

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

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PROGRAM/ME

ABSTRACTS/RÉSUMÉS

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<http://www.mediaarthistory.org/recreate-2015>

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Wednesday/mercredi 4.11.2015

EMERGING RESEARCHERS' SYMPOSIUM DES CHERCHEURS ÉMERGENTS

8:45 - 9:00

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

WORDS OF WELCOME OF THE CO-CHAIRS / MOTS DE BIENVENUE DES CODIRECTEURS

Gisèle TRUDEL, UQAM + Chris SALTER, Concordia University

INTRODUCTION

Cécile MARTIN, Concordia University

9:00 - 10:00

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

SESSION 1 - CONCEPTS IN PRACTICE: ARCHAEOLOGY & METHODOLOGY

Moderator: Alice MING WAI JIM, Concordia University

Liam COLE YOUNG, PhD. Assistant Professor (LTA) of media studies, Dept. of Cultural Studies, Trent University
Harold Innis's Proto-Media Archaeology

My presentation contributes to MAH by examining Harold Innis's unique 'civilizational' approach to media history in the context of contemporary debates around material culture. Innis's work -- which anticipated current debates by over 70 years -- offers a rich yet underemphasized set of conceptual and methodological tools for media and communication research in the 21st century. Three pillars of his approach are particularly relevant: (1) *conceptual* innovations around space and time, which inspire contemporary approaches that account for the materiality of digital culture and its global supply chains; (2) *methodological nomadism*, which encourages practice-based engagements with media and communication that engender media literacy rooted in both hard- and software; (3) a *formal* approach to research and writing that demonstrates a generative rather than analytical bias, thus inspiring experimental research and writing.

Peter SACHS COLLOPY, PhD. Mellon Postdoctoral Research Fellow, Digital Humanities, University of Southern California

Infolding the Self: From Video Therapy to Video Art

When video art emerged in the late 1960s, video became a boundary object facilitating interaction between artists and scientists, particularly psychotherapists interesting in the effects of watching oneself on tape. Both groups were interested in the experience of watching oneself on television, which they conceptualized as feedback. "Videotape," wrote Paul Ryan in 1970, "has to do with infolding information," a vision he demonstrated in installations designed to use feedback to facilitate a holistic understanding of the self. Similarly, Ryan's friends Frank Gillette and Ira Schneider sought to integrate the individual into society with their multiscreen "Wipe Cycle." In a series of conference and publications, these artists collaborated with therapists who similarly saw video as a potentially holistic technology of the self. Under anthropologist Gregory Bateson's influence, their holism expanded to an ecological scale as they turned their cameras on the natural world.

Morgane STRICOT, Doctorante. Programme de recherche PAMAL (Preservation & Art - Media Archaeology Lab), Département Arts Numériques et Médiatiques, École Supérieure d'Art d'Avignon (ESAA)

Préservation et archéologie des médias: importance de la rétro ingénierie dans la reconstruction archéologique d'œuvres d'art à composante technologique

La reconstruction d'œuvres d'art à composante technologique au plus bas niveau des matérialités représente les mêmes défis et controverses que la reconstruction de restes archéologiques ou de monuments historiques. Il s'agit

dans les deux cas d'une restauration extrême avec une difficulté voire une impossibilité de maintenir l'authenticité du "monument" sans preuves documentaires et une volonté solide de ne pas céder à la conjecture.

Les œuvres d'art technologique, préservées ou reconstruites sous leur forme historique, c'est-à-dire avec les technologies disponibles dans leur contexte d'origine, sont des témoins non négligeables de l'impact de la technologie sur la pratique artistique. La plongée au cœur de leur fonctionnement pour en comprendre les contraintes, parfois fortes, et leurs conséquences esthétiques ou opérationnelles sur l'œuvre d'art au cours du processus de duplication est un pilier central de réflexion et surtout d'expérimentation de l'unité de recherche PAMAL dans laquelle je suis étudiante-chercheuse.

C'est dans ce contexte de recherche interdisciplinaire, où l'échec peut être un résultat en soi, que nous éprouvons la méthodologie de l'Archéologie des Média sur environ dix études de cas d'œuvres d'art technologique, le plus souvent en réseau. Différentes étapes d'expérimentation comme la duplication complète ou lacunaire, le versioning ou encore la réinterprétation nous permettent d'explorer les principes de l'Archéologie des Média comme la rétro ingénierie ou la théorie des histoires alternatives.

Au cours de cette communication, je mettrai à l'épreuve ces deux méthodologies de réappropriation des connaissances et engagerai une réflexion sur le concept d'écosystème médiatique comme celui du Minitel ou encore celui des productions artistiques collaboratives entre communautés artistiques et scientifiques.

