

ISEA2009

15th International Symposium on Electronic Art

Programme

23 August – 1 September 2009
Island of Ireland

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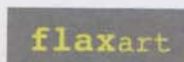
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Ormeau Baths Gallery



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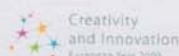


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Acknowledgements

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We are indebted to the Belfast Visitor and Convention Bureau for the promotion of the symposium and for dealing with the logistics of accommodating the delegates in the city that has become a sought after conference venue. We would like to warmly thank the facility management team at the Waterfront Hall, above all Barry McQuillan, Philip McVeigh and David Sinton, for looking after all the symposium's needs with much care and foresight. Without the support of the teams at the Ormeau Baths Gallery and Golden Thread Gallery, ISEA2009: The Exhibition could not have been realised and promoted across Belfast and the region, and for that we also express our gratitude. The initiatives of our cultural partners PS2, Catalyst Arts, Flax Art, Digital Arts Studio, Linen Hall Library and the Black Box, and associated organisations including Belfast Exposed and Millennium Court Arts Centre have enabled us to involve into ISEA2009 many communities in and visitors to Northern Ireland.

We are grateful for the support received from the Northern Ireland Department of Culture Arts and Leisure, the Arts Council of Northern Ireland, Belfast City Council, Digital Circle and for the sponsorship received from Apple Inc., Invest NI, BT Ireland, SHAC, The Streat, Hilton Hotel, the Mondrian Foundation of the Netherlands and the Great Britain Sasakawa Foundation.

We offer our gratitude to the ISEA Foundation and Headquarters for their advice in the planning process of this symposium, to the Review Panels and the International Programming Committee for their commitment to evaluating the many proposals received for presentations, artworks, projects and interventions, workshops, roundtables and open spaces, and therefore for safeguarding the quality of the symposium.

The success of the Symposium and its integral exhibition heavily relies on the initiative and engagement of the exhibiting artists and their supporters and funders, and on the commitment of the keynote speakers and all the presenters. We thank them all for their engagement, participation and contributions. Finally we thank all who have volunteered to realise this event in all its multifarious dimensions.

Artistic Director:

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Paul Mühlbach

Emma McClintock

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Pat Griffin

Saoirse Higgins

Cahal McLaughlin

Aoife Ludlow

Andy Miah

Paul Moore

Greg O'Hanlon

Caroline O'Sullivan

Terry Quigley

Una Walker

Terence Wright

General Information

Orientation

ISEA2009, the 15th International Symposium on Electronic Art takes place across the island of Ireland. Events in Belfast take place in the following venues:

- Waterfront Hall, 2 Lanyon Place, Tel: +44 (0) 28 9033 4400, <http://www.waterfront.co.uk> (WH)
- Hilton Hotel, 4 Lanyon Place, Belfast, +44 (0) 28 9027 7000, www.hilton.com (HH)
- BT Riverside Tower, 5 Lanyon Place, (BTT)
- University of Ulster, Belfast Campus, Tel: +44 (0) 29 9026 72323, www.ulster.ac.uk (UU)
- Ormeau Baths Gallery, 18a Ormeau Avenue, Tel: +44 (0) 28 9032 1402, www.ormeaubaths.co.uk (OBG)
- Golden Thread Gallery, 84 - 94 Great Patrick Street, Tel: +44 (0) 28 9033 0920, www.gtgallery.fsnet.co.uk (GTG)
- Black Box, 18-22 Hill Street, Tel: +44 (0) 28 9024 4400, www.blackboxbelfast.com (BB)
- Line Hall Library, 17 Donegall Square North, Tel: +44 (0) 28 9032 1707, www.linenhall.com
- Catalyst Arts, 2nd Floor, 5 College Court, Tel: +44 (0) 28 9031 3303, www.catalystarts.org.uk
- The Workshops, Lawrence Street, Tel: +44 (0) 28 9023 4993, www.theworkshops.org
- SARC, Queen's University Belfast, Malone Road, BT7 1NN, Tel: +44 (0) 28 9097 5534, www.sarc.qub.ac.uk

Please see the symposium schedule for the location of specific events and the map at the back of the programme for orientation.

Symposium Registration

All ISEA2009 events require delegate registrations. Full delegate passes include access to all events. Day passes offer access to all events on the day of issue. Individual event passes are available for selected events including keynotes; shruti and astro prism @ Black Box, 27 August 2009, Performance Night @SARC, 28 August 2009, and Club Night @ Waterfront Hall, 29 August 2009.

Delegate Passes:	Full Symposium Pass: £250	Concession: £200
Day Pass: £30	Concession: £25	Individual Event Passes: £7

Available for all keynotes, music gigs and venue-based performances

Please register with ISEA2009 as follows:

Before 21 August go to www.isea2009.org download and fill out a delegate form return with you preferred form of payment to Dr Cherie Driver, ISEA2009, University of Ulster, York Street, Belfast, Northern Ireland BT15 1ED

On 24 and 25 August Register at University of Ulster Belfast Campus, York Street, 9.00 – 16.30

From 25 to 29 August Register at Waterfront Hall, 2 Lanyon Place, Foyer, 9.00 – 16.30

Or to reserve your pass Contact Louise Harbinson, Tel: +44 (0) 2890267323 Refreshments and Food

Tea and coffee will be available during morning and afternoon breaks in the Waterfront Hall.

Included in the delegate packs are voucher cards provided by The Streat – Food with Thought for a 20% discount on purchases of food and beverages in their franchises in: Belfast: University of Ulster Campus, Upper Arthur Street, Wellington Place, Malone Road, Boucher Road and the Odyssey Arena; and in Coleraine: University of Ulster Campus. All other catering arrangements for delegates are identified in the programme.

Getting around Belfast

It is quite easy to get around the city by foot, bus or taxi.

Buses For information see www.translink.co.uk/metro.asp

Taxis There are black taxi ranks outside the Europa Hotel and on Donegall Square North (in front of the City Hall). Please note that black taxis can be flagged down in the city, but private taxis cannot.

Taxis (private)

Value Cabs 028 90 80 90 80

Fonacab 028 90 33 33 33

For information on trains between Belfast to Dublin please see:

www.translink.co.uk/enterpriseservices.asp

For information on buses between Belfast and Dublin please see:

www.translink.co.uk/future/GLE_200_I.asp

www.aircoach.ie/table.routes.belfast.php

Tourist Information Belfast

www.gotobelfast.com

Tourist Information Dublin

www.visitdublin.com

Useful Telephone Numbers in Northern Ireland and the Republic of Ireland

Police/Emergency 999 and 112

Hospitals in Belfast

Belfast City Hospital

51 Lisburn Road

24 hour Accident and Emergency Tel: 028 9032 9241

Royal Victoria Hospital

Grosvenor Road

24 hour Accident and Emergency Tel: 028 9024 0503

Mater Hospital

Crumlin Road

24 hour Accident and Emergency Tel: 028 9074 1211

Please note the programme remains subject to change.

Introduction

ISEA2009, the 15th International Symposium on Electronic Art is a major international event that offers a premier and unprecedented showcase for creativity and innovation at the intersection of art, design, science and technology. Under the theme of *Engaged Creativity in Mobile Environments* it builds a rich and vibrant platform for debate, display and networking across and between different and diverse disciplines and perspectives.

ISEA2009 focuses on imaginative, critical and provocative approaches to the radical and rapid challenges to the ways in which individuals and communities live, work and socialise in the digital age. It brings together international experts and keynote speakers who are forward thinking in the strategic development and creative exploitation of digital technologies. Its dispersed and multi-modal mode of delivery aims to involve, inform and promote the creative potential of communities in Northern Ireland and the Republic of Ireland in the exploration of the potential of digital technologies for new practices of exchange, networking, (self)organisation, civil engagement and transactions in the real, augmented and virtual world.

ISEA2009 has invited contributions from diverse disciplinary perspectives to eight supporting sub themes:

The theme *Citizenship and Contested Spaces* examines established and common sense notions of citizenship and interconnected value hierarchies particularly in politically, socially and culturally contested contexts. It recognises that, over the past decade, international mobility, forced and voluntary migration have changed the social fabric of many societies. Alongside a growing ethnic and cultural diversity within countries, the nation state as discrete, bounded entity is itself increasingly being eroded under the influence of global capital and digitisation. This thematic focus encourages debates on alternatives to the hegemonic model of democracy, and seeks new visions and creative strategies for citizen practices in contested spaces based on the (perceived) potential of digital technologies.

The theme *Entertainment and Mobility* seeks to identify new developments in the areas of media and user interfaces and content production, and their relevance for existing and emerging art experience and services. It contributes to the understanding of gaming and mobile expressions, technologies, products, services and media, and how these shape new form/at/s of

creative expression and interaction or remediate and influence existing art practices, representations and trans/actions.

The thematic strand *Interactive Storytelling and Memory Building in Post-Conflict Society* considers advanced strategies of interactive, collaborative and participatory practices that build on, mobilise and explore the long tradition of oral storytelling. Of interest are how stories operate in the formation of memories within post-conflict (but still conflicted) society individually and collectively, and what potential they may have to offer in conflict transformation and identity re/formation. It discusses aesthetic and ethical concerns both within the narrative domain as well as in the technological realisation and dissemination/distribution.

The theme *Interactive Textiles* relates to creative and technical production and application processes that challenge and extend conventional methods of working with textiles and their perceived material properties. It aims to give consideration to innovative ways to produce and use textiles, materials and forms that are capable of extending and responding to interaction. This strand profiles fibre and fabric structures that promote expression, communication and enhanced or altered behaviours. What kind of 'second skins', artefacts and constructions can be created that support interactions and context awareness? Where are the hardware, software and material challenges, the ethical concerns, sustainability issues, aesthetic, cultural and activist potential?

