

# OFFICIAL PROGRAM

## WEDNESDAY September 28

### OPENING RECEPTION

---

8:00pm - 10:00pm

Max Bell Auditorium

**Welcome:** **Susan Kennard**, Director and Executive Producer, Banff New Media Institute, The Banff Centre

Followed by hors d'oeuvres and cash bar cocktail reception.

## THURSDAY September 29

### WL00 WELCOME ADDRESS

---

8:30am – 8:35am

Max Bell Auditorium

**Oliver Grau**, *Conference Chair, Director, Database of Virtual Art, Prof. Dr. of Bildwissenschaft and Dean Cultural Studies, Danube University Krems, Austria*

**Susan Kennard**, *Director and Executive Producer, Banff New Media Institute, The Banff Centre, Canada*

**Sara Diamond**, *President, Ontario College of Art and Design, Toronto, Canada*

**Roger Malina**, *Chair, Leonardo/ISAST, San Francisco, USA*

### KY02 OPENING KEY NOTE

---

8:35am – 9:20am

Max Bell Auditorium

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

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

[Towards the Autonomous Image](#)

### PL04 MEDIA HISTORIES: TIMES & LANDSCAPES I

---

9:20am – 11:05am

Max Bell Auditorium

**Chairs:** **Oliver Grau**, *Director, Database of Virtual Art, Prof. Dr. of Bildwissenschaft and Dean Cultural Studies, Danube University Krems, Austria*

**Gunalan Nadarajan**, *Associate Dean for Research and Graduate Studies, College of Arts and Architecture, Penn State University*

**Gunalan Nadarajan**, *Associate Dean for Research and Graduate Studies in the College of Arts and Architecture at the Penn State University, USA*

[Islamic Automation: A Reading of al-Jazari's The Book of Knowledge of Ingenious Mechanical Devices \(1206\)](#)

**Louise Poissant**, *Professor, UQAM, Montreal, Canada*

[From Material to Medium](#)

**Oliver Grau**, *Director, Database of Virtual Art, Prof. Dr. of Bildwissenschaft and Dean Cultural Studies, Danube University Krems, Austria*

[Remember the Phantasmagoria! Virtual art of 19<sup>th</sup> century and its future](#)

**Mario Carpo**, *Associate Professor, Ecole d'Architecture de Paris-La Villette; Consulting Head of the Study Centre, Canadian Centre for Architecture, Montréal* *Research Member, Hexagram: Institut for Création/Research in Media Arts and Technologies, Montreal, Canada*

[The Demise of the Identicals Architectural Standardization in the Age of Digital Reproducibility](#)

## THURSDAY September 29

### PL05 METHODOLOGIES

---

11:20am – 1:10pm

Max Bell Auditorium

**Chairs:** **Mark Hansen**, *Professor, English and Cinema/Media Studies, University of Chicago, IL, USA*  
**Erkki Huhtamo**, *Associate Professor of Media History and Theory, Department of Design | Media Arts, UCLA*

**Mark Hansen**, *Professor, English and Cinema/Media Studies, University of Chicago, USA*  
Between Media and Art, or Media Art with and Against Art History

**Erkki Huhtamo**, *Associate Professor of Media History and Theory, Department of Design | Media Arts, UCLA*  
Media Arts and Media Archaeology - Collision or Convergence

**Irina Aristarkhova**, *Doctor, Assistant Professor, Communications and New Media Programme, Faculty of Arts and Social Sciences, National University of Singapore, and College of Arts and Architecture, Penn State University, USA*  
Excavating Mother, Excavating Cyborg

**Andreas Broeckmann**, *Artistic Director, Transmediale - Festival for Art and Digital Culture, Berlin, Germany*  
Image, Process, Performance, Machine. Paradigms of Media Art Theory

### PL06 IMAGE SCIENCES AND "REPRESENTATIONS"

---

2:10pm - 4:10pm

Max Bell Auditorium

**Chair:** **Barbara Stafford**, *William B. Ogden Distinguished Service Professor, Department of Art History, University of Chicago, USA*

**Barbara Stafford**, *William B. Ogden Distinguished Service Professor, Department of Art History, University of Chicago, USA*  
Picturing Uncertainty: From Representation to Mental Representation

**Kristin Veel**, *PhD Candidate, German Department, University of Cambridge, UK*  
Once Upon a Time There Was a Database...Database and Narrative from a Cognitive (...)

**Christine Ross**, *Associate Professor, Department of Art History and Communication Studies, McGill University, Montreal, Canada*  
Slow Time in Contemporary Media Arts

**Philip Thurtle**, *Assistant Professor, Comparative History of Ideas, University of Washington, Seattle, USA*  
Biofeedback and the Arts: Listening as Experimental Practice

**Christopher Salter**, *Assistant Professor, Department of Design and Computation Arts, Concordia University, Montreal*  
The Performative Turn in New Media - A Critical History

**Tim Clark**, *Associate Professor, Faculty of Fine Arts, Concordia University, Montreal; and, Claudia X. Valdes*, *Intermedia Artist, Visiting Artist Instructor, Mills College, Stanford University and UC Santa Cruz, USA*  
Computation, Aesthetics, and Representation: A Critical Examination of the "The Thesis of Computational Sufficiency & Explanation" and the Incorporation of "The Argument from Human Creativity

## THURSDAY September 29

### PA09 ART AS RESEARCH / ARTISTS AS INVENTORS

---

4:25pm - 6:25pm

Max Bell 252

**Chair:** **Dieter Daniels**, *Professor, Art History and Media Theory, Leipzig Academy of Visual Design and Co-Editor of the Net-Project [mediaartnet.org](http://mediaartnet.org), Lancashire, UK*

