



ISEA
INTERNATIONAL



∞ ISEA2017 BIO-CREATION AND PEACE
CATALOGUE

16th INTERNATIONAL
IMAGE FESTIVAL
MANIZALES/COLOMBIA

ISEA2017 MANIZALES BIO-CREATION AND PEACE 16TH INTERNATIONAL IMAGE FESTIVAL

Catalogue of the 23rd International Symposium on Electronic Arts.

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ELECTRONIC ARTS AND BIO-CULTURES

ISEA2017 Manizales – Colombia represents a big challenge: understand the immense complexity of a Latin American region and its deeper politics, geographic and humans particularities. This event comes for the first time to a Spanish-speaking country to recognize the biocultural heritage of a megadiverse country, which occupies the first places of variety in flora and fauna of the planet (1,900 bird species, 700 amphibian species, 3,374 species vertebrates and 51,000 species of plants), which, thanks to his geographical position, his two seas, his three Andean mountain, his water richness, and the diversity of ecosystems (99 biogeographic units) form centers of endemism in the various mountain formations, six Equatorial glaciers, two humid jungles and extensive plains. In addition, Colombia occupies the first places on the diversity of cultures in the world, with 81 perfectly differentiated ethnic groups.

This awesome panorama is, at the same time, a big challenge due all the constant threats of indiscriminate exploitation of its forests, poor management of wastewater, mining, dams, agrochemicals, water and genetic resources appropriation, which, in addition to the forced displacement suffered by its population for more than 50 years of war, constitute socio-political and environmental difficulties that the country and its institutions must face in order to build a stable and lasting peace in its territories, where the preservation of its biocultural diversity is a great challenge.

For that reason, ISEA2017 selects the topic Bio-creation and Peace, as a central topic which invites to reflect on the role of art, design, science and technology, in the look for alternatives to respect this biodiversity, and pacific connivance between communities and environment. About 1,000 authors from 44 countries were presented in this call, with 750 proposals, of which 370 were selected for the event's programming.

ISEA2017 is held parallel to the International Image Festival in Manizales, a meeting of digital culture that every year convenes the Department of Visual Design from Universidad de Caldas since 1997 and in its 15 editions, has managed to establish an international network of institutions, researchers and creators who exchange experiences and knowledge, which has positioned itself as an event of international relevance and academic reference in design, art, science and technology. International Image Festival tackles avant-garde themes that integrate diverse disciplines, distributed knowledge and social and environmental problems that invite critical reflection of the media and communications in the contemporary world.

This year, International Image Festival has France as guest country. With the support of French Embassy and French Institute, the Crusade Season Colombia-France, brings together a French artists delegation, which introduces its creations on the France Digital panorama. Besides of this, the schedule includes Nuits Sonores from Lyon, a French festival on electronic music, recognized around the world as one of the most attractive events of the European electronic circuit, and this year comes to the city with Polar Inertia and Arnaud Rebotini concerts.

This Catalogue gives an account of the more than 280 activities that take place from June 11 to 18, in a program that integrates interactive exhibitions, performances, keynotes, concerts, sound landscapes, cinema and video, forums and workshops. The program also features panel sessions with experts reflecting about critical perspectives of the use of technologies for peace, media art, landscape and heritage, Academic Forum / Latin American Art and Design, Indigenous Education Forum, Interdisciplinary platforms approaches to co-existence, the cultural dimension of Bio-creation and Peace, and topics related to design, art, science and technology. In short, reflections about physical, digital and biological worlds; New ways of understanding how technologies will transform humanity in the coming years.

In this opportunity, ISEA2017 positions the city of Manizales as a stage for the world, framed in the Paisaje Cultural Cafetero from Colombia, recognized as a World Heritage by UNESCO. Manizales is the capital city of this regional complex that, due to its natural, cultural and geomorphological condition, is configured in the bio-region of the Eje Cafetero, as City-Landscape and by the quality of its educational institutions, such as Manizales Campus Universitario.

From the Universidad de Caldas, and parallel to the realization of ISEA2017, we have undertaken actions that look for advance collaborative research on these aspects. Caldas Expedición Siglo XXI is one of them, as well as the Francisco José de Caldas Science Center, which is being built at the Rogelio Salmona University Cultural Center, and aims to create a Makerspace for social appropriation and transfer of knowledge, where open science and collaborative work allow new strategies for high-quality public education, committed to solving local problems and critical thinking in the context of globalization.

Yuval Noah Harari said in Homo Deus that: "We surely face the most momentous moment in our 150,000 years of existence. The technology of the 21st century (biotechnology, artificial intelligence, information technologies ...) opens a scenario of transformations of an unimaginable power, but at the same time can mean the extinction of the human life." ISEA2017 invites to visualize the future and to plan our actions in such a way that we can guarantee the sustainability of the territory and our communities.

Felipe César Londoño López
Rector of Universidad de Caldas
Director of ISEA2017 - International Image Festival

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KEYNOTES





Meeting of discourses and perspectives of current thinking on design, art, science and technology. Theoreticians, researchers, managers and creators share their experience and production through presentations, that bring interdisciplinary visions to the central themes of the event.



ON SPACE CURVES AS A SUBSTRATE FOR AUDIOVISUAL COMPOSITION

Lance Putnam

UK

www.mat.ucsb.edu/~l.putnam/ / www.mutatorvr.com

In this talk, I present the use of space curves as a fundamental construct for audiovisual composition. Curves provide an attractive starting point for audiovisual synthesis as they provide a natural translation between sound and graphics. Systems for producing curves for art, design, and scientific inquiry date back to at least the 18th century and we see similar constructs persisting across mechanical, electronic, and digital technologies. Digital technologies break with the past by allowing precise, interactive control of these curves that allows a much tighter perceptual-computational feedback loop. Contemporary uses of space curves will be presented through my own audiovisual compositions and collaborative projects including the recent “Mutator VR” virtual reality experience that dips the user into a multitude of procedurally-generated sci-fi alien worlds.



EVERYTHING BOILS DOWN TO VIBRATIONS

Alba Triana

Colombia

www.albatriana.com/

Colombian composer/intermedia artist, Alba Triana, will discuss some of her recent musical installations, concerned with the poetic exploration of fundamental physical properties of resonating objects emitting sound and/or light. These musical pieces cross disciplinary boundaries of art, science and technology; unfolding in time and space, in order to be heard, walked around and seen. Triana will describe how she uses her creative process to penetrate intangible aspects of nature, in search of a deeper understanding of how nature's traits and behaviors are linked to the very existence and development of music and poetic expression.



SOUNDING CONFLICT: AURAL EXPERIENCES IN THE EVERYDAY

Pedro Rebelo

UK - Portugal

www.pedrorebelo.wordpress.com

This talk will introduce methodologies and strategies associated with recent participatory sonic arts projects in the UK (Sounds of the City, Belfast), Brazil (Som da Maré, Rio de Janeiro) and Portugal (Sou Cigano, Castelo Branco). These projects explore how sound is related to ideas of place, identity and the everyday. Participatory strategies rooted in authors such as Paulo Freire and notions of relayed creativity (Georgina Born) inform this work which aims to assert sonic arts as a vehicle for social intervention, documentation and change. These projects have identified the power of sound when it comes to contested space, territorial politics and conflict.

Belfast's sonic histories reveal both segregated and shared conditions, articulated by sound memories and stories. Rio favela's territorial conflicts manifest themselves in sound as events such as military occupations are meant to control local discourse and politics. The sonic arts function as an environment in which to explore these tensions of identity and territory in the context of everyday life. Field recordings, interviews, sensory ethnography, sound sculptures, immersive audio are all strategies which engage participants in revealing their own sound stories which are intrinsically rooted in space. The talk will share recent work in the context of two research projects funded by the Partnership for Conflict, Crime and Security Research.



MASAKI FUJIHATA

Japan

masaki@fujihata.jp

Masaki Fujihata is one of the pioneer of new media art, renowned in Japan as well as abroad. His CG work was much celebrated in the 1980s, before his interests shifted to creating 3D sculptures from data using 3D printing, as in his CNC-routed Geometric Love (1987), the stereolithographic Forbidden Fruits (1989), and his small scale sculptures using Micro Machine technology.

In the mid-90s, Fujihata produced canonical pieces of what would later be called "interactive art," including the multimedia installation Beyond Pages (1995-1997) and the exploration of networking technologies Global Interior Project (1995-). His work problematizes everything from how we interact with interfaces to the ways we might communicate in virtual space.

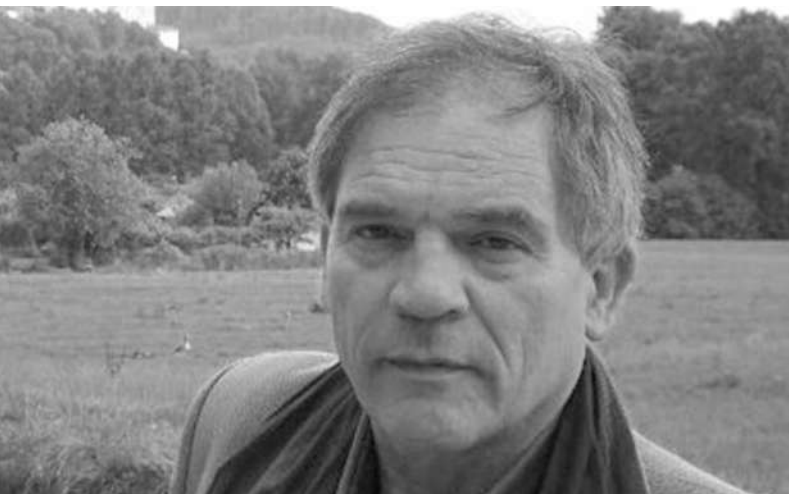
In particular, his experiments with GPS technology beginning in 1992 takes a rather uncommon technical tack in gathering data, making for a meticulously composed and unexampled series of cyber-spacial creations that can only be called "the cinema of the future," or "the shape of media to come." His 2003 Field-work@Alsace compiled interviews about international borders. The 2009 musical piece Simultaneous Echoes was created in Northern Ireland. Fujihata's latest signature piece is the 2012 Voices of Aliveness, created in Nante, France and assembling the shouts of bicyclists in virtual space.

Global Interior Project #2 won the 1996 Golden NIKA Award, Voices of Aliveness won an Ars Electronica Award of Distinction in 2013, and Simultaneous Echoes received the 2010 Ministry of Education Award for Fine Arts.

Guest professor at Kunst University Linz, Austria.

kunst universität linz
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ALAIN RUCHE

Belgium

www.kosmosjournal.org/contributor/alain-ruche/

I started my professional career in Peru and Guatemala with the International Labour Office. I came back to university as a research assistant at the Institute for Developing Countries in Louvain-la-Neuve (Belgium). After working with the EC (Rwanda) and the World Bank (Senegal), I was appointed EU Representative in Haiti and Dominican Republic, then posted for the EU in several delegations: Morocco, Bangladesh, Argentina and Nicaragua, being in charge of development, trade, economic, information and political affairs.

In various countries, I taught at local universities. In recent years, I worked with complex adaptive systems, putting emphasis on non-linearity, interconnectivity, rapidity of change, uncertainty, holistic approach, intuition and improvisation. I spent the last years of my career as a Senior adviser to the Secretary General of the EU External Service, tasked to think out of the box for strategic and policy making purpose, also dealing with cultural matters.

I am an active practitioner of collective intelligence techniques. Affiliations: Salzburg fellow, Brussels Connector of the UK Royal Society of Arts (RSA), Global ambassador of Kosmos Journal, and Club of Rome (EU Chapter). University degrees: Social sciences, macroeconomics, pedagogy, International development.

NONHUMAN CREATION: IMAGES FROM THE END OF THE WORLD

Joanna Zylińska

UK

Today, in the age of drone media, satellite photography and CCTV, image-making is increasingly decoupled from human agency and human vision. It can also literally show us the end of the world. The notion of “nonhuman creation” proposed in this talk will expand the human-centric idea of image-making to embrace imaging practices from which the human is absent: from the contemporary high-tech examples provided by traffic control cameras, space photography and Google Earth, through to deep-time impression-making processes such as fossilization.

The Anthropocene, understood as a global ecological-economic crisis in which the human is said to have become a geological agent, will frame the analysis to highlight the interweaving of image-making processes with chemistry, minerals, fossil fuels and the sun. By examining a number of visual projects, including some from her own practice, Joanna Zylińska will argue that the Anthropocene becomes visible to us through altered light, and through the particulate matter reflected in it.

In line with the theme of this ISEA symposium, she will also suggest that experimental, posthumanist image-making can allow us humans to “unsee” ourselves from our own narcissistic parochialism – and to take some steps towards envisaging new forms of Bio-creation and Peace.





THE FUTURE IS EXTRACTED: FROM THE OIL TO THE SOIL

Bronac Ferran

UK

As we return limping from the big data sets, in search of some bio-peace and precarious equilibrium, algorithms hanging off our brows, brains fracked to reveal neuronal mysteries - what exactly have we found? Has our inexorable looking forward forced us to look behind? Beyond the delusions of the google glass and other brittle techno-optimistic solutions, how precisely do we navigate this coming century's challenges?



THE ART OF IMAGING MUSIC – MUSIC RECORDING IN ACOUSTIC SPACES AND IN VIRTUAL ACOUSTICS

Martha de Francisco

Colombia

Recording engineers and music producers face particular challenges when picturing the ambient sound of large ensembles and concert performances of classical music. Throughout the development of recording technologies over the last 130 years, different solutions have been proposed and applied. In the 21st century high-definition audio techniques allow innovative immersive sound recording and virtual acoustics to be explored in order to create the ultimate listening experience.

FROM WETWARE ART TO GREENNESS STUDIES

Jens Hauser

University of Copenhagen

Germany



After the disentanglement of the terms 'life' and 'nature' – both terms putatively non-technological – the concepts 'green' and 'nature' need to be uncoupled as well. Investigations into biomediality have shown that contemporary art forms which employ biotechnologies as a point of departure, emphasize – paradoxically – both their 'aliveness' and authenticity on the one hand, and their explicit technicity and artificiality on the other. We encounter a similar problem with the culturally pervasive greenness trope: Aliveness and greenness are linked through 'biofacticity', the idea of biological artifacts that at the same time grow and indeed are technically constructed from the beginning.


In this media archaeological talk, 'green', symbolically associated with the 'natural' and employed to hyper-compensate for what humans feel they have lost, will be addressed as the most anthropocentric of all colours, in its inherent ambiguity between alleged naturalness and artificiality. As 'green' has become a pervasive trope across a broad range of disciplines, and its meanings have migrated across different cultures of knowledge, inherent contradictions have emerged. Far from having universal meaning, 'green' marks a dramatic knowledge gap prone to systematic misunderstandings: Engineers brand 'green technologies' as ecologically benign, while climate researchers point to the 'greening of the earth' itself as the alarming effect of anthropogenic CO₂ emissions. 'Green growth' aims to reconcile economic and ecologically sustainable development, while in philosophy 'prismatic ecology' rebukes the use of green to represent binary ideas of the other-than-human world as an idealized nature. More concept than colour, 'green' is frequently being reduced to a mere metaphor stripped of its material, epistemological and historical referents.

There has been little reflection upon – and much abuse of – 'green' in its migration across different knowledge cultures. The resultant confusion increasingly obstructs, rather than enables, an interdisciplinary dialogue between the humanities and the natural sciences – a dialogue which is urgently required in light of anthropogenic effects on climate and biodiversity: Researchers, policymakers and citizens lack a common terminology to address real world problems, meanwhile green-washing greenhouse effects away. This interdisciplinary paper presents a novel art, media studies, science and technology studies, and natural sciences based approach to reinvestigate the unique role of greenness in human self-understanding as colour, percept, medium, material biological agency, semantic construct and ideology.



CREATIVE
CALL





Design Cases, Installations and Exhibitions,
Scheduled Intervention, Net-Art,
Soundscapes, Performance, Soundbridges and
Listening Room, and Media-Art Video.



**INSTALLATIONS
AND EXHIBITIONS**



EMPATHY BOX AND EMPATHY AMULET

Sophia Brueckner

USA

“An empathy box is the most personal possession you have. It’s an extension of your body; it’s the way you touch other humans, it’s the way you stop being alone.”

“I had hold of the handles of the box today and it overcame my depression a little, just a little... I felt everyone else, all over the world, all who had fused at the same time.”

– Philip K. Dick, *Do Androids Dream of Electric Sheep?*

In Dick’s novel, thousands of anonymous people connect haptically and emotionally through their empathy boxes in a fragmented and isolated world. Inspired by the story, the Empathy Box and Empathy Amulet are two networked devices that connect many anonymous people through shared warmth.

Both devices use physical warmth to cultivate empathy and a novel sense of connection with anonymous others. The devices encourage their users to make a deliberate and generous choice to invest their time and energy in connection with strangers, and they incorporate reciprocity into their design, such that helping oneself means helping other people. The Empathy Box explores synchronous connection, while the Empathy Amulet uses asynchronous connection allowing the user to experience the shared warmth either consciously or unconsciously.

EL QUIJOTE EN LA LUNA

Juan José Díaz Infante

Mexico

Last year was the 400th anniversary of the death of Cervantes. It has been a worldwide commemoration. The project is about the “space editing” of the classic title of Don Quixote or the full title The history of the valorous and witty Knight-Errant Don-Quixote of the Mancha. The installation is a series of documents, photographs and books that illustrate the Quixote sent as a mankind’s message to space.

ANATOMÍA PARA EL MOVIMIENTO: LÍNEA 3

Monica Bate Vidal

Chile

Anatomía para el movimiento: línea 3 is a project where you can see wire that has the characteristic of being composed of two materials (Niquel and Titanium) that react differently when they are exposed to a certain temperature. This makes that this object, called generically Muscle Wire, appears to be an object gifted with life that twists itself when stimulated with electricity as if it was a little Frankenstein.

The act of observation has become scarce in this fast-paced world. In Anatomía para el movimiento, the author turns this wire in an observation subject, in the same way that the scientists contemplate a flower, an animal, a part of the body or any natural phenomena; to then translate these observations to a medium that can make that act (the observation) to last through illustrations.

What builds the installation of Anatomía para el movimiento: línea 3, are then modules that refer to the representation (illustrations / drawings) and to what is represented (Muscle Wire), where the drawing translates time into space (sequence).

WEB-MINDSCAPE

Claudia Robles-Angel

Germany - Colombia

WEB-MINDSCAPE is an interactive installation joining diverse aspects, such as social network, sound, brainwaves and visual elements. It creates an immersive audiovisual environment, which is site-specific, where sound is diffused in surround, and the visual elements consist of light produced through electroluminescent wires (EL wires).

Visitors are invited to interact with the audiovisual environment (light and sound) by using an EEG interface, which reads their brain activity. Thereby, they are confronted to messages from a social network (in this case, Twitter). The tweet messages are turned into audible sound, and the computer measures thereafter the cerebral activity of the visitors, and analyses their emotional reactions to both the environment and the tweets, transforming this data into visual and audible signals, which reproduce how the inner of the subject is influenced by the outer environment and at the same time, having an impact on the installation's audiovisual environment.



LIST OF INSULTS

Raivo Kelomees

Estonia

List of Insults is an artwork involving collaborative participation. Visitors should reach each other hand and in same time hold the metal tubes on the wall. Videos on the TVs start to work, presenting dialogues between fictional personalities who are discussing art, politics, and poetry. The participants could be two or more than two, but one person is not able to reach tubes on the wall. In that sense, single visitor should engage somebody in the exhibition room to be able to experience the artwork.



DARK MATTER DARK ENERGY: SOULFUL MEDIA

Bushra Burge

UK

It is 2030. We have managed to find a way to see more than just 5% of our reality. We have now penetrated the shroud of mystery of dark matter and dark energy that make up around 95% of our reality; and harness it to create transcendental communication.

This garment of 2030 allows us to teleport ourselves into each other across time and space to different degrees by mutual consent to create a pure spiritual connection undistorted and untarnished by social constructs. This garment facilitates and supports us to be emotionally naked with each other. Social media has finally become soulful media.



DISTILLER OF THE SELF

Natalia Rivera Medina

Colombia

Distiller of the Self is an interactive installation made out of glass, which reads the pulse of a person through a mobile app and turns it into bits, waves, and particles to tell a short story about the science and the soul. The artwork, based on neuroscientific studies, represents the transition to a truly scientific thought, questions the relation between beliefs, discrimination and conflict, and proposes how to confront our human existence with its unavoidable lack of certainties. Created at the Berlin University of the Arts in 2016.

ROVER: THE REACTIVE OBSERVANT VACUOUS EMOTIVE ROBOT

Hannah Wolfe

USA

ROVER: the Reactive Observant Vacuous Emotive Robot, is an interactive sculpture that navigates the gallery and sings emotively when it finds people. Based off of audio and emotion research, ROVER modulates audio qualities like timbre, fundamental frequency, contour, mode, and tempo to portray emotion. It also learns the space, mapping obstacles and people, while navigating using proximity, bump and heat sensors.

This is an experimental platform for human robotic interaction, and has been used to conduct research on human's affective response to emotive sounds produced by an embodied agent. ROVER has two modes, an active mode where it moves about the space looking for people to interact with and a passive mode where it is stationary and will only interact when approached.

ROVER is an uncomfortably biological alien-like form attempting to learn how to communicate and express emotions. Its towering 6.ft tall thin white frame with a translucent cover stretched over it is reminiscent of a ribcage covered by skin.

HIVEMIND

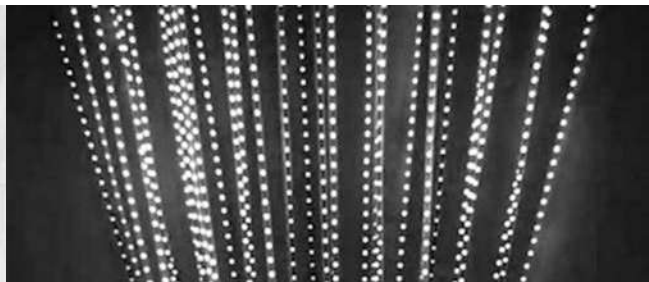
Gwyn Rhabyt

USA

Hivemind connects an active beehive in the Santa Cruz mountains of coastal California with a gallery installation built of over 1750 individually programmable LEDs in a creative, abstract visualization. The beehive is tracked in real time with sensors monitoring the temperature, humidity, sound level, activity level, population, honey reserves, and, via cameras and computer vision algorithms, the arrival and departure of each bee as it forages.

This information streams live from a small computer at the hive to another computer at the gallery which uses the data to control LEDs hanging from an aluminum frame in a 3D configuration. It is wall mounted with core dimensions of 193cm x 160cm x 61cm. The software guiding the visualization is custom written by the artist in the Processing and C++ languages.

The viewer in the gallery sees all 1750 LEDs in the work, with a lower core representing the most profound rhythms with colors and volume responding to the slow changing data from inside the hive (temperature, population, etc.), this is overlaid with patterns responding to sound and activity levels and above this sudden small flashes on the periphery of the piece that correspond to the transits of individual bees.



THE DIGITAL SKIN SERIES

Emilio Vavarella

Italy

The Digital Skin Series is composed of self-portraits in which I pose "under the digital skin" of strangers I've crossed paths with in the past. To create this series, I first used a 3D scanner to obtain an accurate tridimensional model of my face. Then I used a camera-prototype to acquire HD portraits of strangers.

Finally, I applied their portraits to my digital skull as if they were simply an additional layer. The result is a series of photographs where bidimensionality and tridimensionality collide in an intimate and unpredictable way.

FLOATING PAINTING

Byeongwon Ha

USA

Floating Painting explores visitor's passive role as a portrait model in interactive art. This visualizes the process of drawing a painting over a long time just as drawing a real portrait painting. A webcam scans a visitor's face into an 18-by-32 pixelated image, and the LED canvas emits one color pixel of the image per three hundred milliseconds in order, then the webcam simultaneously re-photographs the LED colors on the canvas.

Next, viewers can see the drawing process that illustrates the face on the wall. Unlike most interactive art projects with real-time closed-circuit video systems, in *Floating Painting*, visitors as passive models experience *temps mort*, or dead time to see their slow portraits, and to rethink their role in interactive art.

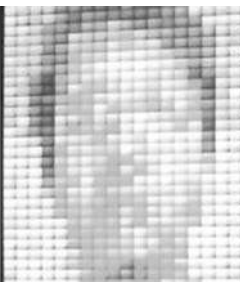
GOOGLED SCULPTURE SERIES

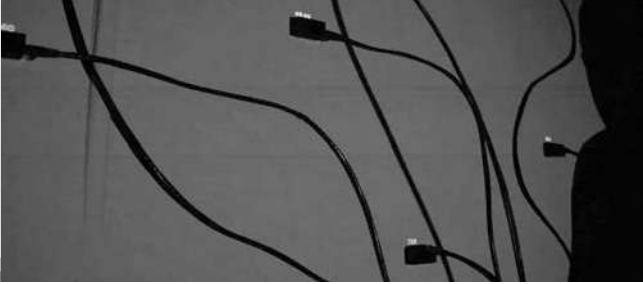
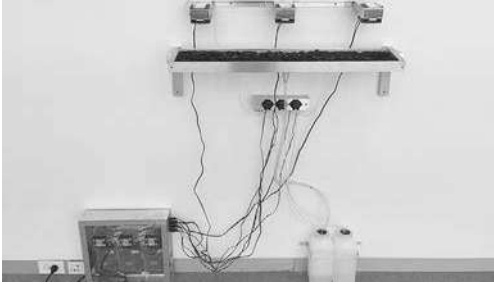
Sam Blanchard

USA

It is estimated that 1.8 billion photos are shared every day via searchable online networks such as Google, Yahoo, Flickr and alike. The *Googled Sculpture Series* explores how this seemingly endless stream of imagery can be leveraged to translate space and form through examination of the most popularly searched sculptures in western art history.

Using only tourist photos culled from Google image search results for "Venus de Milo", "Michelangelo David" and "Rodin Thinker", flawed and incomplete likenesses are stitched together in photogrammetry software, rendered and 3D printed. The resulting jagged and mottled figures are physical manifestations of web presence. Areas of high and low resolution speak to the focal points and perspectives frequently captured by visitors to these icons of western sculpture.





GRADUAL SLIP

Daniel Miller

USA

In *Gradual Slip*, a peristaltic pump drips water onto thermoelectric cooling plates (TEC) to form mini “glaciers”. After a time of build up the system shuts down and the plates role rapidly reverses. The plates heat up and the ice slides off onto a tray of dirt and seed. From this point, the seeds grow into grass flourishing in the melt water or drying out in its absence.

Here, the natural element is coping with artificial stresses that are introduced by anthropomorphic forces. The natural environment has evolved into a system in equilibrium. In ecosystems there is a threshold, a limit where the system can no longer function when pushed beyond this boundary. Gradual slip acts as a model of a natural system, exploring this boundary, opening itself up for a dialogue around climate change.

SILENT MUSIC PLANE 1967

Chi Wo Leung

Hong Kong

A paper plane was made of the magazine cover of LIFE (June 2, 1967), which ran a story of the escape of famous Chinese musician Ma Sitson from China. It flies on strings at variable speeds synced with the tempo and level of two songs: Long Life Chairman Mao (1966), and Yesterday (1965). But the playback music is barely heard by the audience.

DILIGENT OPERATOR

Byeongwon Ha

USA

Nam June Paik (1932-2006) exhibited a progressive music environment for audiences, *Random Access* (1963) in his first solo show. It allowed audiences to make their own sound collages by interacting with visual audiotapes on a white wall. The interactive approach of *Random Access* was mainly intertwined with his musique concrète composing experiences.

This paper examines the relationship between Paik’s work and musique concrète, and articulates Paik’s contributions to making a prototype of musical interactive art. Based on the study, *Diligent Operator* (2016) suggests a creative musical space with Max/MSP Jitter and Arduino.

BED OF OBLIVION

Alejandro Jiménez Londoño
and Liliana Maria Vergara Zambrano

Colombia

An extensive visual experimentation and new languages that relate to different technologies from basic informatics have marked XXI Century. This new media meets with multiple visual representations that generate effects and changes in the image's symbolic construction so that education and communication models art transformed.

Digital art as a new expression media, where digital image has turned, within these few decades, in the new iconographic form. It has allowed technical procedures such as Video Mapping exploration to boom and constantly evolve in diverse contexts both graphic and audiovisual, yielding relevant changes in space and image perception, technique and interactivity, therefore promoting a progressive digital culture. Our core topic is established as Video Mapping approximation applied to Three-dimensional objects and his relation with contemporary artistic creation.

The purpose for this investigation is to find out how Contemporary Visual Arts apply media and digital resources to create artistic experiences, referring to public art, ephemeral art, spectacle art, as categories to be analyze, as well as reflection on the space concept and the importance of the viewer as an active figure. Simultaneously, its questions on how these artistic experiences are created from Video Mapping as a technological resource and its actual application in the artistic local scene.

WAYFINDING

Raphael Arar

USA

In his seminal work *The Image of the City*, Kevin Lynch coined the term “wayfinding”, which describes the process of using spatial and environmental information to orient oneself and navigate to a destination. Lynch elaborated to define four unique stages in this process: orientation, route decision, route monitoring and destination recognition. Throughout history, many approaches have been used to accomplish the four stages of wayfinding, and one of the most powerful devices and symbols has been the compass.

While we have all experienced wayfinding and its four stages in a spatial sense, how does this principle analogize to the path one chooses in life, and its potential ever-changing influences by society? Furthermore, how does the notion of wayfinding evolve and morph as our sense of destination is largely unknown and ultimately impacted by the people we meet and their subsequent aggregate of chosen paths?

By abstractly paying homage to the design principle of wayfinding coupled with the theme of metamorphosis, this responsive installation serves as a metaphoric representation of an electro-mechanical compass that seeks to reflect on the paths one chooses in life, the individual and societal offshoots and the subsequent periods of chaos and harmony.

DATA MAPPING OF 2016 U.S. PRESIDENTIAL ELECTION TWITTER ACTIVITY

Jiayi Young, Weidong Yang and Shih-Wen Young

USA

The proposed installation transforms the 2016 United States Presidential Election data into a large-scale immersive environment to provoke thought as to how social media assumes form and dominates the shaping of the future of a nation. By mapping election data into flickering lights, ticking sounds, and the exchange of fluid between IV bags, the installation recounts Twitter activities on the topic from February 2016 to the election date of November 8, 2016.

It exposes the inner mechanisms of a world where true human tweets and tweets generated by Twitter Bots mutually influence each other and propagate inseparably as a combined voice. The installation allows the examination of the machine world infiltration that shifted the generative entropic propagation of social media influence on this U.S. election, and provides a physical space for contemplating the significant challenges social media poses in our understanding of the social fabric and the radical transformation of the ways in which we now relate to each other.

INTERSTELLAR: CROSS-SCALE SPACE-SCAPES

Clarissa Ribeiro, Mick Lorusso and Herbert Rocha

Brazil - USA

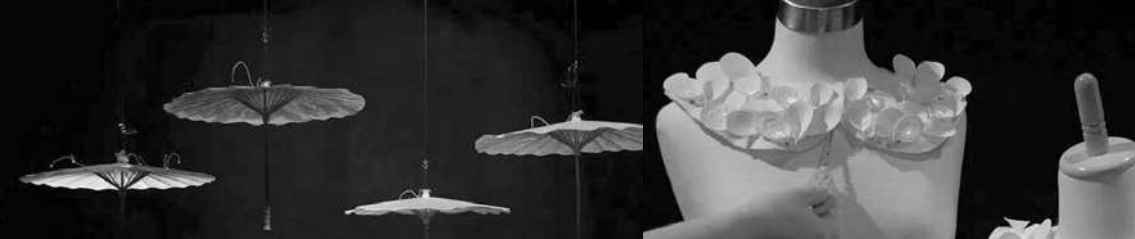
Conceived as a peaceful and playful exploration of the interstellar space, the augmented reality soundscape installation. Interstellar: Cross-Scale Space-Scapes invites the audience to access the experiential dimension of space technologies and how the huge amount of data derived from space exploration can be accessed, processed and visualized.

Walking through a softly illuminated room where a few transparent cables come from the ceiling having small augmented reality markers in its extremities, holding an iPad mini one will find him/herself immersed in a soundscape populated with 3D animated models derived from actual nanoscale stardust particles' images.

The soundscape, or the soundtrack for navigating this Augmented Reality interstellar space, is made up of a combination of sounds derived from images of stardust particles in nano scale available in online databases taken (its pixels) as raw data for sonification projects.

Both, the exercise of designing the 3D representations for the Augmented Reality application from original nano scale image samples of stardust particles and the sonification projects, are part of an interventionist creative practice where different strategies for editing and data visualization were explored, producing data-environments as informational sensorial experiences – somehow touching the untouchable space between the stars.





RAINY GARDEN

Annie Sungkajun and Jinsil Hwaryoung Seo

USA

Rainy Garden is an interactive installation that creates a moment of sensory awakening and playfulness through tangible and immersive interactions. It is comprised of seven umbrellas hung from the ceiling and an Arduino compatible circuitry embedded in each umbrella to create sensory immersion. *Rainy Garden* is inspired from our childhood memories about nature: jumping in the rain, gardening, fresh smell from a garden, etc.

Nature is a refuge that provides shelter and comfort. Nature is a nostalgic inspiration and becomes one of core aesthetic components of our work. *Rainy Garden* becomes a refuge of nature, an idealized immersion, immersion without vulnerability. A touch to each umbrella handle creates a personal boundary with distinct sensory stimulations and a unique floral design print. In the gallery, umbrellas look like big flowers in the floating garden. UV LEDs attached to the outer surface of the umbrellas slowly animate creating raindrops effects.

Once a visitor holds a handle of the umbrella and stay underneath of it, the space responds to the viewer and evokes narratives through visual, haptic and sound experiences. Depending on the quality of touch by a visitor, hidden visual patterns, vibrations, cricket-like sounds will appear and create a sensory-rich environment.

INTOUCH WEARABLES: EXPLORING AMBIENT REMOTE TOUCH IN CHILD-PARENT RELATIONSHIPS

Jinsil Hwaryoung Seo, Annie Sungkajun and Meghan Cook

USA

InTouch Wearables is a set of wearables that consist of dresses and shoulder pieces that allow mother and child share remote touches through garments with ambient feedback. This was created to explore how remote touches can convey emotion and help people stay connected between remote locations. This project was created based on the lead artist's personal experience with her child.

In *InTouch Wearables*, a parent can increase the vividness of her conversation with a child through contextualized touch, and the loved ones may enhance the affective tone of their communication using a remote touch technology. All the electronic components of the garment for sensing human touches and actuating color-changing garment are embedded on the main fabrics.

WHERE HAVE YOU BEEN?

Lasse Scherffig

Germany

“Where have you been?” is an installation investigating the personal data leaked by networked mobile phones. It consists of a projection displaying seemingly random scenes from Google StreetView. These scenes, however, depict places members of the audience have visited in the past: a frequently used airport, a favorite café, or the own front yard.

This information is harvested from the mobile devices entering the exhibition space, which search for available WiFis and by that reveal the networks they were connected to before. “Where have you been?” tries to link these networks to geographic origins, using WiFi location data collected by a wardriving community. It is based on passive WiFi scanning – a simple surveillance technique that is employed by government agencies and advertisers alike – and it relies on data from a public counterpart to the private location information inside the databases used by Google and Apple.



SURÓFONA - RADIO ONLINE LATINOAMERICANA DE ARTES ELECTRÓNICAS

Bernardo Piñero, Claudia González, Gerardo Della Vecchia, Raúl Minsburg, Daniel Cruz and Hamilton Mestizo

Argentina - Chile - Colombia

Surófono is a medium and collective of Latin American artists of diverse disciplines. Through its online experimental radio, it intervenes and interprets exhibitions, festivals and other events in the region, involving arts and new media.

The main contents are: talks with artists, sound art, electroacoustic music, improvisations, sound poetry, reviews of works, telematic concerts, soundscapes, field recordings, sound cartographies and Latin American geolects. The collective develops installations, objects, urban interventions, performance actions and workshops, which expand the discursive and aesthetic processes of emissions.



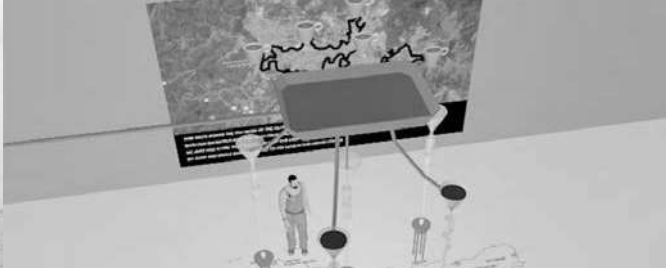
GEOOBS / GEOMETRY OF THE OBSERVATION

Daniel Cruz

Chile

GeoObs is a mixed media installation which observe the relations of three layers, Device, Image and Data, to build a dialogue to define the blurred definition of the privacy in the actual system of the visual representation in the global net.

The installation explore the joints, cracks and displacements the contemporary context of the global net, confronting models and complex systems to build alliterations and iterations through visuals strategies like site specific action, social and geopolitical relations, as also territorial gestures to relieve the concepts of invisibility , transparency, tracking and trace.



COLOMBIRITMOS - MANIZALES COFFEE DRIP

Reza Safavi and Max Kazemzadeh
Washington State University and Gallaudet University
www.maxkazemzadeh.com - www.hi-reza.com

USA

Colombiritmos (“Colombi”: Colombia “ritmos”: Algorithms) is an interactive, digital, kinetic, geo- location performance project that uses algorithmic functions calculated in a custom GPS tracking phone application to direct the field-user to navigate the city of Manizales, which is presently the main center for the production of Colombian coffee.

Influenced by the Situationists who, before the time of computer code, experimented with numerous rules for navigating Paris with the intention of breaking from routine to re- experience Paris from new perspectives, *Colombiritmos* will use a custom phone app that, when the phone is shaken, uses an algorithm to direct field-users to move in specific directions for specific distances, sample local coffee that is GPS tracked for region of the city, listen to and transmit GPS located stories acquired from the locals, which are all transmitted back to the gallery space to activate of multiple automated kinetic coffee dispensers that deliver coffee with varying degrees of intensity from areas within that region to gallery visitors.

Depending on the passenger experience as they navigate, the phone application directs the field-user to respond to a “field-intensity” meter, which in effect makes stronger or weaker cups of coffee for gallery visitors.

ESCAPING CHAIR

Takeshi Oozu,
Aki Yamada
and Hiroo Iwata

Japan

A furniture-device is the device having a furniture appearance and physical input and output functions.

The Escaping Chair is a furniture-device capable of having physical and dynamic interaction with a subject to create self-awareness toward the intent of their actions and personification of the furniture-device. The chair interacts with the bystanders by trying to move away from nearby people.

By doing this, the device tries to make a person unable to sit on it, stimulating their perception toward their sitting action, while also making the person consider the Chair's "personality."

WHITE CART LOOM

Vicky Isley and Paul Smith

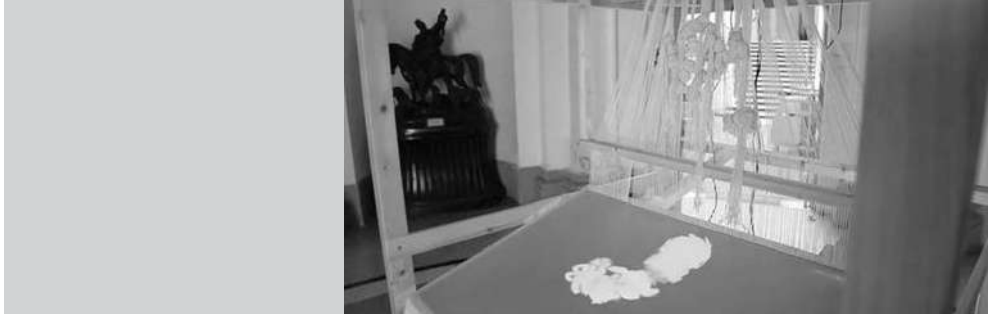
UK

White Cart Loom has been produced in response to scientific research looking to interpret and understand data encoded in the biological process of shell formation in the now endangered freshwater pearl mussel.

The project connects biodiversity with human creativity and its first expression through programming, with textile designers use of the first programmable machine the Jacquard loom. In Paisley Scotland, this process was used exploring the creative possibilities of the world renown paisley pattern. Rapid industrialisation of textile production contributed to habitat destruction and freshwater pearl mussels are now locally extinct.

Opening a space to reflect on the interaction between industrial processes and sustainability in a world populated by 7.4 billion humans - each with a strong sense of unique identity - boredomresearch are integrating biology and computation to create a unique pearlescent paisley form for every human alive on earth. In doing so they have re-imagined the paisley pattern as if it had grown in the shell of a freshwater pearl mussel, reconnecting the design with its bio-inspired origins.

Boredomresearch ask, "Can a digital data rich world advance the value of the individual both in terms of human culture and the last surviving representative of an endangered species."