Contributions to the strand *Positionings: Local and Global Transactions* look at processes of space construction, re-mapping and negotiation in the contemporary situation of global capital, digitisation and migration. Issues of space are highly pertinent in terms of its constitution, perception, appropriation and consumption. These cannot be divorced from a scrutiny of the social, political, cultural and medial conditions under which spaces are being produced, trans/formed, and re/presented. Of particular interest are new and convergent models of space and spatial dynamics, and thus of reality construction, whether real, virtual or augmented, and the challenges these pose to the relationship between local(ised) and global(ised) transactions in the cultural sphere(s) and the re/formation and re/presentation of identities and places connected to them.

Posthumanism operates at the interface of transhumanism and cyborgology, drawing attention to the convergent spaces of biology and artifice. Its manifestation through a range of biopolitical events, along with an aesthetic staging of bioethical encounters ruptures the polarized views of bioconservatism and technoprogressivism, provoking a series of conflicts that demand multi-layered conceptual apparatuses to unravel. The sensory habitus of posthuman prostheses initiates the re-staging of design principles to anticipate the demand for new sensory experiences, technologies and services. The theme *Posthumanism: New Technologies and Creative Strategies* explores and expands an understanding of how innovative hardware and technologies are constituted by shifts of new art and design forms and how modes of sensory experience alter arts. For example, what kind of experience is generated through imaginations of posthumanity in different art and design forms? What do viewers expect from artists in terms of adopting posthuman technologies and modes of sensory delivery? How do we prepare and critically engage new generations of artists, designers and consumers through these technologies?

The theme *Transformative Creativity – Participatory Practices* highlights the operations and limitations of conventional (post-modernist) aesthetic models and cultural representation in relation to the clash of different ideological perspectives, vested interests and authority, whether they concern outright economic interests, political power or the relationship between different domains of knowledge production like art and science, or authorship and expertise, production and consumption. Contributions are invited that challenge established templates of creative practice and audio-visual / multimedia re/presentations and their associated hierarchies of value, modes of understanding and agency in society. This strand focuses on the prototyping and probing of innovative ways of dialogic exchange, of collaborative and participatory creative engagement across the domains of creative practice and the 'production of theory and reflection'. Proposals are thought that reconsider the transformative potential of creativity in society and scrutinise the role of and relationship between artist and collaborators/participants through the use of digital technologies and the development of innovative/alternative circuits of distribution, debate and social and political inter/action.

Inquiries in the strand *Tracking Emotions* reflect on innovative ways to scan, model, simulate, stimulate, reproduce and trigger emotions. The theme takes its point of departure from the different forms and modes in which human emotions are utilised in and integral to creative processes. Where and how can artists and researchers avail of new technologies to identify and measure spectators' or users' emotional engagement and patterns of affective response? How do conventional and innovative technologies and techniques aid the distinction between different emotional trigger and experiences? How can artists calculate and direct emotional re/actions and what capabilities do new technologies offer for such manipulations?

Global Events Schedule

ISEA2009, The 15th International Symposium on Electronic Art – Global Events Schedule												
Event	07 – 21 August 2009	22/08	23/08	24/08	25/08	26/06	27/08	28/08	29/08	30/08	31/08	01/09
ISEA2009: The Exhibition @	Private View 07/08/09	Finissage										
Ormeau Baths Gallery												
Golden Thread Gallery												
University of Ulster Belfast												
ISEA2009 @ Coleraine												
ISEA2009 @ Londonderry/Derry												
ISEA2009 @ Belfast												
ISEA2009 @ Dundalk												
ISEA2009 @ Dublin												

Keynote Speakers

Louise Purbrick



Dr Louise Purbrick is Principal Lecturer in the History of Art and Design in the School of Humanities, Faculty of Arts, University of Brighton. Much of her research is devoted to understanding the material culture of contemporary conflict. She edited, with John Schofield and Axel Klausmeier, *Re-Mapping the Field: New Approaches in Conflict Archaeology*, Westkreuz-Verlag (2006), and with Jim Aulich and Graham Dawson, *Contested Spaces: Sites, Histories and Representations*, Palgrave (2007). She has written a series of reports and articles on sites and museums of conflict in Ireland.

Title of talk: Contested space: cultural property and the art of appropriation Sites of history, those places that form part of 'heritage' are subject to practices of interpretation. A range of representations guide visitor, from architecture and sculpture to photography and web design. The visit is often produced as journey through a scene, an absorbing if not entertaining day out, which can obscure important cultural battles over access and ownership. Tracing debates about a series of sites, this talk considers the question of historical rights and cultural property in a place.

Anthony Lilley



Anthony is Chief Creative Officer and CEO of Magic Lantern. He is a BAFTA and Peabody Award winning interactive media producer who has worked on *Top Gear*, *Doctor Who*, *Teletubbies*, *Spooks*, *FourDocs*, *The Guardian* and many others. He works extensively in media policy, currently as a Member of the Content Board of Ofcom as well as having advised government departments including DCMS and DCSF. Anthony has previously been Vice-Chair of PACT, Chair of the UK Digital Content Forum and a member of the Steering Board of the DCMS Creative Economy Programme. In 2008, he was News International Visiting Professor of Broadcast Media at the University of Oxford and has recently taken up a Visiting Professorship at Bournemouth University. He advises Arts Council England as their Digital Media Associate and is a member of the Board of the English National Opera and Chair of Lighthouse in Brighton. Anthony was awarded the OBE for services to media and creative industries in the Queen's Birthday Honours List in 2008. He is thirty nine years of age, married with two young children and lives in East Sussex.

Keynote Speakers

Clive van Heerden



Clive van Heerden is Senior Director of Design-Led Innovation at Philips Design. One of his main responsibilities in this role is leading the Probes program, which consists of 'far-future' research initiatives that aim at identifying long-term systemic shifts and anticipating changes in future lifestyles. Examples of recent Probes projects include Electronic Tattoo, Emotional sensing Dresses and Sustainable Habitat 2020.

Clive joined Philips Research in 1995, where he was tasked with bringing designers into a technical research environment. He moved to Philips Design in 1998 to become Director of the Soft Technologies design research activity. In this role he put together a team of experts from various textile and apparel disciplines, developing wearable electronic and conductive textile solutions and overseeing collaborations with other companies. Clive has also managed Philips Design branches in Redhill, New York and London.

While at University in South Africa Clive obtained two degrees in the social sciences. In 1986 he moved to London, where he completed a research fellowship at Westminster University.

He gained two further degrees in the social sciences before graduating in 1991 with a Masters degree in interaction design from the Royal College of Art in London.

Awards

Clive and the Probes team have won various design awards for innovative research, including a 'best of the best' red dot award and a Time Magazine Best Invention award in 2007

UBERMORGEN.COM



UBERMORGEN.COM is an artist duo created in Vienna, Austria, by lizvix and Hans Bernhard. Behind UBERMORGEN.COM we can find one of the most unmatched identities – controversial and iconoclastic – of the contemporary European techno-fine-art avant-garde. Their open circuit of conceptual art, drawing, software art, pixel painting, computer installations, net.art, sculpture and digital activism (media hacking) transforms their brand into a hybrid Gesamtkunstwerk. The computer and the network are (ab)used to create art and combine its multiple forms. The permanent amalgamation of fact and fiction points toward an extremely expanded concept of one's working materials that for UBERMORGEN.COM also include (international) rights, democracy and global communication (input-feedback loops). 'Ubermorgen' is the German word both for 'the day after tomorrow' and 'super-tomorrow'.

lizvix is a net.artist working in the fields of digital imagery, media actionism and programming. She studied both commercial sciences as well as fine arts in Vienna and now works out of St. Moritz and Vienna. Using technology, computers, and sculpture as media since 1994, she has exhibited her net.art works in venues like the Ars Electronica (Austria), the Konsthall Malmö (Sweden), the NTT ICC Museum (Japan), ARCO (Spain) or the Lentos Kunstmuseum (Austria). lizvix was also

Keynote Speakers

a founding member of 194.152.164.137 and of netznz.net. lizvix is allergic to milk protein and enjoys changing hair colors.

Hans Bernhard is a writer, actionist and a media artist working in the field of media hacking, txt-modification, and net.art. Since the mid-1990's, he has been a frequent speaker at conferences and universities worldwide, and has exhibited his work in venues such as Laboral Gijon (Spain), SFMOMA (USA), transmediale Berlin (Germany), Museum of Contemporary Art Tokyo (Japan), MOCA Taipei (Taiwan) or Mumok Vienna (Austria). Hans Bernhard was a founding member of the legendary etoy.CORPORATION. He studied visual communication, digital art, and aesthetics in Vienna, San Diego, Pasadena, and Wuppertal. Hans Bernhard is keen on attention and unsure about his hairstyle.

Sala-Manca Artist Group:



Sala-Manca Artist Group are founders and Directors of Mamuta at the Daniela Passal Art and Media Center in Jerusalem www.mamuta.org

The Jerusalem-based Sala-Manca Group, comprised of Lea Mauas and Diego Rotman, has been active since 2000. The group produced, initiated and curated the Hears Independent Events for Contemporary Art (2001-2007), published the art journal Hearsat Shulayim (1-11), and curated and produced various art events. They teach art, activism and urban space at the Bezalel Academy of Art in Jerusalem, organize the Tel Aviv-Jerusalem node of 'Upgrade! On culture, art and technology' and are the founding directors of the brand new center, Mamuta at The Daniela Passal Art and Media Center in Jerusalem, a joint project by Hearsat Shulaym and Jerusalem foundations. The group has presented its work, performed, and given talks in different frameworks worldwide, among them: PSI Conference – New York University, 'Transmediale' Festival – Berlin, Liverpool Biennial, Ulster University, Belfast, 'Observatori' Festival, Valencia, Eyebeam, New York, EPAF at the CCA, Warsaw, La Fabrica y CCEBA, Buenos Aires.

www.ala-manca.net

www.mamuta.org

www.no-org.net

Keynote Speakers

Moritz Waldemeyer



Widely recognised as one of the most innovative and exciting designers of his generation Waldemeyer, aged 34, was born in East Germany. He moved to London thirteen years ago where he trained as an engineer at Kings College and completed his Masters degree in 2001. Since then, he has collaborated with many of the world's top architects and fashion designers including Ron Arad, Zaha Hadid and Hussein Chalayan. His work is a fusion of technology, art, fashion and design.