**Dieter Daniels**, *Professor, Art History and Media Theory, Leipzig Academy of Visual Design and Co-Editor of the Net-Project [mediaartnet.org](http://mediaartnet.org), Lancashire, UK*  
Art as Research / Artists as Inventors

**Chris Meigh-Andrews**, *Reader in Electronic & Digital Art, University of Central Lancashire, UK*  
Richard Monkhouse & Peter Donebauer, and Development of the EMS Spectron and the Videokalos Image Processor

**Fred Turner**, *Assistant Professor and Director of Undergraduate Studies in the Department of Communication, Stanford University, San Jose, USA*  
Where Cybernetics Met The Counterculture: The Us Company

**Simon Penny**, *Artist, Theorist, Teacher and Curator, Digital Cultural Practices, Embodied Interaction, Art, Technology and Interactive Art, University of California, Irvine, USA*  
Bridging Two Cultures: Towards an Interdisciplinary History of the Artist-Inventor and the Machine Artwork

**Cornelius Borck**, *Associate Professor and Canada Research Chair in Philosophy and Language of Medicine, McGill University, Montreal, Canada*  
Going Beyond the Body's Limits: Raoul Hausmann's Art of Prosthetic Perception

### PA10 TIMES AND LANDSCAPES II

---

4:25pm - 6:25pm

Max Bell Auditorium

**Chairs:** **Edward Shanken**, *Professor, Art History Department, Savannah College of Art and Design, Georgia, USA*  
**Charlie Gere**, *Reader in New Media Research, Institute of Cultural Research, Lancaster University, Chair of Computers and the History of Art (CHArt), Director of Computer Arts, Contexts, Histories, etc& (CACHE), UK*

**Edward Shanken**, *Professor, Art History Department, Savannah College of Art and Design, Georgia, USA*  
Towards a Comprehensive Technological History of Art?

**Charlie Gere**, *Reader in New Media Research, Institute of Cultural Research, Lancaster University, Chair of Computers and the History of Art (CHArt), Director of Computer Arts, Contexts, Histories, etc& (CACHE), UK*  
Early British Computer Art: the Findings of the CACHE Project

**Grant Taylor**, *Art History Researcher, Assistant Professor of Art History, Lebanon Valley College, USA*  
How Anti-Computer Sentiment Shaped Early Computer Art

**Darko Fritz**, *Multimedia Artist, Curator, Researcher and Graphic Designer, Amsterdam, Netherlands and Zagreb, Croatia;* and **Margit Rosen**, *PhD Researcher, Karlsruhe, Germany*  
Between Form and Concept - The Positioning of Computer-Based Arts in the Late 1960s

**Sylvie Lacerte**, *Independent Scholar and Curator, Montreal, Canada*  
Experiments in Art and Technology: a Gap to Fill in Art History's Recent Chronicles

**Anne Collins Goodyear**, *Assistant Curator of Prints and Drawings, the National Portrait Gallery, Smithsonian Institution, Washington, DC, USA*  
Technophilia, Vietnam, and the Rise and Fall of 'Art and Technology' in the United States, 1965-1971

**Caroline Seck Langill**, *PhD Researcher, Trent University, Peterborough, Canada*  
Hey, Look at Me! Thoughts on the Canonical Exclusion of Early Electronic Art

**María Fernández**, *Assistant Professor, Department of the History of Art at Cornell University, New York, USA*  
Gordon Pask - Cybernetic Polymath

## THURSDAY September 29

### EX20 EXHIBITION RECEPTION: "THE ART FORMERLY KNOWN AS NEW MEDIA"

8:30pm - 10:30pm

Walter Phillips Gallery

**8:00pm** - Doors Open

**8:30pm - 9:05pm**

**Greetings:** Vince Varga, *Executive Artistic Director of Fine Arts, The Banff Centre*

**Introduction:** Anthony Kiendl, *Director of Visual Arts and the Walter Phillips Gallery at the Banff Centre. The director of the Banff International Curatorial Institute, The Banff Centre*

**Curator**

**Presentations:** Sarah Cook, *Post Doctoral Researcher, Curator- New Media and the Co-Editor of CRUMB, in collaboration with BALTIC, the Centre for Contemporary Art, Gateshead, UK*

Steve Dietz, *Curatorial Fellow at the Walter Phillips Gallery at the Banff Centre, Canada, Professor, University of Minnesota and the Minneapolis College of Art + Design, USA*

**Artist**

**Presentations:** Michael Naimark, *Media Artist and Researcher, Los Angeles, USA*, Sara Diamond, *President, Ontario College of Art and Design, Toronto, Canada*, and Catherine Richards, *Visual Artist, Toronto, Canada*

**9:05pm - 10:30pm**

Cocktail Reception

*The Art Formerly Known as New Media* is an exhibition at the Walter Phillips Gallery (Sept. 17 - Oct. 23) curated by Sarah Cook and Steve Dietz on the occasion of the 10th anniversary of the Banff New Media Institute. Selected from the hundreds of artists who have participated in the Institute's programming (symposia, co-productions, labs), the exhibition is not a historical retrospective of work commissioned, produced or previously presented at Banff. It is a "refreshed" look at how traditional forms of new media work such as interactive installations, interfaces, software, responsive performances, immersive spaces, and the world wide web have been explored through BNMI's programming in terms of broader questions of economics, politics, social relations, public space, memory, leisure, contemporary art, and what it means to be human as we increasingly become machine.