10:00 - 11:00

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

SESSION 2 - SENSING THE BODY

Moderator: Ryszard W. KLUSZCZYNSKI. University of Lodz

Pia VAN GELDER, PhD Candidate. Art & Design, UNSW (University of New South Wales) Australia

Henry Cowell and Dr. and Mrs Dower's "Tonal Therapy"

In 1922 the American modernist composer, Henry Cowell published his first single-authored piece of writing. Entitled "Tonal Therapy" it was published in *The Temple Artisan*, a periodical of the Theosophical community of Halcyon in California. His essay did not discuss the tone clusters or dissonant counterpoint for which he would become known, but instead reported on a number of experiments conducted at Halcyon by Dr. William Dower and his wife Mrs. Jane Dower. These experiments used specialized electronic instruments, in conjunction with coloured lights and musical notes, to explore methods for diagnosing and healing diseases. Cowell's essay was an important product of his involvement with Theosophy, a movement that brought together esoteric philosophy with science, technology and the arts. In this paper, I will examine the instruments and techniques used in the Halcyon experiments, how they intersected with Cowell's interests expressed in *Tonal Therapy*, and place them among other efforts from the period that sought to merge the arts and healing with new electronic means. I will concentrate on how frequency was conceived and utilized as a unifying element of the metaphysical, physical, sensory and bioelectrical phenomena involved in this convergence of multimedia and the healing arts.

Ashley SCARLETT, PhD Candidate. Faculty of Information, University of Toronto

An Improper Materialism: On Aesthetics, Synesthesia, and the Digital

The last five years have witnessed a considerable uptick in the exploration of digital materiality within media art practice and critique. This emerging area of research posits digital materiality as an irreconcilable though sustained duality; it typically accounts for either the physical infrastructure that undergirds digital systems or the semio-material expressions of digital code. While the analyses emerging from these camps of thought have filled critical gaps in a field plagued by a rhetoric of dematerialization, much of this work relies upon a dated conceptualization of "materiality," that falsely conceptualizes it as a property belonging to stable entities. In a world that is increasingly being articulated by the micro-temporal refresh of digital devices, a new understanding of materiality needs to be developed that can better account for the material dynamism of digital processes.

According to Johanna Drucker (2009), a promising point of departure might be sought through aesthetic engagement with the interpretive strategies that digital material(ity) "cues." To this end, this paper explores synesthetic catachresis as one of the key interpretive strategies that contemporary media artists are drawing upon in an effort to conceptualize and grapple with new modes of "digital materiality." Grounded within a series of material-driven interviews that I conducted with forty international media artists, I will provide: a concise review of emerging research on digital materiality within the field of contemporary media art; and a critical analysis of occasions where artist-respondents conjured their senses synesthetically as a disoriented means of grasping at the material attributes of their digital works. Furthermore, framing these accounts as instances of "synesthetic catachresis," I will end with a discussion of the broader implications that this particular interpretive strategy has for how a uniquely digital materiality might be better understood.

Megan TOYE, PhD Candidate. Art History & Visual Culture, York University

Aphasic Aesthetics: Thinking with the Body across Disability Studies, Media Art and Phenomenology

This paper explores the intersection between speech therapy, immersive multimedia installation art and phenomenological approaches to empathy. Taking as a case study contemporary artists that are engaging in a dialogue with individuals who suffer from aphasia (a communication disorder caused by brain damage or stroke that reduces one's ability to speak or use words coherently), this paper aims to discern how current models of spectatorship within media art history can be re-worked through an affective epistemology that emphasizes the role of the body in processes of meaning-making and speech. What will be probed in detail is how the development of an affective epistemology can be of benefit to aphasic speech therapies, as well as how a consideration of the role of the body within spectatorship can nuance current theorizations of empathetic witnessing in contemporary media art. In analyzing the aesthetic practices of artists Imogen Stidworthy and Ann Hamilton, I will argue that the fields of speech therapy, media art history and phenomenology can speak to each other in mutually beneficial ways by bringing to the fore the primary role the body plays in fostering inter-subjective communication and social understanding.

11:30 - 12:30

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

SESSION 3 - MOVING THE ACADEMIC: DOING RESEARCH-CREATION

Moderator: Louis-Claude PAQUIN, UQAM

Prof. Allison LEIGH, PhD. Postdoctoral Fellow in Art History, Faculty of Humanities and Social Sciences; The Cooper Union

Synartesis: An Experiment in Inter-Chronological and Trans-Historical Teaching and Research

Art objects hold a special place in the historical order because of their unique ability to exist both in and out of the time of their making. Drawing on what has often been pejoratively referred to as anachronistic, ahistorical, or philosophical art history; this talk explores new theoretical potentials for understanding works of art outside the bounds of traditional linear narrative. The idea of synartesis – the act of fastening or knitting together to produce union even among disparate kinds of knowledge and materials has the potential to create new meanings across a number of disciplines and inter-related fields. In experimenting with how inter-chronological and thematic comparisons of artworks might allow us to develop new understandings, this talk seeks to develop the potential of interdisciplinary thinking by making art history “other” to itself – unmooring the discipline’s reliance on time itself.

Lucile HAUTE, PhD. Université de Valenciennes et du Hainaut-Cambrésis; Chercheuse associée EnsadLab, Ecole nationale supérieure des Arts Décoratifs, Université Paris Sciences et Lettres, Paris

Recherche-crédation dans les écoles d'art et institutions françaises

Depuis la création des départements d'arts plastiques dans les universités françaises voici quarante ans, la figure de l'artiste-chercheur ou du chercheur-artiste est restée problématique. Au sein des cadres institutionnels de la recherche universitaire se sont renouvelées les tentatives de concilier théorie et pratique. En France, les initiatives se multiplient aujourd'hui dans les écoles d'art et des regroupements d'établissements supérieurs.