Mika 'Lumi' Tuomola



Mika 'Lumi' Tuomola is concept designer, writer, dramaturge and director - and occasional performer - for procedural, participatory New Media. His productions include the web drama 'Daisy's Amazing Discoveries' (Coronet Interactive & TaiK 1996), movie installation 'Myths for One' (TaiK 2002), avatar/game world designs for 'WorldsAway' (ICL-Fujitsu 2000) and the dark musical comedy series 'Accidental Lovers' for television and mobile devices (TaiK & YLE 2006). The concept of 'Lovers' won the New Media pitch of the Banff2003 television festival, while the production was short-listed for Interactive Program Enhancement category in Banff World Television Awards 2007. The productions' other awards include the first prize in New Media of Grafia's Top of the Year 1996 and the second prize in the Beijing International Computer Art Competition 1997, while they've been exhibited world-wide. In 1998, Lumi was chosen Finland's Young Artist of the Year. He's in the editorial advisory board of Digital Creativity Journal and a founding member of m-cult, the Finnish Association of Media Culture. Lumi publishes frequently articles and gives teaching in leading new media schools, companies and universities, based on learning in productions. He's the founder and current artistic director of Crucible Studio, New Media Storytelling research studio at Media Lab, University of Art and Design Helsinki.

Keynote Speakers

Yvonne Spielmann



Professor Yvonne Spielmann (Ph.D. habil.) is Chair of New Media at The University of the West of Scotland, previously Professor of Visual Media at Braunschweig School of Art. In 2007 she was also Guest Professor at Free University Berlin. She is author of the German language monographs 'Eine Pfütze in bezug aufs Mehr. Avantgarde' (Avant-Garde) (1991), 'Intermedialität. Das System Peter Greenaway' (Intermediality. The System of Peter Greenway) (1998), and 'Video. Das reflexive Medium' (2005). The English edition 'Video. The Reflexive Medium' is published with MIT Press, 2008. She is currently writing a new book on hybridity in digital media.

Research grants and fellowships include the Getty Center (1989/90), The Society for the Humanities at Cornell University (2000/2001), The Rockefeller Foundation's Bellagio Study & Conference Center (2002), The Daniel Langlois Foundation (2003 and 2004), the Japan Foundation (2005), the National University of Singapore (2007), The Royal Society of Edinburgh (2008), and the Great Britain Sasakawa Foundation (2009).

www.yvonne-spielmann.com

Sadie Plant



Sadie Plant is a writer based in Birmingham. She has written extensively on the themes of technological and social change, particularly in relation to culture and the arts, and has a special interest in the impact of mobile, wireless technologies. She has taught at the University of Birmingham and the University of Warwick, and is an occasional tutor at the Birmingham Institute of Art and Design. As well as Zeros and Ones, she is also the author of a book on the Situationists, The Most Radical Gesture, and Writing on Drugs, a critical account of the impact and control of psychoactive substances on modern culture. In 2001 she was commissioned by Motorola to write 'On the Mobile', a report which was one of the first documents to draw attention to the cultural significance of the mobile phone.

At ISEA 2009 she will be exploring the use of mobiles as mobilising tools, by those such as political activists, small-scale traders, and people caught up in times and zones of crisis and war.

Monday, 24 August 2009

ISEA2009 @ University of Ulster Coleraine Campus

School of Media, Film and Journalism, Cromore Road, Coleraine, BT52 1SA,
Tel: +44 (0)28 7032 4018, www.arts.ulster.ac.uk/schools/media_film/index.htm

- 8.30 – 16.00** Registration, Foyer, University of Ulster, Belfast campus York Street
- 9.30** Meet for buses to Coleraine Foyer, University of Ulster, Belfast campus, York Street
- 9.45** Buses depart for University of Ulster, Coleraine campus
- 11.10** Welcome by **Professor Alan Sharp**, Provost, University of Ulster, Coleraine campus
- 11.15** Welcome by **Cahal McLaughlin** on behalf of the School of Media, Film and Journalism, University of Ulster
- 11.25** Welcome by **ISEA Foundation**
- 11.30** Keynote: **Louise Purbrick**
Title: Contested Space: Cultural Property and the Art of Appropriation
- Panel: Contested Spaces
- 12.00** **Phil Ramsey**, Government, Citizenship and the Public Sphere: Contested Democracy and Digital Technology
- 12.30** **Jo Neylin**, From Embodied Space to the Disembodied Voice: Digital Recording of the Brazilian Migrant in Ireland Negotiating Separation from Family
- 13.00** **Alexandra Cochrane**, 'Boys Would only Like the Programme because there are Boys in Bands': how Preschool Children's Television Tells the Story of Contested Spaces
- 13.30** **Jolene Mairs**, Unheard Voices: Audiovisual Recordings of Memories of the Troubles in Northern Ireland
- 14.00** Lunch (on beach, weather permitting, or in Senior Common Room otherwise – packed lunch will be provided)
- Panel: Post Conflict Storytelling, chaired by **Cahal McLaughlin**
- 15.30** **Jessica Hemmings**, Spoken, Printed & Virtual: Zimbabwe's Non-Linear Narration of Memory
- 16.00** **Lorraine Dennis**, Gendered Inter/activity? Reflections on Memories of Prison Experience in Northern Ireland's Conflict
- 16.30** **Alev Adil**, A Poetics of Exile: the Place of Memory in the New Media Environment.
- 17.00** **Carl Mattias Ekman**, Mnemonics as Complementary Space - Investigating Recollection and Film in Destroyed Physical Environments
- 17.30** **Jim Kosem**, Spomenik
- 18.00** Wine Reception, Senior Common Room
- 18.30** Screening: Unheard Voices
- 19.00** Fish'n'Chips, Portstewart Promenade
- 19.45** Visit to Giant's Causeway
- 21.45** Visit to McCollum's pub, Cushendall, North Antrim coast
- 22.30** Buses depart for Belfast

Tuesday, 25 August 2009

ISEA2009 @ University of Ulster, Magee Campus

School of Creative Arts, Foyle Arts Building, Lawrence Hill,
Londonderry, BT48 7JL, Tel: +44 7137 5133, www.ulster.ac.uk

- 8.30 – 16.00** Registration, Foyer, University of Ulster, Belfast campus York Street
- 9.30** Meet for buses to Londonderry/Derry
Foyer, University of Ulster, Belfast campus, York Street
- 9.45** Buses depart for University of Ulster, Magee campus, Londonderry/Derry
- 11.35** Buses arrive in Londonderry/Derry
- 11.45** Welcome to University of Ulster Magee campus by **Professor Jim Allen**, PVC for Information and Student Services and Provost of Magee campus
- 11.55** Welcome by **ISEA Foundation**
- 12.00 – 12.45** Lunch, Foyle Arts Centre
- 12.45 – 13.15** Launch of 'Simultaneous Echoes' an Audio/Visual Installation by **Masaki Fujihata** and **Frank Lyons**
- 13.15 – 14.15** **Masaki Fujihata** and **Frank Lyons** in conversation with **Yvonne Spielmann**
- 14.15 – 15.15** **Ricky Graham, John King** and School of Creative Arts Digital Performance Collective **DEME**, Live Intermedia and Electronic Music Performance and Presentation
- 15.15 – 15.45** Coffee and Tea break
- 15.45 – 16.30** Keynote: **Anthony Lilley**
Title: Learning In New Technology: Where Technology, Education and Real Life Collide
- 16.30 – 17.00** **Paul Moore, Frank Lyons, Brian Bridges** and **Greg O'Hanlon**: Presentation on 'The River Sings' Project
- 17.00 – 18.00** Launch of Digital Human Exhibition by **Justin Magee, Mark Cullen** and **Terry Quigley**
- 18.00 – 20.00** Tour of the historical Londonderry/Derry city walls
- 18.15** **Mairead McClean**, For the Record, film screening, Void Gallery
- 20.00 – 21.00** Drinks Reception – Music by **Chipzel**
- 21.30** Buses depart for Belfast