Catherine Richards  
performance documentation *Shroud/Chrysalis I*, 1993  
Collection of the Ottawa Art Gallery  
© CARCC



Michael Naimark  
*See Banff!*, 1994  
interactive stereoscopic kinetoscope Collection of the  
Museum of the Moving Image, Astoria, NY

## FRIDAY September 30

### PL07 COLLECTING, PRESERVING AND ARCHIVING THE MEDIA ARTS

---

8:45am – 10:45am

Max Bell Auditorium

**Chair:** **Jean Gagnon**, *Executive Director, Daniel Langlois Foundation, Montreal, Canada*

**Jean Gagnon**, *Executive Director, Daniel Langlois Foundation, Montreal, Canada*

The Daniel Langlois Foundation's Research and Documentation Centre (CR+D): Building and Preserving Tools and Resources on Media Arts

**Christiane Paul**, *Adjunct Curator, New Media Arts, Whitney Museum of American Art, Director of Intelligent Agent, New York, USA*

The Myth of Immateriality - Presenting & Preserving New Media

**Peter Weibel**, *Chairman and CEO, Center for Art and Media (ZKM), Karlsruhe, Germany*

The Migration and Preservation of Media

**Jon Ippolito**, *Artist, Assistant Professor, University of Maine, Associate Curator of Media Arts at the Guggenheim Museum, USA*

Creative Networks: Frictionless or Regulated?

### PA11 DATABASE / NEW SCIENTIFIC TOOLS

---

11:00am - 1:00pm

Max Bell Auditorium

**Chairs:** **Rudolf Frieling**, *Curator and Researcher, Center for Art and Media, Head, Internet portal "Media Art Net", ZKM, "40yearsvideoart.de" in Karlsruhe, Germany*

**Oliver Grau**, *Director, Database of Virtual Art, Prof. Dr. of Bildwissenschaft and Dean Cultural Studies, Danube University Krems, Austria*

**Rudolf Frieling**, *Curator and Researcher, Center for Art and Media, Head of the Internet Portal "Media Art Net", ZKM, "40yearsvideoart.de", Karlsruhe, Germany*

'Media Art Net': Database and Context

**Christian Berndt**, *Doctoral Research Thesis, History of the Representation of Power in the Early Modern Age*  
Database of Virtual Art - For an Expanded Concept of Documentation

**Sandra Fauconnier**, *Media Archivist at V2\_, Institute for the Unstable Media, Rotterdam, The Netherlands*  
V2\_'s Archive - A Dynamic Model for the Description of Media Art,

**Alain Depocas**, *Director, Centre for Research and Documentation (CR+D), The Daniel Langlois Foundation, Montreal, Canada*

Permanence Through Change: The Variable Media Approach

**Anne-Marie Duguet**, *Professor, University of Paris, Director, Sorbonne Center of Aesthetic Research of Cinema and Audiovisual Arts, Sorbonne, France*

Anarchive: Digital archives on contemporary art

### PA12 POP/MASS/SOCIETY

---

11:00am - 1:00pm

Max Bell 252

**Chairs:** **Machiko Kusahara**, *Professor, Waseda University, Japan, Visiting Professor, UCLA, Los Angeles, USA*

**Andreas Lange**, *Director, Computer Game Museum in Berlin, Founder and CEO, DiGA e.V. –*

*The Digital Game Archive, Germany*

**Machiko Kusahara**, *Professor, Waseda University, Japan, Visiting Professor, UCLA, Los Angeles, USA*

Technology as Art: 'Device Art' as a New Japanese Paradigm

## FRIDAY September 30

### PA12 POP/MASS/SOCIETY (continued)

---

11:00am - 1:00pm

Max Bell 252

**Andreas Lange**, *Director, Computer Game Museum, Berlin, Founder and CEO, DIGA e.V. - The Digital Game Archive, Germany*  
Archiving of Computer Games

**Karen Keifer-Boyd**, *Associate Professor, Art Education and Women's Studies, The Pennsylvania State University, USA*  
Computer Games: Art in the 21st Century

- 5 -

**Tobey Crockett**, *Critic, Theorist and Virtual Worlds Practitioner. PhD Candidate, UC Irvine's Visual Studies, USA*  
An Aesthetics of Play - or, How to Appreciate Interactive Fun

**Mark Tribe**, *Assistant Professor, Modern Culture and Media Studies, Brown University, New York, USA*  
Open Source Culture

### PO19 POSTER SESSION

---

2:00pm - 4:00pm

Max Bell 252

**Kirsty Robertson**, *ABD Ph.D. Candidate, Department of Art at Queen's University, Ontario, Canada*  
Webs of Resistance: Knitting, the Body, and the Net

**Charlotte Frost**, *PhD Student, The School of History of Art, Film and Visual Media, Birkbeck College, University of London, UK*  
Better Serving the List Serve

**Genco Gulan**, *Artist, New Media Social Critic, Turkey*  
Web Biennial: International Contemporary Art Exhibition for and on the World Wide Web

**Atteqa Malik**, *Freelance Digital Artist, Scholar, Pakistan*  
Media Art in Pakistan Not Another 'In Your Face' Advertisement Campaign!

**Michael R Salmund**, *British Digital Artist and Assistant Professor, Elon University, North Carolina, USA*  
Legitimizing the Video Game

**María Victoria Guglietti**, *PhD Candidate, Institute of Comparative Studies in Literature, Art and Culture, Carleton University, Toronto, Canada*  
Dialogue- Assimilation- Subversion: Contemporary New Media Native Art in Canada

**Ayesha Hameed**, *Doctoral Student in the Graduate Program in Social and Political Thought, York University, Toronto, Canada*  
The Unspoken Archive: New Media Representations of the Middle Passage

**Christoph Klütsch**, *Research Associate and Scientific Coordinator, Interdisciplinary and International Research Project on Visual Hegemonies, International University Bremen, Germany*  
Aesthetic Values

**John W. Maxwell**, *Faculty Member of the Master of Publishing Program, Simon Fraser University, Burnaby, Canada*  
Tracing the Dynabook: A Mythological Archaeology of Personal Computing