En écho à la journée d'études 'Recherche et création : temporalités' organisée le 13 novembre 2014 à Paris (<http://www.ensad.fr/actualites/temporalites>), cette communication aura pour objet d'étudier les processus mis en œuvre entre les universités et les écoles d'art en France, à partir de cas précis (doctorant en Arts plastiques et doctorants rattachés à EnsadLab). Victor Burgin a proposé une typologie des doctorats en art (doctorat « à option histoire et théorie », « à option pratique », et « doctorat en art ») que nous tenterons ici d'éprouver.

Comment se concilient les périodes de création et de théorisation, depuis les étapes d'expérimentation, d'ajustements, de mise en forme, jusqu'aux présentations publiques et documentation. Comment s'articulent pour chacun d'entre eux les différents moments de la recherche-crédation ? Comment le cadre institutionnel de leur recherche influence leur pratique et le processus de leur recherche ? Comment se vivent les changements de référentiel, entre l'exigence universitaire et le monde de l'art. Ou, pour les doctorants en arts et sciences, entre le laboratoire de sciences dures, l'atelier et l'amphithéâtre.

Chantal PROVOST. Doctorante, Études et pratiques des arts, UQAM

La recherche-crédation à l'université : cadrage sociohistorique et enjeux d'un nouveau type de recherche

Cette proposition de communication porte sur la recherche-crédation comme forme de recherche au sein de l'université. L'ouverture récente de programmes de deuxième et troisième cycles dans le domaine des arts dans certaines universités québécoises et à l'étranger, ainsi que de nombreux colloques et publications témoignent d'un engouement grandissant pour cette forme de recherche. Ainsi, nous amorcerons notre présentation par un cadrage sociohistorique de la recherche-crédation au Québec. À titre d'exemple, nous discuterons des premières intentions de recherche associée à la création et du changement de conception suscité par l'introduction des programmes d'art à

l'université durant les années 1960. Ces quelques éléments historiques favoriseront une compréhension des impacts de l'introduction de la recherche-création à l'université et de ses enjeux.

Il sera ensuite question de quelques propositions théoriques concernant la recherche-création. Celles-ci nous permettront d'ouvrir la discussion sur certaines caractéristiques de la recherche-création au regard des critères et des exigences de la recherche en milieu universitaire. En ce sens, plusieurs enjeux seront traités, dont : la diffusion de la recherche-création, l'ouverture à la sérendipité (Hellström, 2010) et la non-linéarité de la démarche associée à ce type de recherche, les indicateurs et les critères d'évaluation (Borgdorff, 2012), ainsi que l'intégration des pratiques non discursives à certaines bases de données (Biggs et Büchler, 2013).

13:30 - 14:30

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

SESSION 4 - POWERS IN ACTION: FREE SPACE

Moderator: Jose-Carlos MARIATEGUI, Alta Tecnología Andina, Perú

Mikheil PROULX, PhD Candidate. Art History, Faculty of Fine Arts, Concordia University
Remembering the Future of the Indigenous Internet

This paper explores critical uses of digital communications networks by artists and activists of Indigenous descent. Specifically, my research considers artistic usage of digital media within a political climate of self-determination and sovereignty movements that ran parallel to the rise of the Internet. It arrives at the conclusion that—rather than being marginal figures in the histories of computation and media arts—Indigenous peoples have had central roles in digital networks. Demonstrably, in these artworks and activist projects, a distinct critical stance toward the Internet is evident along cultural lines: they provide an important contribution to histories of media arts.

Despite common myths of the Internet as global, open, and democratic, a historiographic reading of these practices—against better-known, largely European and settler-American Web projects—can uncover the veiled forms of power and discrimination that indwells digital cultures. These political and cultural workers have challenged the prevailing sense of the Internet as a neutral and 'free' space, and instead have laid the groundwork for contemporary critical discussions of how power and control operate in the digital age. Prevailing critical discourse about the Web—blind to contributions by Indigenous actors—suffers from neglecting these historical precedents. This paper tracks some of this discourse's central themes (including issues of the body, of materiality, and of place, belonging and bonding) to locate precedents explored by Indigenous artists working on the early Web.

Mirna BOYADJIAN, Doctorat interuniversitaire en histoire de l'art, Département d'histoire de l'art, Université du Québec à Montréal (UQAM)

*Entendre la guerre, éprouver le temps : l'expérience sonore dans *Starry Night* (2006) de Mazen Kerbaj*

Lors d'une conférence prononcée à Montréal (FTA, 2014), les artistes Rabih Mroué et Lina Saneh ont témoigné du désenchantement lié à l'impossibilité de se projeter dans le futur au cours de la guerre civile libanaise (1975-1990). À l'anesthésie temporelle générée par cette expérience traumatique s'est ajouté, à la sortie du conflit, un discours politique prônant l'« amnésie collective » (Haugbølle, 2010; Chabrol, 2010). Aux prises avec une contemporanéité précaire, les artistes libanais ont cherché à renouer avec les enjeux liés à la question du temps, de la mémoire et de l'oubli (Chabrol, 2010; Rogers, 2007). En regard de ce discours artistique prééminent, en quoi le son ouvre-t-il de nouveaux possibles porteurs d'espoir? Comment induit-il des bonds de l'imagination qui permettent d'envisager des horizons de futurité renouvelés? S'il revient largement à l'image de fonder notre perception des conflits, l'expérience sonore s'avère déterminante pour appréhender leur teneur affective en raison de son potentiel immersif. Le son agit sur le plan infra-individuel. Plusieurs études (Biddle et Thompson, 2013; Goodman, 2010) ont mobilisé les ressources de la théorie des affects (Clough, 2008; Massumi, 1995) pour traiter de l'immédiateté sensible induite par l'expérience sonore et des possibles qu'elle anime. C'est dans cette perspective que je propose d'analyser la pièce sonore *Starry Night* (2006) de l'artiste Mazen Kerbaj. Il s'agira de dégager les modalités par lesquelles le son et la thématique de la guerre se rencontrent pour résister au sentiment de dépossession et à l'anesthésie du temps liés à l'état de guerre, et invoquer l'inattendu, le futur.