Wednesday 26 August 2009

ISEA2009 @ Belfast

- 8.30 – 16.30** Registration WH-Foyer
- 9.00** Opening: **Professor Richard Barnett**, Vice Chancellor, University of Ulster
WH-Main Hall
- 9.10** Address: **Mr Paul Sweeney**, Permanent Secretary of the Northern Ireland Department
WH- Main Hall for Culture, Arts and Leisure
- 9.25** Address: **ISEA Foundation**
WH-Main Hall
- 9.30** Keynote: **Clive van Heerden**
- 10.30 – 11.00** Break – Refreshments
WH-Foyer, Gallery
- 11.00 – 13.00** Thematic Sessions (for detailed information please see below)
- BTT Citizenship and Contested Spaces
- WH-Lagan Positionings: Local and Global Transactions
- WH-Main Hall Posthumanism: New Technologies and Creative Strategies I
- WH-Green Posthumanism: New Technologies and Creative Strategies II
- WH-Studio Transformative Creativity - Participatory Practices I
- HH-LS1 Transformative Creativity - Participatory Practices II
- HH-Board Panel: Incubating the Future: Educational and Artistic Practice for the Convergence of
Art and Technology in Korea
- UU-82E04 Panel: Wearable Materialities
- WH-Bar1 Artists' Presentations
- WH-Gallery1 SPARK
- HH-LS2 Institutional Platform
- 13.00 – 14.00** Lunch Break
- 14.00 – 16.30** Thematic Sessions (for detailed information please see below)
- BTT Citizenship and Contested Spaces
- HH-Lisburn Interactive Storytelling – Constructed History: Narrative Trajectories
- WH-Lagan Positionings: Local and Global Transactions
- WH-Main Hall Posthumanism: New Technologies and Creative Strategies I
- WH-Green Posthumanism: New Technologies and Creative Strategies II
- WH-Studio Transformative Creativity – Participatory Practices I
- HH-LS1 Transformative Creativity – Participatory Practices II
- UU-82E04 Panel: Wearable Materialities
- HH-Board Panel: New Media Art, New Economical Realities; Emergent Economic Structures in
New Media Art
- WH-Bar1 Artists Presentations
- WH-Gallery1 SPARK
- HH-LS2 Institutional Platform
- 16.30 – 17.00** Break – Refreshments
WH-Foyer
- 17.00 – 18.00** Keynote: **UBERMORGEN.COM**
WH-Main Hall
- 18.30 – 20.00** Civic Reception
WH-Foyer
- 20.00** **D-Fuse**, Particle (performance)
WH-Main Hall

Thematic Sessions: Wednesday, 26 August 2009

Citizenship and Contested Spaces

BT Riverside Tower

- 11.00 S E Wilmer**, The Citizen versus the Stateless in the Nation-State
- 11.30 Susanne Bosch**, Film with Discussion about a Bottom Up Community Educational Activism at the Thai-Burmese Border Region
- 12.30 Ilias Marmaras**, Riots and Social Media
- 14.00 Andreas Jungherr**, Digital Channels, the Change in Community Structures and its Consequences for Social Participation
- 14.30 Anthony Haughey**, Contesting Citizenship: Participation and Political Art
- 15.00 John Buckley**, Is there Space to Play?
- 15.30 Emma Ota**, Urban Democracy

Interactive Storytelling – Constructed History: Narrative Trajectories

Hilton Hotel, Lisburn Suite

- 14.00 Roshini Kempadoo**, Counter-practices to the Caribbean Archives: the Feminised Narratives in Domino Effects (2009)
- 14.30 Verity Peet**, Moving History, Moving Goalposts
- 15.00 Joseph DeLappe**, You'll Never Walk Alone – Gandhi's March to Dandi in Second Life
- 15.30 Una Walker**, Storytelling, Narrative and the Digital Database

Positionings: Local and Global Transactions

Waterfront Hall, Lagan Room

- 11.00 Alex Haw**, Digital Optics, Vision, Supervision & Souvision
- 11.30 Kathy Marmor**, Bird Watching Amateur Satellite Spotting
- 12.00 Conor McGarrigle**, Joyce Walks: Remapping Culture as Tactical Space
- 12.30 Denisa Kera**, The New Theatre of the World: Map Mash-ups and Web 2.0 Space
- 14.00 Paul Lester**, When Digital Trumps Analog: Teaching with Second Life
- 14.30 Cecelia Cmielewski**, Large Screens and the Transnational Public Sphere
- 15.00 Keum Sun Son**, A Study on the Relation between the Evolution of Media Platform and Mobile Content Culture in Korea
- 15.30 Tomoko Hatanaka**, Japan Media Arts Festival and the Glocal Visual Culture Movement
- 16.00 Machiko Kusahara**, Mitate: Realizing Playfulness, Multiple Viewpoints and Complexity in Device Art

Posthumanism: New Technologies and Creative Strategies I

Waterfront Hall, Main Hall

- 11.00** **Tobie Kerridge**, Material Beliefs – Designing Speculatively with Biotechnology for Public Engagement
- 11.30** **Denisa Kera**, Postbiology between Protocol and Manifest
- 12.00** **Natalia Matewecki**, Hybrid Bodies: Bionic Bodies, Semi Living Bodies, Modified Bodies
- 12.30** **Gavin Sade**, e. Menura Superba: Post Human Dreams of Ersatz Animals
- 14.00** **Angela Barnett**, The Dancing Body as a Screen: Synchronising Projected Motion Graphics onto the Human
- 14.30** **Camille Baker**, MindTouch: Biosensor-Mobile Media Performance Practices
- 15.00** **Eunsu Kang**, Shin'm: Reshaping the Perceived Body with Sound
- 15.30** **Joan Healy**, Cyborgs and the Duality of Perception and Morality in Performative Interaction

Posthumanism: New Technologies and Creative Strategies II

Waterfront Hall, Green Room

- 11.00** **Daniel Rubinstein**, Listening to the Image: Digital Photography between Discourse and Inhabitation
- 11.30** **Audrone Zukauskaite**, The Body without Organs: Deleuze and Guattari Meet Romeo Castellucci
- 12.00** **Kate Richards** and **Sarah Waterson**, eye>hand>body> Data Visualisation and the Body in New Media Works
- 14.00** **Paul Thomas**, Nanoessence: Nanotechnology and the Posthuman Body
- 14.30** **Lanfranco Aceti**, The Aesthetic Beauty of the Artificial: when Prosthetic Bodies Become an Art Expression of Empowering Design Technologies
- 15.00** **Maryse de la Giroday**, Nanotechnology, Storytelling, Sensing, and Materiality
- 15.30** **Kelly Jaclynn Andres**, Shells, Membranes and Bicycle Horns
- 16.00** **Andrew Folan**, Grasping the Untouchable. The Externalization of Virtually Created Entities

Transformative Creativity – Participatory Practices I

Waterfront Hall, Studio Theatre

- 11.00** **Vladimir Todorovic**, The Value of Environmental Art
- 11.30** **Neal McDonald**, The Microculture Network
- 12.00** **Rainer Prohaska**, KRFTWRK - Global Human Electricity
- 14.00** **Bettina Schülke**, **Nina Czegledy**, **Veroniki Korakidou**, **Dave Lawrence**, Aureole: communicating and evoking a poetic scientific phenomena
- 14.30** **Joanna Griffin**, Moon Vehicle
- 15.00** **Lisa Jevbratt**, ZooMorph – Enabling Interspecies Collaboration
- 15.30** **Chris Shaw**, Better than Opiates

Transformative Creativity – Participatory Practices II

Hilton Hotel, Conference Suite 1

- 11.00 John Russell**, Picturing Ideas as Art: the Visualization of Philosophical and Political Ideas Using Computer Generated Imagery
- 11.30 Edmond Salsali**, Exploring the 'Transitional' in Interactive 3D Virtual Environments
- 12.00 Meredith Hoy**, Vasarely Redux
- 12.30 Rosa Menkman**, The Use of Artifacts as Critical Media Aesthetics
- 14.00 Ceren Mert**, Transformation of a City-Space through Music: Istanbul and its Digitally Produced Musical Spaces
- 14.30 Gabriel Menotti Gonring**, Through the Dark Room
- 15.00 Martha Gabriel** Developing Voice Interfaces with Open Standards (VoiceXML) in Artworks
- 15.30 Morten Søndergaard**, Transformative Creativity in the Expanded Digital Field

Panels, Workshops and Platforms: Wednesday, 26 August 2009

Educational and Artistic Practice for the Convergence of Art and Technology in Korea

Hilton Hotel, Board Room

The Convergence of art and technology, and art and science has been pronounced loudly for a long time globally and locally. While the artistic practice of the convergence has been done practically and still goes on actively, the educational practice and its result are problematic and various following local contexts, which are educational systems, academic traditions, social understanding and cultural recognition.

Here, we, three professors will introduce and talk on the Korean college education of the convergence of art and technology using our practical experience for almost 10 years since 2000, and bring out problems in the education with our artistic-scholastic collaborative practices in media art. South Korea has been known as a well-IT-equipped country, but the traditional academic and educational system keeps two major divisions of art and science exclusively. Simply put, mathematics-based and non-mathematics-based, literature-based and non-literature-based, and art-based and non-art-based since the high school education.

We, educators and scholars, have made efforts to overcome the mutual lack at the college-undergraduate level education with our own actual collaborative practice. Various attempts include simultaneous obligatory classes of programming and art-expression in a semester, collaborative team projects for the mandatory final exhibition, and professors' collaborative governmental, commercial and fine art projects. Those attempts have also been partly applied to the graduate programme that was established in 2004, and the graduate programme was selected as the Digital Media Division of Brain Korea 21 by Korean Ministry of Education in 2006, which supports the program for 7 years. The major issue of the suggested programme was the convergence of art and technology.

In the panel, conventional barriers and their sensitive breakages for the convergence will be discussed.

- 11.00 Joonsung Yoon**, Introduction to Educational Programs for the Convergence of Art and Technology in Korea
- 11.30 Dongho Kim**, The Technologist's View on the Convergence in Education and Practice
- 12.00 Keumsun Son**, The Media Artist's View on the Convergence in Education and Practice

Panel: New Media Art, New Economic Realities; Emergent Economic Structures in New Media Art, convened by Vicente Matallana

Hilton Hotel, Board Room

The aim of this panel is to analyze the economic structure of the new technologies art, from the practical point of view, in a rich understanding of the economy concept, based in the long term experience of LaAgencia and other invited organizations. Art's traditional sector has been basically supported on goods interchange, the artwork for money. On the other side, the new technologies art sector has created or improvised an economic structure, more sophisticated, possibly more in agreement with the time. This structure comes from the media contemporarily and the work environment, the new technologies; and is conditioned and forced by the fact of not having a tangible object susceptible to be assimilated by the art market. The structure has evolved generating new practices and structures where the artist receives

his/her return like fees for his/her work, awards, investigation grants or even orders where the border between artistic creation understood like fine arts, applied art and industrial creation is explored. This panel will review the evolution of the idea of economy on art, its development in the context of new technologies, going deep on the actual scenarios and the implication of research and industry on them. LaAgencia presents this panel.

