held in Riga, the pioneering status of E-LAB as the early developers of Net Art, the prix Ars Electronica awarded to the MILK project (2005) and other well-known activities and events in this field.

This paper wants to dig deeper in the past and attempt to unearth some lesser-known artifacts from the 1970s, when a kind of ASCII Art and Computer music emerged in the academic circles of Latvian computer scientists. Case studies of these ephemeral art phenomena show several differences from their Western counterparts. Among these are the realistic approach and even a pro-Soviet propaganda function of visual arts. Music formed by calculated computer signals prompted a scientific approach to this field. In other cases, it served as a somewhat underground activity.

Another site-specific milestone has to be mentioned to paint a more accurate picture of the early history of media art. The emergence of design was encouraged by the establishment of the Design Department at the Art Academy of Latvia in the 1960s. Gradually it became an environment where most Western contemporary art movements and practices were inconspicuously studied and pursued. Design served as a kind of umbrella term for artistic activities that were not allowed in the political space of the Soviet Union. Later, it made possible the freedom of ideas for realizing a completely new set of activities in the field of media art.

**Darko FRITZ.** Zagreb, Croatia

*International Networks of Early Digital Arts*

The histories of international networks that transgressed the Cold war barriers and were involved with digital arts in the 1960s and early 1970s are an under-researched subject in many respects. Here is proposed a short fragmented history of networks of digital art, i.e. organizations that group interconnected people that have been involved with the creative use of computers. The practices of networks such as [New] Tendencies (Zagreb), E.A.T. (New York), Computer Arts Society (London, Amsterdam, Michigan) and Working group for computers and verbal, visual and sonic research (Utrecht) supported art that made use of machinic processes of communication and information exchange, and bridged both society's and art's transition from the industrial age to the information society. Their practices reinforced a creative use of digital technologies for actively participating in social contexts. These networks promoted an interdisciplinary approach and led the evolution of digital culture from cybernetics to digital art. They provided a context for digital arts within contemporary art, among others fields, and illustrated how a network of digital arts operates even before the time of Internet.

**9:00 - 10:30**

**UQAM, SALLE D'EXPÉRIMENTATION [ SB-4125 ]**

## **SESSION 8B - INTERDISCIPLINARITY : CIRCUIT BREAKDOWN**

**Moderator :** tba

**Patrick LICHTY**, MFA. American University of Sharjah

*Slow-Scan TV Art: Revisited/Revived*

This presentation will encompass Lichty's research in the history of Slow Scan TV art and performance, a genre introduced at the first MAH conference in 2005. Over the past ten years, Lichty has acquired and learned the operation of the original SSTV equipment, sought out the original artists (Bull, Adrian, Hocking, Oppenheim), created new work. From this, a media archaeology based both on "unearthing" of period equipment and creating new work with the equipment as an "applied" Media Archeology (Parikka). The presentation will conclude with the discussion of the Open SSTV Archive for global MAH research.

**Shintaro MIYAZAKI**, Dr. University of Applied Sciences and Arts Northwestern Switzerland

*Psychedelic Circuitry 1880–1980. Signals between Esotericism, New Religions, Engineering and Art – Their Potentials of Positive Diffraction Today*

Technologies based on electricity have since a long time been the source for creative, imaginative and esoteric cultures. A first part will discuss critically some examples of interesting interferences between psychic, spiritual and ghostly matters and electric or later electronic hardware touching contexts such as electrophysiology, psychoanalysis, the E-meter and Scientology, 1960s counterculture and New Age-Culture focusing on finding concepts of circuitry in both their thinking and material culture. The second part will try to re-frame, diffract and de-construct the previous contexts in order to draw interesting consequences for our current practices of research-creation, artistic and experimental design research with-in (semi)-academic contexts.

**Dr Carolyn KANE**. Ryerson University

*Chroma Glitch: Datamosh for Digital Video*

Defined as the aesthetic manipulation of digital video codecs, "datamoshing" puts on display a foreign, utterly indecipherable world anti-communicative breakdown. And yet, I argue in this paper, the work also provides a problematic glimpse into how we, as a culture, approach and conceive of failure. While various forms of system failure, error, and technological breakdown are dominant tropes of our time, they are avidly diminished, denied, and pushed aside just as quickly as they appear. In apparent contrast, datamoshing and related glitch art strategies seem to pause and refocus attention on error and failure. But do they pause for a long enough, do they open a space of critical questioning, or are they mere eye candy spectacle, susceptible to the same regimes of fear and panic that arise at the prospect of human failure and a loss of control to machine automation? To explore these possibilities, I introduce three unconventional lenses to explore stylistic and structural tensions: colorism, compositional structure, and philosophical concept. Once removed from the machines they normally signify, can the analog and digital be seen as theoretical edifices, useful for understanding recent developments in new media art and our cultural relationship to them? Inspiration is drawn from Gilles Deleuze's late aesthetic theory and Alexander Galloway's recent analysis of Laruelian philosophy as a philosophy explicitly "against the digital."

**11:00 - 12:00**

**UQAM, AGORA HYDRO-QUÉBEC [ CO ] COEUR DES SCIENCES**

**SESSION 9 - CHALLENGES, BEST PRACTICES, AND THE FUTURE OF  
TRANSDISCIPLINARY COLLABORATION IN MEDIA ART, SCIENCE AND  
TECHNOLOGY [PANEL]**

**Moderator :** Louise **POISSANT**, Scientific Director. FRQSC.

Woven throughout the history of media art, science and technology is the practice of collaboration. As a panel we will explore: What is the future of collaboration in an era characterized by an increasing predominance of hybrid art-science-technology practitioners? How are current trends in cross-disciplinary collaboration evolving in light of the history of collaboration at the intersection of art, science and technology? How is collaborating at the intersection of art, science and technology distinct from other forms of collaboration, including large scale consortia in science and collaboration within and amongst creative and interpretive disciplines? What are the current challenges and potential benefits of such collaborations? What can the future of collaboration contribute at this art-science-technology intersection that is not possible to achieve otherwise? We will address these questions in an effort to identify a set of sufficient and necessary conditions for future collaboration in media art, science and technology. Based on their long and diverse experiences as artists, scientists, or both, this panel will present an overview of cross-disciplinary practices, either as practitioners, collaborators, or assessors of research-creation projects. We will in particular present examples of best practices and identify examples of formal training for transdisciplinary collaborations.

**Ruth WEST.** University of North Texas.

**Roger F. MALINA.** University of Texas at Dallas

**Sara DIAMOND.** Ontario College of Art and Design

**François-Joseph LAPOINTE.** Université de Montréal