Bria COLE, Master of Arts. Media Studies, The New School

Sensory Vantage Points: Examining Habitual addresses to Digital Media in NYC Public Spaces

When media technologies are introduced into public spaces, the human habitually address technology through visual and/or auditory interfaces. A brief genealogy of how digital media interfaces are designed, and ways that 'interface' is defined, poises a provocation for how humans may engage with such technologies in different ways. I bring a sensory probe kit to consider multiple conceptual and empirical "vantage points" of the body in order to examine sensorial information exchanged between human bodies and digital media technologies. This perceptual bias roots human experience of technology within the regime of the visual, neglecting the ways that digital technologies compose

continuous relations with the complex sensorial human body. The challenge is to study the formation of human and technology bonds in the making. To reframe exchanges as always being in motion shifts the conversation from received notions of public space to a proposed sense of publicness as eventful and marked by disruptions of routinized addresses of technology. I will lean into the notion of 'expressions' as integral to producing ongoing, qualitatively different formations of sensory environments in public spaces. The sensory probe exercises developed for this project evoke potential diversifications of human and technology relationships.

15:00 - 16:30

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

SESSION 5 - MOBILIZING THE INSTITUTION: DRIVING METHOD

Moderator: Margrét Elísabet ÓLAFSDÓTTIR, University of Akureyri, Iceland

Lois KLASSEN, PhD Student. Cultural Studies Program, Faculty of Graduate Studies, Queen's University

Recalling Renegade Library and other Social Practice Methodologies from the late 1990s

Shuffling through the pseudo-bureaucratic residue from the 1998 exhibition, *Renegade Library: An Exhibition of Collaborative Mail Art in Book Form* (Art Gallery of Southwestern Manitoba), it appears that what was once a decidedly anti-institutional social art project, is today an artifact of late twentieth century research-creation. Though the starting point of *Renegade Library* was metaphorically and literally miles from any institutional research setting, the project grew from aesthetic and relational issues that had yet to be described as the "social turn" in late twentieth century art (Bishop, 2006). Just preceding social media, a flush of interest in post-Fluxus mail art in artist-run settings of the 1980s and 90s, signaled an emphasis in the materializing of social relations and participation in art. *Renegade Library* along with other open exhibition and publishing projects from this time built on the original collective practices of artist run culture in Canada and elsewhere. This presentation reviews the methodologies of community-based research and activism that were well practiced by the late 1990s. As research texts, today these projects can be situated within a growing set of resources and debates surrounding socially engaged art practices. As such, their aesthetic and performative inclusion of care, repair, maintenance, reciprocity, and institutional critique reflect hybrid ethical formations that continue characterize socially engaged art. Following Shannon Jackson's analysis of socially engaged art practices (2011), the performance of mail art is a little known, albeit key text, for situating socially engaged art practices within a research-creation context.

Martin ZEILINGER, PhD. Lecturer in Media, Dept. of English and Media, Anglia Ruskin University, UK

'The Arts Make Us Richer'TM: Propertization of Digital Art Using Cryptocurrency Technologies

This paper explores recent efforts by cultural institution and private start-up companies to engineer digital art markets using cryptocurrency technologies in order to propertize digital artworks that were previously presumed to be 'uncollectible' and 'unsellable.' I argue that such developments are heavily suffused with neoliberal perspectives that counteract media artists' efforts to situate their work outside the cultural and economic logic of property-based exchange.

The 'virtual,' the 'digital,' and the 'immaterial' hold special significance with regard to media artists' ability to shield their creative practices from the circuits of property-based art production and dissemination. Media art frequently invents new digital contexts of creative expression that disrupt capitalist technologies of commodification and monetization. But because digital culture also holds the potential of representing hugely profitable markets, digital art practices are under constant threat of being assimilated co-opted by digital capital.

Tying digital art works to cryptocurrency blockchain entries could render them as truly 'unique' digital artifacts – as commoditized artworks with a clear, indisputable 'pedigree.' Such efforts are purportedly guided by a desire to protect artists' ownership rights. But in stemming the uncontrollable diffusion of inherently copyable, malleable, and recombinable digital artifacts, these efforts also share the economic agendas of our current, expansive intellectual property regimes. Discussing relevant commercial and critical projects driven by Ascribe.io, Rhizome.org, and Furtherfield.org, I argue that the regulation of digital art markets through cryptocurrency technologies fundamentally contradicts the dynamic nature of the digital and the ideals of openness that guide many media artists. The fencing in of digital art in tightly controlled virtual marketplaces can serve only to undermine – not to embody – the 'value' of the works to which such technologies seek to attach themselves.