- 14.00 Alex Adrianssen**, The Economics of Unstable Media Art Practices
- 14.30 Joasia Krysa**, The Rise and Fall / Boom and Bust / Profit and Debt of 'New Media Art' (Reflected in the Success of RMB City as Artwork and Developers Dream)
- 15.00 Domenico Quaranta**, Not just a Means of Economy. Curating New Media Art in the Art Market Fiel
- 15.30 Sala Manca artist group**, When a Margin Became a Centre: Old and New Media Art Practices in Jerusalem

Panel: Wearable Materialities, convened by Valerie Lamontagne

University of Ulster, Belfast Campus, 82E04

It is a panel grouping together individuals working in the field of wearables invested in exploring new material practices. This panel investigates emerging material research in the field of wearables being explored by designers today. Exploring how 'smart' textiles converge with the disciplines of science, biology, fashion, engineering, architecture and data visualisation, the panel investigates the resonant potential for materialities to articulate new processes, interactions and iterations in the area of wearables design. As this hybridised area of creation calls upon the collaboration, inspiration and contribution from associated scientific and artistic disciplines the practice of wearable technologies is increasingly shaped and informed by these consonant fields of research. In the area of materiality, the uses of non-conventional materials, the role of sustainable energy practices, the design of responsive interfaces, as well as the engineering (or hacking) of technologies with the aims of creating new and innovative works will be investigated. The individuals invited to present on this panel will speak specifically to the topic of wearable materialities and their personal experience in designing hard/software applications and sensors/actuators for the articulation of new forms of textiles and fashion. Each of them is involved in innovative materials and platform development to create wearables.

- 11.00 Camille Parker**, Ephemeral Touch: Bio-Sensing Devices and Skin Interfaces for Personal Engagement
- 11.30 Tara Baath Mooney**, Communicating and Cladding
- 12.00 Elena Corchero**, Contemporary Design for Safety Textiles
- 14.00 Ebru Kurbak and Mahir M. Yavuz**, Wearable Information: Information Visualization in Daily Wearables
- 14.30 Amanda Parkes**, Digital Guilds: Collective Invention and the Practice of Wearables
- 15.00 Hannah Perner-Wilson**, DIY Wearable Technology

Artists' Presentations

Waterfront Hall, Bar 1

- 11.00** **Tomas Laurenzo**, Ribbons: a Live Cinema Instrument
- 11.30** **Tahera Aziz**, [re]locate
- 12.00** **Steve Symons**, Plug and Play Tangible Interfaces
- 14.00** **Andy Best** and **Merja Puustinen**, Laughing is Allowed...
- 14.30** **Nagehan Kurali**, Postponed
- 15.00** **Shannon Castleman**, Jurong West Street 81

SPARK

Waterfront Hall, Gallery 1

- 11.00** **Adinda van 't Klooster**, The EMOTION LIGHT
- 11.30** **Julie Freeman**, Specious Dialogue III
- 12.00** **Yasuhiro Morinaga**: Performance
- 14.00** **Peter Bosch** (Bosch & Simons), Último Esfuerzo Rural
- 14.30** **Chi Man Siu**, eeyee - Optical Handlers
- 15.00** **Nancy Mauro-Flude**, Bag Lady 2.0 – Custom Built Interfaces / Electronic Performance Tools
- 15.30** **Zune Lee**, A Bottle of Weather

Institutional Platform

Hilton Hotel, Conference Suite 2

- 11.00** **Vincente Matalana**, Art, Science and Technology in the European Union Project
- 11.30** **Drew Hemment**, FutureEverything and ImaginationLancaster
- 12.00** **Clarisse Bardiot**, Creation of a Publishing Collection about Digital Performances
- 12.30** **Mark Daniels**, Alt-w: New Directions in Scottish Digital Culture
- 14.00** **James Coupe** DXARTS
- 14.30** **Mike Stubbs**, FACT Liverpool
- 15.00** **Anne Nigten**, Patching Zone
- 15.30** **Wendy Coones**, MediaArtHistories Initiative with Danube University of Austria

Thursday, 27 August 2009

ISEA2009 @ Belfast

8.30 – 16.30 Registration

WH-Foyer

9.00 Address: **Invest NI**

WH-Main Hall

9.20 Keynote: **Moritz Waldemeyer**

WH-Main Hall

10.30 Break – Refreshments

WH- Foyer

11.00 – 13.00 Creative Industries Forum: Panel Discussion, sponsored by Invest NI
BTT

11.00 – 13.00 Thematic Sessions (for detailed information please see below)

UU-82E03 Contested Spaces III

HH-LS1 Entertainment and Mobility

HH-Lisburn Interactive Storytelling: Critical Vision

UU-82F06 Interactive Textiles I: Time and Form

WH-Studio Positionings: Local and Global Transactions

WH-Main Hall Posthumanism: New Technologies and Creative Strategies III

WH-Lagan Posthumanism: New Technologies and Creative Strategies IV

HH-LS2 Tracking Emotions

WH-Green Transformative Creativity - Participatory Practices III

HH-Board Panel: Emotion Research Forum

Black Box Panel: Ecolocated. Environment, Sound and Engagement

WH-BarII Panel: Urban Intersections

WH-Bar1 Artists' Presentations

WH-Foyer SPARK

13.00 Opening of Creative Industries Exhibition

WH-GalleryII

13.00 – 14.00 Lunch Break

WH-Studio **Claire Feeley, A Mathematician's Apology**

- 14.00 – 16.30** Thematic Sessions (for detailed information please see below)
- HH-LS1 Entertainment and Mobility
- HH-Lisburn Interactive Storytelling: Narrative and Immersive Environments
- UU-82F06 Interactive Textiles II: Wearability and Adoption
- WH-Studio Positionings: Local and Global Transactions
- WH-Main Hall Posthumanism: New Technologies and Creative Strategies III
- HH-LS2 Tracking Emotions
- WH-Green Transformative Creativity – Participatory Practices III
- WH-Lagan Transformative Creativity – Participatory Practices IV
- Black Box Panel: M.A.R.I.N. – Residency for the Irish Sea
- OBG Panel: Panel: Conspiracy Dwellings – Surveillance in Contemporary Art
- HH-Board Workshop: FLOSS+Art with pure:dyne
- WH-BarII Workshop: Comob: Social and Environmental mapping
- UU-82E04 Workshop: CRUMB Open Bliss
- WH-Bar1 Artists' Presentations
- WH-Gallery1 SPARK
- BTT Creative Industries Forum: Workshops
- 16.30 – 17.00** Break – Refreshments
- WH-Foyer
- 17.00** Keynote: **Mika 'Lumi' Tuomola.**
- WH-Main Hall
- 18.30 – 21.00** Finissage ISEA2009: The Exhibition
- From 18.30** Ormeau Baths Gallery,
- From 19.30** Golden Thread Gallery
- From 19.30** University of Ulster, Belfast Campus
- 21.00** **Debashis Sinha**, shruti. live cinema performance
- Black Box
- 22.00** **Astro Prism**, Identikit Muse
- Black Box

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Thematic Sessions: Thursday, 27 August 2009

Contested Spaces III

University of Ulster, Belfast Campus, 82E04

11.00 **Mark Shepard**, On Hertzian Space and Urban Architecture

11.30 **Joanna Griffin** and **Alejo Duque**, The Equator, the Geostationary Orbit and 1976: Rewriting The Bogota Declaration

Thematic Sessions: Thursday, 27 August 2009

Interactive Storytelling: Critical Vision

Hilton Hotel, Lisburn Suite

- 11.00** **Dew Harrison**, The Writing on the Wall
- 11.30** **Cyril Thomas**, Second Life: Art and Archive. Thoughts about Lynn Herschman Leeson
- 12.00** **Gheorghe Dan** and **Ileana Cosinzeana**, Logos versus Mythos: the Strange Adventures of Netochka Nezvanova in the Lands Without
- 12.30** **Mirjana Peitler**, Oral History and the Electronic Media on the Example of Balkan States 1993–2003

Interactive Storytelling: Narrative and Immersive Environments

Hilton Hotel, Lisburn Suite

- 14.00** **William Russell Pensyl**, **Daniel Jernigan**, **Shang Ping Lee**, **Tran Cong Thien Qui** and **Loy Shing Chuan**, Location Based Entertainment and Co-Evolutionary Narratives in Mixed Reality Immersive Environments
- 14.30** **Irene McGinn**, **Sinead Rafferty**, **Sinead McCarthy**, **Cormac Meegan** and **Ronan Lynch**, Alternate Reality Games, Advertising and Entertainment: how Digital Media is Changing the Way We Tell Stories
- 15.00** **Iro Laskari**, Live Puzzle: a Kaleidoscopic Spatio-Temporal Narrative
- 15.30** **Rasmus Vuori**, Narrative Inertia: a Spatio-Dynamical Model of Generative Story-telling
- 16.00** **Kenneth Newby** and **Aleksandra Dulic**, Media Diffusion: Multiplicities, Memory, Ecology and Identity

Interactive Textiles I: Time and Form

University of Ulster, Belfast Campus, 82F06

- 11.00** **Zane Berzina**, E-Static Shadows. An Interactive E-Textile Membrane
- 11.30** **Barbara Layne** and **Janis Jefferies**, Wearable Absence