**Sylvia Grace Borda**, *Associate Researcher and Lecturer, Digital Arts, Department of Art History, Visual Art & Theory, University of British Columbia and Emily Carr Institute of Art + Design + Media; and Alice Ming Wai Jim*, *Curator of the Vancouver International Centre for Contemporary Asian Art (Centre A.), Vancouver, Canada*  
[esc]aping: Mapping Digital Diasporas in Canada

**Artur Matuck**, *Professor, School of Communications and Arts, University of São Paulo, Brazil*  
Human-Computer Creative Interfaces and the Emergence of E-Authors

## FRIDAY September 30

### PO19 POSTER SESSION (continued)

---

2:00pm - 4:00pm

Max Bell 252

**Maureen Nappi**, *Artist and Theorist, AAUW Doctoral Fellow, New York, USA*

What's In a Name? The Ontology of Media Arts

**Martin Rieser**, *Professor, Bath School of Art and Design, Bath Spa University College, UK*

Interactive Art and Public Spaces: Spatial Narratives for the 21st Century

**Jan Altmann**, *PhD Student, Art History, History of Science, Humboldt University, Berlin, Germany*

Expressive Bacteria: the Art of Photomicroscopy

**Frances Dyson**, *Associate Professor In Techno-Cultural Studies, University of California at Davis, USA*

Nine Moments: Initiations in the Discourse and Practices of Art and Technology,

**Franck Ancel**, *Organizer and Coordinator for Symposiums, Expositions, and Performances in cooperation with associations and institutions, Paris, France*

From Scenography to Planetary Network

**Caroline Bernard**, *Research Assistant, Haute école d'arts appliqués of Geneva, PhD Candidate, Université Paris 8, Paris, France;* and **Jean-Luc Marchina**, *Media and Interaction Designer, heaa hes-so, Geneva, Switzerland*

Les Formes de l'Interactivité - a Research Project

**County Tam**, *PhD Student, Department of Comparative Literature, University of Hong Kong*

From Nothingness to Technology. What Do We Read Ourselves in New Media

**Mara Traumane**, *Researcher, Art Critic, and Curator, Riga, Latvia and Berlin, Germany*

Interdisciplinary Expression, Technology and Creative Environment That Were Introduced by the Experimental Artists Practice in the 80's

**Susanne Schumacher**, *Teaching Assistant and PhD Candidate, Interdisciplinary Team at the Chair of CAAD, ETH Zurich (Federal Institute of Technology), Faculty of Architecture, Switzerland*

Digital Analysis of Structure and Form

**Richard Rinehart**, *Director of Digital Media, UC Berkeley Art Museum & Pacific Film Archive, California, USA*

A System of Formal Notation for Scoring Works of Digital and Variable Media Art

### HI21 HIKING (optional)

---

4:00pm - 6:00pm

Tunnel Mountain,

Banff

**Lead:** BNMI Staff

- Meet in front of the **Kiln Coffee Shop**
- Please wear running/comfortable shoes & jacket
- Bring water
- Hike takes approximately 1 – 2 hours

### LA22 A.R.T. LABS WALK THROUGH

---

7:00pm - 7:45pm

The Jeanne and Peter Lougheed Building (JPL)

**7:00pm**

**COLLABORATION LAB TOUR** – (Meet by the indoor TREE JPL 1st floor)

**Lead:** **Luke Azevedo**, *Director, Creative Electronic Environment, The Banff Centre*

## FRIDAY September 30

---

### LA22 A.R.T. LABS WALK THROUGH (continued)

---

7:00pm - 7:45pm

The Jeanne and Peter Lougheed Building (JPL)

**7:15pm**

**VISUALIZATION LAB TOUR** – (Luke will lead the group to the Visualization Lab)

**Lead:** **Maria Lantin**, *Visualization Researcher in the Advanced Research and Technology (ART) Labs at the Banff Centre*

**7:30pm**

**MOBILE LAB TOUR** – (Maria will lead the group to the Mobile Lab)

**Lead:** **Tom Donaldson**, *Lead Faculty, A.R.T. Mobile Research Laboratory, Banff New Media Institute*

Tour ends at 7:45pm (the next lecture starts at 8pm)

---

### KY01 SPECIAL FEATURE: RUDOLPH ARNHEIM LECTURE

---

8:00pm - 9:00pm

Max Bell

Auditorium

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

**Speaker:** **Sarat Maharaj**, *Professor, Goldsmiths College, University of London, UK*  
[Post-Guten\(morgen\)berg: Soundings for a North/South Atlas of Art and New Media Histories](#)

To honor the crucial role of Rudolf Arnheim in the history and theory of the interaction of art, science and new technologies during the entire 20<sup>th</sup> century, the organizing committee for the REFRESH conference chose to establish the Rudolf Arnheim Lecture. Born in 1904, Arnheim contextualized the emerging medium of film and the new art movements in an evolving and original research in psychology and visual perception. Arnheim first published in the Journal Leonardo in 1972 and joined the editorial board in 1978, and was one of the most active reviewers and editors. He is pre-eminent among the theorists who have contributed to analyzing and guiding the development and understanding of new art forms emerging in interacting with advances in science and technology.