Karine LÉONARD BROUILLET, Doctorante, Université de Montréal, Département d'Histoire de l'art

Construction d'une image globale par les musées : institutions muséales et entreprises dans les années 1990

Les liens qui unissent les musées à leurs commanditaires / donateurs philanthropiques font l'objet d'études attentives de la part de différentes disciplines dont l'histoire de l'art depuis plusieurs années. Cependant, l'importance de l'industrie technologique dans le développement des premiers programmes muséaux consacrés aux nouveaux médias (dans la seconde moitié des années 1990) est aujourd'hui encore peu étudiée. Pourtant, l'avènement de

nouvelles technologies de la communication au musée est souvent considéré comme le signe d'un tournant global pour cette institution. Dans cette perspective, il est nécessaire d'examiner l'influence (en particulier économique) de l'industrie technologique dans le développement d'une image globale des musées par l'institutionnalisation des nouveaux médias. Une analyse du financement de ces programmes à leurs débuts révèle la prévalence d'entreprises technologiques à titre de commanditaires. Ces entreprises orientent distinctement le collectionnement des nouveaux médias, en particulier en ce qui a trait aux oeuvres qui inaugurent leurs nouveaux programmes (basées sur internet) et leurs thématiques (reliées à la globalisation). Trois musées retiennent notre attention : le Walker Art Center (*Ding an sich – The Canon Series* de Piotr Szyhalski), la Tate (*Uncomfortable Proximity* de Graham Harwood) et le Whitney Museum of American Art (*IdeaLine* de Martin Wattenberg). Nous soutenons que ces oeuvres, créées dans un contexte muséal commandité par l'industrie technologique, réfléchissent et théorisent elles-mêmes leur rapport à la technologie comme vecteur de globalisation. En conclusion, nous proposons d'étudier les stratégies artistiques auxquelles recourent ces oeuvres dans leur théorisation de ce qu'est « être global » à l'époque.

Tina RIVERS RYAN, PhD. Art History and Archaeology, Columbia University

Curating Humanism: Negotiating the Politics of New Media, 1965/2015

On December 15, 1970, Howard Wise announced that he was closing his gallery in New York City. Throughout the 1960s, Wise's exhibitions had stridently promoted the use of new media technologies in art, including computers (1965) and video (1969). Noting that his artists were "seeking imaginative ways of utilizing modern technology to humanize people instead of for commercial or destructive purposes, which de-humanize us all," Wise explained that he would use his "training, ability, and experience" to help these artists address the most pressing social problems of the day. Within months, he established Electronic Arts Intermix (EAI), which remains a major center for the preservation and promotion of video art.

While Wise is remembered as a gallerist who promoted new media in art, this paper will reconsider him as a pioneer of the model of the new media curator. Like curators working today, Wise supported artistic experiments with new technologies, coordinated a community of researchers, and helped form the political agenda of new movements. That said, it is also important to distinguish between Wise's explicit "humanism" and the more complicated politics of contemporary new media curators. The latter will be exemplified by the New Museum's "post-human" 2015 Triennial, "Surround Audience," curated by Lauren Cornell (formerly executive director of Rhizome) and new media artist Ryan Trecartin. Ultimately, comparing curatorial practices that bracket fifty years of new media art's history will prompt us to reconsider the enduring problem at the center of media art research: namely, the fraught relationship between aesthetics, technology, and politics.

Wednesday/mercredi 4.11.2015 - Sunday/dimanche 08.11.2015

EXPLORATIONS' SPACE

10:00-18:00

CHAUFFERIE [CO] COEUR DES SCIENCES

Marie-Laure CAZIN, Doctorante. Laboratoire d'Études en Sciences de l'Art (LESA), Université Aix-Marseille
Cinéma et neurosciences : l'exemple du Cinéma émotif

Depuis plusieurs années de nombreux projets se présentent comme "art-science" et pourtant leur définition est aussi complexe que sont variés leurs modes opératoires. Généralement, un projet art-science n'utilise pas une technologie déjà existante et commercialisée, mais suppose une collaboration avec des laboratoires de recherche, qui s'engagent dans une expérimentation commune ayant à la fois pour but la réalisation du projet initié par l'artiste et une avancée scientifique dans leur domaine de recherche. Ni art ni science ne doivent être au service l'un de l'autre, mais doivent trouver un intérêt commun et des enjeux parallèles dans le développement d'un « prototype ». Sur ce sujet, je présenterai une réalisation en cours, le CINEMA EMOTIF, dont le prototype a été lancé en 2014 en collaboration avec plusieurs laboratoires de recherche. Il s'agit d'un prototype de cinéma interactif dans lequel le film varie en fonction des émotions des spectateurs, analysées à partir de capteurs de l'activité cérébrale (casques EEG). Je présenterai les évolutions de ce travail et comment ses enjeux artistique et scientifique sont liés l'un à l'autre.

Judith Marlen DOBLER, PhD. Training Centre of German Research Association (DFG), Institute for Arts and Media, Potsdam University

Imaging together. The Epistemic Potential of Collaborative Drawing Practices

This dissertation project aims at examining the phenomenon of hand drawing as collaborative practice. The on-going inquiry is being carried out as Research-Creation Reflexivity, through drawing practice, extensive field research in an x-ray physics laboratory, and with drawing experiments. The research focuses on practices with analogue, digital and hybrid media in disciplines such as physics, engineering, and technology. The core question of the project is: How can insights of graphic collaborations become visible as they are expressed in the intermediate space of notation and verbal communication? In order to address this issue, the project seeks to visualize and reflect the nonverbal communicative and interactive potential of hand drawing activities.