PROBABLY/POSSIBLY? – AN IMMERSIVE INTERACTIVE MEDIA COMPOSITION AND VISUAL/AURAL QUANTUM SYNTHESIZER THAT SPLITS A HYDROGEN-LIKE ATOM'S ELECTRON INTO SUPERPOSITION COMBINING VARIOUS ORBITAL SHELLS

Joann Kuchera-Morin, Luca Peliti and Lance Putnam

USA - Italy - UK

PROBABLY / POSSIBLY? is an immersive, visual, aural, interactive, composition/installation that tracks the probability currents and gradients of a hydrogen-like atom's electron while in superposition, combining two to three different probability wave functions according to the time dependent Schrodinger equation. Spin on the x-axis of the electron is displayed through different hue-color combinations that show spin-up and spin-down of the electron, resulting in a possibility of up to 6 spin relationships on the x-axis alone, among the three wave function combinations.

We present our studies in composing elementary wavefunctions of the hydrogen-like atom and identify several relationships between the physical phenomena and musical composition that has helped the process. The hydrogen-like atom accurately describes some of the fundamental quantum mechanical phenomena of nature and supplies the composer with a set of well-defined mathematical constraints that can create a variety of complex spatiotemporal patterns.

PROBABLY/POSSIBLY? explores the visual/aural appearance of these various combinations of two and three wavefunctions of an electron with spin in a hydrogen-like atom, highlighting the resulting symmetries and symmetry changes as visual/aural narrative.

DREAM GARDEN

Matt Roberts and Terri Witek

USA

Dream Garden is a site-specific augmented reality project to gather, graft and nurture a city's dreams. Each time a city dweller texts a 7-word dream (a poetic form moving private experience into public space), that dream automatically joins others both in a "garden" (a designated physical location in the city) and online at inthedreamgarden.com.

The project shows how some community resources— like citizens' dreams — can inhabit and expand a space without wounding it, colonizing it or wasting natural resources. As a political space, it's urban renewal and greening without displacement. As a philosophical space it suggests that dreaming together may change a city and even a country. As a community garden it suggests that our dreams aren't wasted—they are growable, transplantable, and in the poetic space of the project, both virtual and real.

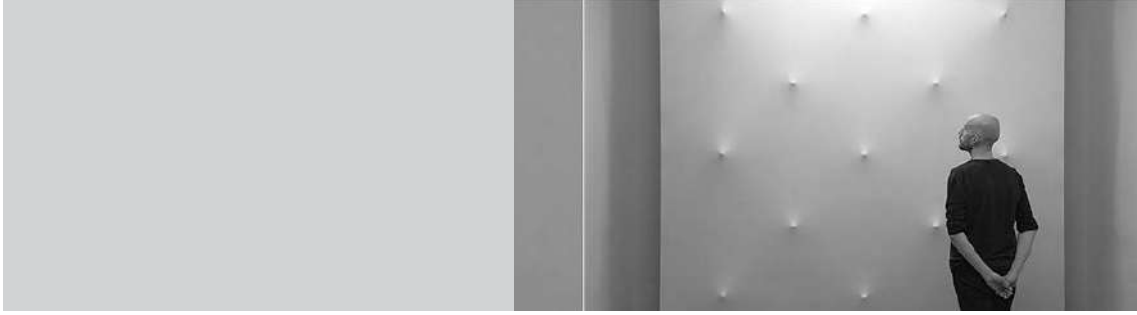
HYPERGRADIENT

Andreas Lutz

Germany

Inspired by the theory of Hermeneutics, *Hyper Gradient* analyzes the different interpretations of an impartial consistent statement. The installation repeatedly changes between two states: the "statement" state and the "interpretation" state. The statement state displays a sequence of characters of a distinct semiotic system, which can be described as a deputy for all known semiotic systems. These abstract propositions don't follow human dwelled principles, they possess inherent logic. In this state, the space containing the installation and the installation itself is lit up with fixed light sources.

When the installation reaches the interpretation state, the whole space changes into darkness and the surface is illuminated by four light sources, which are arranged around the installation. Through the constant change of light, the physical deformation of the surface and the consequent modification of perception, the original statement now has to be interpreted by the observer.



PILLFLOWER APP

Lynne Heller

Canada

The Pillflower Project consists of scanned images of pills and tablets, digitally manipulated into flowerlike Mandelas, as well as actual medicinal pills physically assembled into miniature flower sculptures. These two and three dimensional pillflowers are then used to decorate both functional and sculptural work to create a veritable pillflower world.

The Pillflower App is a gamification of the project where the user can grow, gather, play with, dream with and gift the pillflower designs. The grow function allows user to challenge themselves to recreate pillflowers. The gather function leads to collecting all 200 plus pillflowers that have been designed. The play option allows users to interact with their collection of pillflowers rearranging them, expanding and contracting the individual designs as well as multiplying them.

The dream function is a relaxing mechanism in which a meditative Mandela of gently changing pillflowers loops along with music of the user's choosing. Finally, the gift function allows users to superimpose their collection of pillflowers on real world photos and then gift them to others. The app is simple to use with humble aspirations.

TEMPORARY AND DISTRIBUTED LIBRARIES, BREAKING BOUNDARIES, CREATING NEW RESOURCES

Alessandro Ludovico

Italy

The central role of the library as a central cultural system is transforming into a still undefined new type of cultural body influenced by the spontaneous creation of different types of DIY libraries interconnecting at some point (or not) to the centralised library system. Libraries should evolve from their historical and "monumental" role, which delivers socially relevant services, into an extended, networked and shared infrastructure of knowledge, rivalling the online type of "instant" knowledge in facilitating social and cultural exchange.

Two of the possible approaches to start this kind of process, which would be meant to open and socialise even more the library system, is to create "temporary libraries", in order to fill specific knowledge needs during cultural events becoming then permanent, and "distributed libraries", in order to integrate relevant collections of specialised knowledge accumulated elsewhere in the traditional library system without structurally intervene in it.

ICE CORE MODULATIONS: PERFORMATIVE DIGITAL POETICS

Andrea Wollensak PhD,
Bridget Baird PhD and Judith Goldman

USA

Ice Core Modulations is an inter-disciplinary collaboration involving electronic generative art and simultaneous live performance (approx. 13mins). In each unique enactment, a visual artist, a poet, a computer scientist, and a composer engage with collectively developed processes for exploring and creatively interpreting the climate data on the Earth's atmosphere from ancient through contemporary times, collected from Antarctic ice core samples.

The visual-graphic elements of Ice Core Modulations have been developed in Processing visualization language. Data on changing CO2 levels through geological time are used as a driver to shift the behavior and appearance of representations both of CO2 bubbles trapped in the ice and of ice cracking due to global warming.

Ice Core Modulations poetry component includes both visual and composed sonic elements, using language culled from scientific research on ice as atmospheric archive. As the poet performs, textual fragments appear and visually interact within the landscape of evolving and dissolving gaseous and crystalline forms. This on-screen generation of phrases and live voice is processed in real-time and utilizes effects such as reverb and distortion. With the ice's CO2 content increasing over time, the processing of the poet's reading becomes more extreme.

CALIFORNIA DROUGHT IMPACT

Yoon Chung Han and Shankar Tiwari

USA

California has been experiencing its most severe drought in the past five years. Drought has affected water changes, biological phenomenon and the ecosystem, which has become an inspiration and great resource to artists and designers because it had a significant impact on the sustainability and the environment. These questions and issues have been our inspirations, and we create an interaction tool to depict the causes and impact of the drought and promote awareness of water consumption and ecosystem.

California Drought Impact, an interactive multimodal data artwork, visualizes and sonifies multivariate data describing California's drought using lasercut wooden sculptures and digital visualization with sonification using hand motions and camera tracking. This work aims not only to explore new aesthetically meaningful visualizations but also to allow users to learn about the causes of drought by examining the past and present and predicting the future of the California water system as both an art installation and a potential educational application. It depicts the past, present, and future of the drought by altering water morphology (water metamorphosis), which occurs as a result of climate changes. This data representation also leads to a new media interactive interface utilizing audio synthesis, visualization, and real-time interaction.

SOPRO (THE BLOW)

Milton Sogabe, Carolina Peres, Fernando Fogliano, Fabio Oliveira Nunes, Soraya Braz and Cleber Gazana

Brazil

Sopro (The Blow) is energized by the audience through the force of their breath in a propeller. This art proposal is based on the use of a simple technological system, the poetic of breath and primary scientific principles. The present system in the work also reveals tune with current energy and sustainability issues, inserting them in the context of the art technology.

MATTERS OF GRAVITY

Ale de La Puente and Nahum Romero

Mexico

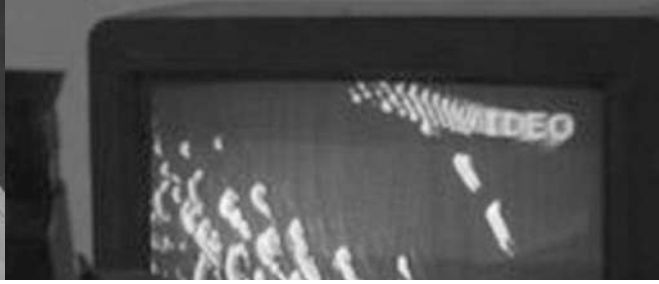
Two years of reflection and a few seconds in zero gravity were the origins of a series of artist works that have been completed at the Yuri Gagarin Cosmonaut Training Centre in Star City, Russia. There, on board the iconic Ilyushin 76 MDK, 9 artists and 1 scientist from Mexico were subject to an environment of weightlessness. A few seconds were enough to experience eternity, to tell a story, to break a paradigm, to liberate a molecule, to have an illusion, to experience movement without references, to create poetry out of falling bodies, to make the useless become useful and to search for the impossible embrace.

THE COMMON FLOW

Luis Camargo

Colombia

The common flow is an exhibition in the Archaeological museum of the Caldas University, in which is propose through a perceptual language, a relation between original pieces of the first indigenous cultures, videos of the river, digital's flow simulations and fractal geometry images. The exhibition offer in, a relation between original indigenous cultures and the new perspective of science about the nature of the flow.



KO RANGI, KO PAPA, KA PUTA KO RONGO

Jo Tito, Jamie Berry and Josiah Jordan

New Zealand

The artwork seeks to create a peaceful space where we can explore the nature of our universal connection through shared genetic code. DNA is the technology of life, and the piece utilizes modern technology to express our biological code in novel, accessible ways. By transforming the raw DNA sequence data for a set of individuals into music, and sampling a single chromosome from each person to create the final composition, our individuality and collective connectedness are simultaneously celebrated.

The stone circle becomes a comfortable womb in which the participants can experience and reflect on the beauty of existence and the core connection we have to each other, with the projected visuals from above making the participants themselves a central component of the artwork while they explore the space. The tactile and multi-sensory nature of the piece reveals what is otherwise abstract in a visceral and universal way that is hoped to inspire discussion and profound wonder... and above all, bring us together.

TRANS_COMMUNICATIONS

Luciana Ohira
and Sergio Bonilha

Brazil

This project goes into ITC (Instrumental Transcommunication) not due to its exoticity but because we understand this as a field where truth is difficult to be established, a field made from uncertainty and therefore questioning. Our intention is not to prove other dimension's existence but rather create a deep discussion around some materialistic goals that are probably keeping us far from creating new universes.

Also, considering that ITC was a big success during the 1970's, we strongly believe in the possibility of finding people like Hilda Hist who knew the Friedrich Jürgenson EVP (Electronic Voice Phenomena) method but haven't shared their findings anymore. If we succeed in this search, enrolling these former practitioners, it will be a beautiful bridge between old and young people that are open to dream beyond nowadays political and economic standards.

ARTS INCUBATORS: CROSS-SECTOR COLLABORATION FOR SOCIAL IMPACT

Kate Spacek and Nathan Ober
ZERO1: The Art & Technology Network

USA

ZERO1: The Art & Technology Network is embarking on its 4th cycle of American Arts Incubator (AAI), an international creative exchange program. In partnership with the U.S. Department of State, AAI sends digital and new media artists overseas to collaborate with youth, women, and underserved communities to develop public projects addressing social challenges relevant in each location. Across 65 AAI projects in 13 countries, ZERO1 continues to refine its arts-based methodology for diverse groups of people to collectively explore and address social and environmental challenges in uniquely creative ways.

Arriving to ISEA fresh from facilitating the 28-day AAI exchange in Colombia, Kate Spacek and Nathan Ober will share how the program works and why arts incubators are uniquely positioned to tackle our most complex challenges. The focus of AAI in Colombia is Inclusive Peace, and Kate and Nathan will share successes and lessons learned in the Colombia exchange, as well as how the participants used digital and new media art to engage the public around the idea of Peace for All. Nathan will discuss his work, with an emphasis on his AAI project and how the AAI experience has shaped his perspectives on art as a tool for social impact.



PRAYSTATION

Philippe Pasquier and Justin Love

Canada

The PrayStation invites you to pray or meditate. Equipped by a medical grade brainwave interface, you get to choose a belief system for which you wish to pray or meditate. A population of agents will appear on the screen that paint some iconic images related to the belief. The size and dynamism of the population varies with the quality of your prayer.

Eventually the various iconographies will conquer and compete for the precious canvas space. The piece is thus a user-driven collective painting that portrays the war and peace caused by the co-existence of such a diversity of beliefs systems. The collective brain-driven ant-paintings on the digital canvas are archived and the system starts anew every morning.

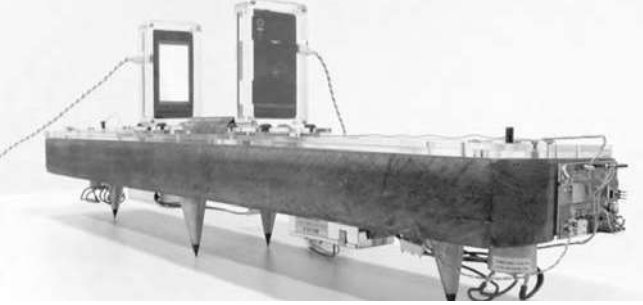
YOUR HEARING THEM

Blake Johnston

New Zealand

What does your voice sound like? This question may seem simple, but surprisingly, it can be problematic. The reaction to hearing one's voice played back through a recording is often of disgust or disownership. "That's not how I sound". However, this version of your voice is much closer to the way others hear it. This reveals the duplicitous nature of the voice - there is a conflict in your own perception of it and what others hear. The answer to the question: "what does your voice sound like?" depends on who is asked.

Your Hearing Them is a wearable technology artwork that presents the experience of someone else's voice from their experience. The headset allows you to hear their voice as they do. The experience is deeply empathic, as two people can converse in a way in which their subjectivities are shared.



ENCONTROS

Gilbertto Prado, Agnus Valente, Andrei Thomaz, Clarissa Ribeiro, Claudio Bueno, Daniel Ferreira, Dario Vargas, Luciana Ohira, Lucila Meirelles, Mauricio Taveira, Nardo Germano, Renata La Rocca, Sergio Bonilha, Tatiana Trivisani and Valzeli Sampaio

Brazil

Two mobile phones exhibit videos filmed during a trip up the Amazon River composed of flows of water in two distinct tints: On the one side we have a predominance of black-colored water, on the other, brown-colored. The system searches for real-time information in such a way as to reflect changes in the tides and the phases of the moon, as opposed to the flow of accesses to the word "Meetings" in several languages.

The spring, at the same time in which it extends, coils to mark the space and the course of the flow/movement. In the brief moments of near-touching, at the limit of the spring's approximation and coiling, it is possible to notice a light combination of brown and black of the waters that mix and simultaneously, the impossibility of the encounter.

TURBIDITY PAINTINGS

Sara Gevurtz and Thomas Asmuth

USA

In the project titled Turbidity Paintings, principal investigators Thomas Asmuth (UWF) and Sara Gevurtz (VCU) are artists who propose a methodology for visualization of water quality which integrates image capture and data metrics into one data-object (time specific images encoded with data metrics). The project leverages wide availability of free/libre open source software (FLOSS) and low costs of open source hardware (OSH) that has critically impacted and supported the citizen science movement. The combined data-objects will be used to construct a baseline data library from a variety of domestic and international locations.

Turbidity Paintings explores and challenges the divide between the arts and the sciences and directly questions the role of the artist when dealing with science and scientific data. The iterative process and procedure are nearly indistinguishable in art and science. The role of the artist and the art in this project is to create an experimental model which leads to new dialogues on water quality.

MUSIC ON A BOUND STRING NO. 2 INSTALLATION REQUIREMENTS & LAYOUT

Alba Triana

Colombia

Music on a tempered string is not part of a series of musical installations that reflect on a fundamental question:

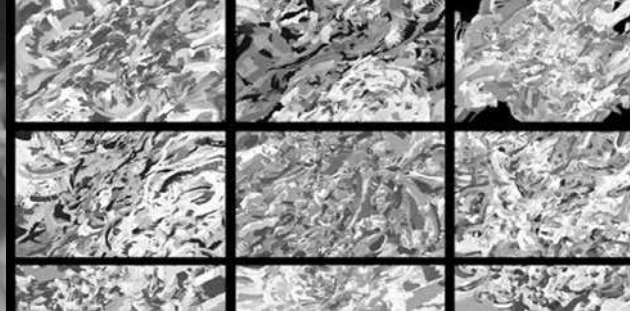
Is the act of listening inseparable from the musical experience?

Is it essential that sound travel through the air and the sea perceived by our ears so that it can become music? In search of an answer, this composition experiences with the fact of not being audible. Using a speaker, an audio signal excites a string, allowing the sound material to manifest visually through the string. The work invites and observes a detailed discourse, conceived in a musical way, which consists of a slow and meditative process of transformation and complexity of a visible sound wave. Additionally and taking into account the visual nature of the piece, the light is explored as a structural parameter of the composition. By projecting a luminous ray into the moving string, the waves of light and interactive sound, unifying in a single vibration that unfolds sophisticated reflections.

Behind the sculpture, in a two-dimensional plane is reflected the shadow of the moving rope and the speaker. This plan not only installs, but reflects its multidimensional nature: a piece of music, in sculpture format, is reflected in a two-dimensional plane and performs temporarily, visually and spatially.



SCHEDULED
INTERVENTIONS



WEeping BAMBOO: RESONANCES FROM WITHIN

Andreas Kratky and Juri Hwang

USA

Weeping Bamboo: Resonances from Within is an exploration of new forms of communicating and preserving indigenous forms of oral culture. It is a locational sound art piece offering a site-specific, reactive soundscape that is experienced in public at the Plaza de Bolivar of Manizales, Colombia. The project builds on the notion of resonance, the correlated vibration of bodies, to transmit sonic, tactile, and gestural experiences.

It creates a rich layering of different stages of the history of Manizales through an augmented reality experience that merges environmental sounds with a spatialized soundscape. Through a custom-made headset a spatialized audio experience is transmitted by way of the bone structure of the skull, which makes it seem as if it were coming from the space within the listener's head.

The multi-channel soundscape merges with the environmental sounds perceived through the ear. Beginning with narratives of indigenous myths in concert with today's environment, the project offers a narrative soundscape that is correlated with the actual geography of the plaza through a GPS location-tracking unit, inertial sensors and a microphone.

GENERATIVE MEMBRANE

Galina Mihaleva

Singapore

Human are always interacting with the environment in the direct and non- direct ways. We have affected many organisms by engineering ecosystems to suit human comfort. Invisible microorganisms play significant roles in the recycling organic and non-organic materials particularly in the decomposition of natural wastes.

Microbiota is the community of microbes inhabiting our body and helps us in improving health and preventing diseases. The piece Generative Membrane materialize this abstract concept of human interacting with microbes. The structure created by digital bacteria generated from bio-inspired algorithm to cover the sculpture is realized by implementing sensors in the textile object, which reacts to touch, moisture, heat and triggers by means of its shape mapped projections and amalgamated sounds.

FINDING PRANA

Helen Collard

UK

Finding Prana is a bio-art work that employs the yogic concept of prana (breath or life-force) and the practice of pranayama (regulation of breath) to bring awareness to our co-existence in air and breathing as our technology of being. Yoga practitioners make extraordinary claims concerning the value of the conscious observation and control of breath.

Breathing here, is not just a gross bodily function segregated away from the mind and soul; breathing is our material of time and the producer of consciousness. In collaboration with Dr Philippa Jackson at Northumbria University's Brain, Performance, and Nutrition Research Centre (BPNRC) this interdisciplinary bio-art work employs the neuroimaging technology fNIRS (Near Infrared Spectroscopy) to take real-time brain-state data during a live pranayama performance. fNIRS is recording the changing levels of oxygenated and deoxygenated hemoglobin levels in each hemisphere of the brain.

The data is sonified, turned to vibrations in air, in real-time, creating a re-appropriated system for sound creation controlled by the practitioners moving and suspended breath. This bio-art performance acts to elicit an Irigarian remembering of our most essential element in the search for consciousness, unity and peace that is thought to be found in the practices and imaginaire of prana.



"RAPCHIIY" - ENQUIRY INTO BRAIN READERS' HIDDEN DESIGNS

Bart Vandeput

Finland

Performative Happening.
With "Rapchiiy" the ISEA participants/audiences – or people in the mentioned public space-will have the opportunity to engage with brain reading devices and in particular contribute to the revelation of the hidden designs that were subconsciously integrated in their conceptualization and fabrication by the initial device developers/makers.

In the course of embodied research with brainactivity reading technology, particular aesthetic properties emerge whilst altering the topological stance: reducing the 3D typical use of the neurodevice to a flat surface constellation. Departing from that observation, hidden designs are sought for in the entanglement of human head, neurosignal detecting machine and paper in between. They are revealed by following the contours of the device with the help of a pen and vegetal ink.

The 2D drawings can be transformed again into 3D with the help of scanning and 3D printers (ceramics or wood/PLA filament). Depending on the availability.





SYNCHRONISM

Teoma Naccarato and
PhD John Maccallum

Canada - USA

In this intimate installation, participants are invited to join a partner inside a private booth. With electronic stethoscopes and transducers, the duo share the rhythms of their hearts in real-time, stimulating sites of pulsation on one's own and one another's bodies.

Issues of mutual trust, consent, and play are negotiated nonverbally, as the pair transgresses boundaries of internal versus external, and self, other, and environment. Individual bodies are spread further as the heartbeat of each person is used to enliven an interactive, haptic sculpture and sonic installation throughout the public space, for everyone present.

FLORES SONICAS, UN VIAJE A LA INTIMIDAD DEL SONIDO BY THE AQUATRIO ENSEMBLE

Marianne Decoster-Taivalkoski,
Luis Alejandro Olarte
and José Alejandro Montes de Oca

Finland

AquatRIO presents a sound installation performance made of small sonic sculptural modules spread around in a garden and resonating multicultural diversities of both Finland and Manizales region. The detailed nuances of the sonic experience will take the audience into a subtle and intimate listening adventure. Visitors can feel how divergent sonic ecosystems organize themselves as a supportive and colorful whole and how listening is a key to creating this whole.

The AquatRIO is an electroacoustic ensemble from Finland with members of cultural origins from Colombia, Mexico and France. AquatRIO has realized projects and concerts in Turku, Helsinki, Venice, Ljubljana, Weimar, Mexico City, Morelia, Cuernavaca, and Oaxaca. It has integrated in its works sonic elements and observations from each of these places.

INCONNU Zeynep Özcan

Turkey

Inconnu is originally composed for a 20-channel Acousmonium, which is commonly known as a "loudspeaker orchestra". Each sound is designed for separate speakers, but each channel is considered to be laid out in a linear fashion where one sound could only travel into adjacent channels, implying a strict directionality.

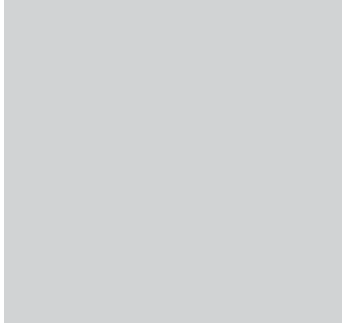
However, the loudspeakers for the performance are placed on separate levels and asymmetrical spots in the construction in a non-linear fashion. Furthermore, when the piece travels in the space, the structure itself adds various effects beyond what the composition affords and further interrupts the linearity of the sonic trajectories.

Through the specialization scheme I follow for the performance of the piece, I aim to obscure the trajectories I determined during the composition process. By blurring these trajectories with an uneven dispersion of speakers and the resonant characteristics of the structure, I choreograph a metaphor for how an individual's path should be ambiguous and distinctive. Still, through close listening, the audience can untangle this ambiguity and recognize the underlying trajectories that are deeply embedded into the composition.

MOLECULAR QUEERING AGENCY Mary Maggic

USA

Our world is an alien landscape filled with toxicities. Thanks to petrochemical, agricultural, and pharmaceutical industries, we live in a toxic landscape that has been colonized by hormones. These endocrine disrupting molecules are able to transfect change at the morphological level, queering our bodies and bodies of non-human species. But there is no need for sex panic. The Molecular Queering Agency will guard you against the old notion of a stable body, extracting hormones from bodily fluids (urine) and ecological fluids (rivers). From xeno-forces arise xeno-solidarities, capable of collectively hacking the systems of hormonal colonization.



DYNAMIC CROSSINGS

Marcus Bastos, Silvia Laurentiz, Cassia Aranha, Loren Paneto Bergantini, Ana Elisa Carramaschi, Marcelo Carvalho, Lali Krotoszynski, Monica Moura, Dario Vargas, Sergio Venâncio
Realities Group

Brazil

Exploring the graphic patterns generated by the shadows of the Herveo Tower, a projection on a screen positioned amidst two of its columns will display Processing real-time drawings generated by code. The pattern of lines, as well as their velocity, will change according to the behaviour of people walking on its surroundings (as mapped from a computer-vision device positioned nearby).

BASIC TRANSMUTATION/ ALIEN-MIGRATION

Aniara Rodado and Jean-Marc Chomaz
Music created by: Jorge Barco

France

In *Transmutation de base* (Basic Transmutation), choreographer Aniara Rodado and artist physicist Jean-Marc Chomaz create a participatory space for immersive human-plant interaction. While the dancers perform movements derived from scientific research into the movement of plants, into mechanical transduction, morphogenesis and collective plant movements, the audience is invited on stage to be immersed into the olfactory scope produced in real time by the large distillation apparatuses that are blown, on purpose, as 'glitches'. In order to address and destabilize human stereotypes of how plants are considered, Rodado distills symbolically highly charged plants.

Contact microphones and hydrophones amplify the micro-frictions emerging from a 'sound kitchen', a 'alchemist factory', completing the immersive smell scape with a sound scape to create intriguing effects of synesthesia. This piece aims at emphasizing the need to slow down to a 'plantamorphized' temporal scale, and engage in other sensorial interaction modes than the human-centered sight beyond cognition in times of environmental crisis and anthropogenic excesses.

A grayscale photograph of a person wearing a VR headset, looking to the side. In the background, other people are visible in what appears to be a workshop or classroom environment. The image is overlaid with a white square containing the text 'DESIGN CASES' and a teal square above it. The bottom right corner features a black area with white abstract line patterns and a teal horizontal bar.

DESIGN CASES

EXPERIMENTS AT THE INTERFACE BETWEEN ART, ANTHROPOLOGY AND SCIENCE TO RE-DESIGN HEALTH CAMPAIGNS AGAINST MOSQUITO-BORNE DISEASES

Alejandro Valencia Tobón

Colombia

Reality is that the number of people who get infected with mosquito-borne diseases is higher every year. Dengue is ranked as the most important mosquito-borne viral disease. Zika is now considered a public health emergency of international concern. Chikungunya has been identified in 60 countries. The World Health Organisation (WHO) argues that this is because of biological and ecological variables, for example, abandoned materials and domestic water storage serve as mosquito-breeding sites.

So considering that these three diseases are transmitted to humans by the bite of a mosquito (mainly *Aedes aegypti*), and knowing that mosquitoes breed in water, health campaigns against them have been based on standardised templates for 'teaching' the community how to eliminate mosquito-breeding sites, a discourse to which people do not respond. I present mosquito-borne diseases from a different point of view, suggesting that the 'over-automatisation' of health campaigns should be replaced by new ways of seeing and thinking about them.

Through the creation of Vampires (<https://goo.gl/Da7Yyn>), the Mosquito Kite (<http://goo.gl/oQt2gV>), Serotype (<http://goo.gl/NnTg6P>) and Buzzing (<https://goo.gl/Zjjzmu>), I argue that the simplistic understanding of mosquito-borne diseases focused on the elimination of mosquito-breeding sites only leads us to have inaccurate and imprecise observations of the human-mosquito-virus relationship.

WAYS OF KNOWING: CREATIVE PEDAGOGIES FOR DIGITAL LITERACY

Catalina Alzate

India

This design case includes two examples of design projects that look at digital literacy as a political act with the potential to empower people. The basic premise is that digital literacy is not an isolated educational and technical component for communities, but in order to be meaningful, it must derive from current social and cultural practices, and find scenarios where technology adds value. Therefore, digital literacy is an experience, and not an end-product.

The two projects were carried out in rural areas of the state of Karnataka, India, with two communities of women, who engaged in a pedagogical process using digital tools. During participatory sessions, we constantly re-looked at how technology can be part of social arrangements where people have more control over their own lives individually.

This approach to digital literacy is informed by the principles of empowerment, citizenship and individual rights. It gives priority to cultural meanings, and poses digital devices as artifacts that are embodied by people and can extend their capacity of communication and transformation. The methodologies of 'Ways of Knowing' include participatory processes, the use of digital devices and experiential learning.

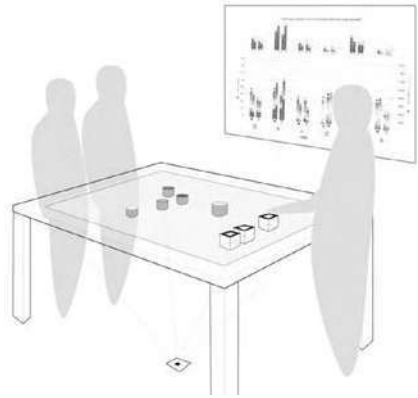
ADRESSAPARKEN - A MULTI-USE PLAYSPACE

Wendy Ann Mansilla and Andrew Perkis

Norway

We conceptualize place beyond the domain of architecture or planning per se, invoking instead a more flexible and user-driven orientation towards space. Learning from the cultures of the counter-establishment and remix innovations in art and digital media, we invoke the idea of “Multi-use Playspaces”, a public space facility exploring technological infrastructures, mobile technologies and materials, and placemaking community interactions that are designed to be freely extensible.

Multi-use Playspaces aim to spark creativity and engagement through the cultivation of robust forms of play, learning, and engagement in public space. Here, we present our design-led development process in creating an exemplar Multi-use Playspace in the Adressaparken public park in Trondheim, Norway.



DATABLOCKS – A TANGIBLE INTERFACE FOR DATA VISUALIZATION

Ana Jofre, Stephen Tiefenbach Keller, Lan-Xi Dong, Samaa Ahmed, Steve Szegeti and Sara Diamond

Canada

We present a prototype for a Tangible User Interface (TUI) designed for interactive data visualization, which we believe will be useful for facilitating collaborative work in data analytics. Our hybrid system combines a tabletop graspable user interface with a two-dimensional screen display; the users interrogate the data by manipulating tokens on the tabletop and the screen displays the results of the user's query. We demonstrate our system with demographic data, but we have designed our system such that the user can enter their own data to visualize.





**SOUNDSCAPES/
PERFORMANCES**

PART OF HISTORY (LATIN AMERICAN ELECTROACOUSTIC MUSIC)

Ricardo Dal Farra

Canada

This is a concert (or an installation) focusing on recovering and make known part of the history of electroacoustic music from Latin American.

The political and economic instability in many Latin American countries have been deeply affecting the life of its inhabitants for decades. Support for artistic activities has usually been postponed to solve urgent social problems. In spite of that, the development in the region of the electronic arts in general and the electroacoustic music in particular, is really astounding. To name but a few examples: Mauricio Kagel composed eight electroacoustic studies in Argentina between 1950 and 1953, according to Hugh Davies' International Electronic Music Catalog. José Vicente Asuar in Chile, Joaquín Orellana in Guatemala, Reginaldo Carvalho in Brazil, Horacio Vaggione in Argentina, Héctor Quintanar in Mexico and Juan Blanco in Cuba are only some of the many names in the ocean of electroacoustic music creativity that has always been Latin America.

ZWÖLFTONFORM

Andreas Lutz

Germany

Following the formal rules of dodecaphony, for Zwölftonform twelve consecutive titles are composed exclusively with twelve consecutive frequencies. The basic structure for each title is made by up to twelve different sound samples from a generated sine waveform. Built on this basis, these arrangements reference and illustrate especially over time the complexity and increasing compression of the original shape.

Following the serial character of the composition concept, the titles were published consecutively as EPs. For the visual translation and presentation as a live performance and audio-visual installation, the sinusoidal waveform is abstracted along the album convention. Following parameterized principles, twelve visual embodiments of this basic shape arise. The increasing complexity is now visible and the prevailing simplicity at the beginning inverted by the end. This evolving aesthetic is punctuated with a grid, that divides the base with the value of the sample number.



BODYSCAPE

Luca Forcucci

With support from The Swiss Arts Council Pro Helvetia

Switzerland

The project is a site-specific electroacoustic composition. The performance space and its architectural resonating and spatial characteristics are included. The main idea focuses on the body of a dancer as the main sonic source. The sound recordings of two performances in San Francisco and Switzerland were then composed at NOTAM in Oslo Norway, leading to a piece intended to be played in the dark and thus magnifying the sonic memories of the audience.

The project includes fifteen days' field recordings at the border of Botswana, Limpopo Region, South Africa with a biologist and composer (Francisco Lopez). I conducted the research further as an expedition in other regions of South Africa on the base of a text of the Swiss writer Friedrich Dürrenmatt (The Viral Epidemic). The novel was published originally in the column of a Swiss newspaper, which describes a virus transforming the body of white persons into black ones. A text about privileges and how those are kept in a specific context.

I explored the country with the text in mind and observed the division after the end of the apartheid. The composition includes layers of cut-up text, pictures, video and sound composed into an electroacoustic piece, like a road movie.

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METATOPIA 4.0 - ALGORICENE

Jaime Del Val

Spain

METATOPIA is a nomadic, interactive & performative environment for outdoors & indoors spaces that merges dynamic physical & digital architectures, with 3D and multisensory immersion, focusing on indeterminacy, unpredictability and open-ended relation to bodies and surrounding environment, an indeterminate space of emergent behaviours and movements that defies prediction and control in the Big Data Era.



DATA.NATURE.ANAGENESIS

Hyungjoong Kim

Korea

Where are we come from? How do we define ourselves who are evolved from a chance occurrence of microbes' random movement?



ON XCURRENCIES. A PERFORMANCE PROJECT

Klaus Spiess and Lucie Strecker

Austria - Germany

The aim of our research is to develop artworks that are informationally 'grown' for the art-market to become part of an ecological economics. In our performance/installation 'Hare's Blood +' we designed a gene to allow the audience to speculate on artworks that incorporate animal relics in the light of a counter-economy as envisioned by Joseph Beuys.

We opened one of the multiples in which Beuys had shrink- wrapped hare's blood. We then isolated the catalase gene from the blood which protects against aging and spliced it into living yeast cells. We then programmed an interface able to activate the synthetic gene. The transgenic Beuysian creature was then put up for auction to act as an 'eco-political agent,' whose life would now be governed by the commercial interests of the auction attendees.

We currently assign economic systems to cellular processes with expanded xDNA alphabet. We use systems biology to program logic operations interfacing between the living artwork and the art consumers. Artworks thus become inalienable objects between artists and consumers who both are in a state of reciprocal dependence that establishes a qualitative relationship between the three transactors.



SOUND DIALOGUES

Gonzalo Biffarella, Gustavo Alcaraz and Julio Catalano

Argentina

Multimedia and interactive concert.

This trio, which was formed in the year 2010 is formed by Gonzalo Biffarella, Gustavo Alcaraz and Julio Catalano. It focusses on designing and programing interactive gestural controlled instruments. This instruments are the basic tools used in each musical and multimedia composition. The group has developed different projects around the concept of Memory. By investigating social and political reality in Latin American contexts they generate data bases.

This bases are the begging of sound works that construct relations between reference materials, direct testimonies and digital re-elaborations. All these materials are captured in sound and multimedia art works, with both determined and improvised structures.



WANDERINGSAPES – AN AUDIOVISUAL PERFORMANCE

Karla Brunet and Enrique Franco Lizarazo

Colombia - Brazil

WanderingScapes is an audiovisual performance about journeys on nature. It is wandering on different scapes such as landscape, cityscape, townscape, roofscape; riverscape, seascape, waterscape, snowscape... It is going into field trips as nature immersions and bringing back a miscellaneous of videos and sounds.

This audiovisual performance is the outcome of the lived experience in different environments. It is glitched, rusted, noised as the experience cannot be (re)lived. It is just performed with simple body movements, instruments and objects created by us.

LEVIATHAN

Emilio Ocelotl, Jessica Rodriguez and Alejandro Brianza

Mexico - Argentina

Leviathan
(Paetzold, electroacoustic and video)

This project works with two elements: Real Time and Non-real Time, exploring the differences and similarities between them through these three dimensions: technical, music and conceptual. From a technical point of view, this project is working with a system called machine listening, so the piece can generate itself taking as inputs sound events from the context and the paetzold. The same time happens with the video, the same information that is being generated in real time, works as a resource that mixed with the randomness of the visual narrative.





REUNION 2 - PERFORMANCE OF THE DATA STETHOSCOPE FOR COMPLEX NETWORKS OF FMRI DATA AND CHESS BOARD

Scot Gresham-Lancaster and Roger Malina

USA

The performance is in honor of the celebration of the 50th anniversary of the Nine Evening performances in 1966 where prominent artists and Bell Labs engineers performed in public in New York. The performance used both the data and the software developed for a data stethoscope project that is associated with ongoing research with a team of Neuroscientists at the Center for Vital Longevity Studies at UTDallas.

The project data was fMRI data on age cohorts of healthy individuals from 20 to 80. The research involved adding sonification to visualisation tools as a strategy for data exploration. The performing artist is Scot Gresham Lancaster in collaboration with astrophysicist Roger Malina. The artist developed an interface and performance strategies with a chess board and various midi controllers. Using various data sets from the research a soundscape and real time interventions based on the chess match between Cage and Marcel Duchamp from 1968. In this case the two collaborating enhanced by actions and reactions during the performance.

“Reunion” electro-acoustically enhanced scientists play chess on an electronically enhanced chess board. The moves they make drive the soundscape and interaction of both the video and audio of the performance. The interactions are enhanced by actions and reactions during the performance.



RUIDO, LIVE CINEMA WITH LIVE SOUNDTRACK

Luis Angel Castro Castro
and Esteban Betancur

Colombia

Using old and recycled technologies side by side with new ones, RUIDO will be born as the story of a city, in this case Medellin... some old photos, handcrafted projectors and a lot of NOISE around us, around you, around everybody.

CICLUX will make a live cinema performance with eighteen people moving around, improvising, building a film brick by brick; the piece will be unique and the act can be an audiovisual experience full of movement mixed with the environment. We design our own software and hardware to bring this real-time film always new to you.

ZEN-BORG

Martin Velez

USA

Zen-borg is an audio-visual, biofeedback piece. The idea consists in creating a musical experience that is directly influenced by the performer's vital signs. By wearing brainwaves and heartbeat detectors, the data coming from these devices is sent to different parameters inside the music system. This creates a cyclical interaction between the performer, the sound, and the environment which then re-influences the performer and affects the outcome once again.

The intention of this is to explore the implementation of a tool that was developed for medical purposes in a creative application. It also constitutes a personal exploration about how to embrace your limitations and take advantage of them. Heart surgery at birth set up the base for a lifetime interaction with biofeedback devices. By taking a personal element that defined me, and merging it with a lifetime process of becoming an artist, I implement the biofeedback paradigm.

The piece is intended to be performed in a meditative state. Meditation is the practice of self-awareness and has effects in how we engage with our daily situations. Depending on the state of mind and the heart rate, the piece will go from a quiet and consonant state to a noisy and chaotic one.

ONEONE (SOUNDSCAPE-MEDIA ART)

Daniel Belton

New Zealand

OneOne has been described as a masterwork of beauty and power - radical in its combination of innovative new media and ancient cultural knowledge. The human figures in OneOne shift through geometric virtual stone-form containers and suggest the presence of breath in the soundscape. This creates a pictorial representation of air movement inside the river stones, which are blown and drummed to make sound. Human figures become holographic when processed through the digital, the binary. Their movement establishes a hieroglyphic language of dance that synchronises with the sounds of nature, Taonga Puoro and the hollow stone flutes of the Maerewhenua River.

OneOne reflects an ancient elemental energy - ancestral memory unfolds in a digital cloak of projected bending light and sound. The Maerewhenua River stones are 23-25 million years old. They have inspired the artistic research and creation of OneOne in its delivery as interactive museum installation, expanded cinema transmission, architectural projection mapping and AV Liveset stage performance. Selected stones have been carefully scanned and 3D modelled to become spectral Waka, or vessels that transport the human figure in time and space. They evoke kinetic Polynesian navigation charts, cetaceans and islands. OneOne explores the twin acts of voyaging and coming to land.