## SATURDAY October 1

### PLO8 CROSS – CULTURE GLOBAL ART

---

8:30am - 10:30am  
Auditorium

Max Bell

**Chair:** **Sara Diamond**, *President, Ontario College of Art and Design, Toronto, Canada*

**Sara Diamond**, *President, Ontario College of Art and Design, Toronto, Canada*  
Cross Culture-Global Art

**Sheila Petty**, *Dean, Faculty of Fine Arts, Professor, Media Studies, University of Regina, Adjunct Scientist (New Media)m TRILabs, Regina, Canada*  
CyberRace Constructs: Transnational Identities in R. Kempadoo's Ghosting

**Mary Leigh Morbey**, *Associate Professor, Culture and Technolog, Faculty of Graduate Studies and Faculty of Education, York University, Associate Director, York University Institute for Research on Learning Technologies, Toronto, Canada*  
From Cybercolonialism to Cyberglocalization: A Virtual Shifting of Cultural Identity on National Museum Websites

**Thomas Riccio**, *Professor, Faculty of Performance & Aesthetic Studies, Faculty, Institute for Interactive Arts and Engineering, University of Texas, Dallas, USA*  
World Narrative: The Creation of a New ? Place?

**Aparna Sharma**, *Filmmaker, Doctoral Research in Film, Film Academy, University of Glamorgan, New Delhi, India*  
Oscillations... Occasions of Excess and Interrogation

**Laura U. Marks**, *Dena Wosk University Professor, Art and Culture Studies, Simon Fraser University, Burnaby, Canada*  
Latent Rhythm: Algorithmic Performativity in Media Art and Islamic Calligraphy

### PA13 CROSS – DISCIPLINARY RESEARCH METHODS

---

10:45am - 12:45pm  
252

Max Bell

**Chairs:** **Frieder Nake**, *Professor of Graphic Data Processing at the University of Bremen, Germany*  
**Ron Burnett**, *President, Emily Carr Institute of Art and Design, Vancouver, Canada*

**Frieder Nake**, *Professor, Graphic Data Processing, University of Bremen, Germany*  
Events of Significance

**Ron Burnett**, *President, Emily Carr Institute of Art and Design, Vancouver, Canada*  
Is New Media New?

**Dot Tuer**, *Professor, Ontario College of Art and Design, Associate Graduate Faculty, York University, Toronto and University of Guelph, Canada*  
Transculturation and New Media History

**Will Straw**, *Department of Art History and Communications, McGill University, Montreal, Canada*  
Grounded Materialities: Who Isn't Interdisciplinary?

**David Tomas**, *Artist, Writer, Former Visiting Research and Fellow, California Institute of the Arts, Goldsmiths College, University of London, and National Gallery of Art, Ottawa, Canada*  
Toward a Relational History of Media and its Practices

**Michael Century**, *Professor, Arts Department, Rensselaer Polytechnic Institute, Troy, New York, USA*  
New Media in an Adhocracy

**Guy Sioui Durand**, *Art Critic, Author, Sociologist of North America Indian and Actual Art, Quebec, Canada*  
Indiscipline

## SATURDAY October 1

### PA14 REJUVENATE: FILM, SOUND & MUSIC IN MEDIA ARTS HISTORY

---

10:45am - 12:45pm

Max Bell Auditorium

**Chairs:** **Douglas Kahn**, *Founding Director, Technocultural Studies, University of California at Davis, USA*  
**Sean Cubitt**, *Professor, Screen and Media Studies, University of Waikato, New Zealand*

**Douglas Kahn**, *Founding Director, Technocultural Studies, University of California at Davis, USA*  
Music: The First Digital Art

**Sean Cubitt**, *Professor, Screen and Media Studies, University of Waikato, New Zealand*  
Projection: Vanishing and Becoming

**Keith Sanborn**, *Media Artist and Theorist, New York, USA*  
Hollis Frampton's Algorithmic Aesthetic

**Scott Bukatman**, *Associate Professor, Film and Media Studies Program, Department of Art and Art History, Stanford University, San Jose, USA*  
Comics and the Critique of Chronophotography, or "He Never Knew When It Was Coming!"

### KY03 KEYNOTE ADDRESS

---

1:45 pm - 2:45pm

Max Bell Auditorium

**Moderator: Louise Poissant**, *Professor, UQAM, Montreal, Canada*

**Lucia Santaella**, *Professor, São Paulo Catholic University; Director, Center of Research in Digital Media; Honorary President, Latin-American Federation of Semiotics, Member, Argentinian Academy of Arts, São Paulo, Brazil*  
The Semiosis of Media Art, Science and Technology

### PA15 COLLABORATIVE PRACTICE/NETWORKING

---

2:45am - 4:45pm

Max Bell 252

**Chairs:** **Ryszard Kluszczyński**, *Professor, University of Lodz, Poland*  
**Diana Domingues**, *Professor, University Tuiuti, Brazil, and Artist, post-doc at ATI, Paris VIII, Senior Researcher, CNPQ; Coordinator, NTAV / University of Caxias do Sul, Brazil*

**Ryszard Kluszczyński**, *Professor, University of Lodz, Poland*  
RE-writing the History of Media Art: How Hypermedia Change our Vision of the Past (The Case of Artistic Collaboration)

**Diana Domingues**, *Professor, University Tuiuti; and, Eliseo Reategui*, *Department of Computer Science, Universidade de Caxias do Sul, Brazil*  
Collaborative Transdisciplinary Practices for Complex Systems in Interactive and Immersive Art

**Nina Czegledy**, *President of Critical Media, Chair of the Inter Society for the Electronic Arts (ISEA), Toronto, Canada*  
Cross Cultural Interdisciplinary Initiatives

**Todd A. Davis, Jeremy Turner, and Douglas Jarvis**, *Open Space Telecom History Project: OUTERSPACE, Open Space in Victoria, Canada*  
SAT-TEL-COMP (Satellite-Telephone-Computer): Beginnings of Multi-Dimensional Artist Networks through the Connectivity of (Technological) Telecommunication Devices and Human Dialogue

**Margaret Dolinsky**, *Assistant Professor and Research Scientist, H.R. Hope School of Fine Arts, Indiana University, Bloomington, USA*  
CAVEs Projecting Imagination into Reality across High Speed Networks

