

KEYNOTE ADDRESSES

Rudolf Arnheim Lecture

KY01 Post-Guten(morgen)berg: Soundings for a North/South Atlas of Art and New Media Histories

FRIDAY 30 September, 8:00pm - 9:00pm

Max Bell Auditorium

Moderator: Roger Malina, *Chair, Leonardo/ISAST*

Speaker: Sarat Maharaj, *Professor, Goldsmiths College, University of London, United Kingdom*

Abstract: A look at some of the ideas, concepts and theoretical models Rudolf Arnheim took up over the years to probe ongoing and emerging domains of visual experience, processes and technologies. Can his conceptual kit — made up of heterogeneous, at-hand terms such as vector systems, retinal presence, creative cognition, entropy, dissipative force — serve as a start up for a historical mapping of art/new media interactions? Some of his elemental image-ideas are unpacked: 'Laocoon' — the 'convergence and mutation of genres', closed art systems and open-ended hybrid practices; 'Mittelmeer' — 'migrating' centres and peripheries; 'thermodynamic happenings' — art possibilities, beyond the object, as episode, flow, temporality in relation to how new media developments have come to shape conditions of art production. His unswerving 'epistemological focus' is an inspiration behind charting the contemporary communicative sphere. With global migration — 'the migrant, alien, other in our midst' — this space becomes one of ceaseless translation, transmutation, and transmission as an everyday experience. The artistic/ethical issues this spawns are scanned as 'xeno-epistemics' — ways of knowing the alien 'other' and 'other' ways of knowing.

KY02 Towards the Autonomous Image

THURSDAY 29 September, 8:45am - 9:15am

Max Bell Auditorium

Moderator: Ryszard Kluszczyński, *Professor, University of Lodz, Poland*

Speaker: Edmond Couchot, *Emeritus Professor of Universities, Paris, France*

In order to replace Media Art in its intercultural and historical context, the author attempts to define what characterizes it, beyond the sometimes great differences of its expressions. And what characterizes it is hybridization; a specific trait resulting from the crossing, in the artistic field, of technical, semiotic and aesthetic elements, whose provenance is heterogeneous. Hybridization is not specific to Media Art, it could even be considered as quite a constant feature of art in general. The first mass communication technologies favored hybridization greatly, but with digital technologies, new forms of hybridization have emerged, of which the author would like to offer a typology. In particular, hybridization between art and science, as, since then, science, through the means of computer languages, constitutes the most favored of art's tools and materials. The recent development of these computer languages, influenced by logical and formal models from cognitive science and technology, tends to endow computers, and consequently, art works with a new capacity: autonomy, the faculty possessed by living and intelligent beings to create their own laws. Drawing from cognitive science, in particular connectionism, the author offers a theoretical approach that can clarify the links between hybridization and autonomy around which the future orientation of art and culture is relying on.



KY03 The Semiosis of Media Art, Science and Technology

SATURDAY 1 October, 1:45pm - 2:45pm

Max Bell Auditorium

Moderator: Louise Poissant, *Professor at UQAM; Mario Carpo, Associate Professor, Ecole d'Architecture de Paris-La Villette; Consulting Head of the Study Centre, Canadian Centre for Architecture, Montréal*

Speaker: Lucia Santaella, *Professor, São Paulo Catholic University, Director of the Center of Research in Digital Media, Brazil*

The notion of semiotic mediation is proposed as a dynamic hypothesis for the remodeling of our conceptual framework in the volatile time we are living in. Semiosis can function as an anthropological-historical rainbow to demonstrate that every relation of human beings to nature has always been mediated by signs and culture. The present status of our cyber minds-bodies results from a gradual process which began when humans arose to the biped position of a primate that gesticulates and speaks. During the evolution of homo sapiens, there has been an exosomatic growth of the human brain and the human ecosphere has become more and more intelligent, full of signs, culturally marked. It has become a semiosphere. The paper discusses how the industrial, the electronic, and the digital revolutions provoked advances in the evolution of the semiosphere and also the growth of the techno- and the semiodiversity of the arts. A quantum leap occurred with the digital revolution. While the technologies inaugurated by the photographic camera -- followed by the telephone, cinema, radio, video, and holography -- introjected scientific knowledge about perceptive faculties, the present cybertechnologies introjected scientific knowledge about mental and even molecular abilities. This is opening unpredictable horizons for media arts.