The Waka (traditional Maori canoe) is a monument, and the product of an entire community coming together with sacred rites. Ancestral knowledge is reborn again through the long corridors of time when song and chant connect past and present. The tree symbolises rootedness in culture. The Waka is a very female element. Male and female together journey forward. In OneOne the female figure is the navigator - the internal gaze. The female dancer is a messenger between worlds in this ocean oriented anthology/ontology. For the closing episode she is cradled inside a great geometric basket or ship that glides like a gigantic whale. We hear the call of cetaceans. Membranes that convey the geometry of sound, constellations, tides and corals take form, with hollow stones like bones of the earth.



HOMENAJE AL MAESTRO GUILLERMO RENDÓN EN SUS 55 AÑOS DE COMPOSITOR. ESTRENO MUNDIAL DE SU SONATA PARA GUITARRA SOLA OP.89, NO.1

Daniel Forero and Atemporánea, cuarteto de guitarras

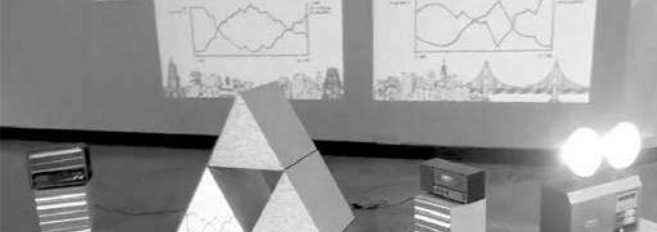
Colombia

Guillermo Rendón García is in all aspects, one of the most important Colombian composers from the XXth century, still active at his 81 years of life. Son of Manizales city (host of this great event) he represents one of a kind generation of Colombian artist and composers from all sort of places that set a path for present-day musicians and performers. Daniel Forero, Colombian classical guitarist and director of Atemporanea GQ, has been committed to rescue all this vast archive of guitar music written by Rendón, mostly works only performed at their first audition at the 80's, and putting them again on stages in the country and abroad, doing performances and recordings of this music from the first time. This task that began more than 10 years ago, generated a whole new interest on Rendón's guitar music on new performers today.

Therefore, this recital presents a summary of the most representative guitar works from Guillermo Rendón: his *Ciclo del exilio* which is his very first and most important guitar piece, his guitar quartet *Trémolo tremulante*, a dramatic and touching musical marvel remembering the Armero's devastation by the Ruiz Volcano (part of Manizales landscape as well) and the premiere of his first Guitar Sonata Op. 89 performed for the first time by Daniel Forero.

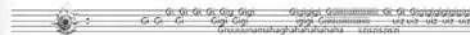


SOUNDBRIDGES AND LISTENING ROOM



CHICHARRA ARMÓNICA instalación sonora

5.1 Dolby Digital AC-3, 14:00 minutos, 2012.



WHOSE WEATHER IS IT ANYWAY? Sharath Chandra Ramakrishnan, Jatin Vidyarthi and Catalina Alzate

India

Whose Weather is it Anyway? is part of a series of interventions that seeks to decipher, expose and contrast informational patterns that exist in natural ecosystems and that of man-made informational representations of command, control and dissemination mediated by its infrastructural aspects.

Amidst narratives and decisions surrounding recreational tourism, festivities, food, livelihood, calamities and stock prices to which weather conditions are central, lies the colonization of local and global weather information into an intellectual property regime that often makes weather reporting and predictions through opaque informational conglomerates that fuel climate change debates and environmental policy.

This project explores the interplay between 'the climate of economies' & 'the economies of climate' in the age of networked Big Data, critically examining these interfaces while engaging the audience using emerging methods in data sonification and networked media art practices.

HARMONIC CICADA Mauricio Rivera

Colombia

The Harmonic Cicada is a soundscape that shows the transformation of the natural territory in the Coffee Cultural Landscape area (some Risaralda and Quindío municipalities) from the sonorous intervention of the artist when simulating with his voice the sounds produced by the cicadas with their abdomen and wings (insects from the Cicadidae family).

The interaction between the answer of the actual cicadas and of the local fauna to the author's sounds, appoints to the passage of the topographic territory to the symbolic one from the audible language, providing a new interpretation which ascribes inherent characteristics of the animal evolution to the mutual experience.

Through the sound connotations of the death and life states associated to the different audible manifestations of the insect during its displacement, rooting, metamorphosis and habitat, the soundscape proposes to register the audience bodies with the characteristic realities of the landscape that are built through the sound language.

From a poetic dimension the relationship between the fauna and the human being questions the reality of the physical territory creating a representative and immersing world with the use of language.

ME RÍO

Mauricio Chica M.

Colombia

The following research-creation will talk about the pollution in rivers, streams and its impact on the coffee cultural landscape. To this goal the sound bridge will be approached as an ethnographic tool and a way for the artistic creation. The prevention of the environment is a topic that acquires relevance in the expressive forms of the contemporary art. It sees the need to manifest how pollution in all its variants puts in danger our ecosystem, economy and cultural identity.

No matter our work, social status, race or religion; we must react to this devastating scourge that has become the common factor today, because the lack of planning in the management of our waste. Elements that are transformed into moving image in this Project that, more than critical it becomes a pedagogical act that invites reflection on our behavior and responsibility with the environment.

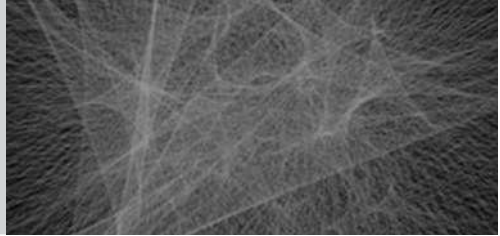
AS IF I DIDN'T

Zeynep Ozcan

Turkey

As if I didn't is a hyper-real soundscape of a dream. Composed of field recordings, it tells a story of an individual's struggle with waking up, as she tries to find her way through a synthetic environment of abstract and real objects. The piece starts with a gloomy atmosphere that includes very few representational sounds.

But as the piece moves forward, a balance between concrete and abstract sounds emerge to signal the individual's "ascent" to consciousness. This consciousness, however, swings back and forth between reality and a dream. The final gesture blows the whistle on the narrative of the piece.





SUB Carlos Gárate

Spain

SUB is a sound performance that aims, by exploring the acoustic activity of the underground, to make audible sound spectra that normally go unnoticed. With SUB Carlos tries to explore the sounds of the Anthropocene, the geological epoch that follows the Holocene. In this era humans have become the most relevant geological force on Earth. Human activity has irreversibly changed the composition of the atmosphere, the oceans and even the Earth's crust.

The causes of this scenario can be found in the physical infrastructure of capitalism: big cities, industrial complexes, massive transport systems, etc... Carlos considers that this infrastructure produces acoustic activity on the underground, a space that vibrates and where the sounds of natural origin of immense scale such as earthquakes and the rotation of the Earth itself melt with the sounds produced by the human activities. Sounds that are projected to the underground and are an unmistakable sign of the Anthropocene.

Carlos also tries to put in connection the ability of the Earth to create and process sonic energy and to question reality beyond human's perception as well as the need of digital software to understand things that are bigger than us.

UNE RENCONTRE Antonio D'Amato

Italy

Concerning the circumference of a circle the beginning and the end are common.
Herakleitos of Ephesos Fragments 8 and 103.

Une rencontre is intended as a "virtuoso" piece where short vocal samples are deeply processed together with acoustic instruments samples and synthesized elements in order to achieve or at least tending toward a total fusion of these elements. It is not just a mixing work, but instead it is the fusion of more sound objects in one, mainly through convolution algorithms. In this way I especially researched for a spectral merging of voice and acoustic or electronic instruments.

LIOSO LANDSCAPE Katerin Pineda Salas

Colombia

The louder bridge was recorded on the center streets in Manizales town, it shows a reflection about the view of the city. It has been seen behind the particular places and spaces that work and establish feelings in her people. They confirm the existence and the roads make places for the people that every day walk on there... In a constant and louder place while the time goes on impregnated for the daily routine.

DARK PATH #6 Anna Terzaroli

Italy

This piece is a part of the "Dark Path" series. This electroacoustic music focuses on sound marks of a sonic landscape. It embodies a sense of history beyond itself. Beyond the analysis of the used recordings, there is a history that is personal. The piece aims to examine and explore the transformative possibilities of the computer music.

KÖRPER Antonio D'Amato

Italy

Körper is an acousmatic piece entirely based on the elaboration of an acoustic pulse sequence which was produced in the course of a MRI diagnostic test. The aesthetic idea implied in the composition refers to the topical and controversial theme known as "global control and censorship". Through the examination of the constant and continuous information flow, which is either consciously or unconsciously produced by everyone, it is possible to accomplish a condition of control; that condition ought to benefit the national and global security.

The question is: How deep or intrusive should the control on individuals be in order guarantee global well-being and security?

If nowadays cameras and sensors constantly watch movements of the individuals in cities and buildings, can we assume that in the future cells and chemical reactions in our bodies will be scanned and examined in order to gather information to be collected, stored and processed?

Technically speaking the composition uses exclusively a short audio recording of a MRI test. editing and resonant filters are chained in order to isolate restricted areas in the whole sound object. The foundation material is clearly revealed only at the very end of the piece. The piece was composed at ZKM studios in Karlsruhe.

WEB-MINDSCAPE Claudia Robles-Angel

Germany - Colombia

WEB-MINDSCAPE is an interactive installation joining diverse aspects, such as social network, sound, brainwaves and visual elements. It creates an immersive audiovisual environment, which is site-specific, where sound is diffused in surround, and the visual elements consist of light produced through electroluminescent wires (EL wires).

Visitors are invited to interact with the audiovisual environment (light and sound) by using an EEG interface, which reads their brain activity. Thereby, they are confronted to messages from a social network (in this case, Twitter). The tweet messages are turned into audible sound, and the computer measures thereafter the cerebral activity of the visitors, and analyses their emotional reactions to both the environment and the tweets, transforming this data into visual and audible signals, which reproduce how the inner of the subject is influenced by the outer environment and at the same time, having an impact on the installation's audiovisual environment.



ACTIVE TELE-SPACES 4 / TELE ESPACIOS ACTIVOS 4 (TEA4)

Mario Valencia
and Elizabet Granados Salgado

Colombia

“Active Tele-spaces” proposes the production and realization of a group of telematic performances in which assemblies of participants distributed in diverse geographic places, contribute, raise and develop collaborative telematic works. Each piece of live interaction elements consists of a sound-musical part of another visual with manipulation of live video, one more of corporal expressions and a last technological one that approaches subjects from the computer vision and BCI (Brain Computer Interface) To HCI (Human Computer interaction) and Telematic interfaces, which integrate the artistic and aesthetic proposals of each work.

For this year TEA4, Directed by Mario H. Valencia Teacher of the Caldas University. Proposes the realization of 4 telematic works, all in formats of audiovisual performances where fields such as expanded documentary, live performance, computer brain interfaces, social interfaces, and telematic interfaces for audio-visual expression are explored.

LOOPHOLE

Maria Paulina Gutierrez, Oscar “Tata”
Ceballos, Christian Quintero,
Mario Valencia
and Julián Jaramillo Arango

www.sensorlab.co/labson-sonologiacolombia.wordpress.com/lab/loophole

Colombia

Loophole is a sound art installation that depicts the transitional period from conflict to peace, a temporary stage in the Colombian society reconciliation process. The piece proposes a journey by the Colombian Coffee Growing Area soundscape, through audio samples taken in pedagogical practices carried out in the project “Laboratorio Sonoro de Caldas”. The audio samples were taken in provinces and small towns of the Caldas Department: Chinchiná, Guayabal, Villa María, Supía, San Lorenzo and Arboleda, where violence imprints and collateral effects of the Colombian armed conflict still remain.

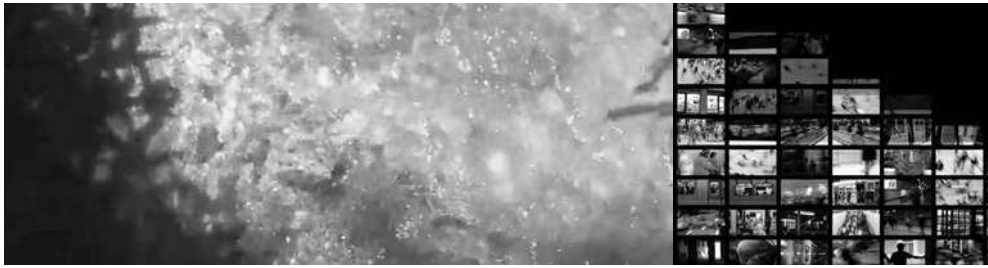
In Loophole the listening space is endowed with a multichannel speaker system in order to project the sound recordings in a 3D diffusion mode. Therewith the visitor will be able to experience sounds coming from a 360° virtual space surrounding him. Besides the multichannel audio system, Loophole offers an optional Virtual Reality (VR) experience through three cardboard glasses that are located in the center of the installation space. Through the glasses the visitor can get into a virtual environment based on 360° photography of the Cultural Coffee landscape.



MEDIA ART
VIDEOS



The background features a collage of large, semi-transparent letters in shades of gray and teal. A central white rectangle contains the text 'MEDIA ART VIDEOS'. Below the text, a video frame is visible, showing a dark scene with a horizontal line and the text 'PIRATE FISHING' in reverse. At the bottom right, there is a teal horizontal bar and a black area with white, jagged, scribbled lines.



WAKE UP! THE FIGHT DOES NOT ONLY LAST ONE DAY

Johana Marcela Jiménez Orozco

Colombia

Since a couple of month the Colombian state has taken a little more consciousness about the need to protect one of the most vital resources for every living creature: the water, the element that most value should have for the human being, which is only 0,4% (potable water) in the entire planet, which is, nowadays, a big part contains contamination traces, result of unconscious human actions; one of the protection measures that are being realized in Colombia.

I am interest in stick out one of them, located in Villamaría, in Gallinazo county, place where mining activities were intended and would directly affect the river and all the nearby water sources; these tasks were recently suspended for legal actions implemented by people of town.

I want to highlight all this fights that have the objective to looking for the wellness of everybody and I want to make a call of attention with the proposal to continue supporting this goals that make this world a better one, we want to join more people to fight with us, and partner this world with the nature enjoying all that it does for us.

CHAOS IN COSMOS

Duygu Nazlı Akova

Turkey

Duygu Nazlı Akova aims to criticize political authority with her political themed works. By using the experimental language that puts viewer perception and the plurality of these media in the center, she examines issues such as human rights, freedom, social inequality, consumerism, urban life, immigration, media and justice. The equalizer effect of photo collage creates a dynamic form in the video "Chaos in Cosmos", which addresses these issues through their social, cultural and economic outcomes. Istanbul, which once was cosmos, has now turned into chaos according to the migration policy of Turkish government and the roles given to the individual and the society are becoming vague as time, space, subject and object are all intertwining.



CRONOS Duygu Nazlı Akova

Turkey

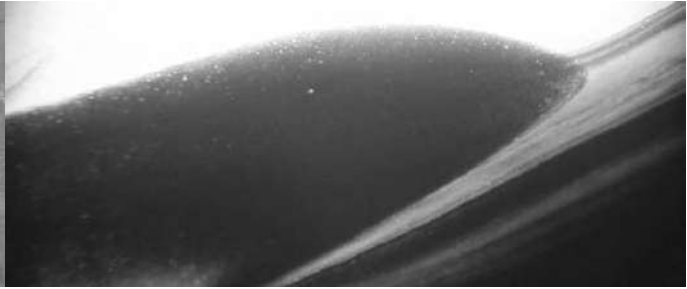
Cronos, takes a look at the unplanned urbanization, which has been paraded under the guise of “urban renewal”, Istanbul has been undergoing for many years. This unplanned urbanization creates mega cities made out of concrete, by destroying the existing historical and cultural legacy. Today, Istanbul has become a giant construction site where the terrifying reflections of the applied urban politics can be seen through the disappearance of ethnic identities, and the gap in the living conditions of individuals.

MUTED ARMS, TOUCHED NATURE **(ARMAS MUDAS, NATURALEZA TOCADA)** Andrés Lombana Bermúdez

USA

Muted Arms, Touched Nature is a video art piece that builds on the media memories of the Colombian armed conflict that are produced in the battlefield and are archived on the YouTube platform. Using segments from non-professional digital videos recorded by soldiers at the frontlines, this piece offers a reflection on how the natural landscape has been witnessed from the fighters’ point of view.

By exalting the visual imagery of Colombian biodiversity that has been captured in these audiovisual records of war, I intend to reflect on the persistence of nature. Despite being disrupted, outraged, and touched by the armed conflict, the natural landscape of Colombia persists. A lyrical soundtrack (a public domain record of Bach’s Air Suite in No.3 in D major) accompanies the slow motion of the visuals and provides a sentimental tone to the piece.



TRANSMISSION: CONTAGION AS ART Adam Zaretsky and Kira Decoudres

USA

"I Want Your Ugly, I Want Your Disease" – Lady GaGa.

What are the grotesque potentials of disease transmission as a form of bioart and bioterror? How can transmission be framed as a form of non-enhancement based posthuman aesthetics making? Can intentional disease acquisition be considered an act of rebellion? Through palimpsests of media remixing, *Transmission: The Art of Contagion* explores the fears of bio-invasion, bodily co-habitation with contagion and disease as design.

PRIMORDIAL Hüseyin Mert Erverdi

Turkey

In accordance with its title, "Primordial," takes on the concepts of "existing" and "persisting" of the universe in general and all matter and life in particular prior to temporality. The sequential viewing facilitates the viewer to experience a sensation akin to an affective altered state of consciousness by using rapidly evolving and perpetually forming visual and auditory stimuli. "Primordial" uses the digitally-altered sound of the Vela Pulsar; a highly-magnetized neutron star that emits regular pulses of radio waves and other electromagnetic radiation with a period of 89 milliseconds. The sound design in the video corresponds to the radio-waves emitted by this particular Pulsar.



SCENERY:VALUGAN

Melissa Dela Merced

Philippines

Scenery:Valugan is based on a video installation which attempts to bring the user into various places. My first visit to the Valugan beach is 30 years after my father's first visit to the island and he narrated the changes the island is going through. Rocks were being picked off and sold as the popularity of both the beach and island is growing. I believe there is beauty in the rocks and the sound preserves its presence in time.

Instead of a parallel projection of the scenery, I have decided to project the images on the floor to give emphasis on the rocks on the shore as the images are of such. By silencing out the noise of the urban and focusing on the slow crash of the waves and distant chatter of the residents of the island. I want to bring you to the beach.



DECOMPOSING LANDSCAPE

Budhaditya Chattopadhyay

India

We have arguably entered the Anthropocene epoch, a new geologic era defined by unprecedented manmade disturbances over earth's ecologies and cultural heritages. In this era, the ecological integrity as well as the traditional cultures and heritage of bucolic landscapes in the emerging economies like India are endangered due to governmental pressure for rapid growth in technological infrastructure and industrial development. Under the specter of the contemporary conditions of anthropogenic climate change, these rural sites and pastoral landscapes along with their traditional cultural settings are undergoing massive transformation. In this context, multichannel sound composition *Decomposing Landscape* as part of a large-scale media art project is developed through extensive field recordings made at specific sites now considered (SEZ) Special Economic Zones, situated in the eastern part of India. The work creates a discursive auditory situation to facilitate a contemplative observation. The work intends to delineate transition of India from a pastoral past gearing fast toward the contemporary urban, rendered within a mode of questioning. The project not only intends to foster the capacity to preserve heritage, but also records cultural transformation of conflict-ridden sites and landscapes for public intervention and artistic transformation to address the possibility of achieving reconciliation and peace.



VIDEO ESSAY: "INNER PATHWAYS"

Gabriel Vanegas and Katharina Klemm

Colombia - Germany

The mystery of the Nazca lines and the lines called "Ceques" at the Bolivian Plateau, lead us to explore different conceptual and aesthetical speculations of this technology lost in time.

The Quechua concept of "Pacha," (Time and Space) was one of the worldviews that shaped this majestic artwork and it was created by lost civilizations before the indigenous communities that inhabit currently these areas.

We had the opportunity to walk throughout several of these lines at the Sajama national park in Bolivia; collecting audiovisual material meanwhile commuting with the indigenous inhabitants of the area, who told us several fantastic stories hidden in these pilgrimage routes which connect several worlds.

According to the inhabitants the civilization who built the lines, disappeared the day when the sun raised. These perfectly straight pathways can only be seen from satellites.

Later on the lines were readapted by the Inca Empire to connect the entire South America.

They were also related to their calendar; the movement of the stars; geomagnetism and spiritual paths. They connected the mountains, springs and other sacred places where the gods lived and controlled the destiny of the inhabitants.

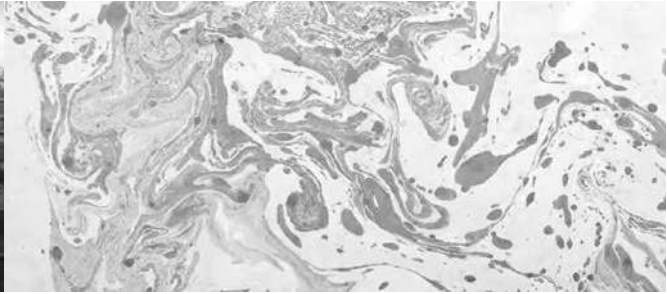
BUILDING TO BIRDS LCD 10KFPS.CINE

Billy Sims

USA

A single image serves as the onset for potentially continuous chain of phantasmagoric imagery. Using Google's image recognition in the search-by-image feature, the video moves through over 50,000 images from throughout the internet, crossing boundaries of professional and sociocultural utility. In reconciling these different modes of use, the search engine must swim across disciplines of visualization, evincing a semiotic coherence to parlay with that with the user.

This transformation of content is depicted twofold. Firstly, in one view, a hyperactive slew images progresses over 31 minutes, exposing unexpected topological shifts in rapidly near-anonymous content. Secondly, at an alternatively precise scale, the first 2.6 seconds of the video is scrutinized with a high speed-camera while being played on a LCD screen. The brief moment is magnified over 14 minutes and 36 seconds. At this speed the transition between images becomes apparently processual, and the association of content all the more conspicuous.



ÂPHÂR

Joao Pedro Oliveira

Brazil

'Aphâr is an Hebrew word that means "dust". This video is inspired on two passages of the Old Testament:

In the beginning, God created the heavens and the earth. The earth was without form and void. (Genesis 1)

Jacob had a dream: He saw a stairway erected on the earth with its top reaching to the heavens. The angels of God were going up and coming down it and the Lord stood at its top. [...] He said: Your descendants will be like the dust of the earth. (Genesis 28).

GOOGLE RHAPSODY

Billy Sims

USA

A single image serves as the onset for potentially continuous chain of phantasmagoric imagery. Using Google's image recognition in the search-by-image feature, the video moves through over 50,000 images from throughout the internet, crossing boundaries of professional and sociocultural utility. In reconciling these different modes of use, the search engine must swim across disciplines of visualization, evincing a semiotic coherence to parlay with that with the user.

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INTERNATIONAL SHOW OF FEMINIST CINEMA, FEM TOUR TRUCK

Alejandra Bueno

Spain

The woman is no longer due to the kitchen and home, the new woman is empowered, fighter and rebel, and this is the view shown in this international selection of videos, in which there are short films, documentaries, performances and experimental videos. In these videos, a critique of the patriarchal system and its institutions is generated, from the subtle gesture of cutting a cucumber to the dramatized destruction of buildings.

All videos share the same liberating spirit that mixes humor and criticism, leaving aside the violent and dramatic situations experienced by women. We do not encourage more violence, but encourage a change of thinking from stereotypes established by the media and history in general.



SYNTHCITY

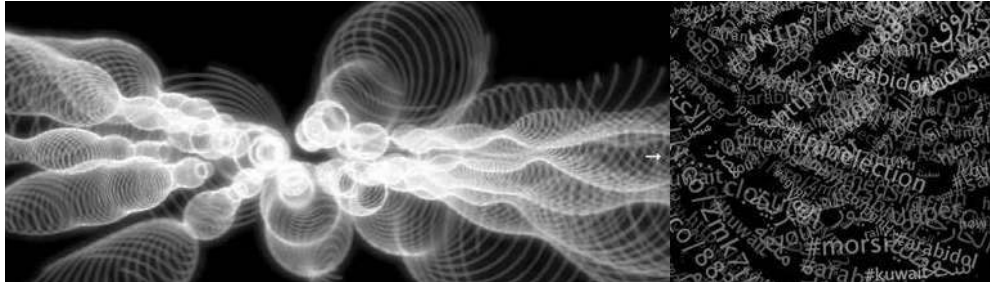
Anil Camci

USA

SYNTHCITY is a generative audiovisual installation which constantly creates unrealistic versions of a city by algorithmically blending its real landscapes, objects, sounds and people. In doing so, this work aims to highlight our acculturation to modern means of industrialization, and its often-ignored impact on social and civic systems.

In Soundscape theory, lo-fi acoustic environments are those that exhibit an overpopulation of sonic elements. A lo-fi soundscape is often the mark of an industrialized urban environment; the acoustic affordances of such an environment are deemed disproportionate to human physiology, and can be amplified to hazardous levels.

SYNTHCITY explores the relationship between hi-fi and lo-fi acoustic environments from a multimodal perspective: as it computationally blends organic and inorganic sound-producing objects, and resonant spaces of a city, it does so in both the auditory and the visual domains. The result is an uncanny mixture of mundane objects that are out of proportion and out of place. By contrasting the thresholds of audiovisual stimulation in various parts of a city, it realigns the viewer's perspective on what tends to be regarded as natural or comfortable in everyday environments.



TEMAS

Anil Camci

USA

TEMAS (tr. contact, touch) is a stochastic audiovisual performance. The software underlying the performance integrates the artist into a generative system as a module of analysis. The software interface affords control over probability distributions instead of immediate parameters. Sound acts as a seed; the artist listens, and in return, performs probabilities.

All sounds and images are generated in real time. The graphics, which react to sounds, guide the viewers through the diegetic layers of the performance; the unfolding visual narrative highlights the contrasts between the alternating tools of the performance (i.e. a laptop and a modular synthesizer).

The software design of Temas draws inspiration from Karlheinz Stockhausen's Kontakte, Morton Subotnick's Touch, and Curtis Roads' Touche pas. Temas, which generates purely abstract sounds and imagery, stochastically traverses the fine line between the organic and the synthesized, forming contacts with representationality.

PROTESONICS

Greg Giannis

Australia

During the days of the uprising and protests in Cairo's Tahrir Square in 2011, I intercepted tweets that contained the word "Egypt", utilising the twitter API. The words in the tweets were converted to sound using an undocumented feature of Google's translation service. The result is an audio-visual work where the words form a constellation and the audio slowly builds over time to create a soundscape resembling a room full of people chattering.



THE CHTHULU AND THE FINAL GIRL

Meredith Drum

USA

The Chthulu and The Final Girl is an animation about gender and power in horror films. The piece troubles the genres' normalization of hierarchies of physical and psychological dominance. Rebellion against normative morality, particularly by women, is violently punished in horror, yet it is the final girl who emerges alive and strong at the end. Alongside the cinematic, Donna Haraway's writing also influenced the animation, particularly Haraway's détournement of the cyborg and the cthulhu.

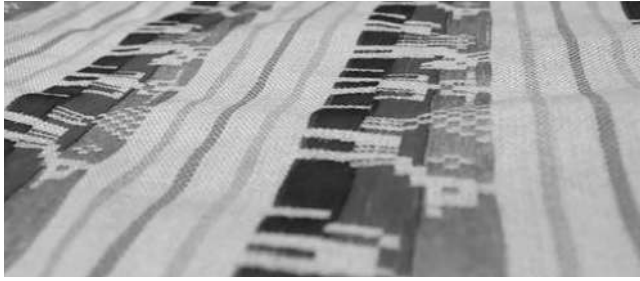
Concerned that the name Anthropocene is ineffective, Haraway prefers the term Capitalocene, which commences with early global markets and trade routed. And as a more expansive and livable term, she posits the Chthulucene. With the later she is overturning, or defiantly misusing, Lovecraft's racist and misogynistic cthulhu to theorize a giant and powerful feminist science and science fiction to re-think, re-tell, re-world our possible future.

PARQUÉS Y TERRITORIO

José Darley Bedoya
Batero

Colombia

Displacement is a natural phenomenon derived from the activity of living things and natural elements such as water, light, sound or wind. To be able to give this it is necessary that there is a territory where a set of elements and factors, coalition producing a certain force and, this in turn translates into a movement, this movement we can also call displacement.



PAXX TEXTILE PATTERN SOUND MACHINE

Fátima Edith Ramírez Domínguez

Mexico

Is a hybrid machine in which various multimedia elements are revealed, a sound object that works through a system of artificial vision through which a process is tracked of the surface of Latin American textiles generating a sound abstraction of the textile patterns designing various sound pieces in real time.

The incessant search of the human being for generating identity and belonging, there is a process of construction where the individual defines himself in close relationship with his environment, in this context is where we can define the use and importance of the Textile activity in the history of the human being, thus configuring their collective practice, their identity and also their heritage.

Media arts establish a relation with the tradition to understand the socio-cultural transformations, establishing a conceptual apparatus through the textiles and the cultural identity. Textiles and their ritual and ceremonial connotation emphasizing their use in symbolic form of representation, through the geometry and weaving technique.

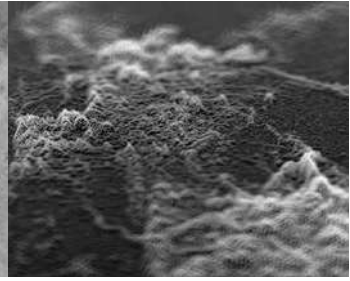
A PRAYER FOR THE DEAD

Lynn Bianchi

USA

In A Prayer for the Dead, subjecting the body to the purifying power of water evokes ideas and feelings of renewal and cleansing. This project started as an impulse to communicate through water. It slowly took form in its attempt to portray the universal experience of release.

Unexpectedly, the work mirrored rituals of which I wasn't aware, like the Buddhist funerals, where "water is poured into a bowl placed before the monks and the dead body. As it fills and pours over the edge, the monks recite: 'As the rains fill the rivers and overflow into the ocean, so likewise may what is given here reach the departed!'"



PARALLEL

Lawrence Bird

Canada

A continuous video of moving satellite imagery captured along the 49th parallel, the Canada/US border, parallel mobilizes imagery from Google Earth's historical database to expose discrepancies in the archived image of the planet.

As one follows the pan, anomalies in the image become apparent: digital artifacts having to do with when a given area came under the eye of a satellite, and at what resolution. As the virtual camera moves, the physical border appears, disappears, is replaced and displaced by both geographical features and media artifacts.

Blurrings, double exposures, seams between satellite tiles, images from different seasons or times, all create a parallel landscape with its own boundaries, topography, areas of density and intensity. Digital and material realms mingle, charged with the politics of two nations and the legacy of colonial epistemology. Soundtrack comprises found audio, and ambient sound from ISS and an MQ-9 Reaper drone.

Parallel is an evolving, frequently updated project. Previous iterations have been screened at: Coder et Decoder la Frontiere, Anti-Atlas of Borders, Université Libre de Bruxelles (April - May 2016) Once is Nothing, Inter/Access Gallery, Toronto (Feb. 2015); Movable Borders Furtherfield Gallery, London, UK (May 2013), Another Atlas, RAW:Gallery of Architecture & Design, Winnipeg (April, 2013).

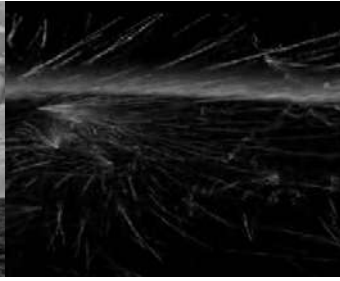
TERRA NULLIUS

Patxi Araujo

Spain

Nobody never gets to heaven and nobody gets no land. Terra Nullius is the "geological" activity of a software entity, in the disembodied and abstract nature of a computer system. This activity creates the variables of its orography, whose movement can be well-read in turn as sound variables.

This micro/macro universe is observed/listened from the intimacy of an alien eye/ear that attends (without any intervention) to its natural evolution. Inside an infinite scale, a minimal, uninhabitable, and impossible landscape gets created and destroyed, thanks to the fragile balance between opposite forces.



THE SKY, THE MAN AND THE SEA

Lynn Bianchi

USA

The word emotion comes from the Latin *emovere*, which is historically connected with the idea of movement. An eternal movement that moves the viewer emotionally and conceptually, and that the artist observes and try to preserve with his creation. In the presence of the work, the viewer can connect with a larger emotional landscape that embraces all of us and lives without and within; because we are all part of a larger spectacle.

LANDSCAPE

Anabela Costa

Portugal - France

Landscape is what can be seen, and not in physical terms but as an outward expression of human perception: "a landscape is a cultural image, a pictorial way of representing, structuring or symbolising surroundings", so it will always be a personal take over an area of land, of human elements buildings or structures with a cultural and aesthetic dimension.

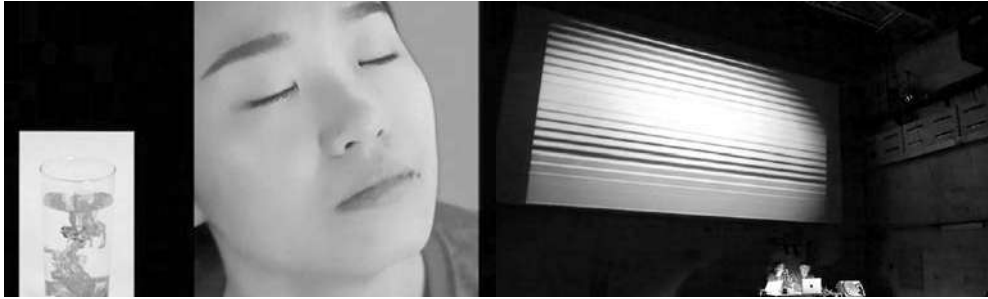
NEW YORK, NEW YORK

Lynn Bianchi

USA

New York, New York focuses on the magic feelings and alchemic effects that transform a daily view of the Hudson river into a layered and complex video composition. As in a well-organized spectacle numerous little epiphanies slowly become part of a balanced composition.

The soundtrack is composed of two main audio tracks. I recorded the first one while contemplating the view, fascinated by a jazz musician practicing with his saxophone. The second one is composed by the voices of three friends of mine. I invited them to hum a few famous American melodies like "New York New York" and a few others. They recorded them in their apartments in NYC, and then sent them to me, to become part of a larger portrait of my city.



THE GREEN PROJECT

Yun Hong

USA

The grey sky was quickly turned into blue in Beijing, in the years 2006, 2008 and 2015. The barren mountains were quickly dressed in green in sub-urban area of Southern China, in the years 2004, 2006, 2007 and 2008. Both blue and green are the representative colors of nature. Why do Chinese people have a crush on using simulative colors? Who are those people? And do we really need these fake natural colors?

In this work, "I" am the person jumping in and out of the "Chinese color system", making comparison between natural and artificial colors and giving the examples of the usage of color green and blue in China. "I" am the person wandering in and out of the Chinese geographic border, confused by the fake reality, and real virtual world.

"I" am standing at a moving point called "hyper-reality".
A space filled with the spectacular green.
A green charmed by the superpower.
In-between the real and the fake, the virtual and reality.

STRATA

Vygandas Simbelis

Sweden

The STRATA project is concerned with the limits of human senses at those edges where the boundaries dissolve. In an audiovisual film both the audio and the visuals work together – to create evocative and extreme experiences. The project explores the aesthetic properties of analog and digital transformations formed by the limitations and qualities of various forms of sensing apparatus.

The result takes the form of noisy and hypnotic soundscapes. An abstract animation is directly and in real-time generated from the sound itself; audio frequencies affect the pulsation of the RGB diode. The artist plays with several parameters affecting the light (e.g., amplitude, frequency, phase, frequency modulation, and wave shape).

The camera captures the pulsation of the light and generates moving colorful lines through that. In such a generative process, there is no need for any post-production technique. The STRATA film project is closely related to S T R A T I C audiovisual performance project.



I LOVE YOU, KEEP GOING

Ari Gold and Arya Ghavamian

USA - Iran

I Love You, Keep Going was born in a heavy traffic jam in California. I wondered if it might be possible to invoke a story about nature, and my country's addiction to oil, in such a way that an audience could feel these opposing forces in their bodies rather than simply their minds. Working with Iranian film editor Arya Ghavamian, whose nation's history is entwined with oil, I created three looping films which invite the visitors to mount bicycles and "change the story."

In Chapter One, where nobody bikes, the oil industry destroys the heart of the world. In Chapter Two, where one person rides, the fear of death and destruction are activated. In Chapter Three, where multiple cyclists join forces, transcendence and harmony with nature become possible. Viewers may passively watch the world's destruction, or become part of the story and change the future.

WAKE VORTEX

Dejan Grba

Serbia

Wake Vortex is an ongoing series of generative videos and images built around the idea that digital raster image can be treated as a three-dimensional object and viewed not just frontally but also from any other side. This process can be understood as line-scanning of digital imagery. Scanned orthogonally from the side, the image is perceived as a sequence of one-pixel wide lines, while orthogonal scanning of a stacked set of video frames creates a new sequence of images which can be animated, and certain combinations of source materials and scanning sides/directions produce interesting results.

Dimensional collapse in orthogonal scanning reveals new formal values and facilitates layered observation. While visually estranged, the generated imagery retains the suggestiveness of the original so the viewer intuitively regards it analytically. Wake Vortex employs (re)creativity in taking as source material the artworks and cultural artefacts which were themselves developed through various modes of innovative combinatorics.

In aviation and seamanship, wake vortex is an unpredictable, often dangerous turbulent trail generated by the craft's motion. In this project, it points to the complexity of the imperceptible or unregistered default values of an artwork or cultural artefact, to their unforeseen expressive, cognitive, ethical, relational and political consequences.



LANDSCHAFTEN DER VERGANGENHEIT

Juan Escudero

Spain

In this project certain connections with algebraic geometry are explored. The visual part is based on recent research in algebraic geometry, relating the theory of aperiodic tilings with singularity theory in algebraic hypersurfaces.

MIRROR IV: STRANGER

David Cotterrell and Ruwanthie de Chickera

UK - Sri Lanka

Mirror IV: Stranger is a two-screen installation developed to explore the nature in which trust and suspicion is confronted when empathy is being established within a context of polarization.

The Mirror project is conceptualized as a series of two-screen works considering polarised perspectives, drawing alternatively on assumption and objectivity; this project is designed to explore the common human characteristics that could provide a stronger empathetic bridge between strangers than their contexts, roles and attire might suggest. Portraits of individuals are constructed in a manner that they transcend or challenge place, prejudice, projection, assumption and fear of the other – while at the same time providing insight into nuanced internal negotiations and narratives.

At a time when the extraordinary polarization of half a century of war, appears to be coming to a close, we propose the development of a new research-based artwork modestly considering the enormous challenges of reconciliation and forgiveness. The project Mirror IV : Stranger is a collaboration between the UK-based visual artist, David Cotterrell and Sri-Lankan screenwriter, Ruwanthie de Chickera. It is a contemplative study of the process and obstacles to the normalization of individual interaction within a context of deep historical division.



EQUIDISTANT SUBJECTS (DATA VISUALIZATION EXPERIMENTAL SYSTEM)

Israel Alejandro López García
and Fátima Edith Ramírez Domínguez

Mexico

Is a video installation, in which the data become the conceptual axis of the creative process, they are the source of the visual discourse, through a reappropriation of the source of information. This piece is part of the process of co-creation with different areas of knowledge derived from the DALA project, (Digital Arts in Latin America), which establishes the various experimental ways of approaching data visualization, generating a visual landscape that refers us to technological processes that deal with new ways of interpreting data, appealing to rhizomatic visions which become contractual and despair, we approach the deconstruction of epistemic process of technological condition.

SOLAR FLARE

Michael Fox
and Jéssica Rodríguez

UK - Mexico

A piece in three movements inspired by the film Sunshine. The piece was made with a damaged synth, and recordings of an old family piano. The synth constantly warps like how traveling through space involves the distortion of space and time itself, and the detuned piano samples are manipulated to express more than the raw sounds can. The distorted and twisted video effects reflect and amplify these themes.



ALL HANDS

Rewa Wright and Simon Howden

Australia - New Zealand

When we wave at machines, do they also wave back? All Hands is a software assemblage that explores this question, arranging a human hand so that it co-emerges on screen with a machinic conspirator it must trace to activate a shifting topology of ambient sound and light.

The participant sits in front of a screen showing a minimal real time environment: a fractionally shimmering curtain of light. As they raise their hands above the Leap Motion controller, a multitude of virtual hands appear on the screen, and the participant needs to use a meshwork of sensory skills (embodied reflexes, micromovements, vision, and proprioception) to track and disentangle.

BUILDINGTOBIRDSLCD10KFPS.CINE

Billy Sims

USA

A single image serves as the onset for potentially continuous chain of phantasmagoric imagery. Using Google's image recognition in the search-by-image feature, the video moves through over 50,000 images from throughout the internet, crossing boundaries of professional and sociocultural utility. In reconciling these different modes of use, the search engine must swim across disciplines of visualization, evincing a semiotic coherence to parlay with that with the user.