## SATURDAY October 1

### PA16 WHAT CAN THE HISTORY OF NEW MEDIA LEARN FROM HISTORY OF SCIENCE?

---

2:45am - 4:45pm  
Auditorium

Max Bell

**Chair:** **Linda Henderson**, *the David Bruton, Jr. Centennial Professor, Art History and Distinguished Teaching Professor, University of Texas, Austin, Texas*

**Tim Lenoir**, *the Kimberly Jenkins Chair for New Technologies and Society, Duke University, Durham, USA*  
Making Studies in New Media Critical

**Linda Henderson**, *the David Bruton, Jr. Centennial Professor, Art History and Distinguished Teaching Professor at the University of Texas, Austin, USA*  
'The Fourth Dimension', the History of Science, and New Media"

**Timothy Druckrey**, *the Richard Koopman Distinguished Chair for the Visual Arts, University of Hartford, Writer, Curator, and Editor, New York, USA*  
Idiosyncratic Archaeologies: Realigning Media History

**Simon Werrett**, *Department of History, University of Washington, Seattle, USA*  
Logic of Innovation: Interpreting 'Invention' in Art and Science

**Yann Chateigné**, *Visual Arts Department, French Ministry of Culture, Educator, History of Contemporary Art, Ecole du Louvre, Paris, France*  
The Fourth Memory. Beyond Information: Art in Hypertechnological Times

### PA17 HIGH ART/ LOW CULTURE - THE FUTURE OF MEDIA ART SCIENCES

---

5:00pm - 7:00pm  
252

Max Bell

**Chair:** **Karin Bruns**, *Professor, Media Theory, University of Fine Arts and Industrial Design, Linz, Austria*

**Karin Bruns**, *Professor, Media Theory, University of Fine Arts and Industrial Design, Linz, Austria*  
High Art/Low Culture - the Future of Media art Sciences?

**Yara Guasque**, *Artist, University Instructor, Santa Catarina State University, UDESC, Brazil*  
Immersive and Participative Environments

**Andy Polaine**, *Co-founder, Antirom, London, UK, Senior Lecturer in Interactive Media, UNSW's College of Fine Arts, Head of the School of Media Arts, Australia*  
Lowbrow, high art: Why Big Fine Art doesn't understand interactivity

**Claus Pias**, *Assistant Professor, Media Technology and Media Philosophy, University of Bochum / Alcatel/SEL; Lecturer, Humboldt University, Berlin; Research Fellow, International Research Center for Cultural Studies (IFK), Vienna; Associated Member of the Post Graduate Programme, History of Media - Media of History; Member of the Junge Akademie, Berlin-Brandenburgian Academy of Sciences; Full Professor, Communications Theory and Electronic Media, University of Essen, Germany*  
Zombies of the Revolution

**Barbara Paul**, *Professor, Art History, Art Theory and Gender Studies, University of Fine Arts and Industrial Design, Linz, Austria*  
Media Art Sciences & Feminist Theories: New Alliances?

## SATURDAY October 1

### PA18 HISTORY OF INSTITUTIONS

---

5:00pm - 7:00pm  
Auditorium

Max Bell

**Chairs:** **Itsuo Sakane**, *Honorary Editor, LEONARDO (1996-2005) a journal of ISAST, MIT, Tokyo, Japan*  
**Jasia Reichardt**, *Writer on Art, Exhibition Organizer, London, UK*

**Itsuo Sakane**, *Honorary Editor, LEONARDO (1996-2005) a journal of ISAST, MIT, Tokyo, Japan*  
"On the History of Interaction between Art and Technology -Toward the Cultural Evolution of Human-being"

**Jasia Reichardt**, *Writer on Art, Exhibition Organizer, London, UK*  
The Computer in Art

**Michael Naimark**, *Independent Media Artist and Researcher, Visiting Associate Professor, Interactive Media Division of the USC Film School, Los Angeles, USA*  
Dynamics of Sustainability

**Peter Richards**, *Senior Artist, Exploratorium's Center for Learning and Teaching, San Francisco, USA*  
A History of Art in a Science Museum

**Johannes Goebel**, *Founding Director, EMPAC (Experimental Media and Performing Arts Center), and Professor, Rensselaer Polytechnic Institute, Arts Department and School of Architecture, Troy, USA*  
What are "Centers for Media Art" Good For If You Can Buy a "Media System" for the Price of a Used Car? Or: ZKM and EMPAC as Institutions with Physical Spaces for Artistic Productions with Digital Tools

**Andreas Broeckmann**, *Artistic Director of Transmediale - Festival for Art and digital Culture, Berlin, Germany*  
Discussant

# PLENARY & PANEL ABSTRACTS

---

## PLO4 MEDIA HISTORIES: TIMES & LANDSCAPES I

---

THURSDAY 29 September, 9:20am – 11:05am

Max Bell

Auditorium

**Chairs:** **Oliver Grau**, *Director, Database of Virtual Art, Prof. Dr. of Bildwissenschaft and Dean Cultural Studies, Danube University Krems, Austria*  
**Gunalan Nadarajan**, *Associate Dean for Research and Graduate Studies in the College of Arts and Architecture at the Penn State University, USA*

After photography, film, video, and the little known media art history of the 1960s-80s, today media artists are active in a wide range of digital areas (including interactive, genetic, telematic and nanoart). Media Art History offers a basis for attempting an evolutionary history of the audiovisual media, from the *Laterna Magica* to the *Panorama*, *Phantasmagoria*, *Film*, and the *Virtual Art* of recent decades.

This panel tries to clarify, if and how varieties of Media Art have been splitting up during the last decades. It examines also how far back Media Art reaches as a historical category within the history of Art, Science and Technology. This session will offer a first overview about the visible influence of media art on all fields of art.