Interactive Textiles II: Wearability and Adoption

University of Ulster, Belfast Campus, 82F06

- 14.00** **Susan Ryan**, The Interface Vanishes: Wearable Technology at the Crossroads
- 14.30** **Devabrata Paramanik**, E-Motional Textile: Creating Electronic Patterns for Printed Textile Design by Integrating Motion Capture Technology
- 15.00** **Christian Dils**, Stretchable Circuit Board: New technology For High Level Integration of Electronics Into Textiles
- 15.30** **Milena Reichel**, 'I Would Wear it, because it is Something Different'
- 16.00** **Elena Corchero**, Contemporary Design for Safety Textiles

Entertainment and Mobility

Hilton Hotel, Conference Suite

- 11.00** **Herlander Elias**, Mobile Anime and Cockpit Comics
- 11.30** **Scott Hessels**, Stories on the Run: Narrative Structures for Mobile Cinema
- 12.00** **Nye Parry**, Moving Tales, Exploring Narrative Strategies for Scalable Locative Audio Drama
- 12.30** **Michael Smyth**, Fragments of Place: Revealing Sense of Place through Shared Phone Image
- 14.00** **Martha Gabriel**, Mobile Tagging and Mixed Realities in Art
- 14.30** **Dimitris Charitos**, The Impact of Location Based Mobile Games on Group Formation and Urban Environmental Experience
- 15.00** **JJ Quinlan**, The Visual Representation of Time and Space Using Mobile Technology
- 15.30** **Mike Phillips**, Human Trace
- 16.00** **William Russell Pensyl**, An 'On-The-Fly' Pseudo Model-Based Augment Reality

Positionings: Local and Global Transactions

Waterfront Hall, Studio Theatre

- 11.00** **Kate Southworth**, Co-Curating: Distributing Art Globally, Enacting Art Locally
- 11.30** **Alison Gazzard**, Play, Skip and Jump: Warps in Videogames
- 12.00** **Kimon Keramidas**, Virtual Places, Real Money: the Gaming Industry as an Economic and Cultural Juggernaut
- 12.30** **Ilaria Vanni Accarigi**, Consensual Geographies, Vernacular Communities
- 14.00** **Petra Gemeinboeck**, Urban Fiction: between Map and Landscape
- 14.30** **Maciej Ozog**, Information Non-Place as a Mirror of Glocal Subconsciousness
- 15.00** **Chris Clarke**, The Hegemony of Freedom

Posthumanism: New Technologies and Creative Strategies III

Waterfront Hall, Main Hall

- 11.00** **Denise Doyle**, The Post-human Imaginary and the Body of the Avatar
- 11.30** **John Fillwalk**, Bridging Worlds: Approaches to Hybrid Art in Physical and Virtual Realities
- 12.00** **Masanori Mizuno**, Seeing the 'Light – Colour' Seduces a New Kind of Touching
- 12.30** **Kirak Kim**, A Study on Interactive Construction Tool for Better Interaction Ability in an Interactive Installation
- 14.00** **Kieran Nolan**, The Real Virtual Living
- 14.30** **John O'Shea**, The Meat Licence Proposal
- 15.00** **Tapio Makela**, Posthuman Geographies: from Virtuality to Response-Ability
- 15.30** **Fiona Annis**, CorpsCellule – Le Jardin
- 16.00** **James King**, Ends Before Means

Posthumanism: New Technologies and Creative Strategies IV

Waterfront Hall, Lagan Room

- 11.00 Rachel Armstrong**, Human, Robot, Alien: The Universal Succession and Transformation of Terrestrial Life
- 11.30 Laura Boffi**, Bioinstincts
- 12.00 Hui Zhu**, Exploring a Perception of Life Cycle in Digital Art

Tracking Emotions

Hilton Hotel, Conference Suite II

- 11.00 Todd Kesterson**, Relationships between Mood & Aesthetics in Video Game Design
- 11.30 Aidan Sliney**, Integrating Users' Senses to Benefit Serious Game Assessment
- 12.00 Kathy Cleland**, Emotional Interactions: Audience Encounters with Virtual Personas and Robots
- 14.00 Michelle Casey**, Email ('It's Being Emotional?')
- 14.30 Claudia Winegarden**, Distant Narratives: Hallways for Social Interaction
- 15.00 Todd Winkler**, Video Mirrors and Mirror Neurons: a Look at Empathy in Participatory Immersive Environments
- 15.30 Joel Swanson**, The Confessional Machine

Transformative Creativity - Participatory Practices III

Waterfront Hall, Green Room

- 11.00 Karen Shannon**, Lets Go Global
- 11.30 Cindy Jeffers, Stefan Agamanolis**, Professional Capital and Informal Justice Systems
- 12.00 Martin Rieser**, The Art of Mobility
- 12.30 Susan Robinson**, KinoPuzzle: Tangible Tabletop Documentaries
- 14.00 Megan Johnston**, Connecting with the iGeneration: The Use of Mobile Interfaces and New Technologies in Galleries and Museums
- 14.30 Sarah Last**, Mutable Landscapes: A Curatorial Approach...
- 15.00 Ross Harley**, User Generated Media Histories
- 15.30 Ryszard W Kluszczyński**, From Instrument to Interactive Spectacle

Transformative Creativity - Participatory Practices IV

Waterfront Hall, Lagan Room

- 14.00 Daphne Dragona**, Play as a Driving Force in the Era of the Social Web
- 14.30 Vanessa De Luca**, Play Design: a Collaborative Design Space Based on Digital Game Project
- 15.00 Artemis Papageorgiou**, Fabrique: on Experiential Landscape
- 15.30 Susan Ryan**, Critical Dressing: Creative Wearables and Tactical Practice

Panels, Workshops and Platforms:

Thursday, 27 August 2009

Creative Industries Forum

11.00 – 16.30 Contributors: Clive van Heerden, Moritz Waldemeyer, Mika 'Lumi' Tuomola and guests

BT Riverside Tower

The Creative Industries Forum is a platform that brings together leading international experts in the field of digital content production and underpinning technology development. It offers a critical space for both formal debate and exchange, and informal networking with key sectoral stakeholders and creative professionals from Northern Ireland.

The Creative Industries Forum will address crucial issues that have been identified in the Interim Strategic Action Plan commissioned by the Northern Ireland Department for Culture Art and Leisure as well as Invest NI's Digital Content Strategy for the development of the creative industries sector in Northern Ireland. These wider policy issues include the discussion of an appropriate strategic growth of businesses in the sector for a region such as Northern Ireland, the effective development and utilisation of talent, knowledge and skills in the field and strategies for their internationalisation as well as the building of innovative partnerships. Workshops in the afternoon will deal in more detail with key concerns that have merged from the morning debates.

The Creative Industries Forum is sponsored by Invest NI.



Panel: Emotion Research Forum, convened by Barbara Rauch

11.00 – 13.00 Contributors: Rachel Armstrong, Julie Freeman, Helen Sloan, Adinda van 't Klooster and Brigitta Zics

Hilton Hotel, Board Room

Without doubt emotions are evolving as they are influenced by culture, context and behaviour. David Matsumoto (2007) elucidates these three influences on human emotion. Western and Eastern societies have witnessed change with the use of new technologies. Will our ability to read emotional expressions slowly change with the new communication systems? Might people soon no longer be able to read facial expressions? With the loss of the ability to read an emotion might come too the loss of the experience itself? Steven Pinker (2002, p.40) stresses that emotions and behaviour always represent an 'internal struggle'. It is not merely culture and society that directs human behaviour, but the mind has an innate system that generates endless possibilities to choose from.

Emotions and feelings have been studied by some important researchers in the field, including Darwin, Damasio, LeDoux, and Ekman. The discussion can now be expanded to include emotion research and emotional responses in Artificial Intelligence, Artificial Life, gaming industries, virtual environment studies and augmented reality systems. This research forum brings together leading artists and researchers in the field of emotion studies. Researchers/artists and curators will debate artworks that primarily address emotions in humans.

Medical doctor Rachel Armstrong will introduce her approach to the human body and its experiences through her understanding of material processes. She does not ascribe to the Cartesian mind/body split and considers human experiences to be firmly embedded in the physicality of flesh, without which the brain itself has nothing to ground it in any appreciation of 'reality'. Consciousness and emotion, in her view, are embodied.

Curator Helen Sloan has a history of merging artists with scientists. She will discuss a recent project, 'Chameleon', a series of works that draw attention to emotional contagion, highlighting how we innately and continuously synchronize with the facial expressions, voices and postures of others by unconsciously infecting each other with our emotions. Three artists represented at ISEA 2009 will discuss in detail how their work addresses emotion studies. Julie Freeman, Brigitta Zics and Adinda van 't Klooster have been invited to present and open their work to the debate.

Panel: Urban Intersections – Panel discussion and presentation of interactive urban installations in contested virtual spaces, convened by Paul Sermon

Waterfront Hall, Bar II

This panel discussion and urban exhibition project brings together three multi-user virtual environment projects, developed by members of the Situations and Collaborations between Second Life and Consensual Landscapes and Scenarios project team at the University of Salford and Liverpool John Moores University, within a site-specific Second Life environment designed and constructed for presentation in Belfast at ISEA2009. The installation exhibition touches on a number of the conference themes, specifically 'interactive storytelling and memory building in post-conflict society' and 'citizenship and contested spaces'. The facade of the Belfast Waterfront building has been identified as the proposed urban projection screen, which forms the central focus of the installation and immediately references the city of Belfast and its painted murals that depict the recent social history. The project could equally be projected onto the end of many of these rows of terraced houses.

Each of the three projects presented will be housed in a Second Life space that represents the virtual exhibition of contested space. The projects will deal with ironies and stereotypes in multi-user virtual environments such as border control, cultural identity, gender roles, digital consumption and virtual desire. Each project will also utilise alternative interactive functionality and techniques that will allow the participants to interact and direct projects by their presence and movements in the space immediately in front of the projection screen.