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14,47

ART VALUE Vygandas Simbelis

Sweden

The project Art Value examines the notion of political economy and neoliberal values in the art processes, i.e. production, circulation and consumption. The economy standards and its influences to the art world and to creation in general is a key theme of the project. Critically appropriating principles of such dichotomy discourse, the artist seeks for a synthesis between those two different and opposite paradigms. The viewer of the exhibition is invited to rethink the existing connotations of those philosophical assumptions, elevating the moral and aesthetic values.

It is a speculative project questioning artwork's reception and perception through economic principles, i.e. through rethinking the notion of the artwork as commodity. It is also a critique of one of the main characteristics of the contemporary art world – the segregation of the art world and its public escalation of the monetary values.

Art Value is taking place through the exposition of numbers. This aesthetic turn is examining the contemporary notion of contemporary human (post-human), who radically and decisively believes in numbers. Questioning the exponentially growing trust in numbers and data, its inclusion in everyday life, abstraction and unification of everything what is around us, also through what is digitalized, coded and quantified: through clock time, media archeology, algorithmic procedures, computation, quantified-self movement, Big Data, and other.

THE WAITING POOL Lynn Bianchi

USA

The proposed project, entitled Sonata for Seagulls, arises from the need to look past the confines of traditional art forms. Every digital surface in my virtual reality is created through a video, and those videos can be considered an extension of still images.

My latest works are suspended between Henri Cartier-Bresson's idea that to photograph is to hold one's breath with all faculties converged in an effort to capture fleeting reality, and the belief that flowing processes that transcend reality cannot be entirely captured by static images. My goal is to capture the natural world, illustrating my motivations and emotions, looking for the precise moment when mastering a composite moving image becomes a great physical and intellectual joy.



ANIMATED WEB SERIES “CHRONICLES OF THE EDGE OF THE WORLD, STORIES, MYTHS AND LEGENDS”

Jesús Alejandro Guzmán Ramírez, Angélica María Altamar Ríos, Sergio Antonio Escobar Cifuentes, Laura Camila Solano Castillo, Luisa Fernanda Vega Súa, Fredy Germán Jiménez Bogoya, Hernán Darío Ayala Garzón, Daniel Rueda Mejia and Juan David Aristizabal Gómez

Colombia

Understanding the symbolic system that lies behind a collective imaginary, created around his historical cultural traditions and to recreate it through the use of technologies, that allow a greater possibility of rapprochement between the digital and analogous environments, can facilitate the understanding of its problems in through In order to promote the capacity of appropriation and ownership that is possessed over it.

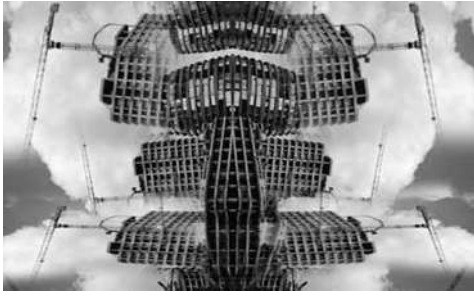
The main purpose of transmedia proposal Chronicles of the Edge of the World - Stories, Myths and Legends is to disseminate the oral tradition that has built the collective imagination of Latin American identity throughout the history narrated by both indigenous peoples and Spaniards after the conquest, using as tools of diffusion, technology and animated arts, in a process of fictional reinterpretation that allows to approach multiple facets of said cultural context and to appropriate them in a process of contemporization that reaches the target public.

GRASSHOPPERS

Lynn Bianchi

USA

Grasshopper is a HD looped video showing a couple leisurely enjoying a late afternoon on the beach. The interpretations of time, the meaning of space are explored the way one might bounce off one reality to the next while thrown into the chaos of alternative dimensions. The fragments of existence were reassembled, displaying incoherent timelines existing within a single digital video. “Time is supposed to be intangible and invisible, yet its signs are clearly visible all around us.



GYES Duygu Nazlı Akova

Turkey

In Greek mythology, during the chaotic times of the first godly beings before the cosmos was formed, Gyes was one of the three sons of Gaia and Uranus who had one hundred arms and fifty heads. The first of this video art trilogy which represents the three giant names of mythology - Gyes (terror) Kottos (anger), Brianos (strength) - is Gyes; present in the world on a major scale, and represented in Turkey, especially in Istanbul as an image through the horrific point urban transformation, changing living spheres and unjust living conditions have reached.

Today, Istanbul has become a giant construction site where the terrifying reflections of the applied urban politics can be seen through the disappearance of ethnic identities, and the gap in the living conditions of individuals. These terrifying images of the new living spaces are part of the utopic world aimed to be created through the process of modernization, turning into the fantastic dystopic hero Gyes, which has the scary potential to take over the world in the future.

SCARS&BORDERS (ARTHROPOCENE COLLECTION)

Mitra Azar

USA

Scars&Borders is an ongoing archive of images shot by the artist investigating crises locations at geographical borders from the imaginary yet real perspective metaphorically located at the buffering areas between two confining countries - where technically and political danger of this zone is underlined by their prison-state status and by the strategies of distraction enabled on site via presence of duty frees and/ or touristic attractions, both responsible for anesthetizing the subversive strength of those spaces.

Those borders are selected on the basis of their sociopolitical and aesthetics potential in regards of disclosing narratives in the frame of challenging political situations, and studied from the point of view of an aesthetic of crises. Thus, the praxis of the artistic research looks at borders not anymore as frozen scars but rather as virtual lines of flights, optimal for the beginning of a process of deterritorialization from a certain type of bio-political control, for example the one on the notion of human movement.

Scars&Borders generates a series of site-specific works with the means of photography, filmmaking and performances at borders' areas around the globe.

For Isea screening the artist will select a set of borders from the Scars&Borders archive that engage more or less directly with the themes of the Anthropocene.



PIXELDUST

Jesse Drew, Glenda Drew
and Spencer Mathews

USA

In a world increasingly threatened by erosion of civil rights, environmental destruction and economic disparity, PIXELDUST presents a visual/aural display of hope, faith and resoluteness through short autobiographical texts and visual portraits from inspirational figures in world history. Participants approach a shrine/altar that triggers a visual dust storm of pixels that rise from the bottom of the screen. While the 'pixeldust' swirls, an autobiographical statement is heard/displayed from an unknown person, taken from a position of hopelessness, despair or fear expressed in that person's life.

As the voice/text ends, the pixels assemble and reveal the person's identity, easily recognizable figures who clearly overcame their weaknesses and made substantial contributions to our world. PIXELDUST is designed to be an "engine" built to accept public contributions of inspirational figures from all points of the world. It is designed to be a public display resource to console and give hope to people around the world who fight for peace and social justice.

CALLIS

Laura Sofía Arango Palacio

Colombia

That's how the mass behavior analysis manifest: the days, the evenings and the nights connected amongst themselves showing a whole idea of the Coffee Cultural Landscape with common sounds full of social chaos caused by these networks where time goes fast and showing how every day passes by, full of lights and the independent beings inside their "own world", but dependent on a network created with an identity of masses and informal fraternity. The ceremonial and ritual behaviors are, without a doubt, important elements that contribute to producing the "us", which is the self-representation without which the group can't exist.

We must understand how the connections between the countryside and the city caused a complete transformation of these two, affecting their environment and changing the identities that made them different from each other... they unify and begin to understand the same language, their behaviors and the chaos itself.

It's the kind of self-individuality of the metropolis that has sociological bases that defend around intensifications of the common stimulus of beings which comes from subtle and continuous changes on the reception of different types of impulses to maintain, internally or externally, mechanized for the appropriation of our environment.

WHAT DO WE KNOW OF TIME WHEN ALL WE CAN KNOW FOR REAL IS NOW?

Daniel Buzzo

UK

What is time from inside, what is time from outside? The Moments project investigates the length of 'a moment' of attention and of the tension between the internal and the external experience of time. Using real-time algorithms this dynamic dual-screen installation situates the viewer in the centre of the emotional, philosophical and phenomenological debate on the substance of time and lived experience. The project collated video for a year, recording close to a thousand separate clips of noticing, interstitial glances that show a moment occurred.

Contrasting this is a series of extended walking self-portrait video 'derives' through the streets of Hong Kong. In the material a central character moves through the neon cityscape and crowded back alleys in continuous framed shots. The video is treated, graded and re-processed and frames re-played by algorithmic editing in real-time in any order, at any speed, in any direction. On one screen the works shows discrete moments of sense and attention, on the other screen a central figure surrounded at every moment by a maelstrom of temporal shift in one of the most complex cities in the world. Positioning the viewer in the center of the argument for time.



BEYOND BODY: MULTIPLE

Walesca Timmen Santos

Brazil

Beyond Body: multiple is a videoart proposal. A theater stage, where black predominates, the set boundaries of shadow direct the eye only to where the light reaches. The enunciation of the feminine and masculine body affirm the diversity, the multiplicity and the deconstruction of one unique identity. The black background unifies the images and the body becomes multiple.

WHAT LIES BENEATH THE STARS

Eylul Doguel

UK

August 2016. While attempting to photograph the timeless sight of Milky Way on a calm seashore, planes zip across the sky, lights of the cars travel between bays in distance, and ships cross the horizon. The life of a touristic town is in its height. Further deep, invisible to eye and the camera, echoes a war that ricochets all the way to these shores of Aegean and Mediterranean seas where every day refugees take the next steps of their journeys, risking their lives for a hope of a safer home.

What Lies Beneath the Stars is, more than anything, about the irony of an artist's search for beauty and wonder, in a geography of uneasy contrasts.

THREE-DIMENSIONAL

Camilo Hermida

Colombia

The video explores the construction of three-dimensional spaces and questions the generation of artificial worlds, where organic is represented by polygonal geometry. It invites to the immersion of the viewer in environments which mutate digitally, but where evolutive processes and transformations are modeled from reality fragments. Construction of objects are not just developed with 3D tools as visual construction, it is also generated thereafter parameters of programation which reconstruct fiction and imagination in an aleatory way.

RIPPLE EFFECT

Anastasia Tyurina

Australia

Scientific photography aims to record and illustrate data and experiments that differ according to specific disciplines. Although scientific photography can be considered non-aesthetic, since its main purpose is not to convey beauty but rather accurate information, its ability to record material in addition to that which is merely informative allows it to also serve expressive, subjective, and aesthetic purposes.

In my project, I use scientific photography to achieve an objective (scientific) resemblance of individual water drops to their subject, but the resulting images are highly selective in what they show and how. I try to create „expressive portraits“ of water drops.

My artistic intervention of a scientific process through experimenting with the SEM is a way to find what potentially different things my images can say about water to a viewer. Transforming the micro-world to a macro level, I play with the meaning of presented images.

My images and digital installations evoke an interest in that water composition is shown as being beautiful. This causes a dilemma for viewers, particularly because the gallery space is different from a laboratory.

AXIS

Daniel Belton

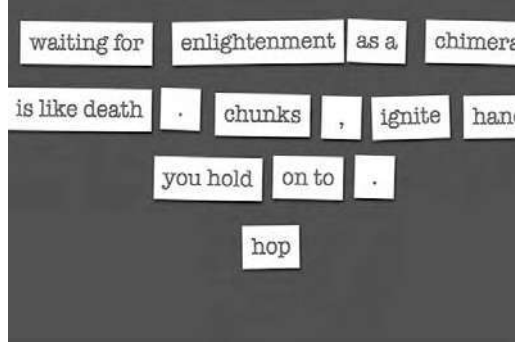
New Zealand

AXIS - anatomy of space - creates a unique fusion of music and dance film for dome cinema. AXIS is a collaboration between Good Company Arts and renowned artists Joyce Beetuan Koh, PerMagnus Lindborg, Tanya Carlson, Jac Grenfell, Donnine Harrison and artists of the Royal New Zealand Ballet with artistic director Daniel Belton.

We are each made up of photons. Photons are particles of light. Light is inspiration. Every space has an 'anatomy'. The visualisation of sound for AXIS arrives through a music notation system synchronised to the generation of pure light - expanded points and lines. This virtual acoustic architecture creates a dialogue with the dancing figure - illuminating song cycles in a cosmic choreography of light.







DEEPER THAN DIGITS: TEPID NIGHT ERASED

Michael Krzyzaniak
and Britta Kallevang

USA

Deeper than Digits: Tepid Night Erased is a poetry generation algorithm with humans in the loop. It composes and displays a new short poem every few minutes to enrich the thoughts of passersby. Additionally, anyone may edit the poems generated by the algorithm or suggest new words or phrases. Not only will these edits be displayed until the next poem is composed, but the algorithm will re-use them when composing future poems.

In this regard, the human is influenced by the poems written by the computer, and the computer is in turn influenced by the human, resulting in a collaborative relationship. Likewise, subsequent people that edit the poetry then also interact with the previous people who did so through the algorithm, and the resulting poetry is a sort of crowd-sourced collective intelligence as mediated by a machine.

THROUGH THE ALEPH: A GLIMPSE OF THE WORLD IN REAL TIME

Jing Zhou

USA

Through the Aleph is a net art project offering an unprecedented interactive and visual experience where many places on Earth and in space can be seen simultaneously in an instant. It visualizes the diversity of human civilizations (microcosm) and the unity of humanity without borders in the ever-changing universe (macrocosm); it draws the connections between individuals and the global environment, Earth and outer space, eternity and time, and art and science.

With an unexpected approach to surveillance cameras and global networks this meditative web project uses live data to create an abstract landscape in an open source environment. It not only embraces the dream of peace on Earth but also explores the bond between humankind and nature through time and space in the present moment.

*The project title was inspired by two great literary works—"The Aleph" and "Through the Looking-Glass." Perhaps the computer screen is our modern day looking-glass, and we are all Alice as we peer through our screens at an alternate reality.

COME/IN/DOC [COLLABORATIVE META INTERACTIVE DOCUMENTARY]

Arnau Gifreu-Castells

Spain

COME/IN/DOC/ Collaborative Meta Interactive Documentary is a transmedia meta-documentary that reflects on the interactive documentary. It consists of 3 interconnected parts: a documentary series, a multimedia platform and exhibitions. This is the result of four years of intensive research (2012-2016) conducting interviews with experts in the field of interactive documentary with the aim of answering a basic question: what is an interactive documentary? From this starting point, the idea is to reflect about this emerging field using different platforms. The project could be described as a "meta-interactive-doc", an experimental interactive documentary that reflects himself on the new genre.

COME/IN/DOC is a collaborative project because many people selflessly worked on it in one way or another. But especially thanks to the experts in interactive documentary who made the project a collaborative work in the broadest sense. *COME/IN/DOC* is a meta-documentary that attempts to explain a kind of documentary based on that actual genre. *COME/IN/DOC* is interactive because its platforms and interfaces, social networks and training make it possible for people who are interested to participate, contribute and even generate content. *COME/IN/DOC* is a documentary created through theoretical and applied research and has become a unique and valuable tool for training and teaching.



@ISEA_bot_2017

Ana Jofre, PhD

Canada

ISEA_bot_2017 is a bot that will live indefinitely on Twitter, a pseudo-life-form that subsists and consists of the work presented at ISEA2017. The bot bases its tweets on the papers from the proceedings of ISEA2017, and re-generates the texts using a Markov chain algorithm.

COTTERRELL

Mark Cypher

Australia

The Twitter, tweet refers to a point in time that takes on new form and meaning when viewed in different contexts. When seen in this way, a tweet contributes to an expanded sense of place as one that is a composite of space and time, network and process; or in Michel Serres's terms a topology.

The emergence of new topologies and their connotations in a tweet's re-translation in new contexts is revealed in the asynchronous, overlapping and cyclical flow of our connections in different networks. The net-art work "The river is everywhere at once" references how tweets move us to a point in time that is quickly made composite, ambiguous and unanticipated through the ever-changing nature of our relations in a network.



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TUTORIALS

DEVELOPING WITH THE ESP8266: DIY PROCESSES FOR BUILDING INTERFACES

Miguel Vargas, Santiago Gaviria and Julián Giraldo

Colombia

The *ESP8266* is an Arduino-compatible microcontroller that integrates WiFi capabilities in a miniature footprint, making it an appealing tool for artists and designers who need to deploy projects requiring remote or networked interactions between different components in an installation.

The workshop introduces participants to the *ESP8266* showcasing three fully-fledged projects, that expose different sensors and actuators that capture input from the environment and control physical objects.

We'll cover a design process for prototyping and developing custom devices based on the *ESP8266* showing how to sketch a circuit in a protoboard, making bakelite boards by DIY methods, and finally using Open Source CAD, software to model boards for industrial manufacturing. The process emphasizes on good documentation as pivotal in collaborative projects where members contribute work on different schedules and locations.

Participants will go thru the experience of building one of the exposed projects and integrate its components from kits provided. The three projects consist on: the "Biostation", with sensors for measuring humidity and temperature on air and soil, as well as gases and dust density; the "Automator showing how to control an electrical or mechanical object; and the "eMotion", a wearable that uses an accelerometer/gyroscope sensor to detect motion accurately.



WORKSHOPS

INTRODUCTION TO GAM BIOLOGICAL STUDIES

Fred Paulino

Brazil

Gambiologia is a Brazilian creative hub which adopts the country's tradition of "gambiarra" ("life hacks" or *hechizos*) as a source of inspiration for works on art and technology. It materializes itself on the production of multifunctional devices which are recognized either as electronics, installations, sculptures or decorative objects. In this workshop, we will collect unused objects from urban landscape and hack them in order to create upcycled design objects. For that, we will explore the concept of "industrial coincidence", in which two industrial objects with distinct origins fit perfect in each other. We will also provide basic electronics theory and materials that will be applied in the student's creations.

METAMEDIALAB: ONTOHACKING & METAGAMING IN THE ALGORICENE

Jaime Del Val

Spain

MetaMediaLab is a citizen lab for exploring and elaborating minor perceptions, a laboratory of research into the ways in which media shape societies not so much at the level of content but of their very structures, particularly in terms of how they organise perception. This is what we will call *metamedia*: The thinking of the very frameworks and perceptual structures mobilised by media. *Ontohacking* implies a critical reinvention of such structures, which alters the way bodies move, relate and constitute social ecologies.

GUIDELINES AND RESOURCES FOR DESIGNING INTERACTIVE AND TRANSMEDIA DOCUMENTARIES THROUGH 10 EXAMPLES

Arnau Gifreu-Castells

Spain

Over recent years, the way we produce, teach and research new media has dramatically changed. The interactive non-fiction narratives have transformed the processes of producing, distributing and showing documentaries, and especially the processes involved in how the viewer relates to the text. One of these new media forms of narrative expression is “interactive documentary”. As a new media object, interactive documentary challenges traditional methods of study and dissemination.

An interactive documentary is a kind of documentary that empowers the viewers by allowing them to take decisions that affect the narrative. When there are different media formats and platforms involved, we are talking about a transmedia documentary. The design and production processes in the so called forms of new media documentary differ substantially from traditional audiovisual documentary production.

This session will show a set of case studies in order to provide some guidelines that could be helpful for producers who want to design and implement an interactive or transmedia documentary. The second part of the workshop will focus on providing useful resources for producers in Colombia and abroad, such as production companies, multimedia studies, broadcasters and grants for new media production.

HAPLAB: A SCI-FI WORKSHOP ON HORROR AND POSSIBILITY

Sophia Brueckner

USA

"A good science fiction story should be able to predict not the automobile but the traffic jam."
-Frederick Pohl

For decades, science fiction authors have explored both our wildest dreams and greatest fears for where technology might lead us. This workshop ties science fiction with speculative/critical design as a means to encourage the ethical and thoughtful design of new technologies.

Reading science fiction is like ethics class for inventors, designers, and engineers. Science fiction looks at current technological and social trends and extrapolates them into the future. It speculates on the consequences of these trends, both good and bad, if they continue unchecked. During this workshop, participants will use J. G. Ballard's "Answers to a Questionnaire", a story made up of only answers and with the questions omitted, as a jumping-off point to write one-sentence science fiction stories.

Avoiding both blind optimism for technology as well as its polar opposite of overly Luddite thinking and cynicism, this constrained exercise will encourage the formulation of imaginative and whimsical ideas for new technologies with an attitude of critical optimism...hopeful yet careful.

PARAMETRIC FORM FINDING, INTERACTION AND SENTIENCE

Aaron Brakke

USA

We are interested in providing participants an introductory course in parametric and interactive design within an architectural environment. Computation has become ubiquitous, is embedded in virtually every facet of our lives and is currently showing real promise to augment of lives in the way that Engelbart, Sutherland, Beer, Ashby and Pask were dreaming of when they introduced us to cybernetics.

Within the field of architecture, the contemporary digital discourse has gained a significant level of maturity over the past 30 years. Computers have been absorbed, adapted, modified and evolved into a robust infrastructure that is changing the landscape of design conception, development, simulation, engineering, management, communication, construction and of planning the lifecycle of a building. It is within this context that this workshop has been developed.

The scope includes an introduction to; modeling with Grasshopper and Rhino, digital fabrication processes, and interaction with Arduino. The course is oriented for participants who are new to these technologies. This day long workshop should help each student obtain fundamentals in parametric modeling and interactivity.

ELASTIC SPACES - PROJECTED NARRATIVES OF BEING AND BELONGING

Santiago Tavera, Anthony Head and Laura Acosta

Canada - UK

The workshop, Projected Simulations of Being and Belonging, invites interdisciplinary artists and researchers to collaborate on a series of video projections to be displayed on the windows and facades of a building in La Universidad de Caldas and/or the city of Manizales. During this workshop, experiments with digital media will explore experiences of dislocation.

Participants will combine fictional and personal narratives of belonging or displacement in order to construct digital visions of peace. Stemming from an exploration of states of dislocation and technical video/graphic experimentation, this workshop will result in the creation of outdoor projections in a public space.

This workshop is about generating social collaboration between participants in order to work towards conflict resolutions between heritage surfaces and subjective narratives, past histories and illusions of the future, and finally, effects of war and visions of peace. Participants will have the opportunity to experiment with video camera setups, multiple projections on buildings, video mapping and motion graphic tools. The use of digital media presents the potential to simulate a state of disembodiment (elasticity, alteration, translation) for viewers and participants. Framing a public context with video projections allows for the simultaneous activation and archival of a cultural site.

NATURAL RESISTANCE

Margaretha Haughwout and Ian Pollock

USA

The Guerrilla Grafters graft fruit bearing branches onto non-fruit bearing, ornamental fruit trees. Over time, delicious, nutritious fruit is made available to urban residents through these grafts. We aim to prove that a culture of care can be cultivated from the ground up. We aim to turn city streets into food forests, and unravel civilization one branch at a time.

For ISEA 2017, we demonstrate how to graft urban fruit trees in the Recinto district of Manizales. The Guerrilla Grafters teach participants how to use their internet tools and different kinds of tagging – from graffiti to electronics to attach to branches (disseminating information about the graft to humans and bees), and offer take-home grafting kits. We provoke a discussion on how specific cultivation practices can resist capitalist and colonial regimes of power. Here, conflicts between a variety of fruit eaters might be recast as something to be embraced, and not positioned as the opposite to peace. We invite messy, rebellious solutions to the ways information can be shared for the purposes of expanding the urban commons in ways that simultaneously collapse binaries between public and private, nature and culture.

INTERACTIVE PERFORMANCES FOR DANCE, SOUND AND BIOSIGNALS

Javier Jaimovich and Francisca Morand

Chile

This workshop will focus on understanding the meaning and possibilities of different physiological signals (biosignals) and the technologies available to measure them. We will demonstrate the use of different biosensors and discuss the creative methods used in our work at Emovere project, which focuses on developing interactive dance performances that utilize biosignals to amplify, understand and connect with the internal functions of the human body.

We use physiological signals such as electromyography (EMG), electrocardiography (ECG) and electrodermal activity (EDA) as materials that access an intimate and – usually – inaccessible biological dimension that is in constant change, affected by external and internal stimuli.

The workshop will explore the rationale behind interaction designs, compositional techniques and outcomes of different artistic pieces that utilize biosignals in performance scenarios. Participants will join in a co-creative experience using their heart rate and speech with the objective of creating a collaborative sound environment that builds on explorations around sound poetry and biofeedback.

DOMAINS, PUBLICS AND ACCESS. WIKISPINT FOR A MEDIA ARCHAEOLOGY OF THE PRESENT

Paz Sastre and Aisel Wicab

Mexico

Domains, publics and access is an ongoing research in media archaeology of the present. The core of the research is a wiki where everybody can collaborate with cataloguing, preserving and documenting projects that offer access for the general public to the domains of art, culture, science, economics, politics and technology.

The collection brings together projects that have emerged in different countries from the second half of the 20th century to the present day related to open access, open content, open government, open science, open design, open education, open spectrum, citizen journalism, citizen science, collaborative economy, commons, co-ops, crowdfunding, crowdsourcing, cryptocurrencies, DIY, free software, free culture, community currencies, solidarity economy, grassroots media, p2p, piracy, tactical media, etc.

The main goal is to preserve the memory of projects that appear and disappear day by day in different countries using the online tools such as Wayback Machine and MediaWiki. The reason for this is that historically the limits of access have never been stable and will continue to change but we are losing the traces of the present for future generations without even noticing it.

SOUND DIALOGUES - FROM ACOUSTIC TO GESTURAL

Gonzalo Biffarella, Gustavo Alcaraz and Julio Catalano

Argentina

We are part of the Faculty of Arts in the Cordoba University and we have the joint project in the postgraduate course in Media Arts with Caldas University and Chile University. In this context, we have made a series of interactive – telematic concerts within the nodes of the Network Cultural Anilla – Anilla Cultural Latinoamérica Europa (Chile-Argentina-Colombia). In this experience, we have realised a clear division between the production of academic instrumental music and the sound art experiences with new technologies that it is present in our Universities. We think that a dialogue is an opportunity to overcome this situation that takes so many years.

In order to reduce the division, we propose an interdisciplinary space, which brings together sound artists of diverse academic backgrounds as instrumentalists, improvisers and composers in addition to those who enter into the fields of software programming, interactive systems, sensing and database management. We propose a project that articulates a workshop and an artistic presentation. In this way, we will make bridges among diverse types of knowledge and ways to perform the sound art to be interdisciplinary, interactive and inclusive. seminar - workshop of 5 days of sessions of 4 hours each.

SHOPTALK: FIELD TOOLS FOR CRITICAL MAKING

Glenda Drew, Sara Dean, Beth Ferguson and Jiayi Young

USA

Shoptalk: Field Tools for Critical Making engages participants to practice methods of thinking and making to promote social resiliency, art for social change, and participatory action for peace. This half-day workshop will give participants the opportunity to collaborate and build their own submissions for the Field Tools for Peace ISEA exhibition and online gallery, and explore new approaches to making. Workshop leaders will start with short presentations about their own community arts practices and case study overviews. Workshop participants will then have the opportunity to introduce themselves and brainstorm topics and mediums to create projects with. Methods for collaboration through rapid prototyping and problem solving will include creative acts of listening, and shared narratives and visions of possible futures in both digital and public art installation.

Shoptalk: Field Tools for Critical Making looks beyond solo authorship to explore and practice processes for collaborative making; identifying and establishing new toolkits for peace and safety; tools for engaging digital communities in meaningful ways; creating practices of identity and disguise in precarious situations; and creatively exploring and establishing practical and theoretical relationships with peace and nature. This workshop will be translated into both Spanish and English by one of the bilingual workshop facilitators.

DATA [H]AC[K]TIVISM AND VISUALIZATION WORKSHOP Offray Vladimir Luna Cárdenas and Fernando Castro Toro

Colombia

A critical approach towards data as a human, social and political construct is becoming more crucial if we want to build a plural world that is mediated by data. Data justifies, creates and directs social and political agendas, so a critical and political understanding of it is important in scenarios like post-conflict and peace building, which are coming to Colombia.

The instructional methods will be based on the Community of Practice (CoP) approach, that present learning spaces as simulacra of the social dynamics in CoP and a bridge to the existing ones. We will create permanent and fluid real time collaborative memories via etherpads that will be reified in interactive notebooks and source code repositories.

The workshop will present a historical quick overview of alternatives ways computing that blur the distinction between app, document, development environment and programming languages, and the ones between user and developer , to enter in the hands on experience, learning the basic syntax, data formats (JSON), first app and first data visualization that will be published online and shared via twitter to “hack” the feedback loops of social networks and trace the feedback (or its absence) from peace actors.

VILLAGES OF THE WORLD WORKSHOP, AN AESTHETIC TECHNOLOGICAL MEDIATION OF IDENTITIES AND TERRITORIES

Sebastián González, Paola Fernanda López, Paola Cuartas and Sebastián López

Colombia

The workshop Villages of the world, a technological aesthetic mediation of identities and territories, consists of the creation of a video installation based on the collective construction of contents based on identity, memory and heritage.

The video installation seeks to generate new ways for the habitants of the San José sector of the city of Manizales, Caldas, Colombia (known for their problems of territorial organization) to relate to each other and to their territory through technological mediation, collective construction and participatory approach to community social empowerment.

‘Las Aldeas del Mundo’ consists of three moments (diagnosing and reflecting, questioning and doing, concluding, proposing and visualizing) characterized by experiential dialogues about identity, memories and heritage in relation to the territory, generating the video installation as a product.

ART + DIGITAL CULTURE ↔ PUBLIC POLICY

Ricardo Dal Farra, Felipe C. Londoño and Diego Pimentel

Canada - Colombia - Argentina

In times of strong changes in the world, when politics take unexpected turns, the hope of a welfare state is diluted, the technological revolution is different than imagined, and human society is torn between polarized visions of what human life in our Planet should be: What is the role of [electronic] art in this context? How does digital culture change our way of perceiving / understanding / doing? What do we expect from public policies - considering these previous questions - for the future?

The proposal includes two components:

- a. One is the discussion around art, digital culture and public policy.
- b. The other one is a practical component to build and show examples that will result from applying certain policies already under development by the public sector.

AVATAR LIFE-REVIEW TO SUPPORT MEMORY IN OLDER ADULTS

Semi Ryu, Stefano Faralli and Brianna Ondris

USA

This workshop will introduce an innovative therapy platform designed for older adults, with interactive avatars reflecting users' speech, gestures, and emotional states in real time. This transdisciplinary project integrates electronic arts, gaming, computer science, gerontology, storytelling, and therapy rooted in Korean shamanistic practice.

This system was designed to strive to enhance seniors' quality of life, fostering communication among peers, caregivers, and family members, promoting intergenerational relationships by eliciting memories invested with emotion and buoyed by engaging play. Seniors act out reminiscences at various ages (child, teenager, adult, elder), embodying their life stories and those of significant others through configurable avatars. Avatars' affective gestures and sound reflect results of sentiment analysis algorithms detecting the emotional contents of the user's live speech.

This workshop will examine diverse aspects of the project: conceptual foundations, multimedia production, research findings based on formative testing with the senior target population, and avatar life-review system opening to public.

CO-CREATING AND CRITIQUING TRAINING METHODS FOR TRANSDISCIPLINARY COLLABORATION

Roger Malina, G. Mauricio Mejía and Andrés Roldán

USA - Colombia

Although transdisciplinary collaboration is associated with efficiency and efficacy to solve professional and academic challenges, untrained teams may underperform because of collective cognitive limitations such as less ideation power, planning fallacies, or overvalue of shared beliefs. Successful transdisciplinary collaborations require appropriate practices and didactics.

In this workshop the organizers will present a draft of best practices and didactics for teamwork and will ask participants to contribute to critique, extend and recommend from this draft. The expected outcome is a refined draft document of best practices and didactics for teamwork. The organizers will develop further and publish this document along with an annotated bibliography in the topic. We will use co-design methods to design the workshop with the participants. Activities include teamwork in a challenge, socialization, and debate of best practices.

This workshop is associated with the panel proposal submitted on the same problem; many interested colleagues could not be included in the panel and this workshop will include the panelists and other ISEA attendees.

THE GAME OF DOBBLE DEBATE: PLAY, DIFFERENCE, AND COEXISTENCE

Nina Czegledy, Lynne Heller, etc.

Canada

The Game of Dobble Debate: Play, Difference, and Coexistence is a research-creation project that investigates learning through design iteration, humor and play in the form of a card game, in order to encourage discussions about difference. Differing abilities are traditionally designated as disabilities but they could also be extraordinary ability, such as synesthesia. In the last decade, the role of game as a catalyst became foregrounded in various fields particularly in education and healthcare.

This workshop aims to elucidate the difference and difficulties that is elicited through using play and humor rather than traditional play strategies. The Dobble Debate concept and practice was developed at OCAD University in Toronto. In addition to practice tests and successful introductory local workshops it was also presented at Transitio_MX06, Mexico City, the 17th Annual Convention of the Media Ecology Association 2016, improve the literacy of our workshop participants through this active participation creating a broader awareness.

This will eventually contribute to grassroots participation in policy making. The goal is to create a deeper and more informed understanding and concern for different abilities - hopefully effecting positive societal change.

HYPER-LISTENING: PRAXIS

Budhaditya Chattopadhyay

India

Contemporary world is strained with intensified conflicts between nations, and within various sects and segments of peoples. The future human societies need to learn how to resolve conflict of interests, values and beliefs.

Acceptance and tolerance are essential for the humanity to navigate the challenging times ahead, which is marked by scarcity of natural resources and an unprecedented human-made decay in the environments, leading to possible anthropogenic calamities. It is my assumption that the root of all conflicts is essentially embedded in a lack of ability to listen carefully to the other.

As philosopher Gemma Corradi Fiumara suggests, a propensity to listen to the others, without making immediate judgments, may potentially lead to bridge the troubled water of difference. My proposal is to employ an inclusive, mindful and contemplative listening practice coined "hyper-listening" as a way to approach conflict resolution.

EMBRACING ADVERSITY: BIOFEEDBACK DEVICES FOR AUDIO-VISUAL THERAPEUTIC STIMULATION

Martin Velez

USA

When life puts you in difficulty you can either run away from it, or embrace that obstacle and figure out how to take advantage by developing a creative method to benefit from it. Being born with a heart condition, I have always been exposed to biofeedback devices and it always intrigued me the sound and visuals that were created through these devices using my body as source for their input.

As part of my academic research, I started to incorporate my own physical condition into the creative process of art making. In that process I discovered techniques that allow us to control our vital signs, particularly meditation. Meditation is the practice of self-awareness and has effects in how we engage with our daily situations. Its practice can help people build strongest connections with their mind and body which can be used to create generative sound and visuals that is fed back into the person creating a feedback loop.

This is particularly helpful for people with physical disabilities because they can use their vital signs to generate and control audio-visual content. This tutorial will teach attendees the technique of meditation, while wearing biofeedback devices to control an interactive audio-visual piece.

ECOLOGY AND ECO-ART: SEED SCULPTURE LAB

Adam Zaretsky and Kira Decoudres

USA

The Ecology and Ecoart: Seed Bombing lab was run by VASTAL in collaboration with FoAM member Theun Karelse. FoAM is an international “cultural laboratory reimagining possible futures at the interstices of art, science, nature and everyday life.”¹ Theun was invited by VASTAL to give a lecture and collaborate on the ecoart laboratory, held in the Theatrum Anatomicum, de Waag, Amsterdam and the Farmer’s Market of Nieuwmarkt, Amsterdam, May 23, 2009. Accompanying VASTAL-ULS lectures were presented a few days later by Boo Chapple, Andy Gracie and Brandon Ballengée, Theatrum Anatomicum, de Waag, Amsterdam, May 26, 2009. A VASTAL-ULS video interview was conducted with Kathy High about her project Embracing Animal, Theatrum Anatomicum, de Waag, Amsterdam, May 26, 2009.

THE SOUNDWALK AS AN ART FORM: BUILDING BRIDGES TO PEACE

Andrea Williams

USA

The Soundwalk as an Art Form: Building Bridges to Peace presents an overview of the history of the participatory walk as an art form, including the soundwalk and its key concepts and development, while providing a theoretical tool box for creating one's own soundwalk as a transformative art experience.

When leading a soundwalk we are combining the perceiver and the perceived, the participant and observer in an improvisatory way in the physical environment. Soundwalks guide us on a path primarily created by our ears. Sound artist, Andrea Williams, will lead a 45-minute soundwalk at Parque Antonio Nariño, located in the Manizales Downtown, an open space consisting of flower gardens, urban structures, and a small square for events. The park has been created to "eliminate segregation and contributing to healthy living".

The soundwalk will focus on: How can we be in peace and harmony with our surroundings? What does peace sound like? How do we feel connected non-verbally to other beings? How can observing other species bring us a sense of peace that we can translate to being at peace with fellow human beings? Following the walk, there will be 45 minutes of break-out groups for discussion posted on the URL.



ARTIST TALKS

INVITADO

14 de octubre

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THE WALLS HAVE EARS

Laura Valeria Buriticá
and Cristian Camilo Quintero Toro

Colombia

The Walls have Ears is an environment where the surfaces and objects can be activated to show the history fragments collected in the walls of our city. Everything that is outside of its limits presents itself in fluctuating levels and offers a bigger perception field, the empty like a percent of territory has as support the manifestations, adjustments and transformations that the human being practices to habit.

The space that is simulated have the characteristic to expose the diversity of situations, which ones are represented in the marks, deformations and sound that show the aesthetic connection between the inhabited surfaces and its inhabitants.

TRANSFORMATIONAL – A PSYCHOTRANGENIC WORKSHOP ON MAKING WITH LIFE

Louise Mackenzie
Northumbria University

UK

This talk presents initial responses from Transformational - a bio-art workshop that forms part of an ongoing research collaboration between Northumbria University and the Institute of Genetic Medicine at Newcastle University. Transformational introduces the concept of psychotransgenics: the situating of oneself physically in the position of transforming a thought into a living organism and the encounter of doing so. The workshop enables participants to explore the potential of DNA as data storage device for text, music or image, create their own DNA storage designs for potential future use, choose whether they wish to physically store information within the body of a living organism and then reflect on their decision via a video diary.

Transformational forms a part of Evolution of the Subject - an ongoing research project that explores the evolution of data within living material through fine art practice. It is in part a dissemination of the artist's research, addressing the questions: How might the agency of organisms be explored through a fine art practice situated within biotechnology? What possibilities exist when we have the ability to store data within living organisms? In what ways can an art practice situated in the laboratory expand the discourse around the use of transgenic organisms?

NOTES ABOUT EXPERIMENTAL FILM AND VIDEO-ART: A PERSPECTIVE OF FILMMAKING BETWEEN 'PRODUCTION EFFECTS'

Carlos Mauricio Gómez
Universidad Nacional

Colombia

Since the emergence of the seventh art has felt the need to explore even beyond what already 'established' to deepen the characteristics of an emerging new film, away from mercantilist and commercial purpose that this was coming permeating from Hollywood; It is so precisely as theoreticians, artists and experimenters in film managed to come up with other speech, accepted and valid from an audiovisual context.

It can be stated that the experimental film and video art has not been made to understand, but from a viewpoint of subjective judgment within a given space and time, is unable to reach a result as such, but the process itself, the ideas they are covering what is observed; thus, an infinite range of views and interpretations is obtained.

POIETIC STRATEGIES IN ARTISTIC PRACTICE

Sophie Carolin Wagner

Austria

The term poiesis, the basis for the adjective poetic, is derived from Ancient Greek and denotes an act that is directed to create something out of nothing – from poieo (ποιέω): 'to make'; to create something where there was void. Giorgio Agamben calls it in 'The Man with no Content': 'something passed from nonbeing to being, from concealment into the full light of the work. The essential character of poiesis was not its aspect as a practical and voluntary process but it being a mode of truth understood as unveiling, a-letheia (ἀ-λήθεια). (Agamben, 1999, p.42).

Poiesis stands thereby in opposition to practice, whose end in itself is action: the notion of the will to act. Poiesis on the other hand is not about being a volitional process, but one of revealing and with that a mode of veracity; a possibility for humans to find their own certainties.

This artist talk will examine poetic strategies in art productions and in which way they are different to practical approaches and do so at the example of my artwork Poetry. This method of artistic creation, in which the infusion of art through science becomes not only visual but a requirement will be presented with the intention to map out a discursive territory, where art is no longer an assistant for visualisation of scientific, in this case biological, data but becomes a partner in the search for the novel.

BEAUTY TECHNOLOGY: SEAMLESS INTERACTIONS THROUGH INTERACTIVE COSMETICS

Katia Cánepa Vega

MIT Media Lab, Harvard Medical School

USA

Beauty Technology is a novel area of research that presents an exploration between the body surface, beauty products and digital technology. The concept stemmed from a multidisciplinary perspective; computing, chemistry, body anatomy, human behavior, electronics and design. By using Beauty Technologies, we are trying to move away from traditional wearable devices worn on clothes and accessories where gestures for interaction and electronics are noticeable.

Within this realm, imagine that with a blink of your eye, you could turn on lights, move your fingernails to open a door, and touch your hair to record a conversation (how could we add a new functionality to cosmetics to make them interactive?).