---

## PLO5 METHODOLOGIES

---

THURSDAY 29 September, 11:20am – 1:10pm

Max Bell

Auditorium

**Chairs:** **Mark Hansen**, *Professor, English and Cinema/Media Studies, University of Chicago, IL, USA*  
**Erkki Huhtamo**, *Associate Professor of Media History and Theory, Department of Design | Media Arts, UCLA, USA*

This session tries to give a critical overview of which methods art history has been using during the past to approach media art. Papers regarding media archaeological, anthropological, narrative and observer oriented approaches are welcome. Equally encouraged are proposals on iconological, semiotic and cyberfeministic methods.

---

## PLO6 IMAGE SCIENCES AND "REPRESENTATIONS"

---

THURSDAY 29 September, 2:10pm - 4:10pm

Max Bell

Auditorium

**Chair:** **Barbara Stafford**, *William B. Ogden, Distinguished Service Professor, Department of Art History, University of Chicago, USA*

Although much recent scholarship in the Humanities and Social Sciences has been "body-minded," this research has yet to grapple with a major problem familiar to contemporary cognitive scientists and neuroscientists. How do we reconcile a top-down, functional view of cognition with a view of human beings as elements of a culturally shaped biological world? Current scientific investigations into autopoiesis, emotion, symbolization, mind-body relations, consciousness, "mental representations", visual and perceptual systems... open up fresh ways of not only figuring the self but of approaching historical as well as elusive electronic media - again or anew - from the deeper vantage of an embodied and distributed brain. Papers that struggle concretely to relate and integrate aspects of the brain basis of cognition with any number of pattern-making media are solicited to stimulate debate.

---

## PLO7 COLLECTING, PRESERVING AND ARCHIVING THE MEDIA ARTS

---

FRIDAY 30 September, 8:45am – 10:45am

Max Bell

Auditorium

**Chair:** **Jean Gagnon**, *Executive Director, Daniel Langlois Foundation, Montreal, Canada*

Collections grow because of different influences such as art dealers, the art market, curators and currents in the international contemporary art scene. What are the conditions necessary for a wider consideration of media art works and of new media in these collections?

## PLENARY & PANEL ABSTRACTS

---

### PLO8 CROSS – CULTURE-GLOBAL ART

---

SATURDAY 1 October, 8:30am - 10:30am  
Auditorium

Max Bell

**Chair:** **Sara Diamond**, *President, Ontario College of Art and Design, Toronto, Canada*

Issues of cultural difference will be included throughout Refresh! However, the panels in Cross-Culture--Global Art provide an opportunity to examine cross-cultural influences, the global and the local. Through these sessions we hope to construct the histories, influences and parallels to new media art and even the definitions of what constitutes new media from varied cultural perspectives. For example, how what are the impacts of narrative structures from Aboriginal and other oral cultures on the analysis and practice of new media? How do notions of identity shift across cultures historically, how are these embedded and transformed by new media practice? What philosophical perspectives can ground our understandings of new media aesthetics? How does globalization and the construction of global contexts such as festivals and biennials effect local new media practices? We encourage papers from diverse cultural perspectives and methodologies.

---

### PA09 ART AS RESEARCH / ARTIST AS INVENTORS

---

THURSDAY 29 September, 4:25pm - 6:25pm  
252

Max Bell

**Chair:** **Dieter Daniels**, *Professor, Art History and Media Theory, Leipzig Academy of Visual Design and Co-Editor of the Net-Project mediaartnet.org, Lancashire, UK*

Do "innovations" and "inventions" in the field of art differ from those in the field of technology and science? Do artists still contribute anything "new" to those fields of research - and did they ever in history? Which inventions changed the arts as well as technology and the media? These questions will be discussed in a frame from the 19th century until today, special foci of interest are:

- modernism and the birth of media technology 1840 - 1880
- the utopia of merging art and technology in the 1920s and 1960s
- the crisis of the "new" vs. digital media art innovations since the 1980s

---

### PA10 TIMES AND LANDSCAPES II

---

THURSDAY 29 September, 4:25pm - 6:25pm  
Auditorium

Max Bell

**Chairs:** **Edward Shanken**, *Professor, Art History Department, Savannah College of Art and Design, Georgia, USA*  
**Charlie Gere**, *Reader in New Media Research, Institute of Cultural Research, Lancaster University, Chair of Computers, History of Art (CHArt), and Director of Computer Arts, Contexts, Histories, etc& (CACHE), UK*

Although there has been important scholarship on intersections between art and technology, there is no comprehensive technological history of art (as there are feminist and Marxist histories of art, for example.) Canonical histories of art fail to sufficiently address the inter-relatedness of developments in science, technology, and art. What similarities and differences, continuities and discontinuities, can be mapped onto artistic uses of technology and the role of artists in shaping technology throughout the history of art? This panel seeks to take account of extant literature on this history in order to establish foundations for further research and to gain perspective on its place with respect to larger historiographical concerns.

## PLENARY & PANEL ABSTRACTS

### PA11 DATABASE / NEW SCIENTIFIC TOOLS

---

FRIDAY 30 September, 11:00am - 1:00pm  
Auditorium

Max Bell

**Chairs:** **Rudolf Frieling**, *Curator and Researcher, Center for Art and Media, Head of the Internet portal "Media Art Net", ZKM, "40yearsvideoart.de", Karlsruhe, Germany*  
**Oliver Grau**, *Director, Database of Virtual Art, Prof. Dr. of Bildwissenschaft and Dean Cultural Studies, Danube University Krems, Austria*

Accessing and browsing the immense amount of data produced by individuals, institutions, and archives has become a key question to our information society. In which way can new scientific tools of structuring and visualizing data provide new contexts and enhance our understanding of semantics?