Media Studies is the discipline in which the dissertation project is situated. Apart from media theories other theoretical frameworks about drawing are used to construct a solid methodological ground for the experimental research. These theories stem from Drawing and Design Studies, History of Science, Science and Technology Studies, Visual Anthropology, Design Theory, and Design Research.

The project pursues procedural research based on Grounded Theory. Therefore, the methodological approach resembles an assemblage of methods, such as field research, explorative Drawing (researcher), collaborative drawing (scientists), interviews, and experiments.

Natalie DOONAN, PhD Candidate. Humanities, Centre for Interdisciplinary Studies in Society and Culture, Concordia University

Sensory and Indigenous Methodologies: Manifest Cloudberry Dreams

"Manifest Cloudberry Dreams" is a research-creation project that focuses on harvesting and culinary performances using wild berries by different communities on the Lower North Shore of Quebec (LNS). This land has never been ceded by the Innu Nation, meaning that current uses of the berries in wilderness tourism conflict with Innu claims for control of the land and its natural resources. This project is guided by performance, sensory ethnography and Indigenous methodologies and aims to demonstrate continued land use by the Innu Nation over time.

My methodology is informed by the work of geographers and anthropologists, such as Joel Wainwright and Keith Basso, who have created maps with First Nations communities to demonstrate ongoing land use over time as evidence in Canadian law courts — places where indigenous ways of knowing through performances, songs and stories have historically been dismissed. In this multisensory presentation, I will present “Manifest Cloudberry Dreams” as a case study to incite discussion about culinary performance and storytelling as strategies for contributing evidence of the cultural and historical value of food and its connections to place, while challenging dominant techniques of visualization.

The outcomes of “Manifest Cloudberry Dreams” are both textual and audio-visual. I have created an immersive theatre that integrates voice recognition and projection mapping, and produced a written thesis. The embodied culinary and harvesting practices that are communicated through my field recordings challenge discursive representations that attempt to stabilize meanings of berries and place.

Julien ÉCLANCHER, MA. Maîtrise en Recherche Création en médias expérimentaux, Faculté de Communication, UQAM

Recherche création sonore : l'appel de la fusion théorique

La recherche création demande, souvent, une observation précise de cette articulation complexe entre l'œuvre, son processus de création, ses assises théoriques et ses ramifications esthétiques. Il apparaît alors que pour saisir la création dans sa complexité, pour l'observer et en rendre compte tout en poursuivant la progression de l'œuvre, le chercheur soit amené à faire un va-et-vient constant entre la posture du créateur et celle du spectateur-analyste. Il opère ainsi une sorte de bouclage du processus de création sur le créateur lui-même. Cependant, ce bouclage génère une résistance forte car, si l'appareillage conceptuel utilisé pour interroger une œuvre a une grande tendance à fragmenter l'objet d'étude en disciplines, en strates d'analyse, la création, elle, ne connaît que rarement de telles distinctions : le créateur naviguant entre les concepts, entre les disciplines, guidé par son instinct ou simplement une vision esthétique ou éthique de son œuvre.

La recherche création appelle à la mise en place de concepts transversaux, utilisables aussi bien en analyse qu'en création pour faciliter ce changement de posture. En nous appuyant sur la recherche création sonore PEI nous montrerons comment la mise en place de concepts inspirés de la création sonore et de l'analyse médiatique ont permis de résoudre cette problématique de va-et-vient et ainsi de faciliter la compréhension du processus créatif tout en permettant d'élaborer une approche théorique particulière de l'espace sonore. Cette volonté de fusion théorique s'appuie sur le travail épistémologique constructiviste développé, depuis Jean Piaget, par Jean-Louis le Moigne qui propose une organisation particulière des savoirs et de la méthodologie en création.

Thierry GUIBERT, Doctorant, Études et pratiques des arts, UQAM

SOLARIS : un projet audiovisuel interactif

SOLARIS est un projet de disques graphiques sonorisés qui seront joués sur des platines de Disc Jockey modifiées. En remplaçant la tête de lecture d'une platine vinyle par une micro-caméra et en connectant cette platine à un ordinateur, nous obtenons un flux d'images mobiles qu'un programme informatique interprète comme du son. Le disque devient alors une partition graphique.

À travers SOLARIS, nous faisons l'expérience d'un art visuel en mouvement, d'une forme graphique d'écriture musicale, d'une musique générée par l'image, de l'invention d'une platine hybride, mi-platine / mi-scanner / mi-synthétiseur : un nouvel instrument audiovisuel. Le projet SOLARIS interroge les rapport entre des éléments visuels et leurs sonorisations. Il se développe sur trois niveaux distincts : les disques graphiques (mémoire et support), la platine-scanner (lecture et interprétation) et le logiciel de synthèse (écriture des relations son-image, transformation et diffusion). L'aspect transdisciplinaire du projet fonde en soi une méthodologie exploratoire des relations inter-media (son, image, écriture, interactivité, 3D).