This presentation highlights the conscious use of unconscious behaviors in Beauty Technologies in order to create seamless interactions. Several of applications and artworks of Beauty Technologies such as Conductive Makeup, Hairware and FX e-makeup will explain the design of these interactions that translate a human behavior to an input device.

THE DERMAL ABYSS: POSSIBILITIES OF BIOSENSORS AS A TATTOOED INTERFACE

Xin Liu

USA

Advances in biotechnology suggest new use cases outside the domain of research. The Dermal Abyss (d-abys) is our proposal to create novel biointerfaces within the skin. D-abys renders an interactive display by patterning into the dermis biosensors whose colors change in response to variations in the interstitial fluid. d-abys is designed to use the aesthetics, permanence, and visibility nature of tattoos to encode information.

We replace traditional inks with biosensors that colorimetrically index the concentration of sodium, glucose, and H⁺ ions (pH) in the interstitial fluid of the skin: the pH sensor changes between purple and pink and the glucose sensor between blue and brown; the sodium and a second pH sensor fluoresce at a higher intensity under UV light.

In this talk, we will discuss our preliminary evaluation of these biosensors in an ex vivo pig skin model, and the opportunities and challenges for biosensors implanted in the dermis.

MANIPULATED STATES OF CONSCIOUSNESS: AN ARTISTIC EXPLORATION OF PERCEPTION, SENSATION AND IMMERSION

Bonnie Mitchell

Bowling Green State University

USA

Bonnie Mitchell's electronic art installations explore the concept of perception and altered emotive states via interactivity, immersion and audio/visual stimuli. Over the past 20 years she has developed a wide range of electronic interactive installations that have altered the participant's sense of reality, time and place.

Her recent immersive installation entitled Shame on Us, invited the viewer into a room filled with scrim enclosed trees with projections of the results of both creation and destruction onto the multi-dimensional spatial elements. This holographic-like experience addressed the shifting politics in regards to the preservation of our natural resources.

Encounters, an installation which invited the viewer to sit in a sensor-enhanced seat, provoked an ethereal figure to emerge from a multi-dimensional stylized forest and ask thought-provoking questions. Internal Distance, used projections on walls along with figures trapped in hand-blown glass to create an environment that commented on internal conflicts. In Inhabitants, the viewer caught poetic animations falling from the ceiling onto hand-held projection screens to decipher the meaning of the piece.

Experiential Extremism attempted to provoke the psychological states that entice people to gravitate toward thrill seeking, along with the emotional responses that occur before, during, and after extreme activities.

THE EYES OF THE GODS

Jane Chang Mi

Honolulu Biennial, Pepperdine University and UCSB

USA

Ancient Hawaiians named the estuary that feeds Pearl Harbor, Wai Momi, or the river of pearls. Oysters (*Pinctada radiata*) once flourished in the harbor. The shells were used as scrapers to make cloth and rope; they were also carved into fishhooks. The mother of pearl was valued for its iridescence, often used to make the eyes of the gods.

The Eyes of the Gods was a single channel video installation compiled from the underwater archive of the National Park Service World War II Valor. Divers from the team, video taped themselves surveying the USS Arizona, as well as, interring the ashes of survivors who have passed. I took part in this internment this December 7, 2016. Using both analog and algorithmic techniques I have found and compiled all of the images containing only the water and nothing else.

This algorithmic technique used to make The Eyes of the Gods is similar to face recognition and surveillance software utilized by the National Security Agency (NSA). I wanted to reflect this irony, as today the Joint Base Pearl Harbor-Hickman is the headquarters of the United States Pacific Fleet, including being home to the Joint Intelligence Center, Pacific (JICPAC).

MISUNDERSTOOD: DUOLOGUE WITH A BROKEN MACHINE

Jordan Matthew Yerman

Canada

Misunderstood: Duologue with a Broken Machine explores the relationship between two imperfect entities: an algorithmic translator and a human reader. A North American actor reads aloud the text of a Polish citizenship form as translated on the fly by his overworked smartphone—he tries to make sense of what he is told to understand. Human and machine are seen to struggle in consummating an informational transaction.

The embodied performance—moving between echo, question, and challenge—evokes that of playing with a Ouija board: easy answers are sought from thin air, but instead the user must seek meaning and structure through seemingly-arbitrary external cues. Despite the promise of instant information, the networked smartphone profoundly fails at its task, glitching as it leaves its human interlocutor at the mercy of a frustratingly, beautifully inscrutable set of instructions that can ultimately change the shape of his identity.

MEDIA AS A MEDIUM FOR ESTABLISHING A CONVERSATION BETWEEN COLOMBIA'S PAST AND ITS FUTURE: PERSPECTIVES FROM A CRITICAL APPROACH THROUGH INSTALLATION ART TOWARDS PEACE

Jorge Luis Vaca Forero

Colombia

This conference gives the account of an artistic process strongly influenced by an interest between the dialogue established from the past towards that of the future of Colombia. Focusing on this aspect, the artist explores the concept of medium, analyzing two pieces of his own, in order to emphasize their relationship with the concepts of device and memory.

To do this, Vaca retakes one of his initial interests approaching the historical definition of media, proposed by Manovich, connecting it with the notion of metaphor through two installations of its authorship: *Máquina para un Olvido Presente / Machine for a Present Oblivion* (2013-2015) and *Constituciones / Constitutions* (2015).

From there, the concept of Work of Art will be connected to the idea of Media to analyze how, in its design, Works of Art (understood as media) can be defined as metaphors that allow a particular type of activation among an audience. To achieve this, Vaca frames his reflection within linguistics through the concept of sign, symbol and icon. The conference is an approach to how the installations propose a critical perspective towards peace in Colombia.

UNDERGROUND SOUNDSCAPES

Alejandro Brianza

Universidad Nacional de Lanús

Argentina

The concept of soundscape was shaped by Murray Schafer in late 60's, describing it as the grouping of every audible sound surrounding us. Schafer conjoined the words Sound and Landscape, creating not only a new concept that would transcend to nowadays, but also an autonomous subject of study linked precisely to the characterization of spaces by their sound environment, allowing us to know them through what they reveal to us.

Underground Soundscapes is a project that has started in 2015, making and putting together many soundscapes of different subways in different cities. We can hear how it sounds the subway in Ciudad de México, São Paulo, Buenos Aires, Medellín, Valparaiso, London, Brussels, Amsterdam, Madrid and Paris, and the project is still recording places.

In this talk, we're going to hear, understand, discuss and explore different potential expression of urban soundscapes, and their relationship with the heritage, cultural practices and traditions.

HABITAT

Josefin Lindebrink

Sweden

HABITAT explores themes of development as both a solitary and communal process. Participants lie alone in a cocoon like structure, cut off from outside stimuli. The cocoon vibrates gently in response to biofeedback from its occupant, creating a nurturing sense of calmness when the occupant rests peacefully, and likewise responding with dissonance when the occupant is restless.

As other participants occupy their own cocoons, they are added to the others' biofeedback, creating a temporary hive identity. In this state, *HABITAT* will adapt to the participants, creating a restful or tense whole from the sum of its parts.

Growth is both a solitary and communal process. Internally, we each work towards some ideal but our progress is conditioned by the people around us. From interconnected individuals, each with their own will and purpose, society arises and an emergent phenomena of individual action. Society then moves towards its own ideal, shaping the people it is comprised of and directing the individual action it arose from.

THE BEING OF THE ARTISTIC PIECE AND ITS CONDITION OF POSSIBILITY: A BIO-GENERATIVE/CONSTRUCTIVE PROCESS

Rolando Rodríguez Guízar
and Jessica Arianne Rodríguez Guízar

Mexico

The construction processes of artistic pieces are at a crossroad. The fact that artistic production is unlimited in terms of blending techniques, theories and knowledge; intersecting areas and disciplines that do not recognize boundaries between them; methodological proposals; eclecticism of methods and models that adapt to the context and the construction of reality itself; materials and multiplicity of the same ones that the technology has built for us to use them, have made that, within the current art system, that responds to a market model, we have to rethink how to think the production processes of artistic pieces.

From this perspective, the being of the piece, which contains its own condition of possibility through a bio-generative/constructive process, has led us to rethink the question: what is the artistic piece? Thus, increasingly, we move away from occupations like who decides what artistic is, what aesthetic is, the artistic critic to build criteria, and focus on sharing the process and experience of the being of the piece that doesn't recognize any category or definition.

THE CONSTRUCTION OF THE PEACE SIGN FROM THE TRIAD SOUND, IMAGE AND TEXT

Rolando Rodríguez Guízar
and Jessica Arianne Rodríguez Guízar

Mexico

If we assume "peace" as a sign that has been inherited, with it we also inherit a whole series of previous constructions presumed as absolute truths. It's evident that we can't think of peace in the middle ages, as we think it today.

The human being, as a project of projects, has the condition of being able to transmute, through updating. We build "peace" as a sign, first, from a human perspective that thinks its space/time, ejected it towards the future, but at the same time reflecting its past. Second, as a subjective constructed concept that fills the cultural and social space/time it inhabits.

We have poems, essays, novels about peace. We inherited sonatas, hymns, sublime arias on the subject. Images that come from the memories and images that are passing by and we build to embrace and quote them. But, peace is a personal construct. It contains complexity, uncertainty and speculation statements, lightness form the three letters that make it up in Spanish, and it's a short whisper that transits in images through a street without being transited.

INTERACTIVE INSTALLATION IN IMMERSIVE VIRTUAL REALITY: “LOOK AT YOURSELF” (“OLHE PARA VOCÊ”)

Pablo Gobira, Antônio Mozelli and William Silva
Escola Guignard, Universidade do Estado de Minas Gerais

Brazil

Look at You is an artistic installation in immersive virtual reality. Through the imprisonment of the eye within a human head simulated in a three-dimensional environment, we intend to investigate the relationship of sensoriality and its limits present in the dialogue with the representation of a human body in transformation and the lack of control before the corporal transformations.

FLIGHT OF THE MONARCHS

Jessica Rodríguez and Robert Mackay
Andamio / University of Hull

Mexico - UK

It is an immersive sound and video installation inspired by the incredible journey that the Monarch Butterfly takes each year from Canada to Mexico. Combining video and sound footage recorded in the El Rosario reserve in Michoacán with flute and Mexican poetry, this explores the resilience of this beautiful creature in the face of climate change.

TRANSMEDIA STORYTELLING APPLIED TO RESEARCH AND DISSEMINATION

Arnau Gifreu Castells

MIT Open Documentary Lab / Research Affiliate

Spain

Transmedia Storytelling is a kind of narrative that focuses mainly on fiction and nonfiction but can be applied to many more areas, such as marketing, advertising, arts, education, and also research. Transmedia narrative shows much potential for being used as a strategy in teaching, education and training, since it offers new tools that make it ideal for the dissemination of knowledge.

With this formula, the student can produce content (in this context, to generate knowledge) as a collective construction, and the process can be used to implement constructionist and constructivist teaching methodologies. On a practical level, this would translate into asking students to become involved in generating content using media and platforms such as sound or audiovisual production (videos, tutorials, documentaries, mobisoides, webisoides, etc.), multimedia (websites, mobile applications, social networks, etc.), physical supports (alternate reality games, small games, etc.), or participatory supports (discussion forums, focus groups, analysis, etc.).

For example, students could use data visualization, infographics, computer graphics, non-fiction expression forms and documentaries, or journalistic formats like reportage, special editions, film or written essays, museum installations or educational formats. With transmedia narrative, researchers can create multiple media platforms to explain the results of their research in a new, easy-to-understand and original way.

TOPOLOGIES: ARTIST TALK BY JOHNNY DIBLASI

Johnny DiBlasi

Department of Art & Design, University of Indianapolis

USA

Johnny DiBlasi's hybrid creative practice sits at the intersection of art, science and technology. Through his works DiBlasi explores how networks of data can generate interactive, aesthetic experiences of local ecosystems. He utilizes sensors and the wireless network to explore site-specific data and infrastructures to create a media architecture that reveals the interface and sets up an alternative experience of a landscape.

DiBlasi will give an artist talk that covers his practice and past works that utilize data to create immersive experiences. He will discuss past projects Array and Topologies, as well as current projects. Array is an interactive audio video installation made up of fifty LCD video monitors hung from the gallery ceiling facing downward. Textual data from the current news cycle as well as visitors' movements drive the audio and visual output.

Topologies, is a site-specific installation that functions as an architectural extension and an expression of the space's invisible electronic infrastructure. Real time data alters the topological structure of a shifting grid suspended overhead that spans the entire space. DiBlasi's works seek to understand space as a medium and how we understand a place itself in terms of physical form and electronic information.

ALIEN WEBMD

Daria Taback

MFA Student at UC Davis

USA

Alien WebMD is an Internet zine that visually expresses a collective consciousness about various topics, mediated through the unique and self-referential language and framework of the Internet, using illustrations, audio, gifs, memes, video, prose, popups, essays, and images collaged together. The zine further explores virtual renditions of real and imagined places as interpreted through the lens of DIY web technology, and invites a non-hierarchical exploration of interactive webpages.

The zine's issues are generated by the collective efforts of digital artists whose work is based on a unifying theme. In a world in which our perceptions are constantly informed by the technologies we use, our memories are created by the way we curate lives over Internet media. This zine serves as a sort of memory archive, collective journal, and exercise in digital world building, with a nod to a pre-Web 2.0 ethos. In this respect, Alien WebMD showcases an intellectual and artistic heritage of media in a global, amorphous, yet distinct and celebrated place: the web.

BIKE FOR A BETTER WORLD

Esther Kwak

UC Davis

USA

Biking has multiple benefits for individuals' health and finances as well as for the environment and sustainability. My project is promoting bicycling generally, for recreation, for transportation, as well as for fun through a visually appealing, interactive interface. I hope that users will be able to learn more about biking data and then be able to make more informed decisions in the future.

SELF-INTERSECTION: INTERACTIVE DESIGN FOR BIOSIGNALS, DANCE, SOUND AND VOICE

Francisca Morand and Javier Jaimovich

Facultad de Artes, Universidad de Chile

Chile

Self-Intersection is a solo performance by a dancer, developed around themes of identity and self-image constructed by the subjective relationship of somatic processes, such as self-sensing while moving and vocalizing. The performance is based on the intersection of sound, dance, voice, text and biosignals, all involved in an interactive system constructed with biosensors mapped to a real-time sound environment.

Self-Intersection is currently a work in process, as part of the project Emovere, directed by the dancer Francisca Morand and the sound artist and researcher Javier Jaimovich, both academics at Facultad de Artes - Universidad de Chile. The project Emovere started in 2014 as a mutual interest on sensoriality, physiology, consciousness and experience as fundamentals for interdisciplinary and artistic experimentation.

The artist talk will show and explain the artistic and technological foundations of one of the sections of the interactive solo, focusing on the interactive design between dance, sound and voice and the expressive possibilities that this creative process has provided to the artistic research of Emovere project.

THE ANTHROPOCENE COOKBOOK - EATING FOR OUR FUTURE SURVIVAL

Zane Cerpina

Norway

Humans have been cultivating animals and plants for more than 10000 years. But we can no longer live of mother Earth's resources the same way as we did before. With the presence of the new geological epoch - the Anthropocene, it becomes evident that "the ecological catastrophe has already happened" (Morton). We have to adjust now if we want to survive. The important question for our near future is how to feed the soon-to-be 9 billion population.

The Anthropocene Cookbook is an artistic research project investigating the future cuisine. The project maps and explores the most innovative and speculative ideas about alternative foods within arts, design, science & technology.

How does food look from a perspective of a post-ecological catastrophe?

Should we eat insect based food? Or nanotechnological nutritions? What about food printers for cooking? Or using genetic technologies to grow beef in-vitro in the lab? How can we prepare for indoor based farming? And how to turn such foods into something socially accepted and eaten on a daily basis, not just as a something exceptional or taboo'ish. How can insect based food become an everyday thing, such as Junk Food Insect Burgers for the Future?

Let's find the global taste of the Anthropocene.

GAMBIOLOGIA AND THE HACKER POETICS

Fred Paulino

Gambiologia

Brazil

Ethics is a widely discussed concept in philosophy. It is related to the actions of man on the collective realm, guided by character and social rules. This article aims to discuss ethics through hacking. The definition of "hacker ethic" proposed by Levy allows us to compare a hack to an intervention. To hack is to transfigure any given system - inserting something not originally intended in it, subverting its original use, redefining its role.

"In the arts, poiesis refers to the fascination provoked at the moment in which, through multiple associative phenomena achieved by perception, the different elements of a set are interrelated and integrate themselves to generate a new entity, called aesthetic ". This is hacking defined as poetry and, therefore, as art. The hacker ethic becomes a poetics.

SIMULATING NATURE

Daniel Miller
University of Iowa

USA

Daniel Miller will discuss how his artworks explore relationships to the physical world through simulating natural systems. These artworks investigate the parallels and incongruities between the human experience and the natural world we inhabit. Underlying themes explored in Miller's recent work include: climate change, human impact, the body/mechanical processes, animal communication and the relationship of technology to nature. Miller will discuss earlier works and highlight the research, design and fabrication of his recent projects.

The natural environment has evolved into system in equilibrium. In ecosystems there is a threshold where the system can no longer function when pushed beyond this boundary; Daniel Miller's artworks explore these environmental boundaries. These artworks make connections to the natural world through the use of robotics and activated electronic objects. Projects use digital control to simulate various behaviors and generate feedback through interactions with participants.

Miller will discuss how some works reference the body and its internal movements; other artworks investigate relationships to the larger ecosystem. In some cases, artworks activate and manipulate materials through heating, cooling and mechanical manipulation. Here materials flow and randomly generate new forms and evolve. Through mimicking natural systems these artworks embrace unpredictable and emergent properties of nature, such as production companies, multimedia studies, broadcasters and grants for new media production.

MESSAGE IN THE SKY: THE CHANGING LANDSCAPE OF HUMAN ASPIRATION (WORK-IN-PROGRESS)

Jiayi Young
University of California, Davis

USA

Message in the Sky is an on-line crowd-sourced public participatory project that pools together the hopes and dreams of our time. The goal of the project is to map the landscape of collective human aspiration from people in different geographic locations living with different circumstances.

The scale and time span of the project significantly expands research in emergent fields of design that integrates big data to engage social change. In the presence of increasing global challenges in conflict resolution, this project represents a forward-thinking engine that generates a time capsule of the evolution of aspirations globally.

ELECTRONIC SOUND AUDIO AND VISUAL MURAL FOR THE SUBWAY SYSTEM OF SANTIAGO

Yto Aranda

Rao Caya: arte, naturaleza y tecnología

Chile

Electronic mural project, sonorous and visual, specially conceived for the main wall of the station “Los Orientales” of the Metro of Santiago (Subway).

This is composed of eight hexagonal modules, which were built from an updated pictorial concept using contemporary technologies. Fusion between painting, electronics and digital. Its theme is nature, in particular, water cycles. In short, an “electronic mural” that tells us about nature created especially for citizenship.

Ko means water in Mapudungun.

PRESENTLY UNTITLED: DATA MAPPING OF 2016 U.S. PRESIDENTIAL ELECTION TWITTER ACTIVITY

Jiayi Young

University of California, Davis

USA

This project, with its multiple phases, transforms the 2016 United States Presidential Election Twitter data into a large-scale installation to probe the question of how social media assumes form and transforms the shaping of the future of a nation. The installation recounts Twitter hashtag activity on the topic from February 2016 through the election date of November 8, 2016.

By identifying major Twitter influencers in this election period, uncovering the propagation patterns within the data, and differentiating human tweets from AI tweets, the installation exposes the inner mechanisms of a world where true human tweets and tweets generated by Twitter Bots mutually influence each other and propagate inseparably as a combined voice.

The installation allows the examination of the machine world infiltration that shifted the generative entropic propagation of social media influence on this U.S. election, and provides a physical space for contemplating the significant challenges social media pose in our understanding of the social fabric and the radical transformation of the ways in which we now relate to each other.

TOWARDS INTELLIGENT HUMAN-MACHINE INTERACTION: LEARNING TO CREATE IN A COMMON EFFORT

Peter Beyls

Belgium

Interactive composing implies dynamic on-the-fly musical negotiation between a live performer and some musical aptitude captured in a computer program. Much software interfacing human and artificial players involves mapping features in human input to parameters affecting output entailing responsive behavior.

Our work suggests viewing human and machine as convincing creative entities sharing a common biotope with equal authority. No one is in control; man and machine express mutual influence and complex behavior emerges from the interaction of many simple cognitive building blocks. Such systems exhibit unpredictable though coherent, life-like behavior.

Our method takes inspiration from human psychology: we implement artificial relationships, explore qualitative features in perception and competing machine motivations. In addition, a reinforcement-learning algorithm aims (1) to maximize sensitivity and diversity in system behavior and (2) to deeply link human and machine initiative as to sustain a compelling and rewarding interaction format.

Over the years, various systems were implemented approaching intelligent interaction from the above perspectives. Most programs suggest an interaction format of one human soloist interacting with a small virtual chamber orchestra, itself supporting the expression of social affinities between individual players. Our presentation sketches their specific conceptual orientation and computational architecture. We conclude with a live demo. for new technologies with an attitude of critical optimism...hopeful yet careful.

PLATEAUS: COMPUTATION, GEOLOGY, ONTOLOGY

Zachary Kaiser, Rebekah Blesing and Gabi Schaffzin
Michigan State University

USA

“The smooth skin of the device demands gore to feed its gloss.”
—Benjamin Bratton

In this Artist Talk, we will present a recent work, entitled, Plateaus: a meditation on the geological nature of mobile technologies and the socio-political and environmental implications of the mining of minerals for those technologies. Plateaus seeks to elicit an understanding of the relationship between humans, geology, and media technologies: media not as immaterial but as geological.

Plateaus itself is an interactive transmedia system: a topographical model of a region of the Congo in which some of the minerals for our mobile devices are mined sits atop a stainless steel sifting tray. Meanwhile, a device inside the pedestal on which the landscape sits tracks mobile devices searching for WiFi networks and, in response, shakes the topographical model with a force proportionate to the total number of WiFi devices it counts, causing the landscape to erode and be sifted through the steel grate.

The structure into which visitors enter in order to view the work references temporary shelters—ranging from those of peoples displaced by environmental crises to those of ancient civilizations—as well as Faraday cages, which are used to block electricity or WiFi signals.

SOUNDMIND

Tara Parker
Essig

USA

SoundMind is a virtual environment in which, through the power of technology in combination with the mysterious phenomena of creativity, sound becomes visual.

Participants can relax, observe, and participate in unified creative expressions. The goal is twofold: First to explore and understand the ways in which the technological environment affects the individual and the individual's interactions, and Secondly, with these understandings, to develop an environment that will build participant's empathy, curiosity, interpersonal understanding and soundness of mind via the sharing and receiving of audio and visuals.

INTERACTIVE INSTALLATION “BETTER HANDS”

Wallace Lages, Pablo Gobira and Francisco Marinho
*Center for HCI, Virginia Tech (USA); School of Fine Arts, UFMG (Brasil) and
Guignard School, State University of Minas Gerais (Brasil)*

Brazil

Better Hands is an interactive installation that explores the limits and the role of tools in the creative process. It questions the authorship by bringing the interface closer to the body, while giving to it its own agency. This work invites us to reflect on the effect of modern technology on the basic act of creation and whether we control or are defined by it.

TRANSLATIONAL SPACES | ESPACIOS DE TRANSLACIÓN

Santiago Tavera
Elastic Spaces Lab, Concordia University

Colombia - Canada

The artist talk, Translational Spaces, by Santiago Tavera presents his latest creative-research on the construction of interactive and immersive digital architectural environments. The use of digital media presents the potential to simulate a state of disembodiment (elasticity, alteration, translation) for viewers and participants. Tavera investigates the potential of digital technologies to create virtual environments that alter our thresholds of perception.

Tavera's creative-research combines fictional and personal narratives of belonging and displacement to construct digital environments and virtual architectural sites. The research, Translational Spaces, recently resulted in the production of an artist book that includes written fictions and an interactive web-project.

This work has recently been exhibited as an interactive website with lightboxes (Chromatic Festival | Montreal | 2016), as a live screening performance (Art Gallery of Ontario | Toronto | 2015), as reading performances and a video interactive installation (Agence Topo | Montreal | 2016) and finally online (The Wrong- New Digital Art Biennale, 2015-2016).

Tavera's creative-research questions how through the mediation of digital media, experiences of virtual displacement parallels states of disembodiment experienced by migrant bodies. Immersive and interactive digital spaces have the potential of generating dialogues on cultural identification, social collaboration, and processes of conflict resolution, with the goal of creating illusions of a utopic future.

“CAMINANDAR” EXPANDED BOOK

Christian Felipe Lizarralde Gómez, María Griselda Gómez Fries,
Camila A. Campos Quintana, David Moreno Galeano and Santiago Valencia
Universidad del Valle

Colombia

Creation Social Interface (ISC) is a doctoral research about the interactions between two knowledge interfaces: the community of the island of La Plata in Bahía Málaga, located in the Colombian Pacific of the Valle del Cauca, and the Hipermedia Laboratory (HiperLab) Of the Univeridad del Calle (Colombia), with the purpose of designing collaborative artistic practices as a device for the conservation of the ancestral knowledges of the South Pacific of Colombia.

The ISC are configured as an area for the encounter between different types of knowledge, recognizing the existence and the realization of the other. A scenario where it is possible to imagine, design and constantly recreate reality through the creation of responsible artistic practices with our natural, urban and telematic environment.

The instrument and the axis that articulates all the investigative work has been called “Caminandar”, an exploratory field journal that gathers each of the encounters, inquiries and creative practices developed by the interface. “Caminandar” is first and foremost a travel journal, an expanded book that explores the possibilities offered by the hypermedia and transmedia narratives, using different means of plastic expression that go from drawing to virtual reality.

SERIE TIMES ARRESTED (DEED)

Ligia Amparo Escobar Calerín

Colombia

It is lived to do and is done to live, thinking that it does not get lost the time, but inevitably the time's running out and gets lost, because this one is never stopped.

But what would we do, if we could return the time fifteen minutes, two hours or more? Maybe we would do the same thing: To try to do more, taking advantage of the possible maximum thing this space of time. Because of it, this offer is a metaphor in which the wear or the use of the time, it is also an accumulation of hours, minutes and seconds that remain registered as evidence of the passage of time; times that become exhausted to fill or to complete a time. A time full of past.

INSTABLE LANDSCAPES: VISUAL AUTOBIOGRAPHIES IN REAL-TIME PERFORMANCES

Georgina Montoya Vargas

Universidad del Quindío - Universidad Tecnológica de Pereira

Colombia

Research synthesizes the explorations and processes developed from the research—artistic creation and its link with design through a common theme: the phenomenon of audio-visual creation in real time and its connection with the body. This theme will be approached through visual autobiographies and the intimacy with objects as carriers of memories, sensations, and atmospheres that not only constitute or form part of an epoch, but also configure individual forms of inhabiting the world.

At the same time, it looks to think or include the landscape from the same perspective, within these explorations, as an affective space and as part of contemporary thought towards the reevaluation of subjectivity, where the inquiry into emotion contributes to rethinking relationships between subject and world. In this way, the findings throughout this research have permitted thinking about research-creation as a meaningful phenomenon not only from the academic point of view but also in the creative processes of contemporary art.

From this perspective, the relationships between body, landscape, technology, and self-referentiality, will be approached through a methodology that moves between the limits of art and design, in other words, putting these two aspects in tension, but at the same time taking advantage of the possibilities inherent in each discipline. Experience will be a determining factor precisely because it deepens on the autobiographic terrain, however it is necessary to create categories over which a text will be formed as well as a work of art that moves between objectivity and speculation.

BIOMIMETICS AND DIGITAL FABRICATION TECHNOLOGIES, CREATIVE INTEGRATION FOR PRODUCT DESIGN

David Andrés Torreblanca Díaz
Universidad Pontificia Bolivariana

Colombia

Nature has been an infinite source of conceptual, morphological and functional analogies; it has been inspiring designers and architects of all eras. Biomimetics is a discipline oriented to study different characteristics and qualities of nature to be transferred to the artificial world through a creative process.

Since the last decades have been emerging the digital fabrication technologies, they are changing radically the design process of designers, architects and different creative professionals.

Digital fabrication technologies offer technical and creative advantages never before seen, some advantages are: the immediacy (to fabricate parts or products directly from a digital file), possibilities of personalization, generation of complex geometries, fabrication of armed assemblies, wide variety of materials and finishes, among others.

The integration between biomimetics and digital fabrication technologies is an emerging and innovative research area with few exponents in the world, in which is possible to see new working methods, innovative products and a lot of creative opportunities.

The objective of this talk is to show the technical and creative possibilities of this new area for product design through the analysis of professional, academic and research cases and in this way to open a debate on these new exploration territories.

TEMPLE CITY

Natalia López Lombo
Universidad de Caldas

Colombia

This piece is a musical dance that documents the sounds of the principal churches in Manizales: the rituals, the spaces, the whispers, the prayers, the bells, the dialogues between people and the traditions within these places that are holy and syncretic in nature and which contrast against the busy streets of the city, the market, 23rd Avenue, downtown etc. The city becomes a sacred place with the smell of incense and the sound of bells; people carry out rituals in their workplace, when they buy their lunch, when they walk through the streets making everyday life something sacred, a soundscape inspired by the customs and spaces of Manizales.

ROAR

Thomas Ouellet Fredericks
UQAM

Canada

Roar is an audiovisual experience. It offers a poetic interpretation of cataclysmic events: the earth is ripping apart and its inhabitants must escape in space towards a new home.

Geopolitical data is formatted into a kind of DNA code used by the system to generate the different 3D spaceship models for each nation. The voyage is punctuated by random events to create a narrative – ships colliding, programmed obsolescence, on-board mutinies, etc. Instead of using pseudorandom generators to control these events, probabilities are based on social statistics and the outcomes on real random atmospheric noise – linking real space with virtual space. The simulation is run on a persistent server for a fixed amount of time at the end of which the voyage will be considered complete.

But will any ships have survived till then?

As its previous inhabitants flee it, discontinued earth continues to crumble away. The crumbling accelerates or decelerates in synchronicity with real-time seismic data. The project is presented on two different screens with the roar of the earth crumbling on one

side and the roar of the ships fleeing on the other, and addresses the use of meaningful data in digital art

“LOS VENENOS”: THEATER AS A POLY- PERCEPTIVE EXPERIENCE

Pata de Conejo Compañía de Teatro
Universidad de Caldas

Colombia

LOS VENENOS is an art-piece of collaborative and multidisciplinary work presented by the theater troop “Pata de Conejo” original from Manizales city in (Colombia), it is proposed as an experimentation lab in the field of performing arts; involving architectural concepts, space design, multimedia design, literature, sound design and live music performance, all to the construction of a *mise-en-scène*.

A set of layers, characters and paces consistent with the surrealist wave is proposed through the conception of a free version of the namesake tale “poisons” from Julio Cortázar, in which characters and narrative places find context in Colombia.

This art-piece aims for a hybrid setting in which perception is achieved by multiple ways of communication, as appointed by Martina Leeker: in “espacio poli-perceptivo”. “LOS VENENOS” goal is the interaction with the viewers and their emotions. The stimuli that the stage offers from the visual, sound, expressive, narrative and scenic point of view, give a wider context which allows each individual to make particular readings of the piece according to his or her specific interest. This way new dynamics of communication, construction and perception are generated.

CREATING 3D ANIMATED WORLDS TO EXPLORE MULTI-SPECIES CONFLICT AND INTERDEPENDENCE

Meredith Drum

Arizona State University School of Art

USA

Meredith Drum will discuss her recent 3D digital animations, and her choice to employ the trope of the chimera and images of female power from gaming and cinema to explore feminist discourse around gender, sexuality, mutuality and violence, all within a larger consideration of multi-species conflict and interdependence in the capitalocene.

Drum's talk will be founded, in part, on her understanding of Donna Haraway's tentacular thinking, and the motivation she takes from Haraway's insistence that: "The unfinished Chtulucene must collect up the trash of the Anthropocene, the exterminism of the Capitalocene, and chipping and shredding and layering like a mad gardener, make a much hotter compost pile for still possible pasts, presents, and futures."

THE APPLICATION OF EMBODIED COGNITION TO HAPTIC DEVICES FOR MENTAL WELL-BEING

Sophia Brueckner

University of Michigan - Ann Arbor

USA

"An empathy box is the most personal possession you have. It's an extension of your body; it's the way you touch other humans, it's the way you stop being alone."

"I had hold of the handles of the box today and it overcame my depression a little...I felt everyone else, all over the world, who had fused at the same time."

– Philip K. Dick, *Do Androids Dream of Electric Sheep?*

In Dick's novel, thousands of anonymous people connect haptically and emotionally through their empathy boxes in a lonely world. Inspired by the story, the Empathy Box and Empathy Amulet are two networked devices that connect many anonymous people through shared warmth.

Incorporating ideas from embodied cognition as well as cognitive behavioral therapy, both devices use physical warmth to cultivate empathy and a novel sense of connection with anonymous others. The devices encourage their users to make a deliberate and generous rate reciprocity into their design, such that helping oneself means helping other people. The Empathy Box explores synchronous connection, while the Empathy Amulet uses asynchronous connection allowing the user to experience the shared warmth unconsciously.

MACANA, GRAPHIC AND SOUND MANIFESTATION OF THE COMPARTMENTS OF A COFFEE MAN

Jorge Tamayo and Jorge Gonzales

Colombia

Mr. Reinel works every day of the week planting coffee, potatoes, cassava and cabbage; at strenuous schedules ranging from 4 am to 6 pm, until daylight allows from Monday to Saturday. But Sunday is the special day, the most anticipated, is fair day when Mr. Reinel will sell his production, he will go to the church with his family and then he will pass all afternoon until dawn in the bar La MaCana, where he will spend all produced of the week ... On Monday everything starts again.

MaCana is a project that aims to explore the quotidian farming environment through sound and pictorial expression, focused on the behaviors of the population in the coffee cultural landscape, so that, these behaviors have remained unchanged for decades, which make the behaviors of the population in a relevant, but little explored element of the coffee cultural landscape.

WAKE VORTEX: ORTHOGONAL SCANNING OF DIGITAL ARTEFACTS

Dejan Grba

New Media, Faculty of Fine Arts, University of the Arts in Belgrade; Digital Art PhD Program, Interdisciplinary Studies, University of the Arts in Belgrade

Serbia

Wake Vortex is an ongoing series of generative videos and images built around the idea that digital raster image can be treated as a three-dimensional object and viewed not just frontally but also from any other side. This process can be understood as line-scanning of digital imagery. Viewed orthogonally from the side, the image is perceived as a one-pixel wide line, while orthogonal scanning of a stacked set of video frames creates a new set of images which can be animated, and certain combinations of source materials and scanning sides/directions produce interesting results.

Wake Vortex employs (re)creativity with orthogonal scanning of the artworks and cultural artefacts which were themselves developed through various modes of innovative combinatorics. Dimensional collapse in orthogonal scanning reveals new formal values and facilitates layered observation. While visually estranged, the generated imagery retains the suggestiveness of the original so the viewer intuitively regards it analytically.

In aviation and seamanship, wake vortex is often a dangerous, unpredictable turbulent trail generated by the craft's motion. In this project, it points to the complexity of the imperceptible or unregistered default values of an artwork or cultural artefact, to their unforeseen expressive, cognitive, ethical and political consequences.

URBAN INTERVENTION: CREATION LAB AS A STRATEGY FOR CONFLICT RESOLUTION IN CONTEMPORARY CULTURE

Sean Igor Acosta
Universidad de Caldas

Colombia

The aim is to generate connections between art, science, and technology, which will allow us to find new languages that are presented to the current cultural demands. The use of these new languages will make it possible to consolidate contemporary identities and find ways to resolve conflicts.

In this manner, through the Laboratory of creation of interactive cinemas, which is given in urban interventions with members of the community of the city of Manizales, the participants will first learn how to create audiovisual content and then participate in generating such content. This opens the pathway to explore the tension between art and technology as a poetic relationship, in search of finding new ways to resolve conflicts and to understand each other.

It is the Mobile Laboratory of Creation that will allow learning about interactive languages and understanding the aesthetics of interactive cinema. This will be investigated, through interrelations between design, art, and technology, and will discover: what cinema tells us, what arises from that interrelation, as well as generating an encounter with oneself and with others that contribute to the resolution of conflicts.

BCI AUDIOVISUAL APPLICATIONS: AN INTRODUCTION

Víctor Hugo Castro Londoño, Sergio Flórez Vélez and Héctor Fabio Torres Cardona
Sonorous and Visual Environment Group (Universidad de Caldas)

Colombia

Brain activity has been always a scientific subject of interest to understand how the human beings behave or interact with others and with themselves, expressing their feelings in response to what affects them and the space surrounding them. A Brain Computer Interface (BCI) then, has been a big technologic advance to measure the electric activity of the brain and it has become the main instrument to obtain relevant information to truly measure the behavior of the waves which are equivalent to both cognitive and non-cognitive states of the human being. BCI, as an instrument to obtain information in real-time could be used then to communicate the measured data with external devices, in this case with multimedia software and audiovisual applications in order to expand the creative boundaries of what historically has been made in the field of joining science and art. The goal of this artistic talk is to show a brain computer interface as a tool to generate several artistic expressions.

DE/COMPOSING

Tiffany Renée Sánchez and Jinsil Hwaryoung Seo
Texas A&M University

USA

Societies across the globe seem intent on moving technologically forward while increasingly synthesizing urban life, as if the only way to move forward is to leave all else behind. However, we are not predetermined to continue down this path. We do not need to abandon Nature or our natural selves in pursuit of progress. Rather, we may seek to preserve our bodily experiences and evolve through our emerging technologies.

The world and its inhabitants are endlessly de/composing around us. My hybrid art practice embodies this notion; I de/compose organic and synthetic forms, breaking down and reassembling the aged with the new, in pursuit of hybrid evolution. Interactive technologies give life to my experimental art objects, creating tangible memories, sensorial vignettes bridging body, nature, and technology. I do so in hopes that one day we will learn how to achieve our own hybrid evolution.

My latest experiments, Heartwood and Prey, utilize simple and intimate forms of interactivity. Technology lives quietly in the background, allowing users to reflect directly on the materiality of these objects and their own sensorial experiences without distraction.

LAUGHING STOCK: STOCK PHOTOGRAPHY AND SATIRE, FROM DIGITAL MEME CULTURE TO POST-INTERNET ART

Nathalie Agostini

Canada

This study interrogates the contrast between the relatively unexplored territory of stock photography as an academic focus, and its widespread exploitation in visual culture. Ubiquitous online in its various commercial and editorial formats as well as on social media, stock photography is worthy of attention because of the many characters it takes on. Taking satire as a starting point, this study examines the limits of stock photography, or the “wallpaper of consumer culture,” captured by the renderings of stock images in meme culture, while surveying alternate possibilities of their handling in art and contemporary photography practices.

MULTICULTURAL POETRY VIDEO BASED ON KOREAN CULTURE

Hyojin Jang
Texas A&M University

USA

This "Multicultural Poetry Video based on Korean Culture" includes two positive effects: i) audience can explore both the beauty of Korean language and literature via new media, and ii) audience's emotion can be touched via one of the most touching Korean poems.

In recent years, the "Korean Wave" made young people in the world to learn Korean language. For this reason, the number of people who are interested in learning Korean is increasing. The Korean language, called Hangeul, is considered one of the most scientific alphabetical systems in the world. It is formed by the combination of 14 consonants and 10 vowels. Reading Korean literature is one of the most effective ways to explore Hangeul. For this, I selected a beautiful Korean poem "Flower" by Chun-soo Kim. To observe a semantic effect, I created petal-shaped Hangeul font.

The proposed art work displays all Korean fonts scattered all around the multi-layered screen. At each time, some of Korean fonts will be randomly highlighted. However, these random highlight of the Korean alphabet is not completely random, but they compose the Korean poem "Flower" in the timely manner. The interactiveness of the system will facilitate and motivate the audience to learn Korean.

USE OF TECHNOLOGICAL TOOLS OF AUGMENTED REALITY TO FOSTER INNOVATIVE LEARNING SPACES IN THE AREA OF NATURAL SCIENCES

Fabio Ignacio Munévar Quintero, John Alexander Taborda
and Julio Zarate Trespalacios

Colombia

The purpose of the presentation in the use of technological tools of reality increased in the area of natural sciences to foster spaces of learning and innovation. With the technology of augmented reality it is possible to innovate in the different areas of knowledge, one of them, the natural sciences specifically in the area of biology, the above with the purpose of making the classes more didactic and dynamic that allow the Elementary student Primary and secondary education, motivate themselves towards teaching processes in learning environments in a way that fosters interactivity, collaboration and creativity and through the use of multimedia cards for different grades.