### PA12 POP/MASS/SOCIETY

---

FRIDAY 30 September, 11:00am - 1:00pm  
252

Max Bell

**Chairs:** **Machiko Kusahara**, *Professor at Waseda University, Visiting Professor, UCLA, USA*  
**Andreas Lange**, *Director of the Computer Game Museum, Berlin, Founder and CEO of DiGA e.V. - The Digital Game Archive, Germany*

The dividing lines between art products and consumer products have been disappearing more and more since the Pop Art of the 1960s. The distinction between artist and recipient has also become blurred. Most recently, the digitalization of our society has sped up this process enormously. In principle, more and more artworks are no longer bound to a specific place and can be further developed relatively freely. The cut-and-paste principle has become an essential characteristic of contemporary culture production. The spread of access to the computer and the internet gives more people the possibility to participate in this production. The panel examines concrete forms, as for example computer games, determining the cultural context and what consequences they could have for the understanding of art in the 21st century.

### PA13 CROSS – DISCIPLINARY RESEARCH METHODS

---

SATURDAY 1 October, 10:45am - 12:45pm  
252

Max Bell

**Chairs:** **Frieder Nake**, *Professor. Graphic Data Processing, University of Bremen, Germany*  
**Ron Burnett**, *President, Emily Carr Institute of Art and Design, Vancouver, Canada*

The pressure to become interdisciplinary is very intense, coming from a variety of disciplines and institutions. Ironically, this pressure has been around for a very long time. So, why don't we just strive for excellence irrespective of discipline? Don't the artistic practices within the field of New Media push us in that direction anyway?

### PA14 REJUVENATE: FILM, SOUND & MUSIC IN MEDIA ARTS HISTORY

---

SATURDAY 1 October, 10:45am - 12:45pm  
Auditorium

Max Bell

**Chairs:** **Douglas Kahn**, *Founding Director of Technocultural Studies, University of California, Davis, USA*  
**Sean Cubitt**, *Professor of Screen and Media Studies, University of Waikato, New Zealand*

During an earlier period of new media arts discourse, time-based media were often considered to be "old media." While this conceit has been tempered, we still need to consider the sophistication and provocation of film, sound and music from the perspective of media arts history. This session invites papers, which examine the return of old media, thick in their natural habitat of the discourses, practices and institutions of the arts, entertainment, science, everyday life, wherever they existed.

## PLENARY & PANEL ABSTRACTS

---

### PA15 COLLABORATIVE PRACTICE/NETWORKING

---

SATURDAY 1 October, 2:45pm - 4:45pm  
252

Max Bell

**Chairs:** **Ryszard Kluszczyński**, *Professor, University of Lodz, Poland*  
**Diana Domingues**, *Professor, University Tuiuti, Artist, post-doc at ATI, Paris VIII, Senior Researcher, CNPQ, Coordinator of the NTAV / University of Caxias do Sul, Brazil*

In a network people are working together, they share resources and knowledge with each other - and they compete with each other. This process has sped up enormously within a few decades and has reached a new quality/dimension. It is the computer who had and has a forming influence on this change - from the Mainframes of the 50s and 60s to the PCs of the 70s and the growing popularity of the Internet during the 90s of the past century. The dataflow created new economies and new forms of human communication - and last but not least the so-called globalization.

---

### PA16 WHAT CAN THE HISTORY OF NEW MEDIA LEARN FROM HISTORY OF SCIENCE?

---

SATURDAY 1 October, 2:45pm - 4:45pm  
Auditorium

Max Bell

**Chair:** **Linda Dalrymple Henderson**, *the David Bruton, Jr. Centennial Professor in Art History, Distinguished Teaching Professor, University of Texas, Austin, USA*

As in the case of artists working in traditional media who have engaged science and technology, new media artists must be situated contextually in the "cultural field" (Kate Hayles) in which they have worked or are working. Science and technology have been an important part of that cultural field in the twentieth century, and the history of science and science studies--along with the field of literature and science--offer important lessons for art historians writing the history of new media art. This session invites papers from art historians and scholars in science-related disciplines which explore methodological and theoretical issues as well as those that put interdisciplinary approaches into practice in studying new media art.

---

### PA17 HIGH ART/ LOW CULTURE-THE FUTURE OF MEDIA ART SCIENCES

---

SATURDAY 1 October, 5:00pm - 7:00pm  
252

Max Bell

**Chair:** **Karin Bruns**, *Professor, Media Theory, University of Fine Arts and Industrial Design, Linz, Austria*

The panel aims to bring together the methodological fields of media studies and media art history. Rather than limiting their focus to canonical works of art new studies in media art production blend methods and issues from art history and media sciences as well as from communication studies, sociology, techno sciences, art history, cultural and postcolonial studies. To enhance discussions papers of the following topics are invited: methods, history and principles of western media sciences; concepts of techno-cultural media sciences; visual studies, game culture studies and media art; everyday digital culture.

---

### PA18 HISTORY OF INSTITUTION

---

SATURDAY 1 October, 5:00pm - 7:00pm  
Auditorium

Max Bell

**Chairs:** **Itsuo Sakane**, *Honorary Editor, LEONARDO (1996-2005) a Journal of ISAST, MIT, Tokyo, Japan*  
**Jasia Reichardt**, *Writer on Art, Exhibition Organizer, London, UK*

There are inevitable parallels between the development of what we now call media art and life at large. Excess of information leads to insecurity < what to believe, what to select, what to keep and what to discard >.

Sustainability, conservation, education and access are topics relevant to today's media art, and as relevant to it as to our natural resources. Now that media art has a history, how do we keep track of it and preserve it?