If media art in the 1990s was characterized by interaction, an increasing use of public platforms in both urban and virtual contexts now positions media art work as an increasingly social and communicative act(ion). In this panel discussion the participating artists will investigate how the experience of tactility and physical experience makes both participants and the artists more vulnerable, yet also offers altered ways for generating affective experiences. This discourse will include the participants theoretical standpoint and creative practice such as Paul Sermon's exposure of an identity paradox in Second Life, Charlotte Gould's alternative aesthetic that questions the predominance of digital realism in multi user virtual environments and Peter Appleton's exploration of poetic and gestural resonances which could contribute to the experience of emotion in virtual spaces.

This panel discussion and Second Life installation will reflect on the surroundings of Belfast and will draw inspiration from the local history and community. Reliant on both user interaction and input; the audience will form an integral part of this project that aims to transcend borders and boundaries of culture and gender as interactive storytelling and memory building in post-conflict society.

11.00 Paul Sermon, Peace Games

11.30 Peter Appleton, In the Gloaming, in the Gloaming

12.00 Charlotte Gould, Ludic Second Life Narrative

Panel: M.A.R.I.N. – Residency for the Irish Sea, convened by Tapio Mäkelä

Black Box

M.A.R.I.N. – Media Art Research Interdisciplinary Network is a networked residency and research initiative, integrating artistic and scientific research on ecology of the marine and cultural ecosystems. For ISEA2009, continuing to AND Festival in Cumbria and Liverpool, we have built an 11-week Residency at the Irish Sea. In two consecutive panels we will discuss the concept of *M.A.R.I.N.* and two projects on board. In the first panel, Tapio Mäkelä discusses the overall concept of *M.A.R.I.N.* Marko Peljhan and Matthew Biederman address issues on Open data architecture and data commons around a project The Common Data Processing and Display Unit (CDPDU). In a second panel, *Ecolocated – Littoral Lives* will be addressed by Nigel Helyer, Daniel Woo, Andreas Siagian and Tapio Mäkelä.

11.00 Tapio Mäkelä, Location and Site in Artistic Science

11.30 Marko Peljhan, Open Data Architectures

12.00 Matthew Biederman, Data Practices and the Commons

Panel: Ecolocated. Environment, Sound and Engagement, convened by Tapio Mäkelä

14.00 – 16.30

Black Box

Ecolocated – Littoral Lives combines ecological marine data with locative sound in an installation at the Catalyst Arts gallery as well as on a web based interface. Part of *M.A.R.I.N.* residency at the Irish Sea before and after ISEA2009, *Ecolocated* is an exploration of littoral zones near Belfast, areas where human impact on the marine ecology is strongest, and where local communities also experience the sea. It is this juncture, an experience of the sea as a historical or romantic imaginary, an every day environment for work and leisure, and a complex ecosystem that the term littoral bridges. Our 'field' or rather, sea bed recordings include environmental and meteorological data, interviews with scientists and local communities and sonifications. Part of the project is shaped through local workshops exploring marine ecology in the wider context of climate change. Our work can be followed on a geo tagged blog and pod casts.

Ecolocated is a collaboration between three artists, Tapio Mäkelä (FI), Nigel Helyer (AU) & Andreas Siagian (ID), in collaboration with the Audio Nomad software team, Daniel Woo (AU), and Michael Lake (AU). *M.A.R.I.N.* is an art and science residency initiated by Tapio Mäkelä and Marko Peljhan (SL/LV/USA).

Workshop: FLOSS+Art with pure:dyne, convened by Heather Corcoran and Rob Cannning

14.00 – 16.30

Hilton Hotel, Board Room Waterfront Hall, Bar II

This short workshop will give participants a complete overview of the pure:dyne live multimedia GNU/Linux distribution, and discuss its context and community. This will include a whistlestop technical tour of the key applications including the audio and video editing applications Ardour and Cinelerra as well as tools such as Pure Data, Supercollider and integration with microcontrollers such as Arduino. Participants will learn how to make their own live bootable pure:dyne USB sticks and how to customize the distribution for their own specific needs. The workshop will also discuss who uses pure:dyne and who it is for - how artists, galleries, production centres, school departments and more are finding pure:dyne useful for making and teaching media art skills in a FLOSS environment.

About pure:dyne

pure:dyne is an operating system developed to provide media artists with a complete set of tools for realtime audio and video processing. pure:dyne is a live distribution, you don't need to install anything. Simply boot your computer using the live CD and you're ready to start using software such as Pure Data, Supercollider, Icecast, Csound, Fluxus, Processing, Arduino and much much more.

You can boot pure:dyne from usb stick, CD or DVD. All you have to do to get started is download pure:dyne, put it on your preferred medium and boot your computer. Without installing anything you'll have the full system at your disposal, including all the software that comes with it.

pure:dyne is optimised for use in realtime audio and video processing. Both the system and the software are tuned especially for low latency and high responsiveness.

pure:dyne is based on Debian and Debian Multimedia. All packages provided by pure:dyne can be used if you are running these flavours of GNU/Linux.

pure:dyne is developed by artists, for artists. Our primary users are people like us – media artists who build all kinds of creative projects, using pure:dyne to do anything from recording and manipulating sound, making live visuals, creating interactive media in installations, and more. We use 'artist' as a broad term for anyone who is doing or wants to do something creative using their computer.

https://devel.goto10.org/svn/puredyne/press/marks/GOTO10_logo.eps

Panel: Conspiracy Dwellings – Surveillance in Contemporary Art, convened by Pam Skelton

Ormeau Baths Gallery

Conspiracy Dwellings: Surveillance in Contemporary Art is a forthcoming collection published by Cambridge Scholars in 2010. The collection brings together the essays of theorists and art practitioners about artworks made in the midst of conflict or from the position of commentary and critique. With the focus on surveillance and its impact on urban space, architecture, and citizenship this collection of essays helps us to understand the times we live in through art practices that consider the practical and theoretical status of surveillance from a variety of positions. In topics that span the 70's to the present day the authors feature work made by artists from South Africa, the Federal Republic of Germany, the former German Democratic Republic, Northern Ireland, Poland and the United Kingdom.

Many of the artists whose works are considered in this collection have addressed lived experience dealing with complex issues such as resistance, positionality, censorship, control and state power, civic liberties, human rights and torture. Whilst others have commented on surveillance cameras in the midst of our cities or digital software for radical civilian and military technologies that promises in the near future to revolutionise invasive surveillance techniques. In contrast to these new technological advances traditional methods of surveillance and control may at first glance seem to be outdated yet they still have currency in our societies and are dismissed at our peril. While surveillance is an accepted form of mass observation in the shopping mall or the railway stations, we may ask where do we draw the line and how far does surveillance have to go before it worries us, and at what point is the citizen considered a threat to the state?

14.00 **Outi Remes**, An Introduction to the Project

14.30 **Liam Kelly**, Seeing You / Seeing Me: Art and the Disembodied Eye

15.00 **Robert Knifton**, CCTV in Two Liverpool Artworks

15.30 **Paula Roush**, Flat Screen, No Signal: Body and Location Under CCTV and the Pleasures of Webcamming

16.00 **Pam Skelton**, Konspirative Wohnungen // Conspiracy Dwellings

Workshop: Comob: Social and Environmental Mapping, led by Jen Southern and Chris Speed

14.00 - 16.00

Waterfront Hall, Bar II

Comob is an experiment in mapping environmental footprint and pollution through the spatial and social relationships between people in motion.

Using the iPhone gps application 'comob' we will produce live, mobile visualisations of the movements and connections between people rather than each individual's track. Using their 'collective' body to detect, describe and demarcate issues that are central to urban pollution, sustainability and community, groups will contribute to a collective mapping of subjective responses to the environmental characteristics of the city. By choosing to outline a space, or walk closer together and further apart in response to an urban system, participants will be simultaneously engaging in the discussion of both the subject matter and in the process of mapping it.

The relationships between people and spaces elicits a variety of responses, including intimacy, irritation, and exhilaration. We are interested in an awareness of where other people are, and the negotiation of a sense of place between people. This workshop will look at how those relationships can be mapped, as live and moving visualisations, and in the playful uses of group mapping that emerge through practice on the ground.

Workshop: CRUMB Open Bliss, convened by Beryl Graham and Dominic Smith with guests

15.00 - 16.30

University of Ulster, Belfast Campus, 82E04 Waterfront Hall, Bar II

Open Bliss is a series of workshops illuminating new media art and the practice of curating hosted by CRUMB, the online resource for curators of new media art (www.crumbweb.org). Each workshop responds to local contexts, venues and people, and brings them into an international network. CRUMB excels at creating informal, dialogical social settings for professional development, often involving a nice cup of tea.