NEURON CONDUCTOR: VISUALISING CULTURED NEURAL RESPONSES TO THE INTRODUCTION OF VIRUSES AND CHEMICALS THROUGH A ROBOTIC ARM CONDUCTING MUSIC

John McCormick, Adam Nash and Asim Bhatti

Deakin Motion.Lab, RMIT University, Institute for Intelligent Systems Research and Innovation

Australia

Neuron Conductor investigates the effects of biological neuron activity, cultured on a microelectrode array, in response to the introduction of viruses and pharmacological treatments. The responses are visualised through the movement of a robot which conducts a unique musical score. The resulting art/science work presents an alternative means of visualising and understanding neural responses as well as raising awareness and accessibility of the research. Neuron Conductor investigates real health issues in a unique manner as well as contemplating the role of non-human agency within hybrid biological / digital systems.

AHÍ. A CASTAÑO ZAPATA MEMORY LIFE MAP

Jaime César Bonilla and Yoleiza Toro Bocanegra

Universidad de Caldas

Colombia

We, city inhabitants, step by step create a memory map. Memory is supposed to be vanished when we, memory bearers leave the world, but spaces are life witness. Through augmented reality markers installation, QR codes and other mechanisms, we will show you significant places in-between Manizales and let passersby get close to those memory bearers that had lived in this place. The person who scans some of these markers could know an instant about the person and events that took place to make it alive and make a new self-experience becoming it in a memory circle AHÍ.

CONFLICT, COLLAPSE AND CARE: CO-CREATING NATURECULTURE IN THE 21ST-CENTURY

Margaretha Haughwout
Guerrilla Grafters

USA

My personal and collaborative practice operates at the intersections of technology and wilderness in the interest of imagining possibilities for human and ecological survival. I draw from legacies found in conceptual art, socially engaged art, and biological art to work across many media, complicating divisions between the technological and the natural.

I understand practice to be the work of trying over time to make one's engagements better, and survival to require flourishing multi-species cohabitation, mutuality and care.

My 'practice of survival' engages with electrical and political power, interactive narratives, and cultivation of biological systems.

I seek out horizontal projects that emphasize intersubjectivity and exist in a tension with totalizing viewpoints. Two of my active collaborations include the Coastal Reading Group – readers from different coasts who trouble the subjects of wilderness, speciation, humanness and ways of knowing – and the Guerrilla Grafters. The Guerrilla Grafters graft fruit bearing branches onto sterile, urban fruit trees. Hayes Valley Farm, active from 2010 to 2013, was an interim-use urban permaculture farm in downtown San Francisco, where we cultivated low input ecological systems and developed a unique lateral governance structure while still navigating complex hierarchical politics with city agencies.

FOLLOW THE VOID LIVE

Santiago Rubio López
Monster Cyclone

Colombia

Follow The Void Live is an audiovisual journey that seeks to create worlds or dimensions that stimulate the dance of the senses from ambient sounds, glitch, break beat and synthwave. This project is the result of a process of research and creation that materializes from the composition, manipulation and adaptation of sonorous atmospheres for the creation of sounds and live images, these processes of creation pursue to provide an experience of synesthetic activations provided by the artist.

A THEATRICAL TURING TEST

Sahar Sajadieh

*Media Arts and Technology Department
at University of California, Santa Barbara*

USA

In our daily interactions with technology, we have accepted digital reproductions of others' voice and image as alternatives to the real ones. "Hello, My Dear" is a participatory durational performance piece, which explores the new dynamics of human interaction in telecommunication and the significance of the copresence of another human on the other side. It examines human perception and sensitivity towards detecting the immediacy of interaction during encounters mediated by video communication.

"Hello, My Dear" is a theatrical Turing Test, which interrogates the notion of liveness in telepresent interactions by challenging the boundaries between recorded and live, presence and absence, and private and public. In this performance piece, participants enter separate rooms simultaneously, then sit behind the computer stations and follow the main instruction: "sit silently and maintain eye contact with the person on the screen in front of you."

They go through various modes of liveness, in interaction with each other and the artist. The interactions are solely non-verbal, since there is no audio in the video-mediated communications. This interactive artwork seeks to simulate digitally-mediated liveness in video communication and examine the spectator's perception towards the presence of the other body on the other side of the digital medium.

VIDEO ART & INDIGENOUS COLLABORATIONS BY RACHEL LIN WEAVER

Rachel Lin Weaver
Virginia Tech University

USA

Rachel Lin Weaver is an interdisciplinary media artist working in video, experimental documentary, sound, installation, and performance. Her projects explore personal and cultural memory, resilience in the face of adversity, landscapes and people in flux, and ecological systems. She is influenced by her upbringing in wilderness areas and rural communities in poverty, and finds many useful metaphors in the natural world.

Weaver is most drawn to the murky areas where her personal perspective or deep memory confuses her ability to be scientifically objective. She negotiates this fertile and bewildering territory through collection (field recordings), and experimentation with composition and narrative that transforms understanding of a place or data. By combining deeply personal reflection with empirical observation, Weaver offers unusual and evocative meditative spaces where viewers contemplate the richness of ecology, and the overlap and collision of the personal and impersonal, the physical and metaphysical, the scientific and the ecstatic.

Most recently, Weaver has worked as a facilitator of creative decolonizing workshops, and has co-created experimental oral history and documentary projects with indigenous groups in Alaska and Central America.

CREATURES SUCH AS WE

John Wenskovitch and Byron Rich
Virginia Tech, Allegheny College

USA

Creatures Such As We is an installation designed to ensure that the mistakes of Western colonization are not repeated as humanity ventures beyond the confines of our planet. By superimposing the latitudinal and longitudinal coordinates of Mars on Earth and placing democratized augmented reality monuments at coordinates corresponding to the landing sites of these spacecraft, *Creatures Such As We* strives to present a hopeful vision of interplanetary exploration as a force of good.

The monuments are not odes to the robotic, microbial and human colonizers, but instead optimistic digital edifices that reflect upon a world united by the need for discovery: existential, personal, and scientific. These monuments are a holistic vision of the unity required in the face of political fragmentation that binds us to a planet facing ecological ruin resulting from human inaction, exploitation, and greed. *Creatures Such As We* is an ephemeral reminder of what cannot be forgotten as we take our first steps towards becoming bi-planetary, from the dark history of colonization to the immense diversity and interconnectedness of Earth and the ecosystems that define it.

VIS. [UN]NECESSARY FORCE. A SOCIALLY ENGAGED CREATIVE PRACTICE RESEARCH PROJECT

Luz María Sánchez Cardona

Universidad Autónoma Metropolitana, Lerma

Mexico

Vis is a long-term socially-engaged creative practice research project that –using digital technology as a tool– examines the consequences of violence on the daily life of civilians in contemporary Mexico. This project addresses the tensions that take place in the smallest human unit/group possible: family.

Specifically, Vis focuses on families in both rural and urban areas of Mexico, that have one or more members that are not kidnaped nor killed nor present: absentees [ausentes], that is those that were taken away by police-forces, by the military, or by members of drug-cartels. At present the ausentes, their children and/or spouses [not officially orphans or widowers yet], are just numbers and statistics in governmental reports.

This project reclaims the experiences of these families by attentive-listening to them, understanding their stories, and engaging them into an active participation into how they would like to be portrayed within the contemporary social ethos. Using the potential of technology through creative-practice, Vis collaborates with these families in order to regain the lost power of their voice –a voice that has been silenced– within a dialogue that has yet to start in Mexico.

VULTUR GRYPHUS

El Giro Colectivo Artístico
Universidad de Caldas

Colombia

The guardian of the Andean Mountains flaps his wings between frailejones, chusquea, cortadeira, and it greets its siblings: Tapir, spectacled bear and puma. One day is like a lifetime, since its birth in the egg until death in the top of the snowy mountains.

The cold atmosphere of the moor is the home of this feathered giant: The Condor, nowadays, the Condors are in danger of extinction, due to the decrease of their habit. The Moors, the Condor's house, are considered the vital place for the environment. They are like a reserves and water filters, and they work a sponges that retain CO2, take care of global warming.

Vultur Gryphus is a proposal of dramatic multimedia dance by El Giro Artistic Collective; this work is a soundscape of "El Páramo de Letras" in Colombia with the performance about the life of Andean Condor.

The landscape of the moor is created through electronic music and mobile image; the typical sounds of the Quena, Charango and Tambora are mixed with the electronic music; the video and live image mix (VJ) create the visual environment where the Condor life.

RGB|GATE

Cem Cakmak

Turkey

RGB|Gate is an audiovisual installation utilizing the perceptual difference between the human eye and digital cameras. Using "super high frequency lighting", transparent crystals are illuminated with seemingly white and stable light, but when observed with a camera, a color composition is revealed. Using additive mixing, selected combinations of colors are turned on and off thousands of times every second, yielding a static white light when observed with the naked eye.

Seen through a digital camera however, due to lower frame rate and image rendering, the hidden combinations are unveiled as kinetic bands of color. Running the digital image through software, the detected colors are further interpreted as sonic events and diffused in a stereo field, generating a "hidden" composition sourced out of light itself.

GALLERIES, MARKET PLACES AND FRUIT SHOPS AS SPACES FOR CULTURAL EXPRESSION, GRAPHIC CREATION AND FOLKLORIC PRESERVATION

Rafael Ángel

*Corporación Universitaria Autónoma de Nariño –
Extensión Cali*

Colombia

Using photography as capturing and evidencing tool, the Siga Bien Pueda project has been developed since 2011, reaching an extensive body of graphic work, consisting of more than 2000 pictures from three different countries, with the purpose of describing and analyzing the galleries or market places, fruit stores and similar spaces, to identify common and differential factors, based on its aesthetic, chromatic and objective characteristics, understanding its importance for our cultural expression and folklore, as a reflection for the beliefs, activities, identity, costumes, These traditional spaces, with their fruits, vegetables, flowers, pottery, craftwork, religious American identity; each city embrace and preserve those places that survive as a picture of who we are and where we are.

Presenting a selected compilation from various places in Colombia, with some complementary explorations, performed in the United States and Panama, based on a retrospective spoken format, this spoken and visual display gives an overall view to the project's results and conclusions, offering a tour through the stories behind the most representative pictures, identifying particular elements on each place, through its common and differential factors.

WE—THE COMMON BODY, 2016-2017 (TRIPTYCH): A) THIS VIEW HAS POTENTIAL, B) VANITASITY, C) VIRTUAL PHENOTYPE

Elvin Flamingo

Poland

We—The Common Body project is created as a collective of Elvin Flamingo + Infer. The project is comprised of three parts: A.) "This view has potential", B.) "Vanitasity" and C.) "Virtual Phenotype". Object A.) is an incubator inhabited by thousands of earthworms - the oldest group of invertebrates on Earth (Aristotle and later Darwin recognized them as the bowels of the Earth. Darwin devoted nearly 30 years of his life to studying them). Vermicompost which is produced by the earthworms moves to the respectively arranged sensors and the signals captured are transferred to other objects.

Object B.) is an attempt to describe the hypothetical habitat without identifying its future colonizer. Object C.) is a fully generative VR-world created in visual software. The virtual world is armed with specially designed digital sound synthesizers, generating sonic space based on signals from the Object A's sensors.

The combination of audio and generative visual is closely related to both the objects A.) and B.) and all three parts form together a model of the Common Body.

UPSIDE DOWN

Bhakti Duran
Texas A&M University

USA

Seeking to psychologically be surrounded by a completely other reality than the one the audience knows, *Upside Down* is an aim at challenging the audiences' subconscious traits that builds their perception of the space around them. They are embodied by sensorimotor inputs that mirror a physically real environment.

How can people enabled visually since birth overpower their natural perception of space using a trait essential to immersion that has been overshadowed for so long? The spatial sound environment is meant to trigger our subconsciously alienated trait and bring it to the forefront. The project represents a dynamic participatory installation that essentially rewires the brain to focus on their perception of space through not only reproducing the illusion of realism within this virtual environment using binaural spatial audio, but also the motor capability of influencing the virtual world through manipulation of the sphere in the audience's current reality.

CONSTRUCTING RESTORATIVE REALITIES OF THE COLOMBIAN CONFLICT THROUGH VIRTUAL REALITY

Dan Archer
Empathetic Media

USA

A journalistic project to generate empathy and forgiveness between victims and perpetrators, using 360 videos and immersive virtual reality generated by photogrammetry. Dan Archer, director of *Empathetic Media*, will focus on his recent project of recording and sharing testimonies of the Colombian conflict to offer a new intimate perspective of the conflict: one in which the audience can virtually accompany those who have been directly affected by the conflict. Violence while explaining what happened to them in the places where events took place.

MULTISENSORY INTERACTION, MEDIAL ARTS AND EDUCATION. PROTOTYPES TO ACCELERATE PROCESSES OF APPROPRIATION IN BIOTECHNOLOGY ABOUT THE QUESTION: HOW DO ARTISTS INTEGRATE DATA AND THE BIOLOGICAL PHENOMENON IN THE CREATIVE PROCESS?

Juliana Grisales Naranjo
*Center for Bioinformatics
and Computational Biology of Colombia BIOS
Universidad de Caldas*

Colombia

Biotechnology is recognized today in the world as an emerging science that seeks to apply computational tools to collect, organize, analyze, manipulate, present and share biological information. Nowadays, it is stated that bioinformatics and computational biology correspond to the set of sciences with greater projection in the acquisition of scientific knowledge, which will bring with it and at world level, a crucial change in biological research.

In a mega biodiverse country like Colombia, it is important that the government and the citizenry understand and empower themselves with the value of the information that is stored in the species of our biodiversity to face a future where the climate change crisis will force change Economic management and management of resources, management of arable land and water resources, which leads to the development of practices such as biotechnology that makes it possible to return crops that are more resistant to the new environmental conditions.

That is why, in the current scenario, it is imperative to take advantage of existing technological developments to enhance the processes of training in biotechnology and thus strengthen the research and problem-solving capacities of future generations.

SONIC CITY
Bhakti Duran
Texas A&M University

USA

Sonic City is an immersive environment installation focusing on the human perception of space through the manipulation of spatial sound. The immersive environment integrates spatial sounds recorded from the various streets of Hong Kong and the reconstructed city model. A participant can navigate the virtual city with a virtual reality helmet and a hand controller.

We define our perception of our worlds by our relationship to space. Like our own modified sonar, the way we spatially locate sounds within our environment tells our mind what sort of place we are in. This is a very subconscious feeling. Hearing is not one of our major senses that we can easily turn off, and because of this our brain is always processing sounds spatially.

The visuals usually overpower any thought of what sound is doing to us in our environments. Sonic City aims to flip this relationship around. Instead of guiding ourselves through our environments based solely on visual cues, we let the sound guide us. The subconscious trait is brought forth to the foreground. Using this audio guidance will force our minds to think about the relationship of how sounds spatially build the world around us in our brains.

SMART SECRETS OF GREAT PAINTINGS AND UNFRAMED: USING PICTORIAL PATRIMONY

Carlos Franklin

France

Carlos Franklin will introduce the work he has been doing during the last three years as director of the animated documentary series Smart secrets of great paintings and animated documentary VR experiences Unframed. The first subject is about creative documentaries. Carlos Franklin will present some excerpts of the episode "View of Warsaw from the Royal Palace by Bernardo Bellotto" (dir. J. Darakchiev) focusing on the rebuilding of central Warsaw from Bellotto's paintings and how we rebuild all the historical process using digital image. Carlos Franklin will also present the case of VR experiences "Las Meninas by Diego Velázquez" and "The temptations of Saint Anthony by Hyeronimus Bosch", and the transformation of paintings into inhabitable spaces thanks to 3D / VR software.

This presentation will open the discussion about strategies of collaborations between artists and museums, in the frame of artistic commissions and/or communication plans for diffusion of artworks and exhibition pieces. The documentaries will be shown during the festival.

IMMERSIVE REALITY TOOL FOR LEARNING ANATOMY AND PHYSIOLOGY

Peter Chanthanakone
University of Iowa

USA

The human body is a complex system of anatomical structures critical to normal function of existence. Doctors in training are educated in both normal and disordered anatomy and physiology. Given that the human framework, intrinsic and extrinsic musculature, and nervous innervation are not easily visualized, helping students attain that knowledge can be challenging.

For the majority of students, viewing photographs and illustrations represents the norm, and may be augmented by videos. Further, simply viewing this form of material does not offer significant opportunity for students to “interact” with it, nor to adequately conceptualize it in three dimensions.

The collaborative efforts of medical expert Jerry Moon, computer science specialist Joseph Kearney and 3D animator Peter Chanthanakone teamed up to develop an immersive reality tool for learning anatomy and physiology. Using Oculus Rift (Oculus VR, LLC), the proof of concept was created.

Further development includes 1) improving user navigation through the vocal tract by implementing tissue boundaries, joystick control, 2) improving graphics to more realistically represent tissue walls, oral cavity anatomy, etc., 3) developing realistic animations representing vocal fold opening, closing, and vibratory patterns, and 4) exploring the use of the smartphone as an alternate app platform.

This presentation will show the ways collaboration of science, technology and art are creating new, rich and undefined virtual future.

COMPOSINGYOU_CHINATOWN

Judy Jheung
Judy Jheung Studio

Canada

New media offer enormous possibilities for documenting cultural experiences and interpretations. The use of technology in service of cultural heritage can be challenging, especially when the artefact involves a physical site such as Chinatown, with intangible sensory features of spatial interactions and emotional experiences. The use of new media applications can focus and engagingly convey the immense richness and diversity of the emerging historical record within an intimately coherent and viscerally arresting narrative.

In capturing the plurality of transitory moments that constitute the life and times of Chinatown, rather than re-construct/re-produce/re-present the cultural heritage in linear fashion, the work-in-progress project, *ComposingYou_Chinatown*, adopts an experimental approach that integrates art practice and interactive media. Utilizing locative media and public projection, the all-encompassing experiential interaction generates perceptual insights into -and reflections of- past memories, while offering opportunities to experience the present, and to envision the future.

An artist talk will discuss the strategies and theoretic concerns in exploring cultural heritage through the use of interactive media, an attempt to advocate the value of aesthetic art experience through which visual/sound qualities allow our sensory processing systems to adapt and emerge with new vision that could generate harmony and peace with the current states of Chinatown.

JELLYEYES: AN AUGMENTED REALITY PROJECT ABOUT

Jill Scott
*Zurich University of the
Arts*

Switzerland - Australia

The main aim of JELLYEYES is to encourage post reflection through an immersive augmented reality interaction with three main concepts of the evolution of the biodiverse development of the camera-based eye: co-evolution, structural evolution, and comparative evolution.

WHAT IS THE HUMAN? IMAGINING THE SELF AS POST-HUMAN

Anatol Bologan and Jinsil Hwaryoung

USA

This project consists of a series of three primary media sculptures that progressively remove the human form and replace it with technology. The organic human forms have no active functionality and are juxtaposed with manufactured technological components that provide the interactive aspect of the artwork. The facial molds resemble “death masks” that can be found in art museums and anthropological collections, but are made ‘alive’ with recycled technology. The intention of the artist here is to evoke exploration, captivation and fantasy from the viewer as he or she explores these interactive sculptures.

The artwork questions as well as highlights the importance of technology as part of our contemporary culture and consciousness and intends to engage in the discourse of human versus cyborg, technicism versus humanism. At the conference attendees will be able to assemble their own cyborg heads based on their narratives using electronic parts and take photos with them. Additional “cyborg components” will be provided by the artists as the parts of Post-Human Prototype 04 and present a variety of technical and visual options to be explored by the participants. All the creations will be archived on a website and shared online.

MATERIALIZING A MORE THAN HUMAN INTERNET OF THINGS

Birgit Bachler

New Zealand

Materialising a more than human Internet of Things is the PhD research of media artista and designer Birgit Bachler at the School of Design, Victoria University of Wellington. While the buzz term 'Internet of Things' has mainly developed around human, market -and technology- driven concerns, this research experiments with methods for creatively engaging the often marginalised and unheard voices of more-than-human communities around local Wellington urban waterways as stakeholders and/co designers of an Internet of Things.

In a series of workshops, participants are invited to explore local waterways from a more-than-human perspective and walking the visible and hidden paths of local streams, which are often culverted and piped underground. By carrying a variety of electronic sensors, including audio, video, GPS, humidity, luminosity, temperature, flow, etc. participants contribute to building multisensory cartographies for designing localised IoT contexts.

These immersive walks aim to collaboratively create experimental prototypes for digital networks and DIY electronic devices as artistic interventions, to imagine novel ways of re-connecting with local Wellington waters and their more-than-human ecosystem. This talk addresses the challenges of searching for methods to include the creativity of more-than-human communities into the design process of a grassroots Internet of Things.

CYMATIC IMPRINTS

Donna Legault

Canada

Cymatic Imprints offers participants the experience of physically engaging with their sonic environment. Microphones are hung in the exhibition area to capture ambient sounds. These sounds are transformed by a Pure Data program into silent speaker motion. Viewers experience the physical affect of their sonic surroundings through the oscillation of fine ball chains that drop from the centre of each speaker cone. As the ends of the extensions make contact with the floor they produce their own audible and visual translation of the ambient sounds in the room by displacing and redrawing remnants of activity through the gradual erosion of piles of sand. The resulting sounds of the chains motion, mingle with those of viewers and peripheral ambient noise to generate activity with limitless variation. In this way, the work renders the immateriality of sound as a tangible event by silencing and reinterpreting the data of everyday life.

TELEMATIC MUSIC: POLEMICS, POETICS AND PROPOSALS

Michael Dessen

USA

My first attempt at a telematic music performance was a total failure, a beautiful disaster that was crucial for my understanding of the medium. In the decade since, I have participated in several dozen telematic concerts along with a constantly expanding community of collaborators who explore the aesthetic, educational and political potentials of networked performance. This presentation weaves together reflections on my own experiences and writings/work by others to present some polemics, poetics and proposals for music in an era of telepresence.

THE YORKSHIRE SOUNDSCAPE PROJECT: MULTI-DISCIPLINARY APPROACHES TO A SOUND ARTIST'S EXPERIENCE OF LANDSCAPE WITHIN THE FRAMEWORK OF SOUNDSCAPE ECOLOGY AND COMPOSITION

Tariq Emam

USA

The Yorkshire Soundscape Project was conceived to retrace footsteps from 40 years ago, within the Yorkshire Dales and focus on specific artistic practices to cope with the search for change in an evidently and relatively unthreatened environment. Within the framework of ecoacoustics, supported theoretically by phenomenology and psychogeography, this is a case study in a sound artist's experience of landscape through archive, composition, spatialised audio systems, and geopolitics of the 'natural' environment. This paper will offer an overview to these methodologies and highlight some emerging themes from its practice- based research.

Bridges built with buzzwords bearing twisted roots in what is essentially phenomenology and environmental philosophy, coupled with the conceptualism of contemporary art, may be giving rise to a lack of things that actually matter. In a world of hyper-appearances and post-truths, certain areas of sound and music could be at risk of falling in an eternal ontological squabble whilst the world around it continues to change and disappear at an alarming rate.



**INSTITUTIONAL
PRESENTATIONS**

LEONARDO/OLATS: ART-SCIENCE COLLABORATIONS & ARTISTS IN RESIDENCE PROGRAMMES (EXAMPLES)

Annick Bureauud

Leonardo/Olats

France

In this institutional presentation of the non-profit Franco-European organisation Leonardo/Olats, we shall focus on our experience in art-science collaborations and artists in residence programmes, which took place mainly within EU supported projects, and open for expanded collaborations with other geocultural zones. We shall reflect on space art and bioart, two fields that have been prominent in our activities.

MEDIA LAB / BR

Cleomar de Sousa Rocha, Suzete Venturelli and Gilberto Prado

USP

Brazil

Media Lab is an academic network for research, development and innovation in interactive media. The Media Lab / Br consists of three laboratories, located at the Federal University of Goiás, Universidade de Brasília and the Federal University of the South and Southeast of Pará. The laboratories work with a transdisciplinary method, covering several areas of knowledge. Media Lab works with some research axes, focusing on the relationship between user and system, technological art, computational interfaces and social experiences with technology.

Researchers from various areas of knowledge develop research in the Media Lab, which also has support for the development of dissertation and thesis projects, as well as offering space for postdoctoral internships. Media Lab / BR is considered the largest laboratory of its kind in Latin America, having presented works in several countries.

ISEA SYMPOSIUM ARCHIVES: UPDATE AND INNOVATIVE NEXT STEPS

Wim van der Plas, Bonnie Mitchel and Thomas Asmuth

ISEA International Online Archives

USA

Because ISEA is a nomadic symposium, organised in a different part of the world and by a different team each time it is held, archiving the symposium materials poses unique challenges. During the past 10 years, an effort has been undertaken to systematically gather all materials produced by the series of symposia, from 1988 to 2017, from Calls for Participation to final Proceedings, from Utrecht to Manizales. With this material, we have produced a rich repository of creative and scholarly research with over 8000 abstracts and artist statements, hundreds of full papers and a large number of full proceedings and catalogues. This valuable electronic and emergent art resource will be enhanced with artworks and other artifacts in the future.

We have a volunteer team extending this archive and developing an innovative connection between the organisational structure of the symposium and the archive. This initiative offers possibilities of customizable and automated information dissemination and more interaction between the physical symposium and the world-wide electronic arts community.

This presentation will discuss the current state of the ISEA archive and plans for an innovative integrated information system. Audience suggestions and involvement is encouraged. The current state of the ISEA Symposium Archives can be found at <http://isea-archives.org/>.

JOURNAL FOR RESEARCH CULTURES

Sophie-Carolin Wagner and Andrew Newman

RIAT – Research Institute for Arts and Technology

Austria

The Journal for Research Cultures (JRC) is an international peer reviewed Open-Access (OA) journal published by RIAT - Research Institute for Arts and Technology. JRC concentrates on the communication and presentation of strategies of experimental, transdisciplinary and artistic research practices across epistemic cultures. It focuses on strategies rather than outcomes of research activities and extends the philosophy of openness with the intention to be accessible to a broad audience both within the and outside academic framework.

ISEA INTERNATIONAL

Sue Gollifer
ISEA International

UK

Founded in the Netherlands in 1990, ISEA International is an international non-profit organisation fostering interdisciplinary academic discourse and exchange among culturally diverse organisations and individuals working with art, science and technology. The main activity of ISEA International is the continuation of the annual International Symposium on Electronic Art (ISEA).

MUTANTE.LAB – ARTS AND SCIENCE LABORATORY

Natalia Rivera Medina
Mutante.Lab

Colombia

Mutante.Lab is a network for the transmission of knowledge and communities strengthening around science and arts in Colombia and Latin America. Our aim is to make the access to knowledge in these areas truly inclusive, equitable and fun, framed into the philosophy of collaborative work, open source culture, experiences design, and play. Our work, which has started in 2012, includes research, experimentation, and creation in new media and arts. Currently, our efforts are focused on building and strengthening communities of diverse kinds with the aim of promoting a truly sustainable social development. The Mutante.Lab network consists of four different modules: the base laboratory, the Mutante.Lab Traveler, the Mutante.Lab Seed and a digital platform. All of them have been designed to be open source and easily replicated.

ART AND TECHNOLOGY IN COMMUNITY: PLATOHEDRO'S ARTISTIC RESIDENCY PROGRAM

Luciana Fleischman
Platohedro

Colombia

Platohedro is a community laboratory in Medellin (Colombia). Since 2004 it has served as an independent platform for a grand diversity of learning experiences. Art, technology and communities contributing to the creative wellbeing of the youth and social transformation. The Residency program is open all year and we receive artists from many countries, that work with pedagogy, research and experimentation in art and technology with the local community.

MURE, MUSEOGRAPHY NETWORK. CO-CREATION STRATEGIES FOR BUILDING REAL-TIME STORYTELLING THROUGH ADVANCED. INTERNET NETWORK. A PROJECT FOR THE INTERCONNECTION OF KNOWLEDGE CONSIDERING HUMAN AND TECHNOLOGICAL INCLUSION

Delma Rodríguez Morales

Cultural Ring Latin America-Europe in Uruguay

Uruguay

Visits to the museum represent a powerful strategy to be developed. MuRe takes this one step forward, integrating countries, people, museums and objects. MuRe takes place in the field of cultural convergence and advanced internet networks.

MuRe's aim is to generate a real-time, advanced Internet circuit with different institutions. It would feature stories of heritage, dialogues and interactions with the public. Participants create an exhibition that only exists on the Internet. Participating institutions and audiences do not geographically coexist, but share the same virtual time and space. The object is conceived in a broad sense, art piece, heritage object, material and immaterial, aiming to stimulate the co-creation process in ICT.

MuRe is composed of two projects: A Project of cultural intervention and a Project of educational research. This presentation will feature the main strategies, stakeholders involved and pre-production contents of the cultural intervention project.

MuRe was created at Cultural Ring Latin America-Europe in Uruguay and this project was selected by the Cultural Funding (Ministry of Culture and Education of Uruguay) to be developed in 2017.

EE - EXPERIMENTAL EMERGING ART NORWAY

Zane Cerpina and Stahl Stenslie

EE - Experimental Emerging Art Norway

Norway

EE - Experimental and Emerging Art Norway - is a publication that gives a rapid response to and visual overviews of important contributions to all what art can be. The magazine presents major contributions to the field of emerging aesthetics, showing the field of art in a constant flux, challenging the major market driven trends of our time.

One of EE's main purposes is to support the interesting, the subversive, the abject, the striking but also intriguing, wondrous and the beautiful in the ongoing human project of making art. EE's format is multiple; part magazine, newszine, part website and it spans across several media formats. Often EE articles are more visual than textual, but online you will find additional background material such as original sound files, video, additional photos and other Zeitgeist documents to all our coverage. While the issues are printed, EE is also freely downloadable online as a PDF based magazine.

DESIGN @ UNIVERSITY OF CALIFORNIA, DAVIS

Glenda Drew, Tom Maiorana and Jiayi Young
University of California, Davis

USA

The UC Davis Design Department is the most comprehensive Design department in the University of California system, offering B.A. and M.F.A. in Design. The Department offers a creative, challenging, and flexible approach to the study of design with emphasis on socially responsible, human-centered, and sustainable practices. The department is investing in curricular expansion and preparing to provide new tools and methodologies to educate critical makers with life-long learning skills in order to contribute meaningfully to an interconnected local and global society. With an outlook to deeply and broadly integrate emerging theory and practices in design, the department seeks opportunities to dialogue, exchange and network with similar programs at the conference. In particular, we are seeking directions to expand the following areas: kinematics, code-based design, network and data-based design, industrial design, interactive media, physical computing, systems design and wearable technology.

THE ART & TECHNOLOGY PROGRAM AT AALBORG UNIVERSITY

Stahl Stenslie

PNEK - Production Network Electronic Art Norway

Norway

The presentation give an overview of the Art and Technology Bachelors program offered at Aalborg University (AAU) in Denmark. The study is 8 years young, unique in Scandinavia and still in the making. Overall the study offers a comprehensive and intense hands-on and practice based approach to research in the field of Art and Technology. Much emphasis is given to provide the students with the necessary skills in order to produce functional prototypes, interactive designs, artworks and architectures.

Several challenges have been encountered, such as both cultural and technological changes in the wider field relevant to art and technology. Job opportunities are another crucial measure that impacts the formation of studies within art and technology. Educations at Aalborg University is obliged to follow the Danish Ministry of Educations demands to educate students for the job market. Such demands impact how one can and must think in the short terms, but an open question remains whether such demands are also therefore short sighted. Technological as well as cultural and societal parameters make it hard to foresee what is going to happen within the field even a few years from now. How to prepare students for such instability of the future?

WORK IN PROGRESS: THE DEPARTMENT OF ARTS AND HUMANITIES AT UNIVERSIDAD AUTÓNOMA METROPOLITANA, LERMA MEXICO

Luz María Sánchez Cardona

Universidad Autónoma Metropolitana, Lerma

Mexico

The Universidad Autónoma Metropolitana [UAM] is a public university with 47 years of history, serving the urban area of Mexico City. With five campuses placed in Xochimilco, Azcapotzalco, Cuajimalpa, Iztapalapa and the younger one, Lerma, UAM is challenging how public education is implemented in Mexico.

The Department of Arts and Humanities at UAM Lerma has only 4 years of creation, with barely 4 generations of students still on the classrooms, it offers the bachelors program Digital arts and Communications. We would like to introduce our department, our two groups of research, check for collaboration and exchange opportunities, within the digital + art academic ISEA community.

OPPORTUNITIES IN BRAZIL. FAD - DIGITAL ART FESTIVAL: 1ST EDITION OF DIGITAL ART BIENNIAL 2018

Tadeus Mucelli

FAD – Digital Art Festival & SAD – Digital Art Symposium (Conteudo Art & Technology.)

Brazil

Since 2007, the Digital Art Festival has spread the themes of Art through New Technologies in four pillars of action in Belo Horizonte/Brazil. (Workshops, lectures, performances and art exhibition). The proposal of this edition called the Digital Art Biennial, tends to broaden the horizons of art through new media, placing this theme in a centrality in the field of art and culture in the midst of society. The connection between the cultural spaces of the cities of Rio de Janeiro and Belo Horizonte, and an international exchange of thinkers and makers who are habitual to the festival, is planned in this sense, but on a new spatialized scale of activities in the cities.

The 1st FAD Digital Art Biennial is a great opportunity for all makers present at the ISEA and at the Image Festival.

GSCT KAIST, GRADUATE SCHOOL OF CULTURE TECHNOLOGY

Ji-Hyun Lee and Ik-Hwan Kim

Korea

This presentation introduces Graduate School of Culture Technology (GSCT) of KAIST to the audience. KAIST, formally the Korea Advanced Institute of Science and Technology, is a public research university in Daejeon, Republic of Korea. KAIST, being ranked as number 6 of the world's most innovative universities by REUTERS in 2016, is a well-respected member of the worldwide science community. As a part of the university, Graduate School of Culture Technology – which is established in 2005 with the support of the Ministry of Culture – aims to foster high-caliber interdisciplinary talents and elevate cultural content business into the world's future core industry based on cutting-edge science and technology. GSCT has been researching technology for the creation in five terms: Visual content technology, Sound and music technology, Interactive technology, Computational design, and Cultural complexity science. Through the interdisciplinary research, GSCT aims to prosper in analysis cultural phenomena and technological advance on the fields of cultural artefacts and exhibition, art and entertainment, and life

PNEK – PRODUCTION NETWORK ELECTRONIC ART NORWAY

Stahl Stenslie

Norway

The institutional presentation aims at presenting the various opportunities existing in Norway for both producing electronic art works and collaborate across borders.

SHARE!: CREATIVE EUROPE LARGE COOPERATION PROJECT

Mike Stubbs, Daniel Herrmann, Peter Zorn, Lesley Taker, Arjon Dunnewind, Isabelle Carlier, Karin Ohlenschläger, Ena Hodžić, Piotr Krajewski, Violetta Kutlubasis-Krajewska, Rasa Smite and Sabine Himmelsbach.

EMARE (European Media Artist in Residence Exchange)

Germany - UK - Netherlands - France - Spain - Croatia - Poland - Latvia - Switzerland

SHARE! brings together established key European media art institutions to develop embedded commissions in communities across Europe that work with, and for, audiences. These audiences will be targeted using segmentation data from each partner, to enable deep engagement with harder-to-reach groups. The artists (who will be chosen for their skills within digital and new media arts) will develop innovative commissions that will develop artistic digital capacity across the continent, resulting in extensive peer learning between arts professionals and creatives, transnationally. SHARE! incorporates partners of differing sizes and specialist areas to ensure that best practice is developed (and disseminated), and in doing so upskill the sector internationally.

SHARE! has carefully designed programmes to create innovative art commissions, which are embedded within transnational European contexts. These programmes meet the three key Creative Europe Programme Priorities of: audience development, transnational mobility and digitisation. Legacy has been key to the success of EMAN, and SHARE! offers a chance to widen the benefits and learning from these previous projects in a structured and meaningful way. Artists, arts professionals, academics, existing arts audiences and underrepresented communities need spaces to collaborate and test new models. The digital shift has offered new opportunities to connect, consume and disseminate; SHARE! places co-creation as the key driver to empowering people across the continent and beyond to do this.

Partners: Werkleitz Gesellschaft e.V., FACT, StichtingImpakt, Bandits-Mages, LABoral Centro de Arte y Creación Industrial, Kontejner, WRO Center for Media Art Foundation, WRO Art Center, RIX-C, HeK.



GESTIÓN DE CONOCIMIENTO EN EL ÁMBITO UNIVERSITARIO: LA EXPERIENCIA DE LA UNIVERSIDAD PERUANA DE CIENCIAS APLICADAS

Miguel Saravia

Peru

Presentation of the results to the date of the knowledge management model of the UPC. Graduated in Bibliotecology and Information Sciences at the Pontificia Universidad Católica de Perú. He holds a Postgraduate in Management from Non-Governmental Organizations at the Open University (UK) and in University Management and Policy at the Universidad de Barcelona (Spain). He currently serves as Director of Knowledge Management at the Universidad Peruana de Ciencias Aplicadas. He is also President of the Asociación Peruana de Bibliotecas Académicas (ALTAMIRA) and President of the Seminario Permanente de Investigación Agraria (SEPIA).

TOMORROW WAS NOW TWO DECADES OF VIDEO AND ELECTRONIC ART IN PERU (1995 – 2015)

Jose-Carlos Mariategui, Max Hernandez Calvo and Jorge Villacorta

UK

DESIGN + CREATION RESIDENCE

Carlos Castellanos

Research Creation Fellowship
ISEA 2017

OBJECTIVE

The development of a hybrid biological-electronic system wherein variations in electrical potential from an array of microbial fuel cells (MFCs) are translated into rhythmic, amplitude and frequency modulations in modular electronic and software-based sound synthesizers.

We will also endeavor to take the research lab outdoors into urban space in order to engage citizens in conversations surrounding these technologies.



METHOD

The research will focus on three primary areas:

(1) Exploration of various materials and design strategies for MFC architectures. Several different housings will be built and several exhibition and performance strategies will be explored. Sources such as local ponds, rivers and easily attainable organic matter such as compost, aquatic plants and wastewater will be explored for use as the electricity-generating component of the MFCs. This may include expeditions to local aquatic/wetland environments to construct ad-hoc MFCs “on-site” as an installation/performance.

(2) The MFCs will be connected to a Eurorack-based modular synthesizer system and/or a custom-designed software synthesizer built in Max/MSP or PD so that the bioelectrical fluctuations of the MFCs can be used as modulation and trigger sources. This will entail building electronic circuits to amplify the electrical signals generated by the bacteria and software to translate the signals into control voltage (CV) sources appropriate for the synthesizers.

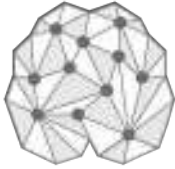
(3) Use of machine-learning algorithms as a method of interpreting the shifting electrical patterns generated by the bacteria. We will investigate the use of pattern recognition/classification to trigger synthesizer presets and CV gate signals and statistical regression to predict variations in electrical potential. If a comprehensive understanding of the bioelectrical patterns can be attained, it will be used to inform the development of a sonic compositional system that is dictated by these patterns. In essence, allowing the bacteria to “express” themselves sonically.

In order to involve the public with our research, we will also construct a mobile laboratory using a small vendor cart or trailer, repurposed to serve as bioenergy construction and demonstration station. We will traverse the city, collecting organic matters for use in constructing simple diy MFC systems and performing interventions and demonstrations in public space.

A man with glasses and a beard is speaking into a microphone in a studio setting. He is wearing a dark jacket. The background is dark with vertical blinds. A teal square is positioned to the left of the text box. The text 'SPECIAL EVENTS' is centered in a white box. The bottom right corner features a black background with a white abstract line pattern and a teal horizontal bar.

SPECIAL EVENTS

50 YEARS



LEONARDO
WHERE IDEAS
DON'T TAKE SIDES

LEONARDO 50TH CELEBRATION

www.leonardo.info/50th-anniversary

A half a century ago, kinetic artist and astronomical pioneer Frank Malina set out to solve the needs of a community of artists and scientists working across disciplines by using the “new media” of the time: offset print publishing. As a groundbreaking, innovative venture, Leonardo represented a unique vision: to serve as an international channel of communication among artists, with emphasis on the writings of artists who use science and developing technologies in their work. The result was Leonardo, an academic journal for artists with the peer-review rigor of a scientific journal. For 50 years, Leonardo has been the definitive publication for artist-academics, and the field has gained momentum in recent years.

Today, documenting and capturing the creative innovators and provocateurs of culture is not enough. If media is the messenger, then we must expand our scope to represent the unique works and challenges we face in the 21st century. To fully realize our purpose and place over the next 50 years, we are opening our doors to a year and a half of community collaboration to inform our efforts to redesign our programs and mission to meet the needs of our audience. We are reaching out to pioneers, institutions, thought leaders and the curious in an effort to nurture the exploding art/science/technology global community. As a network of networks, we are reimagining our future with you at the forefront. We invite you to come along with us on this journey of rediscovery and reinvention. Why? Because the ideas that lead to critical breakthroughs can come from any direction and they don't taking sides.

TALK: IMPAKT

Arjon Dunnewind

Netherlands

Frankenstein in the Garden of Eden - Impakt Festival, the Netherlands

Connecting to themes like Bio-Hacking and Bio-Creation the Impakt Festival will highlight a selection of themes, projects and artists it has recently presented. The presentation focusses on artists that discuss changing definitions of what is natural and human.