Lindsey LODHIE, PhD Candidate. Film and Visual Studies, Department of Visual and Environmental Studies, Harvard University

Artificial Tears: Affective Media as Laboratory Mise-en-Scène

An experimental paradigm is the cornerstone of this artistic research project, an interface where scientific protocol, neuropsychology, and perceptual response intersect. The physical substance of crying—tears—function as a concrete site for symbolic and material investigation. Although this liquid forms a central node, it is largely a point of departure for an extended weave of interlaced discursive, aesthetic, and scientific systems of meaning and modes of encounter.

Drawing from illustrations of the passions by Charles Le Brun, Charles Darwin's analysis of crying infants, and Eadweard Muybridge's chronophotographic motion studies, contemporary scientific studies of affect engage a history of mediation with emphasis on narrative genre film and digital imaging within laboratory procedure. What is produced is not only a multi-media science experiment, but a scenography of the lab performed through many of the same aesthetic codes as the genre film sources embedded as encountered objects.

Artificial Tears examines, reconstructs, and reenacts a media ecology of the laboratory by exploring the mise-en-scène of scientific procedure in recent studies of emotional tears. Here, data analysis and visualization is redrawn with reference to the parallel history of modernist abstraction, and laboratory stimuli are recreated through the syntax of minimalist modularity. For instance, test subject prompts include serial images of composited and slightly varying facial expressions as well as a jarring collage of "found footage" rigorously timed film-clips from nature documentaries, erotic thrillers, and sit-coms. Treating scientific procedure as a form of film script, this project engages a speculative research method through re-performance and re-making, opening scientific media to aesthetic critique. Through this approach, *Artificial Tears* seeks to expose the aesthetic codes and formal tenets embedded in contemporary scientific method and media with reference to 1960s techno-utopianism, conceptual and systems aesthetics, modernist abstraction, post-minimal performance art and science fiction cinema.

Florencia MARCHETTI, PhD Student. Humanities, Centre for Interdisciplinary Studies in Society and Culture, Concordia University

Provoking Memories, or How my Research Advances Through Situated, Collaborative, Performative Acts of Social Analysis

This installation is part of my doctoral research-creation project, a long term anthropological inquiry of experimental character about and with/in the public works of memory in contemporary Córdoba, Argentina (my home town). This project aims at contributing a different set of questions and considerations about Argentina's recent past by creating a series of situated and performative encounters between artifacts, media and people that turn into collaborative acts of social analysis.

These experimental moments include participants in a highly reflexive research-creation process, asking them to examine, question, re-arrange and dialogue with each other and a curated mix of autobiographical, archival, and ethnographic materials.

The relationships between materiality, affect, sensoriality and memory are explored with these questions in mind: How to evoke certain affective atmospheres? How to provoke sensorial memories? How to identify the residual traces of state sponsored terror in our bodies and relational selves? How to think and work with the notion of survival as a structure of feeling? This collaborative process not only advances my research but helps me think through the political and intellectual implications of the work and, in provoking the memories of participants, triggers unexpected associations that question the crystallizing hierarchizations of public remembrance. Drawing from media arts, participatory documentary and curatorial practices, social anthropology and cultural memory research, as well as feminist, queer, sensory and affect studies, this piece constitutes a sample of a multimedia ethnographic installation that will travel across sites and disciplinary boundaries, weaving new affective and intellectual threads in each performative iteration.

Taien NG-CHAN, PhD Candidate, Humanities, Centre for Interdisciplinary Studies in Society and Culture, Concordia University

Detouring the Commute: the Art and Practice of Everyday Travel

My thesis explores how different modes of everyday mobility perform different kinds of spaces, views, and mental maps of the city, how the repetition of the daily routine enacts a personal archive of place, and how the functionalistic commute can be "detoured" into a meaningful practice. This project investigates three different and specific kinds of

commutes. The first involves a walk between two very different neighbourhoods that crosses the controversial border that is the Acadie Fence. I use cultural landscape methods of “reading” the landscape with an eye on the material, the social and the historical, as well as a photographic practice that documents and archives my daily journeys between the two neighbourhoods. The second commute relates the experience of taking city transit as a unique space of performance, both in the everyday ritual sense (à la Goffmann) and as a space of social theatre. The ubiquity of mobile media in transit spaces is also addressed as having the potential to connect to one’s surroundings, rather than disconnecting. Finally, the third commute describes a drive from one city to another in rush hour traffic as a way of tracing the imagined city projected over the material city. My creative research stems from my autoethnographic media practices of navigating the city, and frames the gathering of knowledge as an artistic experience that is integral to my methods of investigation. I advocate a “deep mapping” practice through commuting and media art, to develop deeper knowledge of the places we call home.

Lenka NOVAKOVA, PhD Candidate. Humanities, Centre for Interdisciplinary Studies in Society and Culture, Concordia University

F O L D: Space as Performance

Two cultural sites art gallery and cinema theater have long been conceptualized in diametric opposition. Within the gallery’s brightly illuminated container, the aesthetic spectator navigates a physical encounter with the space of the object-installation in a temporality of her choosing. The cinema’s black box, by contrast, intentionally negates both bodily mobility and environmental perception so as to transport the viewer away from her present time and local space, into the narrative space of the cinematic world on screen. (Uroskie 2014: 5) Two types of spaces - Two types of spectatorship that between 1960 – 1990 merged seamlessly into a well defined form and became recognized as the projected image, media based installations. They have been widely theoreticized by writers such as Uroskie, Illes, De Oliveira, Nicola, Nicola Oxley, Modloch, Weibel and Shaw. The dimension that has become an increasingly fascinating phenomenon, within spatial practices of performance and cinema, lies at the intersection of materiality of ‘Optical Cinematic Architectures’ and that of the ‘Apparatus’ offering immensely different way of spectatorship than those of ‘narrative cinema’. ‘F O L D’ Performative Environment and Performance, presented for the first time on November 11th, 2014 at Agora UQAM, Montreal Quebec opened up contrasting position on perception of cinematic space - body – time – movement. In this essay I will provide historical and theoretical overview of evolving concepts of space - time – movement and spectatorship as an introduction to a discussion of these elemental terms within context of the performative environment and performance ‘F O L D’.