The projects in the presentation present visions on post-natural environments where technology and the human body have become inseparable. Devoid of technophobia and technofetishism, the artist in this presentation address ethical and philosophical questions raised by contemporary technological developments. By showing the likely and the possible they encourage us to think about the desirable. The presentation will discuss the works of artists like Floris Kaayk (NL), Kurt van Mensvoort (NL), Jeroen van Loon (NL), Agi Haines (GB) and the Critical Art Ensemble (USA). A presentation by Arjon Dunnewind, general director of Impakt

General information on Impakt

Impakt presents critical and creative views on contemporary media culture and on innovative audio-visual arts in an interdisciplinary context. In its program it examines issues around society, digital culture, and media from various angles and within a range of disciplines in the arts, academia, and technology. The organisations main project is the annual Impakt Festival, a five-day multimedia event that includes exhibitions, film screenings, lectures, panels, performances, presentations, and artist talks at locations in Utrecht, the Netherlands.

Impakt organises activities throughout the year, including Impakt Events, a regular series of presentations and screenings centering on a given theme, movement, or artist and Impakt Works, a residency programme. As a member of EMARE, the European Media Art Residency Exchange Impakt has organized residency exchanges with Mexico, Canada, Australia and many other countries. The Impakt Channel is a platform where art projects made for the internet are presented, along with curated programmes featuring film and video art. Last but not least, the Impakt Archive works on digitising Impakt's screening history back to 1988, when the first Impakt Festival was organised.

The 2017 festival will take place from 25-29 October and its theme will be Haunted Machines & Wicked Problems. Curators Natalie Kane and Tobias Revell will map the relationship between technology, mythology, and magic.

TALK: INAUGURATION OF THE EXHIBITION “DECIR EL LUGAR. TESTIMONIOS DEL PAISAJE COLOMBIANO

Clemencia Echeverri and Nicolás Gómez Echeverri

Banco de la República

Colombia

Clemencia Echeverri

Clemencia Echeverri lives and works in Bogotá. She completed undergraduate studies in Colombia and specialization and masters in Plastic Arts at Chelsea College of Arts, London. She was a professor of Arts in undergraduate and master's degree at Universidad de Antioquia and Universidad Nacional de Colombia. After working in painting and sculpture, since the mid-90s, Clemencia has developed works in installation, video, photography, sound and interactivity based on dominant political and social conditions.

In the last years, she has realized projects of video installation with participation in several national and international events, between which they stand out, the work *Treno in Waterweavers The River* in Contemporary Colombian Visual and Material Culture, curator José Roca. Bard Graduate Center New York. The work *Sacrificio* at the First Biennial of Art of Cartagena, and at the National Artists' Hall, Medellín. The work *Versión Libre* nominated in the VI Concurso Luis Caballero and in *Coordenadas* a review of the installation in Antioquia. Museum of Modern Art of Medellín, premiere of the works of *Video instalación Supervivencias, Juegos de Herencia y Treno* at the Alonso Garcés Gallery, Bogotá.

Juegos de Herencia monocal in *Cosmovideografías Latinoamericanas*, CENART Mexico and the Museum of Modern Art in Barranquilla. The work *Frontera* in the MDE11, Medellín and *Juegos de Herencia* in *Fotografía para Fotografía*, Bogotá. The work *Voz: resonancias de la prisión*, in the National Museum of Colombia and in monocal version and sound for the Biennial of Liverpool (project *No Longer Empty*), England; *Treno* at Daros-Latinamerica Museum, Switzerland; Center of Contemporary Art *Znaki Czasu* Poland; *Delfina* Foundation, UK and Universidad Nacional Art Museum; *Casa Intima* at the VI Biennial of Havana, Cuba.

The work *Apetitos de Familia* at the VI Bogotá Biennial Museum of Modern Art in Bogotá. *De Doble Filo* at *Itinerancia* with 10 Colombian artists for France, Venezuela, Argentina, Brazil, Uruguay and Chile. She has participated in Electronic Arts Festivals such as ISEA in Helsinki-Stockholm and Tallin, Electronic Arts Festival *Banquete*, Madrid; *Ars Electronica*, Austria; *Artrónica*, Bogota and London, with the work *Quiasma* in group with three Colombian artists.

Over the last 15 years, Colombia has held numerous exhibitions and participations in museums and galleries such as the National Museum of Colombia, the Museum of Modern Art in Bogotá, the Universidad Nacional Art Museum. In 2009 the book was produced on his recent work titled *Sin Respuesta*. She has won prizes, mentions, national and international scholarships such as the Arts

Council, London, the Daniel Langlois Foundation of Canada and the Biennial Prize of the Arts of Colombia. She has received national and international support, among them Delfina Foundation London, and research-creation grants from the Ministry of Culture, the Universidad Nacional de Colombia and the District Institute of Culture of Bogotá. Selected for the Yaddo Art Residence in New York.

Nicolás Gómez

He works as an artist, curator and art historian. Through the exploration with different media -mainly the painting and the sculpture- he goes to visual codes for the representation of the sensory and perceptive experience of the space. He works with objects and images that reveal the tensions between the artificial and the natural, and the sensory in relation to the systems of categorization and the measurement of science and language.

Both in his artistic work and in his research work, he has deepened references to the rural and urban landscape in modern and contemporary art, as well as the development and validity of abstract art. Graduated from the Art program of the University de los Andes (Bogotá, 2008) and the Master of Science in Art History from Goldsmiths University (London, 2010). He has exhibited his work in Proartes (Cali, 2016), Lokkus Gallery (Medellín, 2016), Maca (Bogotá, 2016), Salón Comunal (Bogotá, 2016), Pereira Art Museum (2015), Galería Nueveochenta, (2014), Doce Cero Cero Gallery (Bogotá, 2013), Valenzuela Klenner Gallery (Bogotá, 2013); Santa Fe Gallery (Bogotá, 2012) and Project Room of the Universidad de los Andes (Bogotá, 2007).

He has been profesor at the Universidad de los Andes (Bogotá), Universidad de la Sabana (Bogotá) and Universidad del Tolima (Ibagué). He regularly publishes essays and historical and critical articles on modern and contemporary Colombian art and has worked on curatorial projects for various institutions such as the National Museum, La Tertulia Museum and Banco de la República. (Text was taken from: <http://www.arteinformado.com/guia/f/nicolas-gomez-echeverri-45631> on May 19, 2017)

TALK: NUEVOS LÍMITES DE LA DEMOCRACIA

Michel Wieviorka

France

Until the mid-1980s, democracy did not seem to concern philosophical reflection in the field of political sociology. It was enough to think of it as the regime opposed to communism and dictatorship. Since then, critical thinking has developed in several ways, giving the impression of some discomfort when it comes to thinking about the solution to the great contemporary challenges, for example: social difficulties, injustice, inequalities, crisis of Political and party representation, institutional deficiencies and the treatment of culturally or religious orders, violence, etc.

TALK: ROMA TRE E LA TERZA MISSIONE. LA CATTEDRA TELEMATICA DI LINGUA E CULTURA ITALIANA

Geatano Sabatini

Italy

Roma Tre University has an important track record of Terza Missione activities, many of which have been developed within the frame of international cooperation. Among the main development cooperation projects, is a project for the recovery and restoration of the historic city of El Salvador in the Republic of El Salvador and in Africa in Burkina Faso an agricultural training project. Among these projects, there is also one, sponsored by the Ministry of Foreign Affairs of the Italian Republic, with the IILA - Italo-Latin American Institute, for the creation of a Telematic Chair of the Italian Language and Culture, which consists of: Four modules for the learning of the Italian language, one of didactics of the language, four modules of synthesis on literature, music, art and history of Italy; Each module lasts for 20 hours.



TALK: ARTE E MATERIE UMANISTICHE: L'UNIVERSITÀ PUBBLICA NELLA VALORIZZAZIONE DEI SAPERI "INUTILI"

Marco Maria Gazzano

Italy

Many things have changed in the world since the era of "globalization" was opened with the US-sponsored commercial twentieth-century trade agreements. A sharp shift in the economy from national to planetary markets, which also involved cultural changes and costumes: interdependence and interclassing of symbols, cultural homogenization, new wealth, but also progressive destruction of productive, natural, and anthropological diversity.

And even more has changed with the global financial crisis started in 2008 and not yet over. For Europe and the North Americans this crisis was a disaster: for the workers and the middle class, in particular. Perhaps global wealth has been partly redistributed to China and some Latin American countries (just comparing Colombia's GDP with that of Italy), but the system is not yet in balance. The crisis has not turned into an opportunity.

Social inequalities have increased both in the planet and in individual countries: increased exploitation of workers and diminished rights acquired over time (even a significant percentage of slavery emerges), wealth was concentrated in 5% of the population of the planet, financial capitalism has shaken off its production and its consolidated dynamics of interaction with workers and society, commodity prices have collapsed and many developing countries are suddenly depleting (the value of financial capital now stands at 7 Times the planet's GDP ...), the power of the mafias and the illegal economy increased; And strategic resources for the balance of the ecosystem are being destroyed.

However, although the real power is not that of the governments but of the Banks and Web Multinationals, after the 2008 crisis, some of the myths that base the new post-ideological culture - myths exalted as models by the Mass Media and the Networks of social sharing developed on the Internet - are losing attractiveness and seduction. The "free market", and Darwinian competition as its corollary, are no longer the only reference model in the economy or in other aspects of human interaction; "Winners" and heroes are not only considered entrepreneurs, strongmen, speculators; The Network itself is no longer considered innocent and neutral. Little by little, it begins to re-consider the importance (even economic, long-term) of ethics in the analysis of social phenomena; "Innovation" is no longer just synonymous with technological equipment but also experimentation at all levels; Even concepts such as "compassion" and "solidarity" in the management of social relations and between communities are emerging, despite the recent spread of reactions to globalization built on intolerance, racism and religious fundamentalism.

It is discussed again, and it did not happen in the West since the 1980s, ecology, anthropology, "sustainability" and balance between natural resources, storage and use of raw materials, market. social sensitivity in the consideration of "diversity" is widespread: biological, cultural, natural, productive, gender. And despite the aggressive policies of multinationals and many powerful states with their "populist" leadership, The global economy and its most conscious elites are trying to trigger a virtuous transition from "free market economies" to "market economy managers".

At this time of planetary chaos, what contribution could the University give, that is, the institution that has been par excellence for centuries to the conservation, transmission and production of knowledge? What role could the University take again - that "public" in particular, less tied than private to particular interests or constant funding research - for decades flattened in its functions?

One must not forget that, on the one hand, only the professors - unlike politicians, industrialists and journalists - are in a position to communicate unpopular truths without putting (too much) at risk its position; On the other, only universities, academics and university researchers have the freedom and resources (albeit few) needed to draft impartial and objective studies.

For this reason -in designing a new development model: global and interdependent, but sustainable and respectful of both differences and memory- the University and scientific research are strategic. And so the University must be considered - irst of all by itself, even before politicians or peoples- as an institution that, in democracy, assumes an almost "constitutive role": the function, irreplaceable, the preservation of liberties, and those of thought and dissent above all. A body of mediation, conservation and production of knowledge essential to the strengthening of a conscious, responsible and truly participatory democracy: therefore, in perspective, necessary for the strengthening and preservation of the Peace.

However, besides the necessary attention to the specialists and beyond the small logic of internal power, the universities must, again, learn, as in the Abbeys of 1000 years ago, the pride of forming leaders of not only specialized executives.

We need to learn not only to think but to “think together”, to participate in a common “conversation” capable of engaging both students and teachers, both administrators and technicians and scientists, with different roles and functions. Architects, engineers, humanists, philosophers. One must learn - and it is neither easy nor painless - to link technological and scientific knowledge with the humanistic and critical one.

In this perspective, it is very important to preserve, pass on, comment on and produce knowledge in search directions and in practices that are not immediately considered - economically - “useful”, that is, spendable on the market. Not only because the seemingly “useless” today could only be “not understood” by its contemporaries but very useful (even economically) tomorrow. And not only to cultivate, in a sort of ecology of knowledge, artistic, critical, philosophical, and anthropological “biodiversity” by linking them with the “hard sciences” of technological and scientific knowledge (from chemistry to computer science). Not just to learn to think and to act - both at the same time and necessarily - in strictly disciplinary or trans-disciplinary and trans-cultural terms.

How to ultimately make the company more resistant to such profound changes.

Because the University (public, in particular) should not flatten so much in the function of training students as future workers, rather than trying to recover that of people’s education: to help students in their growth process, to help them recognize them as people , aware and responsible citizens; And therefore also, as intelligent and innovative workers. Again, like a time, even in the age of global interdependence, capable of interpreting, designing, and governing the future. With the necessary equilibrium and happy to do it.



TALK: LA FABBRICA DELLA CONOSCENZA E DELLA SOSTENIBILITÀ URBANA

Mario Panizza

Italy

The “knowledge factory” is a dear metaphor in Rome Tre. Since its founding, the University has been proposed as a constituent part of the social fabric in which it is part and its commitment has focused, through the recovery and reconversion of existing buildings, on the planning of the territory and the upgrading of Areas destined for degradation.

Through a constantly evolving project, always attentive to the needs of the context, our property has

been enriched with buildings once destined for other purposes: little “university” silhouettes that, despite functional adaptation, have transformed them into new plants Still keeping their “personality”. Here is the idea of the “knowledge factory”: a project that, in the full recovery of historical memory, is capable of transforming the territory through modern structures; A metaphor useful, therefore, to represent the transition to the formation of dense areas of cultural activities.

The unifying idea of this path is surely the Terza Missione, whose reference activities relate to the transfer of knowledge and social commitment. Hence also the adoption of a cultural paradigm that is recognized in a concept of great relevance that is sustainability. This involves at least three interdependent dimensions: environmental protection, social improvement, and economic development.

But what is meant by the term “sustainable” if this is applied to the academic environment?

From its synonyms emerge, on the one hand, the concepts of “acceptable” and “bearable”, on the other, “durable” and “feasible”, which project attention to the effect of the actions carried out but leave in shadow the Component of the subjective commitment. For this reason, I prefer to replace the terms “sustainable” and “sustainability” with the terms “responsible” and “responsibility” as they are more suitable to represent the initiatives that together with teaching and research measure the quality of a university, faculty To train students and to interact with all the realities, social, institutional, territorial, with whom he has relationships.

Taking the term responsibility means recognizing explicit academic implications in the academic world. The University is committed to integrating them into all its institutional and non-institutional (education, research, governance, etc.) concepts, and to disseminate its values, targeting goals Become a priority precisely because framed within a shared strategy, backed by voluntary behavior, chosen as a lifestyle.

Already oriented to the nature of their mission to responsibility, academic institutions are called upon to act in substantial terms to educate and accustom their students not only to confront different languages and scientific fields, but also to develop that sensitivity that A rapidly changing society like ours, imposes.



TALK: NARRATÓN: ¿CONTAMOS HISTORIAS ALREDEDOR DE LA RECONCILIACIÓN?

MediaLabs

Colombia

MediaLabs net, created in November, 2016, from EAFIT (Medellin), Pontificia Universidad Javeriana (Bogota) Universidad de Caldas (Manizales) and Universidad Jorge Tadeo Lozano (Bogota), launches the Narratón, a proposal of collective creation, which look for to generate multi-format contents that speak of the reconciliation from the most varied optics and perceptions.

The Colombian postconflict calls for new ways of being told both from the narrative and from the technical and the Narratón will be the meeting point to relate it from sound, written, audiovisual, photographic and interactive contents among other formats.

BOOK LUNCH: EL MISTERIO DEL KIRMA, QUIMBAYAS HOY

Guillermo Rendón and Anielka María Gelemur

Colombia

Part I - Guillermo Rendón G.

Etnohistoria and Orígenes

Territorialidad: The Virrey - A reliable document.

Lingüística: General principles - Phonetics - Lexical - Grammatical Functions.

Los Números: Cardinal - ordinal - operational structure - archaeological and archaeolinguistic supports.

Dioses de la Antigüedad y del Presente: From totem to the only God - Tinarkama, practice of collective introspection.

Organización del Cabildo: dignitaries - councils, meetings -

Reafirmación: Quimbaya, an active society, a living culture and its current strengthening.

Part II - Anielka Ma. Gelemur

Culto Matriarcal: Sinifaná, the moon goddess - lunar calendar - Symbols of the periods that form the lunar cycle - the four sacred nights.

The Taixaraka, introspection, orientation and balance.

The five tutelary hills.

The orphic interpretation - methodological models

The Quimbaya diet, millennial formulas.

Housing settlement.

The Quimbaya right.

The naurikirma, Mario Guerrero Guerrero - Mario Guerrero Cañas, illustrator of the book - Quimbaya visual magic.

BOOK LUNCH: NO HAY SOFTWARE Y OTROS ENSAYOS SOBRE FILOSOFÍA DE LA TECNOLOGÍA

Friedrich Kittler

Colombia

Academic Editors: Alejandro Duque and Andrés Burbano.

Translator: Mauricio González R.

Publishing House: Universidad de Caldas.

Participants: Felipe César Londoño, Liliana Villescas, Jens Hauser and Andrés Burbano.

Friedrich Kittler is, in the opinion of many scholars, the founder of media studies and one of the most influential thinkers of the philosophy of technology and literary criticism. Schools of thought such as Archeology of the Media and the Digital Humanities have expressed a debt with the thought of this author, who has gone unnoticed in the academic circles of Spanish speakers. This volume offers what is probably Kittler's first translation into Spanish, filling a significant gap in our humanities and media sciences.

The reader will find in this book a selection of texts that show the intellectual development of a thinker, as well as the diversity of topics and ways of addressing the technological issues of the present in their historical dimension, revealing paths and horizons for research that surprise us by its validity and current affairs.

WORKSHOP: BIOGÉNESIS – LABORATORIO COLECTIVO

Universidad Pontificia Bolivariana

Colombia

Design and collaborative construction of a modular structure on a large scale, based on an analogous system of form generation and transformation, based on biological and geometric principles. A collective work is proposed with 30 people who will be divided into five groups of six members each. The exercise consists in the design of a volumetric system that occupies a space of 6m x 6m x 6m generated from the union of six (6) three-dimensional modules which in turn are composed of sixty (60) cubic constructions. The proposed construction unit is corrugated cardboard box of 31cmx31cmx31cm. These units will be joined together with an adhesive following a system of simple assembly rules to generate a construction module that will then be attached to the other modules to generate the structure.

WORKSHOP: PAISAJES REACTIVOS

Hicham Berrada

France

A reagent is a substance that produces a chemical reaction the moment it interacts with another. The result is a product with different characteristics and properties.

Reagents are the basis for many activities related to applied sciences and are often used to detect or separate specific elements. They are classified according to their purity or specific use: reagents for analysis that are of lesser purity, pure and special used for analysis techniques. Hicham Berrada has transferred its use to the field of art, shifting it from science and technology to a visual sphere, where experimentation becomes the center of the work, devoid of hypotheses to verify or substances to unveil. The scientific knowledge that Berrada applies in his visual experiments is naturally bound to his artistic practice, in the same way that a painter is involved with supports, pigments and binders.

Hicham Berrada will hold a workshop for artists based on their artistic practice, a cross between science and art.

OTHER EVENTS:

- Taller de Opera, Universidad de Caldas
- Anilla Cultural
- Talk: Martha de Francisco



FORUMS





XIV Academic Forum / Latin American Art and Design

Brings together the work of research, innovation and creation of professionals in different disciplines in a scenario of dialogue and debate.

IX Education Forum ISEA2017

Is a space for dialogue on indigenous issues, which brings together representatives of Abya Yala communities to discuss the perspectives of contemporary technologies and communal experiences of the transfer of traditional knowledge.



**XIV ACADEMIC
FORUM LATIN
AMERICAN
ART AND DESIGN**

PAPERS

**YTO: DEL PIGMENTO AL ELECTRÓN.
UN ACERCAMIENTO A TRAVÉS DE LA
OBRA KO / AQUA ESFERA**

Valeria Radrigán
TRANSLAB CHILE
Chile

**PERIODISMO DE DATOS.
CARACTERIZACIÓN DE COMUNIDADES
DE PRÁCTICA**

César Augusto Arias Peñaranda
Universidad de Caldas
Colombia

**DATA FICTION. STORYTELLING
WITHOUT PLOT**

Martin Groisman
*Facultad de Arquitectura, Diseño
y Urbanismo (FADU) UBA*
Argentina

**CUANDO EL RÍO SUENA.
RESIGNIFICACIÓN DEL TERRITORIO
A PARTIR DEL PAISAJE SONORO DEL
RÍO PAMPLONITA**

Cielo Vargas Gómez
Universidad de Pamplona
Colombia

SISTEMAS GENERATIVOS ANALÓGICOS Y COMPUTACIONALES PARA LA EXPLORACIÓN MORFOLÓGICA EN EL DISEÑO DE PRODUCTO

Ever Patiño Mazo
Universidad Pontificia Bolivariana
Colombia

BIOCREACIÓN, PAZ Y ECOLOGÍAS ARTIFICIALES

Iliana Hernández-García
and Raúl Niño Bernal
Pontificia Universidad Javeriana
Colombia

GESTIÓN DE LA IMAGEN DE DESTINO COMO FACTOR CLAVE PARA EL DESARROLLO DE TURISMO SOSTENIBLE EN MANABÍ, ECUADOR

Ángel Guillermo Félix Mendoza
and Juan José Martí Noguera
*Escuela Superior Politécnica
Agropecuaria de Manabí*
Ecuador

VISIÓN ESTÉTICA: EXPLORACIÓN DE LA PERCEPCIÓN VISUAL HUMANA COMO RECURSO ESTÉTICO DEL CREADOR DE IMAGEN

Felipe Beltrán Vega
Universidad Jorge Tadeo Lozano
Colombia

LA INVESTIGACIÓN-CREACIÓN EN EL DISEÑO DE LA ESTÉTICA DE LA CONECTIVIDAD

Sean Igor Acosta
Universidad de Caldas
Colombia

CREENCIAS DE LOS PROFESORES SOBRE EL CONOCIMIENTO Y EL CONOCER EN DISEÑO: UNA ESTRATEGIA PARA SU EVALUACIÓN

Manuel H. Parga H.
Universidad de La Salle
Colombia

ESTÉTICA AMBIENTAL EN COLOMBIA

Pedro Antonio Rojas Valencia
Universidad de Caldas
Colombia

UTOPIÁS ESTÉTICAS: FUTURIBLES PARA UNA SOCIEDAD EN CRISIS

Ricardo Iglesias García
Universidad de Barcelona
España

CLASIFICACIÓN DE PRODUCTOS DE APOYO EN CONCORDANCIA CON EL CONTEXTO DE ACTIVIDAD Y LAS CARACTERÍSTICAS FÍSICAS/ COGNITIVAS DE USUARIOS CON FUNCIONALIDADES DIVERSAS

Gustavo A. Sevilla Cadavid
and Fausto A. Zuleta Montoya
Universidad Pontificia Bolivariana
Colombia

“PROYECTO CIUDAD”, DE CONSUMIDORES A PROSUMIDORES DEL PATRIMONIO

Carlos Alberto Beltrán Arismendi and
Frank Alexander Rodríguez
*Universidad de Santander – UDES,
Universidad Autónoma de Bucaramanga
– UNAB*
Colombia

EL PRETEXTO DEL TEXTO: LA POÉTICA DEL DESASTRE

Carlos Soto
Corporación Universitaria UNITEC
Colombia

ALGORITHMIC SYSTEMS AND THEIR PROCESSES FOR COMPOSITION THROUGH THE RELATION OF MEDIUM-BODY-IMAGE. CASE OF STUDY: ALTAMISA

Jessica A. Rodríguez
and Rolando Rodríguez
Andamio
Mexico

ASIR LO INEFABLE. PRÁCTICAS DEL DISEÑO Y ESTÉTICAS DE LA TÉCNICA, EL HABITAR, LA CULTURA Y EL TERRITORIO

María Ginette Múnera Barrios
Universidad Pontificia Bolivariana
Colombia

**CARACTERIZACIÓN DEL JUEGO
AUTOCTONO DE LA CHAZA DE
LA REGIÓN SUROCCIDENTAL DEL
DEPARTAMENTO DE NARIÑO, PARA
SU IMPLEMENTACIÓN LÚDICA Y
EDUCATIVA EN ENTORNOS DIGITALES
A TRAVÉS DE APLICACIONES EN
REALIDAD AUMENTADA O VIRTUAL**

Francisco Rafael Ayala Gallardo
Universidad de Nariño
Colombia

**EL PROCESO DE RESTAURACIÓN Y LA
PROBLEMÁTICA DE REINTERPRETAR
EL ARTE AJENO**

Alejandro Brianza
Universidad Nacional de Lanús
Argentina

**EL DISEÑO DE NARRACIONES
MUSEOGRÁFICAS CON BASE EN EL
GUION CURATORIAL**

Carlos Aranzazu López
and Carlos Augusto Bahamón
Universidad Militar Nueva Granada
Colombia

**CAIXA MÁGICA, ARTE PARTICIPACIÓN
CIUDADANA BAJO UN ENFOQUE DE
TRANSLUCIDEZ SOCIAL**

Luis Astorquiza, Marco Konopacki,
Rosa Torguet and Mariel Zasso

**CUSTOMIZED CINEMA, PROCESO
DE DISEÑO E IMPLEMENTACIÓN
DEL SOFTWARE CINEVIVO PARA EL
DESARROLLO DE PIEZAS VISUALES
EN TIEMPO REAL**

Esteban Betancur Gutiérrez
and Erica Flórez
Instituto Tecnológico Metropolitano
Colombia

**LA CIUDAD COMO SISTEMA
POLIFÓNICO DE SONIDOS**

Sebastián Rivera Ruiz
Universidad de Caldas
Colombia

**VENGA COLABORE: EL DISEÑO
SOLIDARIO COMO EJE FUNDAMENTAL
DEL TRABAJO INTERDISCIPLINARIO**

Hernán Darío Castaño Castrillón
Instituto Tecnológico Metropolitano
Colombia

**EL ARTE UN LENGUAJE
TRANSFORMADOR DEL MIEDO**

Sofía Alejandra Hurtado Zúñiga
Universidad de Caldas
Colombia

**EVALUACIÓN DE LA CREATIVIDAD
EN COMUNIDADES (VIRTUALES)
DE APRENDIZAJE COLABORATIVO
ASISTIDO POR COMPUTADOR (ACAC)**

Diego Aníbal Restrepo Quevedo
*Universidad Jorge Tadeo Lozano,
Universidad de Caldas
y Universidad Santo Tomás*
Colombia

EL DISEÑADOR COMO ETNÓGRAFO

Juan Sebastián Ospina Álvarez
Universidad Federal de Goiás
Brazil

**LA IDEACIÓN COMO FASE
DETERMINANTE EN EL DISEÑO DE
PRODUCTO. CATEGORÍA: JUGUETE**

Omar Franco Cañón
Universidad de Nariño
Colombia

**EL GÉNERO EN EL DISEÑO.
REPRESENTABILIDAD DE MATERIALES
GRÁFICOS DE LA CIUDAD DE BOGOTÁ,
ORGANIZACIONES “HOMBRES TRANS
BOGOTÁ” 2010-2017**

Karen Melisa Rincón Alfonso
Colombia

**COMPOSICIONES EFÍMERAS. DESDE
EL ARTE Y EL DISEÑO**

Ayda Nidia Ocampo Serna
Universidad de Caldas
Colombia

**CUENTOS INSÓLITOS. LABORATORIO
DE GIFS ANIMADOS**

Catalina Archila and Isabel Cruz
Colombia

**STREAM'ENGRAMAS @
PROJET'ARES AUDIOVISUAIS #17
-STREAM'ENGRAMS @AUDIO-VISUAL
DESIGN'ING #17-**

Milena Szafir
UFCE
Brazil

**ELEMENTOS DE ESTILO DEL
CINEMA VERITÉ Y EL CINE DIRECTO
NORTEAMERICANO, EN LOS
DOCUMENTALES DEL “CALIWOOD”**

Sandro Javier Buitrago Parias
Universidad Santiago de Cali
Colombia

VESTIGIOS DE LA GUERRA EN COLOMBIA VISTA DESDE LAS MANIFESTACIONES ARTÍSTICAS

Luz Amparo Arroyave Montoya
Colombia

CUERPO Y GESTO EN LA CREACIÓN DE INSTRUMENTOS MUSICALES DIGITALES (DESDE EL CUERPO HACIA EL OBJETO)

Luis Hernando Rodríguez Castaño
Instituto Tecnológico Metropolitano
Colombia

ARTE LATINOAMERICANO: VISIÓN Y PRAXIS

Andrea Carolina Redondo Méndez
Universidad Agustiniana
Colombia

INTERACCIÓN, MULTIMODALIDAD Y APRENDIZAJE. DISEÑO DE UNA EXPERIENCIA DE APRENDIZAJE MULTIMODAL PARA LA CIENCIA, CASO APLICADO A CONCEPTOS BÁSICOS DE BIOINFORMÁTICA

Juliana Grisales Naranjo
Colombia

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Alfredo Gutierrez Borrero
Colombia

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Maria Cristina Ascuntar Rivera
Universidad de Nariño
Colombia

OP-ERA: UN HITO PARA LAS EXPERIENCIAS CINEMÁTICAS EN LATINOAMÉRICA

Ricardo Rivera Berrío
Nolineal Ltda / Universidad de Caldas – DICOVI Group
Colombia

DISEÑO DE MODELOS DE APRENDIZAJE BASADOS EN REALIDAD VIRTUAL, INTELIGENCIA ARTIFICIAL, Y CIENCIAS COGNITIVAS, PARA LA DISMINUCIÓN DE LA BRECHA EDUCATIVA EN AMÉRICA LATINA

Enrique Medina Q.
Universidad de Caldas
Colombia

PAISAJES SONOROS: JUEGO, FIESTA Y TRADICIÓN CULTURAL DEL CARNAVAL ANDINO DE NEGROS Y BLANCOS 2016 DE SAN JUAN DE PASTO

William Fernando Coral Bustos
Universidad de Caldas
Colombia

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Juanita Blandon Olarte and Maria Isabel Isaza Echeverry
Fundación Universitaria del Área Andina
Colombia

PERSPECTIVAS CRÍTICAS SOBRE EL USO DE LAS TECNOLOGÍAS PARA LA PAZ Y LA INTERCULTURALIDAD

Felipe César Londoño López and Adriana Gómez Alzate
Universidad de Caldas
Colombia

LÓGICAS DIVERSAS A TRAVÉS DE LA INVESTIGACIÓN EN DISEÑO. UNA EXPERIENCIA VIVIDA

Valentina Mejía Amézquita
Universidad Pontificia Bolivariana
Colombia

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Wilman Stick Prieto Bohórquez
Universidad Nacional de Colombia
Colombia

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Jesús Alejandro Guzmán
Colombia

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Félix Augusto Cardona Olaya
Colombia

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Carmenza Gallego Giraldo and G. Mauricio Mejía
Universidad de Caldas
Colombia

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Juan P. Velásquez
and G. Mauricio Mejía
Universidad de Caldas
Colombia

LA ESTRATEGIA DEL MOVIMIENTO

Carlos Smith Rovira
Colombia

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Fernando A. Álvarez R.
Colombia

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Carlos Eduardo Martínez Niño
Colombia

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Nelson Javier Espejo Mojica

DEL VITRAL A LOS BITS O BYTES

Mateo Barney

HACKERS: LOS PADRES DEL SOFTWARE LIBRE Y LAS TECNOLOGÍAS ABIERTAS

Jose David Cuartas Correa
Colombia

CRITERIOS PARA UNA TEORÍA DE DISEÑO

William Ospina Toro
Universidad de Caldas
Colombia

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LA BIÓNICA EN LA CONSTRUCCIÓN DE LA PAZ COLOMBIANA. UNA EXPERIENCIA SOBRE LOS PROCESOS DE INVESTIGACIÓN EN EL SEMILLERO DE BIÓNICA Y DISEÑO DEL ITM

Erika Solange Imbett Vargas, Luisa Fernanda Hernández Gallego and Héctor Alejandro Zuluaga Cometa
Instituto Tecnológico Metropolitano
Colombia

LA PINTURA FOTOGÉNICA: MJCHEL FOUCAULT SOBRE GERARD FROMANGER (ANÁLISIS Y PRESENTACIÓN DE LA TRADUCCIÓN DEL TEXTO AL ESPAÑOL)

Gloria Inés Ocampo Ramírez and Adriana Pertuz Valencia
Instituto Tecnológico Metropolitano, Universidad Nacional de Colombia
Colombia

APROPIACIÓN SOCIAL DE LA DIVERSIDAD BIOCULTURAL A TRAVÉS DE LA CREATIVIDAD SIMBÓLICA

Hellen Zamudio Ceballos

DESARROLLO ICONOGRÁFICO DE LAS FIGURAS ZOOMORFAS DE LA CULTURA MUISCA EN EL PERIODO TEMPRANO Y TARDÍO

Evelyn Natalia Camargo Márquez and Gabriela Wiesner Montaña
Universidad Santo Tomás
Colombia

TRADUCCIÓN, INTERSEMIÓTICA, RECUPERACIÓN Y VISIBILIZACIÓN IDENTITARIA A TRAVÉS DE LA IMAGEN

María Ximena Betancourt Ruiz
Escuela de Diseño, Fotografía y Realización Audiovisual, Universidad de Bogotá Jorge Tadeo Lozano
Colombia

IVKA

Erika Estefanía Silva Delgado and Diego Vásquez Aponte
Universidad Militar Nueva Granada
Colombia

EL RITO Y LA MÁSCARA. IDENTIDAD SIMBÓLICA EN EL CARNAVAL DE BARRANQUILLA

César Andrés Bohórquez Cruzco
Universidad Autónoma del Caribe
Colombia

ÁLBUM-LIBRO: MEDIDA PREVENTIVA CONTRA EL BULLYING EN LA EDUCACIÓN INICIAL

Ángela Camargo Amado
Corporación Universitaria Unitec
Colombia

DESARROLLO DE MARCA REGIONAL PARA LA RECUPERACIÓN DE IDENTIDAD TOLIMENSE MEDIANTE EL DISEÑO GRÁFICO Y LA ARTESANÍA

Aura V. Múnera Monsalve
Corporación Unificada Nacional de Educación Superior (CUN)
Colombia

ECOSISTEMAS DE EMPRENDIMIENTO COMO ARTEFACTO DE DISEÑO DE CUARTO ORDEN CASO DE ESTUDIO MANIZALES MÁS

Viviana Molina Osorio
and Jorge Hernán Maya Castaño
Colombia

UN ROL MULTIFACÉTICO EN LA INVESTIGACIÓN DOCENTE DEL FORMADOR DE DISEÑADORES

Andrea Carolina Cuenca Botero
Universidad de Ibagué
Colombia

EVALUACIÓN HEURÍSTICA APLICADA A ESTRATEGIAS DE DISEÑO PARA EL CAMBIO DE COMPORTAMIENTOS

Paula Escandón and G. Mauricio Mejía
Universidad Nacional de Colombia / Universidad de Caldas
Colombia

REVISTA EXPRESIONES CUN

Ana María Hernández
Corporación Unificada Nacional de Educación Superior CUN, Regional Tolima
Colombia

LA YUXTAPOSICIÓN DE LA TERCERA CON LA SÉPTIMA

Camilo Hermita

INVESTIGACIÓN-CREACIÓN EN DOCTORADOS COLOMBIANOS DE ARTE Y DISEÑO

Antonio Stalin García Ríos



**IX EDUCATION
FORUM**

PRESENTATION: ISEA EDUCATION FORUM

Ernest Edmonds
*Chairman of the Board
of ISEA International*
UK -Australia

WELCOME

Felipe César Londoño
*Rector of Universidad de Caldas -
Director of International Image Festival*
Colombia / Hungary

INTRODUCTION: "THE VALUE OF KNOWLEDGE TRANSFER IN AYA YALA ABYA YALA"

Nina Czegledy
*Professor Ontario College of Art and
Design University, Toronto. Member of
the Board of Directors Leonardo / ISAST*
Canada

BLACKFOOT BLOGS AND THE CHARM OF LANGUAGES

Eldon Yellowhorn
*BA, BSc (University of Calgary), MA
(Simon Fraser University), Ph.D.
(McGillUniversity)*
Canada

GUEÊ, A TRIBUTE TO THE TIKUNA WOMAN

Paola Lamprea Cardona
*Documentary Director GueêAncestra
Films. Production: Gustavo de la Hoz*
Colombia

INTERCULTURAL UNIVERSITY MALOCA PROJECT. STUDENTS REPRESENTING 6 INDIGENOUS COMMUNITIES (PUTUMAYO, NARIÑO, CAUCA, AMAZONÍA)

Javier Lozano Escobar and Adriana Gómez Alzate
*Universidad Nacional de Colombia
/ Intercultural Indigenous Chair -
Universidad de Caldas / Intercultural
Indigenous Chairde Manizales -
Professor Universidad de Caldas*
Colombia

BOOK PRESENTATION: JAKKÁ-NINUDLAMAMA

Luis Nuivita Mamatacán
and Oscar Salazar Gómez
*Student of Legal Sciences Universidad
de Manizales - Professor Universidad de
Caldas*
Colombia

COMMUNITY, ART, SCIENCE AND TECHNOLOGY. REFLECTIONS ON PRODUCTION AND ARTISTIC PRACTICE

José Luis Romero and Emanuel Tepal
*Arte a 360 Grados - Nahuas of
Cuauhtotoatla, Tlaxcala, Mexico*
Mexico

EDUCATION FOR PEACE

Hernando Hernández
*Office of Human Rights, Victims
and Peace of the Gobernación de Caldas*
Colombia

INSPIRE-RAISE

Jo Tito
Maori from New Zealand
New Zealand
Canada

EDUCATION FOR PEACE

Moderator: Gabriel Vanegas
*Office of Human Rights, Victims and
Peace of the Gobernación de Caldas*
*Indigenous leader of the Embera Chamí
ethnic group*
Colombia

PLENARY

Moderator: Gabriel Vanegas
Minkalab Colombia
Colombia



IV MARKET OF DESIGN, ELECTRONIC ART AND TECHNOLOGY



The International Image Festival and the Cultural Entrepreneurship Group of the Ministry of Culture join to make the IV Market for Design, Electronic Art and Technology, a scenario of cultural and creative crossed ecosystems for the generation of business and exchange opportunities for co-production and co-creation, in order to contribute to the strengthening of the ecosystem of Creative and Cultural Industries in the country.

The axes of the Market are: Networking Tables, Exhibition Spaces, Detonating Talks, Learning Fringes.



MINCULTURA



**TODOS POR UN
NUEVO PAÍS**
PAZ EQUIDAD EDUCACIÓN



Universidad de Caldas

The background of the page is an abstract composition of numerous bright, white, diagonal light streaks that create a sense of motion and depth. These streaks are set against a dark teal background. The top and bottom portions of the page are dominated by these light streaks, while the middle portion is a solid white space containing the text.

COLOMBIA-FRANCE

YEAR 2017

EVENT MADE IN THE FRAME OF THE COLOMBIA-FRANCE YEAR 2017



GOBIERNO DE COLOMBIA



INSTITUT
FRANÇAIS

GRUPE RENAULT

Schneider
Electric

COLOMBIA-FRANCE YEAR 2017

The decision to organize the Colombia-France Year 2017 was taken on January 25, 2015, during the official visit to France of President Juan Manuel Santos, by the presidents of both countries with the aim of strengthening bilateral relations and updating the perception of France in Colombia and of Colombia in France. French Government has organized the ambitious program of Cultural Years and Seasons for 30 years with different nations of the world, in the frame of its cultural diplomacy in order to promote cooperation not only at the level of governments but also citizens. This is the second time in Latin America, after Brazil in 2009. The programming of the Colombia-France Year 2017, includes all sectors (cultural, educational, economic, gastronomic, tourism and sports) and the main cities of France and Colombia. The priority of the Year is to show another side of each country, less known, more surprising for the general public. During the first half of 2017 a contemporary and innovative France is introduced in Colombia, and from July to December a creative and diverse Colombia will be present in France. Colombia-France Year 2017 is organized in France by the Institut Français, the cultural agency of the Ministry of Foreign Affairs, and in Colombia by an inter-sectoral committee composed by Ministers of Culture, Foreign Affairs, Education and Trade, Industry and Tourism.

Anne Louyot

French General Commissioner

Fabián Sanabria

Colombian General Commissioner

FRANCE GUEST COUNTRY 16TH INTERNATIONAL IMAGE FESTIVAL - ISEA2017 MANIZALES

For more than 30 years, France has been holding the Cross Year, a bilateral cooperation program considered as a project of excellence around the world, allowing cultural and academic exchanges through different events.

This year, Colombia is part of this program, which is for the first time in a Spanish-speaking country and will be developed in two stages: one season France in Colombia until July, followed by a season Colombia in France until December.

In the frame of the Colombia-France Year, an initiative led by the French Institute, the Embassy of France and the Ministry of Culture of Colombia, the 16th International Image Festival - ISEA2017 presents France Digital, a panorama that brings together in Manizales the avant-garde of French digital creation as an opportunity to project its leadership in contemporary creation and innovation through art and digital technology, and to accompany Colombia on the road to peace.