Students of Art History 358. Instructor: Mikhel PROULX. Art History, Faculty of Fine Arts, Concordia University
Queer Networks – Probe Hub

This collection exhibits critical exercises from the nearly eighty students participating in *Queer Networks: Studies in the History of Media Arts*, currently being held at Concordia University, Montreal. Together these researchers are engaging a situated study of Web-based visual cultures, toward an exploration of gender and sexualities in the digital age. This engagement—here performed as *probes*— alternately pulls imagery from the cyberflow to evaluate the vernacular visual world of online cultures, and serves as platform for their own creations in networked media.

Ashley SCARLETT, PhD Candidate, Faculty of Information, University of Toronto

Dr. Barbara RAUCH, OCAD University

Aesthetic Temporalities: Researching Time as Material in Contemporary Media Art Practice

As numerous leading media theorists have recently remarked, the temporal register of mediation is changing (Hansen 2015; Stiegler 2010). Contemporary digital media are no longer merely retention-oriented memory devices, reenacting the past in the present; instead, they have become incisive means through which to computationally materialize, legitimized, and respond to the future-present.

Much of the existing work on the temporal aesthetics of media art explores how media capture, modulate and re-animate the passing flows of human time. In the video that we are presenting, we begin to expose and trace through a series of instances in which media technologies are now prescribing the future with form, transforming it into an increasingly viable material for creative practice. Our intention is not only to identify an emerging area of

theoretically-informed practice, but we will also ground current theories of media temporality, using aesthetic materials and surfaces as well practice-oriented interviews.

N. Eden ÜNLÜATA-FOLEY, MFA, MA. Center for Arts Partnership (CCAP) & Interactive Arts and Media Department (IAM), Columbia College Chicago

Play as an Instruction Model: College Readiness and the Role of Play

For Re-Create 2015 Emerging Researchers' Symposium, I am presenting a video articulating the findings of my practice-led research about student's college readiness, along with a survey of student technical and non-cognitive skills they bring when arriving at college, and challenges students face upon arrival. The research also addresses the impact of play-focused instructional models at the K-12 level, aimed at helping alleviate some of the challenges new college students face before they even arrive at college. The research investigates if classic models of learning and instruction can be replaced by a model where the students learn through various forms of play, from toys to games. My goal is to develop methods that seamlessly integrate game design, digital media, and maker culture into formal instructional models to serve the needs of students so they can navigate the contemporary educational, and job market with ease.

Tamara VUKOV, Assistant Professor. Département de Communication, Université de Montréal

Tranzicija/Transition

My presentation offers a window into a durational multiplatform documentary project I am in post-production on entitled *Tranzicija /Transition*. An experimental, socially-engaged documentary, *Tranzicija* evokes the impacts of the recent neoliberal economic transition from socialism to capitalism in post-war Serbia, particularly as it pertains to the lived experience and social struggles of those facing the precarious side of the transition, including workers, women, refugees, and displaced people. Threaded together by an experimental road trip in a Yugo car that ties the film together, key roadstops in the documentary include the decimated Zastava auto plant (Kragujevac) that once manufactured the celebrated Yugo, recently sold to Fiat; and Jugoremedija (Zrenjanin), the first factory in Serbia to have its privatization overturned and returned to worker control (predominantly women) following a nine-month factory occupation and three year strike by its workers. Many of those living the 'transition' from below draw upon and retain memories of the imperiled but nonetheless real commons that they participated in under Yugoslavia's former system of self-management, as well as the subsequent intense dispossession of this commons which is beginning to produce new struggles for fragile visions of a renewed commons in the post-socialist period. As a research creation practitioner and media studies researcher undertaking this expanded documentary project on multiple platforms, I am interested in reflecting on some of the unique challenges that such hybrid researcher/practitioner positionings raise in the expanded field of documentary practice.

Thursday/jeudi 5.11.2015

BRIDGE

9:00-11:30

AGORA HYDRO-QUÉBEC [CO] COEUR DES SCIENCES

Panel session led by/ Session dirigée par Nina Czegledy - Senior Fellow, Knowledge Media Design Institute, University of Toronto

The Bridge panel session will link the topics and questions arisen from the presentations and summaries of the Emerging Researchers' Symposium with the program of the Media Art Histories' conference. Bridge will thus prepare grounds for the entanglements among practices, theories and methods within media art, design, science and technology. All delegates are welcome to this participatory debate.

Cette session de "pont" reliera les sujets et les questions soulevées par les exposés et les résumés du Symposium des chercheurs émergents avec le programme du colloque principal. Le Pont préparera le terrain pour les enchevêtrements entre les pratiques, les théories et les méthodes des arts médiatiques, du design, de la science et de la technologie. Tous les délégués sont bienvenus à ce débat participatif.