There will also be the presence of participants and French guests, who come to the country as part of the calls and activities proposed by ISEA International and the Universidad de Caldas for the realization of this joint event.

KEYNOTES

DIGITAL COEFFICIENT (COEFICIENTE DE DIGITAL) Dominique Moulon

France

mediaartdesign.net

There would be today, according to Norbert Hillaire summoning Marcel Duchamp, a digital coefficient in each work. When this is expressed in different ways according to the plural practices of a unique contemporary art. And how could it be otherwise, in this totally numeric world? Start with the artists who carry out their initial research through engines to determining algorithms.

Without omitting those who, from the Internet, extract the very materials of their creations in becoming for the purpose of contextualizing them into 'white cubes'. The objects of our comorality are empowered. There are also artists from the cultures 'open sources', to divert them in order to invite us to reconsider our relations with the world of machines.

Considering the premises of a strange/rare relationship of art with the technologies that we can today, dating from the end of the sixties, it would have taken fifty years before finally, the digital would have contaminated the integrality of the artistic means. Images or sounds to objects, such as mechanization / manufacturing treatment. In order, beyond the tendencies, to become the essential medium of contemporary art.

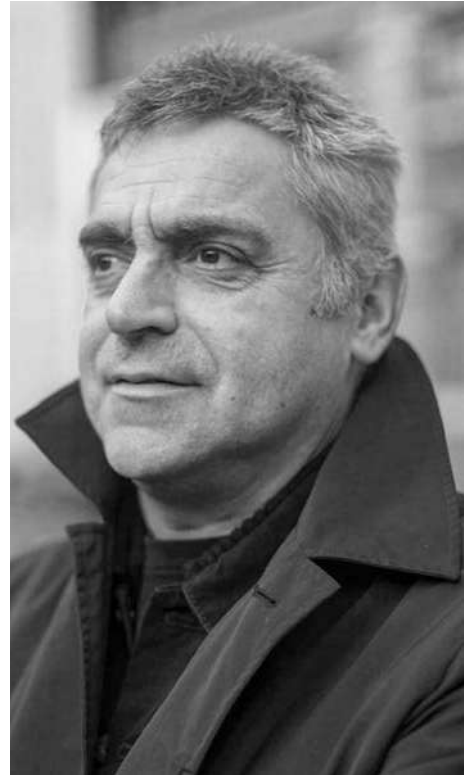


Photo by: Stéphane Bissière



CHRIS MARKER, ALL THE MEDIA/ARTS TOGETHER Raymond Bellour

France

Novelist, essayist, critic, publisher, filmmaker, vidéomaker, drawer, multimedia artist, musician even, there are few fields in which Chris Marker did not excel. This lecture will be mainly devoted to the series of works which, since *Zapping Zone* (1990) to *The Hollow Men* (2005), have developed as so called multimedia works (installations and CD-Rom), inventing new spaces and new constellations in a work which has nevertheless been till its end faithful to cinema.

EXHIBITIONS

HASARD PENDULAIRE # Mathias Isouard

France

misouard.free.fr

Hasard pendulaire # (pendulum random) is a series of sound and sculptural installations, made in harmony with the exhibition space. They are composed of a pendulum that oscillates above a spatial partition.

Performative, these installations/ instruments are activated by a launcher, the interpreter who define the course of things with a simple unconscious gesture. Indeed, when thrown, the pendulum strikes, throughout its race, the sculpture thus producing specific rhythmic of acoustic sound corresponding to used materials.

In addition, these percussive sounds are captured and processed directly by a computer which generates, in the same listening space, an artificial second sound content. Tuning and detuning sounds with swings of the clock, these installations question the elasticity of the spacetime through a generative writing.

They also interrogate the links between spatial and musical; between matter and sound. On an arbitrary and anecdotal action results in a unique visual and sound composition, with indefinite durations, that will play of the expectations of the viewer.

*Hasard pendulaire #6, exposition INFRAMINCE,
Villa Mallet Stevens, Paris*

*Installation sculpturale et sonore © Mathias Isouard
2016*



TIMÉE

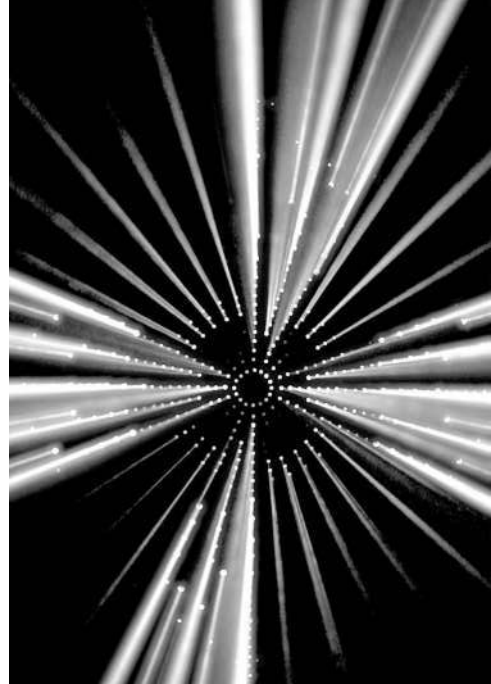
Guillaume Marmin and Philippe Giordani

France

www.guillaumemarmin.com

Invited in 2014 in the Meetings Arts-sciences of St Priest, Guillaume Marmin and Philippe Giordani collaborated with the Research center in Astrophysics of Lyon in the production of Timée, review of Platon's eponym work. Between mathematical and metaphysical, the philosopher describes "Timée" as the solar system where the distances between planets amount to harmonious musical intervals. The universe would be ordered such a completed baptized partition Music of Spheres. Based on exchanges and reflections around this theme, the installation delivers a subjective and poetic interpretation of the origins of the astrophysics.

Photo by: Jean-Baptiste Luneau



WEI OR DIE (MEDIA ART - ARTIST TALK)

Sara Brucker
Résistance Films

France

They had two days to get integrated. Two days out of sight. Everything should have remained secret. But a body was found. WEI OR DIE is a new kind of fiction, immersive and interactive, placing the web surfer at the heart of a hazing weekend that turns into a nightmare.

Seized by the police, every live image recorded by the students during the weekend is re-synchronized and arranged on a timeline. As the story unfolds, users are free to choose which footage they want to watch and to switch from one camera to another.



PRODUCTEURS
D'EXPERIENCES
NUMERIQUES



CALIFORNIUM (MEDIA ART - ARTIST TALK)

Marc Lustigman

France

Californium is a subjective search and exploration game inspired by the life and work of American science-fiction writer Philip K. Dick. You play as Elvin Green, a writer trapped in powerful, contradictory multiple realities. Guided by a mysterious being, will you find out what lies behind the pretenses? Explore the worlds of Californium!



PRODUCTEURS
D'EXPERIENCES
NUMERIQUES



PHALLAINA (MEDIA ART - ARTIST TALK)

Pierre Cattan
Small Bang

France

At the crossroads between graphic novel and animation films, Phallaina is the very first scrolling graphic novel for tablets and smartphones. Made with effects of scales and transitions, this app in horizontal scrolling is enriched by parallax effects and a heady sound creation.

In a world similar to ours, Audrey enrolls in clinical trials. She tries to understand the origins to her hallucinatory crises, during which her field of vision is invaded by a shoal of cetaceans. Intimate adventure along the path of a personal transformation, combining cognitive sciences and mythology, this free French-English app is available on iOS and Android for an hour and a half of reading.



PRODUCTEURS
D'EXPERIENCES
NUMERIQUES





GENERATION WHAT? (MEDIA ART - ARTIST TALK)

Margaux Missika

Upian

France

Generation What? is the first ever trans-media project bringing together worldwide broadcasters. Generation What? opens a window onto the hearts and minds of the worldwide youth. The project is thought as a six months' campaign in media and civil society built around an online questionnaire that gives young people aged between 18 and 34 the opportunity to share their views and opinions. The website is enriched by video content which offers young people the chance to develop their concerns and aspirations.

This campaign creates a moment: A unique occasion to engage with young people and to collaborate with civil society organisation. The online results of the questionnaire and the sociological studies around it aim at improving public perceptions of young people and give an insight into their views and concerns. After launching Generation What? with 18 broadcasters in 13 countries all over Europe, and in 9 French overseas territories in 2016, the project goes worldwide, giving a unique opportunity for youth worldwide to compare themselves.

The project is now in production in 8 Arabic countries in 2017 with the help of European Union, EBU, ASBU and COPEAM. It is being developed in countries across Asia-Pacific, with the support of UNESCO and ABU, and in Canada with the CBC... and maybe soon in South America?



PRODUCTEURS
D'EXPERIENCES
NUMERIQUES



TANTALE (MEDIA ART-ARTIST TALK)

Jérémy Poulloux

La Générale de Production

France

It is September 2017. Henri Laborde, President of the French Republic, arrives at the Hôtel Carlton. Personalities from the worlds of sport and politics are meeting there to decide which city will host the next Summer Olympics. In the hotel's plush corridors, delegates and officials confer, make promises and secretly speculate. The choice of Olympic city will greatly affect the futures of Paris and Mumbai, the only two contenders left in the running, but it will also impact on other issues that are seemingly unrelated to the Games. Surrounded by his advisors, Henri Laborde enters the spacious lift. Who should he see?

What arguments can he use to convince the people whose opinion will make a difference? The countdown has begun... Then his telephone vibrates. His daughter is calling. So should he answer or not? The choice is yours: You are France's head of state! And what if this first, apparently trivial decision could literally change history?

For once in the world of politics, it is you who decides! You are the President of the French Republic. In this 'story where you are the hero', you will have to negotiate expertly to make sure that the next Olympic Games are awarded to Paris. You must deal with attempts at corruption and machinations of every kind: the future of France is in your hands.



PRODUCTEURS
D'EXPERIENCES
NUMERIQUES

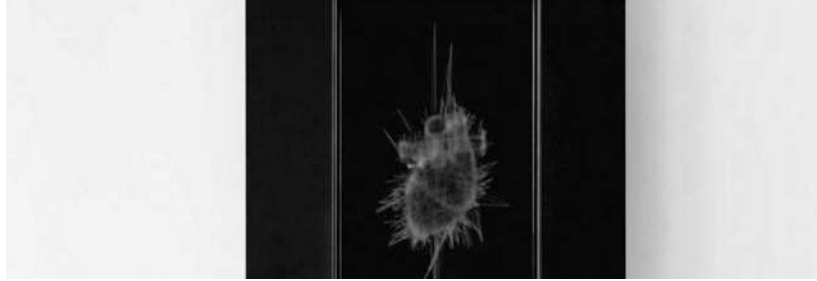


ORGANS

Pascal Haudressy

France

pascalhaudressy.fr



Text by David Rosenberg

To Samarcade, the vision is clouded and deepened by the contact of architecture and its innumerable ornaments. Everything is of a vibrant fixity: the ties compose and decompose fleeting motifs. Everywhere, on the ground, on the walls, on the surface of the domes, a mute art unfolds, whispering of words, an abstract art generating penetrating visions.

Mosaics prefigure our pixelated images. The fabrics and their reflection of “moiré” effect, the carpets and their imbricated motifs aspire the look, capture it and animate it of a kaleidoscope movement. We are at the heart of an abstract universe, mathematical and spiritual based on rhythm and repetition; Where the eye is no longer the starting point from which the “images” are ordered, but the crucible where they are formed and dissolve.

A hypnotic or meditative geometry: this is how Pascal Haudressy characterizes what is the source of the first series of works presented here. Simply titled *Organs*, this is a set of “video-loop” (loop) where each organ -heart, brain and lung- is represented in isolation by a specific color -red, blue or green- on a black background. The works can also be combined in the form of diptychs or triptychs. From the point of rendering, they evoke medical tomography, but the comparison stops here. With these “drawings,” it is more a matter of processes cycles and rhythms, than of anatomical accuracy.

Satori visual: the gaze is rocked by a double movement; That of the organ itself (diastole/systole of the heart, inspiration/expiration of the lungs, neuronal activity) and drawing, constantly being reconfigured. Formation, deformation, information: Flow of images and incessant calculations that underlie them. A cyclical movement similar to the waves. A vibrant silhouette as in weightlessness.

To produce this new pictorial matter, at once chaotic and orderly, Haudressy “spoils” computers. He introduces “glitches” (electronic bug) and some “bugs” that will in turn induce uncontrolled modifications of the image. Alterations, transformations, deformations: The computer is obliged to constantly recalculate the coordinates of each point or pixel. Taken in an iterative process without end; The drawing produces no more a fixed structure, but some evolving forms.

This work may evoke the dynamic and fractal focus of Julie Mehretu’s drawing, the graphs of Jorinde Voigt, or Giacometti’s “additive” method that takes the figure not through a definite line, but a series of entangled approximations with the others. It is also possible to cite, by virtue of more distant artistic affiliations, the software “Life Forms”, from which Merce Cunningham used to elaborate his choreographies or the investigations of the OuLiPo, prototypes of an art that generates evolutionary structures.

SOUNDSCAPES

NYBBLE Alex Augier

France

www.alexaugier.com

nybble is an audiovisual, formal and spatial performance which aesthetics fluctuates between “digital minimalism and organicity”. Two poles of a same continuum. The formal fluctuation is made by a generative visual where various forces impose, to a particle system, both natural movements and more or less complex geometric movements. The modular synthesizer replaces the musician in the heart of the proposal and brings the musical fluctuation desired by the project.

The stage design allows the audiovisual medium to deploy in space via a specific structure composed with 4 transparent screens and 4 points of sound diffusion. It offers to the public a quadriphonic and quadriscopic image for a total synaesthetic experience. _nybble_ is coproduced by Arcadi (Paris, FR), Stereolux (Nantes, FR), Alex Augier Studio (Paris, FR) and supported by La muse en circuit (Alfortville, FR).

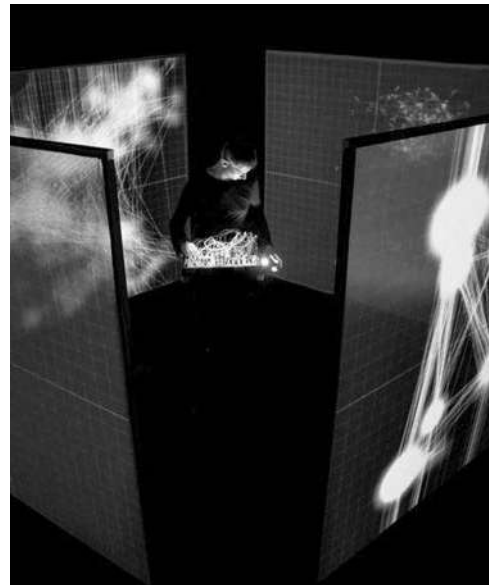


Photo by: Quentin Chevrier

CROIX

Franck Vigroux

France

www.franckvigroux.com

Croix is a new audio and visual performance by French sound explorer Franck Vigroux.

Vigroux's multifaceted and challenging body of work sits at the crossroads of electroacoustics, noise, and industrial music. With analog and digital instruments, Vigroux's music is made of pure and distorted drones, polyphonic noises and harsh industrial rhythms.

Croix's generative video has been created by artist Antoine Schmitt. The visuals of Croix are centered around the figure of the Kasimir Malevitch's cross, symbol of the artistic consciousness.

The figure itself is constituted of thousands of individual pixels, which explode in space according to the levels of energy of the audio. In silence, they reform the cross.

The generative system is connected to the live music during the performance. It provides a quasi-literal visualization of the dynamics of the music all the while being the fixed point around which it revolves.

Photo by: Jérôme Bouchet



SCHEDULED INTERVENTIONS

HAPPENING "PRESAGE" Hicham Berrada

France

www.hichamberrada.com

The work of Berrada, who starts from his studies in art and science, unites both intuition and knowledge, science and poetry. In his work he explores scientific protocols that imitate, very closely, different natural processes and / or climatic conditions. "I try to master the phenomena that I use in my works, just as a painter dominates their colors and brushes. As brushes and colors I use heat, cold, magnetism and light."



Photo was taken from: www.hichamberrada.com/pagepresage2013.html





VANISHING WALKS

Diego Ortiz and Antoine Gonot

France

Vanishing Walks is a show without actors. It is “acted” in its totality by the public on stage with the help of tablets. Taken together, viewers are connected to a device that is going to be inseparable from the theatrical performance. The device is both an expression space and a tool that determines the rules and restrictions of the show. Viewers follow the instructions of a text that appears on the screen of their tablet. This has the form of a classic theater text, with the stage direction, for the indications of play, and a text “dialogued” intended to be read aloud.

As much as the scenographic factory that supports reading, the tablets are connected to all the scenic elements: from video projections to lighting, to music. Each viewer intervention is synchronized with the writing of music or video projections, giving them an additional dramatic “responsibility”. Two stories are told simultaneously: the story of a community that is disintegrating -within the story- and the appearance of a new one -the spectators- actors on the scene. Vanishing Walks describes the events that led a group of people to shed their body wrapping in favor of a purely virtual existence.

Vanishing Walks describes the events that led a group of people to revel in their bodily wrapping in favor of a purely virtual existence. The characters belong to the Furry community and their group was created in Second Life before alternating their encounters between the real and the virtual. Following their will to transgress their human condition, they found a way to discharge their consciousness in a computer machine, seduced by the promise of an immortal life in the form of an artificial intelligence. But this new life, far from being singular, reduces them irremediably to a form of computer life without autonomy.

Converted into executables through a computer program, the “consciences” became script lines. Deprived of humanity, turned into computer language but incapable of developing their intelligence, “consciences” do not try to recover their human condition or escape from their new life, they simply repeat the lines of command constantly, for in this has become their function.

Vanishing Walks proposes a reflection of our relation to virtuality through a spectacle without actors. It is a form of participatory and immersive theater that aims to break the barrier between performing arts and new technologies, in particular, the inclusion of mobile technologies on stage. It also breaks the boundary between the viewer and the actor, between the audience and the stage.

INSTALLATIONS AND EXHIBITIONS

NONOTAK STUDIO NOEMI SCHIPFER AND TAKAMI NAKAMOTO

France

www.nonotak.com

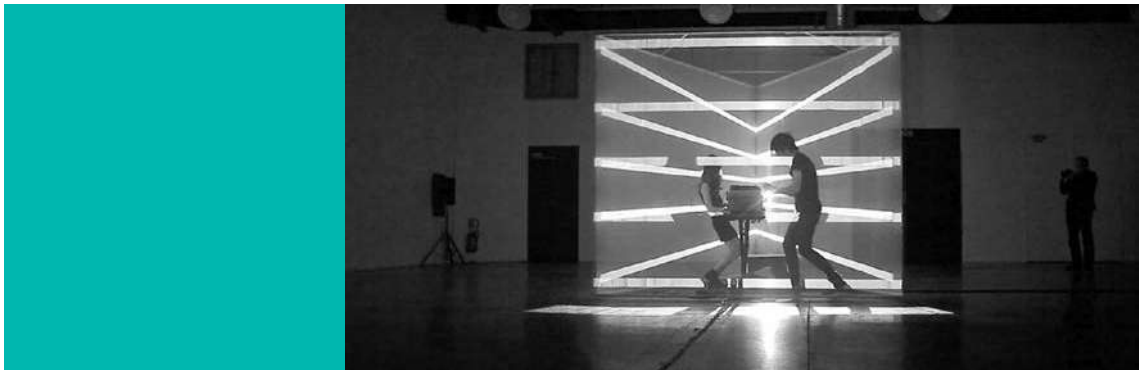
NONOTAK Studio is the collaboration between the illustrator Noemi Schipfer and the architect musician Takami Nakamoto. Commissioned by the Architect Bigoni-Mortemard to create a mural in the lobby of a public housing building in Paris, NONOTAK was created in late 2011.

In early 2013, they start to work on light and sound installations, creating an ethereal, immersive and dreamlike environment meant to envelope the viewer, capitalizing on Takami Nakamoto's approach of space & sound, and Noemi Schipfer's experience in kinetic visual. They presented their first audiovisual installation at the Mapping Festival in May 2013. In summer 2013, NONOTAK come up with a performance, LATE SPECULATION, where they are the creators and contents of the project.

NONOTAK have been commissioned by the Mapping Festival (GENEVA), EM15 ELEKTRA / MUTEK (MONTREAL), la Nuit Blanche (PARIS), Roppongi Art night (TOKYO), Axxess Art Gallery (NEW YORK), Stereolux (NANTES), Playgrounds Festival (TILBURG), Mirage Festival (LYON), Vision'R, Insanitus Festival (LITHUANIA), FUZ Festival (PARIS), Lunchmeat Festival (PRAHA), KIKK Festival (BELGIUM), Nokia by Lumia (ISTANBUL). Their work has been exhibited at institutions and galleries including Tokyo Grant Hyatt Hotel, l'Opéra de Lyon, Batiment d'Art Contemporain de Genève, Theater de NWE Vorst, La Fabrique, Pavillon Carré de Baudouin, Le Générateur.

For this year, the duo NONOTAK presents the inaugural performance called Late Speculation of the 16th International Image Festival - ISEA2017. In addition to that, it brings an exhibition called Zero Point Two that is part of the artistic activities of the event.

Text and photo were taken from www.nonotak.com





A space where ideas, artistic projects and cultural initiatives are mixed, Nuits Sonores has been building a demanding panorama, with an ambitious editorial line, of contemporary, independent, electronic and digital cultures for 15 years. Nuits Sonores claims a risky and exploratory vision, in search of new artists and emerging aesthetics, always on the lookout for new uses and innovative practices.

Nuits Sonores is a cultural, artistic and urban laboratory born in 2003 in Lyon, France.

An essential player at the local level, a major event at the national level, Nuits Sonores is in full expansion on an international scale.

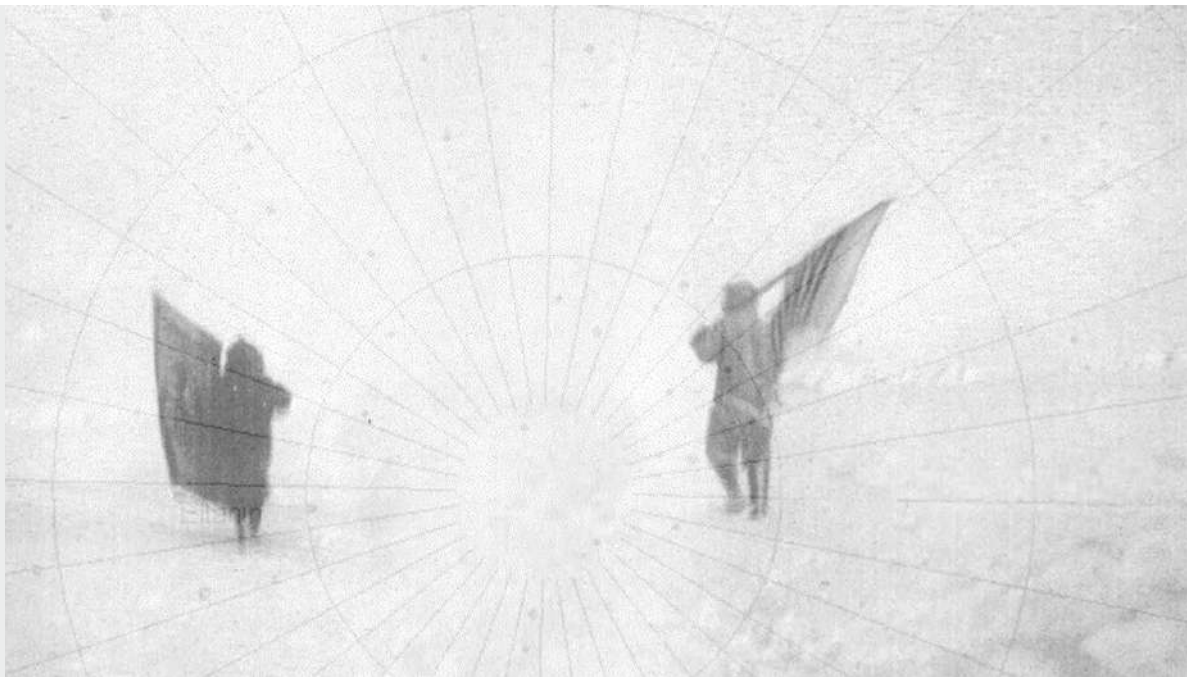
Information provided by: nuits-sonores.co

POLAR INERTIA

France

Polar Inertia is not a musical project like the others. It is a group of polyphonic and mysterious artists born in the underground techno scene. A polymorphic experience animated by different musician artists led by the obvious desire to take risks by going beyond the standards of techno and clubbing.

Text and photo were taken from: nuits-sonores.co



ARNAUD REBOTINI

Blackstrobe Records

France

www.rebotini.blackstroberecords.com

Author, composer, performer, producer and mixer, Arnaud Rebotini is an emblematic figure of electronic music. His greatest talent lies in staying at the crossroads of the genres, both avant-garde and timeless, and unite them. Known for using analog synthesizers, it is a central figure in a new international electronic scene that bets on the return of the use of Electronic machines.

His live performances are applauded in a unanimous manner as it is their presence in the clubs and the most reputed festivals of the world. Arnaud Rebotini will appear for the first time in Colombia, with his latest audiovisual project.

Text and photo were taken from: nuits-sonores.co



ARTIST TALKS

ANOKUA Pierre Cattan *Small Bang*

France

Anokua is a three-part project which combines different forms of storytelling and experiences to convey the cosmogony of Columbia's Sierra Madre people to the public. Written and co-produced by a Franco-Colombian team, Anokua a multi-platform experience: proposes a documentary, in the shape of an initiation story, a web series which engages philosophy, science and spirituality in a communal discussion, and a virtual reality experience, expanded into a museum installation, to delve into the cosmovisions of the Sierra's people.



OUR BABY

Jérémy Pouilloux

La Générale de Production

France

A VR mini-series in 10 episodes.

As you emerge from your mother's womb in a Paris hospital, you see the world and the world sees you for the first time. When you come face to face with your thirty-something parents (your mother is looking haggard after her labour, your father anxious and already wary), they see a physical defect affecting your face, one that will mark you forever. Will they be able to cope with this misfortune?

Another life is just beginning for them, one of hell and love, one where they must master their distress and achieve a new equilibrium. Can they accept you as you are?

Welcome to the world of a newborn infant.



CUBA UNDERGROUND

Sara Brucker

I love transmedia

France

As Cuba opens up to the outside world, the Cuba Underground series explores the island's alternative culture and goes out in search of Cuba's new generation of rebels. Skateboarders, graffers, punks, designers, and tattoo artists... On the edge of the law, they break with social conventions and create new trends to make Havana one of the cultural capitals of the world.



HOMO MACHINA

Marc Lustigman
Darjeeling

France

Homo Machina is a 2D exploration game inspired by Dr Fritz Kahn's iconic illustrations of the inner workings of the human body. The player navigates inside the industrial palace of the man-machine, solving puzzles along the way. This metaphorical journey within the extraordinary world of the human body allows the player to make sense of our inner biology with the help of Kahn's simple and evocative graphic system.

In Homo Machina, tiny workers are hard at work round the clock to ensure the proper operation of every bodily function. Every part of the body has its own avatar - the eye becomes a folding camera, the lungs take the guise of copper piping, the stomach and the intestines figure a train of conveyor belts - that the player must understand and manipulate to go forth in his exploratory journey.



PRODUCTEURS
D'EXPERIENCES
NUMERIQUES



EARN A LIVING

Margaux Missika
Upian

France

What would you do if you were given money for nothing?

Our documentary series observes the concrete effects of basic income through life-size studies (USA, Finland, Kenya), while our multiplayer digital board game offers a playful and interactive simulation of basic income in a fictional setting.



PRODUCTEURS
D'EXPERIENCES
NUMERIQUES



INSTITUTIONAL PRESENTATIONS

TRANSMEDIA IMMERSIVE UNIVERSITY

Jérémy Poulloux

La Générale de Production

France

www.transmediaimmersiveuniversity.com

The association TRANSMEDIA IMMERSIVE UNIVERSITY (TIU) was created in 2011 by French audiovisual producers in order to widely promote transmedia works in France abroad. As such, TIU's objectives are to bring together media professionals, particularly from the audiovisual, videogame and live action world, to promote their digital transition; to reveal young talents of webcreation through the TIU Lab - a pedagogic laboratory to professionalize the sector and accompany throughout the year the creation of student projects and their insertion into the market; and to introduce digital creation to the greatest number of people through the festival I LOVE TRANSMEDIA, which is held every year at La Gaité Lyrique in Paris.

On the occasion of the 2017 France-Colombia Year, TIU holds an exchange program on webcreation to develop collaborations between French and Colombian creators and producers and promote their work in both countries. In June, the French delegation will be present during ISEA2017 and next October I LOVE TRANSMEDIA festival will highlight Colombian webcreation in Paris as well.



PXN

Margaux Missika and Jérémy Poulloux
Upian

France

www.pxn.fr

PXN is a nonprofit organisation gathering independent producers engaged in the field of new media production. PXN aims at contributing to the digital transition in France's cultural and creative industries. PXN intends to:

- Play its part in assessing the digital development strategies of public-service broadcasters,
- Urge the authorities to significantly enhance the resources allocated to digital creation,
- Contribute to the reform of existing systems of aid for digital creation provided by the Centre National de la Cinématographie and regional support funds, as well as those determined on a European level,
- Support the activity of audiovisual-production associations in the digital field,
- Participate in the training of talented individuals (writers, graphic artists, web designers, developers, creatives, etc.) in the sector and encourage them to continue working in France,
- Defend the heritage status of digital works and protect their creators' rights,
- Promote international awareness of French excellence.



MARKET OF DESIGN, ELECTRONIC ART AND TECHNOLOGY

LE CUBE, DIGITAL CREATION CENTER

Carine Le Malet

France

www.lescube.com

Le Cube is a pioneer in the French cultural scene: an outstanding venue for digital art and creation, firmly rooted in the heart of innovation, education and the digital society. It has been acknowledged within and outside France as an iconic forerunner in these fields since 2001.

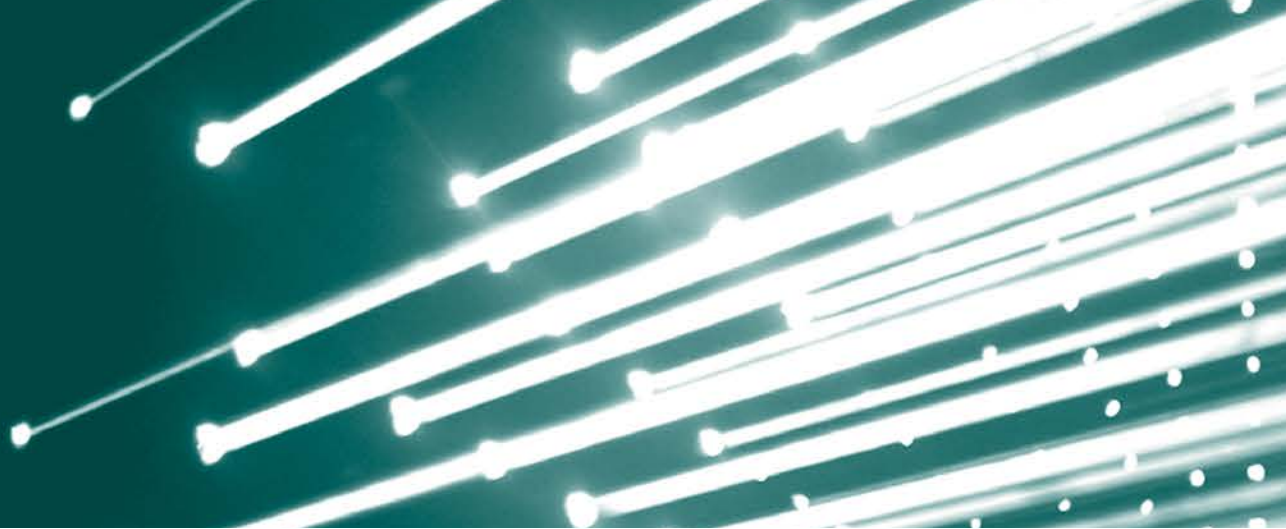
Le Cube invites everyone to discover and practise new forms of expression through fostering dialogue. It encourages creative approaches, while giving collective thought to transformations in society. It aims to be a spawning ground for experimentation, and a creative, "constant demo" workshop.

As well as digital expression activities designed for everyone (over 5,000 hours provided each year), a co-working space and an arts programme (over 2,000 scheduled events), Le Cube also develops digital education actions throughout the territory via projects mingling teaching with innovation. In addition, it offers creative residences and assists young artists with the Prix Cube, an annual international prize for young digital art creators.

In 2011, it began publishing its magazine on forward thinking about the digital society, to which more than 70 writers have already contributed (www.cuberevue.com); not to be overlooked its monthly interactive programmes, "Rendez-vous du Futur" with over 30 numbers which was launched in 2010 and "The First".

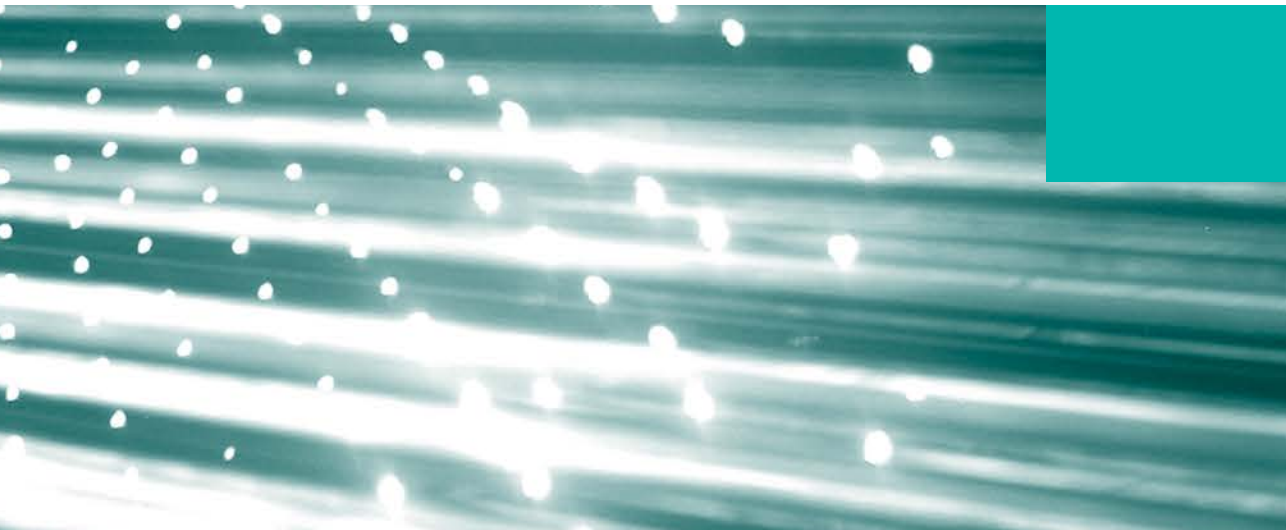
Created in 2001 on the initiative of the Issy-les-Moulineaux town council, Le Cube is a venue belonging to the Grand Paris Seine Ouest, and is managed and coordinated by the ART3000 Association.





FRENCH PARTICIPANTS







KEYNOTES

Annick Bureauud

France

www.annickbureauud.net

www.olats.org

WHERE IS ART AND WHERE IS SCIENCE IN ART-SCIENCE?

Art-Science is a strange construct where none of the two words qualify the other. It is not a genre, neither a movement, nor an aesthetics or a single ideology. Art-Science is a nebulae of practices and approaches, of desires and politics. Based on recent projects –such as Trust Me, I’m an Artist, FEAT/Future Emerging Art and Technology, LASER Paris– and on a larger body of artworks, this talk will address some of the questions raised by the blossoming area of art-science by unfolding some of our implicit bias and prejudices.



Anne-Marie Duguet

France

www.anarchive.net

Anne-Marie DUGUET is Emeritus Professor at the University Paris 1 Panthéon-Sorbonne and art critic. Among her publications are *Vidéo, la mémoire au poing* (Hachette, 1981), *Jean-Christophe Averty (Dis-voir, 1991)*, *Déjouer l'image. Créations électroniques et numériques* (Éditions Jacqueline Chambon, 2002).

Curator of the exhibitions "Jean- Christophe Averty. Collages, découpagesdz (Espace Electra, Paris 1991),DzThierry Kuntzeldz (Jeu de Paume, Paris,1993), DzSmile Machinesdz (Akademie der Kunst, Berlin, 2006), Dzpeter campus video ergo sundz(Jeu de Paume, Paris,2017).

Co-curator of the Biennale Artifices (Saint-Denis, 1994 and 1996). Since 1995, she has been the director and editor of the Dzanarchivedz series, digital archives and multimedia projects on contemporary art, with Antoni Muntadas, Michael Snow, Thierry Kuntzel, Jean Otth, Fujiko Nakaya, Masaki Fujihata, Peter Campus.



ACADEMIC CALL

FLORENT DI BARTOLO

France

www.webodrome.fr/about.html

Florent Di Barto is Assistant Professor of Digital Arts at the University Paris-Est Marne-la-Vallée. His research focuses on the history and aesthetics of connected artworks. His doctoral thesis and main papers question the visibility and accessibility granted by media artists to data flows that are gathered and curated by social web platforms.

His work also includes the design of interactive data visualizations and the development of web applications carried out as part of digital archives study.



Photo was taken from: uvde.fr/

CREATIVE CALL

JEAN-MARC CHOMAZ

France

Jean-Marc Chomaz is an artist physicist, Director of Research at CNRS, Professor at Ecole Polytechnique, and Chair of the Laboratory of Excellence LaSIPS de University Paris Saclay, he has been involved in art/science relations since 1992. His scientific research encompasses areas such as the dynamics of soap films, global instability, the vortex breakdown, geophysical and stratified fluids and biomechanics. He is a Director of Research, professor and chair at the University Paris-Saclay, and has co-founded the LadHyX Hydrodynamics Laboratory he co-directed from 1990 to 2013.

Photo was taken from: www.off-ladhyx.polytechnique.fr/people/jmarc/





MARIANNE DECOSTER-TAIVALKOSKI

France

Marianne Decoster-Taivalkoski is a French interactive media and sound artist based in Finland where she teaches at the University of the Arts Helsinki, in the Centre for Music & Technology of the Sibelius Academy. She has been the Head of this centre since 2013. She opened in fall 2013 the Exploratorium on sonic and bodily gestuality introducing to artistic based research thinking and ethics, and using improvisation as a tool for experiments. In 2011 she was a founding member of the interdisciplinary improvisation research group at the CM&T with musicians and dancers and in 2012 a co-teacher of the ImproLab.

She performs improvised sounds with objects in space and is a member of the electroacoust ensemble Aquatrio for live water sounds and live electronics. Her work with sounds follows an experimental and phenomenological approach, focusing on the physicality and materiality of sounds in specific spaces and places and how they arouse in us dynamic, sensual and material images.

SPECIAL GUEST

MICHEL WIEVIORKA

France

Michel Wieviorka was born in Paris on August 23, 1946. He is one of the most important sociologists at the international level. His research values both global thinking and the utility of taking into account the individual subjectivity of social actors. His specific lines of research include issues of conflict, violence, terrorism, racism, anti-semitism, democracy, multiculturalism and phenomena of cultural difference, construction of individuality. Doctor of Arts and Humanities, Wieviorka is the author of more than thirty books translated into Spanish, English, Japanese, German, Polish, Portuguese, among other languages. Among the highlights are: *Society and terrorism* (Paris, 1988), which won the Amalfi European Jury Special Prize in 1989, *The Space of Racism* (Paris, 1991), *Against Terrorism* (Paris, 1995), *La Diferencia* - (Paris, 2004), *Antisemitism* (Paris, 2005), *Nine Lessons in Sociology* (Paris, 2008), *The digital imperative* - book on the challenge of TICE in The construction and diffusion of knowledge (Paris, 2013). *Return to the Sense: to end the decline*, Paris, 2015). *Jews, Muslims and the Republic in collaboration with Farhad Khosrokhavar* (Paris, 2017).

He directed the Center for Sociological Analysis and Intervention (CADIS) from 1993 to 2009, a research center founded in 1981 by Alain Touraine at the School of Higher Studies in Social Sciences (EHESS). Since 2009, Wieviorka has been managing the Fondation Maison des Sciences de l'Homme (www.fmsch-paris.fr), founded in 1963 by Fernand Braudel. Between 2006 and 2010, Wieviorka was President of the International Association of Sociology. Doctor Honoris Causa of the Pontifical Catholic University of Peru.

He is founder and director of the International magazine *SOCIO* published by the publisher FMSH. The first issue (Paris, 2013) launches a Manifesto co-signed with the American sociologist Craig Calhoun, director of the London School of Economics, in which it is argued that if social scientists of all countries should unite leaving one Side their innumerable differences, what would be the meaning of such a commitment? What cause would merit that they take that risk? The social sciences are now "global" and in many countries, researchers propose new approaches and give rise to new challenges, new objects. This Manifesto is part of a tradition in which the social sciences contribute to progress and emancipation, to the project of increasing the capacity for analysis and action.



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