Using the Polytechnic Random Information Exchange ptechnic.org, this workshop will use online and object-based information exchange in order to document a range of knowledge concerning participative art project



Arts & Humanities
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Artists' Presentations

Waterfront Hall, Bar 1

- 11.00** **Elif Ayiter**, Syncretia: a Virtual Geography for Narrative Playfulness
- 11.30** **Ross Harley**, Airbridges
- 12.00** **Fong Wah Hui**, Regain Wakes
- 12.30** **Owl Project**, mLog exchange project
- 14.00** **Eunsu Kang** and **Diana Garcia-Snyder**, PuPaa: Butoh, Digital Media and Collaboration
- 14.30** **Redmond Entwistle**, Red Light
- 15.00** **Suk Chon**, An Application of New Methodology for the Performing Arts: PERFORMATIVE's Dance Project 'A Room of Remember'
- 15.30** **Joseph DeLappe**, dead-in-iraq
- 16.00** **Kuaishen Auson**, Stridulation Amplified: on Biomimetic Stridulation Environments and the Use of Bioacoustics as an Artistic Resource

SPARK

Waterfront Hall, Gallery 1

- 12.00** **Steve Symons**, Aura – The Stuff that Forms around You
- 12.30** **Vladimir Todorovic** and **Andreas Schlegel**, Ground Pulse
- 14.30** **Paul Sermon**, Urban Intersections
- 15.00** **Daniela Kostova**, **Olivia Robinson**, Negotiations
- 15.30** **Tara Carrigy**, **Neill O'Dwyer** and **Colin O'Sullivan**, Drawings of a Floating World
- 16.00** **Margarete Jahrmann**, Game Fashion 2.0. The Semacode Dress. A Quick-Read - Code Camouflage Collection

Friday, 28 August 2009

ISEA2009 @ Belfast

8.30 – 16.30 Registration

WH-Foyer

9.00 Opening Address: **Professor Ian Montgomery**, Dean of Faculty of Art, Design and the Built Environment

WH-Main Hall

9.15 Address; **Brendan McGoran**, Creative Industries Officer, Belfast City Council

WH-Main Hall

9.30 Keynote: **Sala Manca**

WH-Main Hall Title: What's Hidden behind the Pastoral? Responses, Strategies and Actions in a Conflicted Land(scape)

10.30

WH-Foyer

Break – Refreshments

11.00 – 13.00 Thematic Sessions (for detailed information please see below)

WH-Main Hall

Entertainment and Mobility

HH-LS1

Interactive Storytelling: The Performed and the Performative

UU-82E04

Interactive Textiles III: Collaboration, Cross-Disciplinarity and Consumption

WH-Green

Positionings: Local and Global Transactions

BTT

Posthumanism: New Technologies and Creative Strategies V

WH-Lagan

Tracking Emotions

WH-Studio

Transformative Creativity – Participatory Practices V: Asian Media Arts

HH-LS2

Transformative Creativity – Participatory Practices VII: Artists' Projects

WH-Bar1

Artists' Presentations

11.00 – 14.00 Denise Doyle, Kritical Works in SLII/Book Launch

WH-Foyer

13.00 – 14.00 Lunch Break

13.00

WH-Studio

Benedict Phillips, The DIV

14.00 – 15.30

WH-Studio

ISEA Annual General Meeting

14.00 – 16.30 Thematic Sessions (for detailed information please see below)

WH-Main Hall

Entertainment and Mobility

HH-LS1

Interactive Storytelling: The Performed and the Performative

UU-82E04

Interactive Textiles IV: Embodiment and Location

WH-Green

Positionings: Local and Global Transactions

BTT

Posthumanism: New Technologies and Creative Strategies V

WH-Lagan

Tracking Emotions

HH-Board

Transformative Creativity – Participatory Practices VI: Artists' Projects

HH-LS2

Transformative Creativity – Participatory Practices VII: Artists' Projects

HH-Lisburn

Roundtable: Was I supposed to feel like I was a part of that?

Linen Hall Library Workshop: CRUMB Open Bliss

WH-Bar1

Artists' Presentations

Mapping

16.30 – 17.00

WH-Foyer Break – Refreshments

17.00

Keynote: **Yvonne Spielmann**

WH-Main Hall

Title: Prime Time for Intervention

18.30

Richard Layzell, Key Notes

WH-Studio

19.30

Gala Dinner @ Edinburgh Suite, 12th floor, Europa Hotel Belfast

20.00

WH-Studio

Edward George and **Anna Piva** (Flow Motion), Promised Land

20.00

Performance Night @ SARC (Sonic Art Research Centre), Queen's University Belfast,
Malone Road **Bart Koppe**, Mixing Cities **Owl Project**, mLog exchange project
SARC Researchers' work

Thematic Sessions: Friday, 28 August 2009

Entertainment and Mobility

Waterfront Hall, Main Hall

- 11.00 Simone O'Callaghan**, Art and Mobile Augmentation: the Brave New World of Graphical Tagging
- 11.30 Eva Sjuve**, Urban Sonic Activation on Wheels: 'Scraper'
- 12.00 Christopher Ernst**, Size Does Matter: Mobile Devices, Cinematic Media, and Screen Dimensions
- 12.30 Byoungchul Kim**, The Small Gallery: Representing Artworks through Using the Extrusion and the Augmentation
- 14.00 Sander Veenhof**, Dimensional Mobility
- 14.30 Dean Keep, Marsha Berry**, Memories, Mobiles and Creative Art Practice
- 15.00 Jen Southern**, Lines of Flight: Placemaking in Motion
- 15.30 Sarah Moss**, PEGASYS: a Presence Generating Art System
- 16.00 Anthony Hutton**, iPhone App Development: an Application Developer's Eye View

Interactive Storytelling: The Performed and the Performative

Hilton Hotel, Conference Suite 1

- 11.00 Claire Feeley**, A Mathematician's Apology
- 11.30 Denisa Kera**, Design for a Posthuman Future
- 12.00 Judith Aston**, Database Narrative, Spatial Montage and the Cultural Transmission of Memory: a Case Study from the Sudan/Ethiopian Borderlands
- 12.30 Graeme Mc Allister**, Thought and Memory
- 14.00 Amir Soltani**, Cinesensory: a Filmic Model for Creative Reconstruction of a Contested City from Haptic Memories
- 14.30 Kristine Diekman** and Karen Schaffman, United and Severed: Collaborative Research and Cognitive Authority
- 15.00 Tahera Aziz**, Sound, Narrative and Audience Interaction: towards a Recontextualisation of the Stephen Lawrence Case
- 15.30 Helen Varley Jamieson**, Reinventing Theatre in Cyberspace
- 16.00 Garth Paine**, Pools, Pixies and Potentials

Interactive Textiles III: Collaboration, Cross-Disciplinarity and Consumption

University of Ulster, Belfast Campus, 82E04

- 11.00 Gail Kenning**, Digital Doilies: a Convergence of Culture
- 11.30 Marin Toeters**, Collaboration in Fashion Technology
- 12.00 Jennifer Ballie**, Considerate C-Creation for Clothing – Using Participatory Design Methods within the Fashion Industry to Promote Sustainable Consumption
- 12.30 Don Sinclair**, Making Conspicuous Consumption

Interactive Textiles IV: Embodiment and Location

University of Ulster, Belfast Campus, 82E04

- 14.00 Katerie Gladdys**, Augmented Spirit/ Extreme Embodiment: a Landscape, Mapped of Vent Life
- 14.30 Rachel Beth Egenhoefer**, Knitting Code
- 15.00 Jinsil Seo**, Lumibreath: Flow of Energy
- 15.30 Valerie Lamontagne**, Céleste: Locative Geo-synchronous Participatory Play

Positionings: Local and Global Transactions

Waterfront Hall, Green Room

- 11.00 Franziska Schroeder**, A Dramaturgy of the Network: Views from within and Views from without
- 11.30 Helen Bailey**, E-Dance: Digital Topologies and Knowledge Cartography in Networked Performance
- 12.00 Mariana Araujo Mota**, What Have You Left behind? Stories of Nomads by Nomads
- 12.30 Kooj (Kuljit) Chuhan**, Tolerating Mass Murder: Diaspora Consciousness, Genocidal Migration and Climate Imperialism
- 14.00 Murat Germen**, Using 2D Photography as a 3D Construction Tool within the Second Life Environment
- 14.30 Han Seyoung, Sung Junghwan**, A Study on Reconstructing Meaning and Experience with Virtual Restoration
- 15.00 Ian Gwilt**, Mixed-Realities: Opening the Beijing Olympics
- 15.30 Pat Naldi**, Between Here and Elsewhere: Relating to Place
- 16.00 Gerard H. Zoehfeld**, Irish Traditional Music and Digital Technology: Influences of Postmodernity on an Oral Tradition

Posthumanism: New Technologies and Creative Strategies V

BT Riverside Tower

- 11.00 James Coupe**, Mechatronic Art: beyond Craft Fetishism
- 11.30 M. Beatrice Fazi**, Expression in Interactive Aesthetics: the Case of Physical Computing
- 12.00 Nicolas Thély**, Lives and Works Well Everywhere
- 12.30 Sally Pryor**, Thinking of Oneself as an Aging Computer/Thinking of (an Aging) Oneself as a Computer
- 14.00 Adinda van 't Klooster**, From Physiological Tracking to EMOTION LIGHTS
- 14.30 Susanna Hertrich and Carson Reynolds**, Prostheses for Instincts
- 15.00 Justine Poplin**, Illuminating Video's Posthuman Presence through Projection

Transformative Creativity – Participatory Practices V: Asian Media Arts

Waterfront Hall, Studio Theatre

- 11.00 **Jung Yeon Ma**, Same Old Story - Media Art in East Asia
- 11.30 **Alessandra Campoli**, The Ephemeral Body Aesthetics of the Body in the New Media Arts of Continental Southeast Asia
- 12.00 **Kim Jaeyoung**, Understanding Interactive Media Art Based on Qui Philosophy in Traditional Orientalism
- 12.30 **Joonsung Yoon**, Before the Reset: Transformative Practice of Interactive Media Artwork

Transformative Creativity – Participatory Practices VI: Artists' Projects

Hilton Hotel, Board Room

- 14.00 **Linda Duvall**, Interactive Digital Media? An Asset or Liability for Participatory Practices?
- 14.30 **Matthias Fritsch**, The Technoviking Phaenomenon

Transformative Creativity – Participatory Practices VII: Artists' Projects

Hilton Hotel, Conference Suite II

- 11.00 **Kevin Badni**, Collaboration and Development of an Artist's Toolkit
- 11.30 **Grant Corbishley**, Cross-Disciplinary Collaboration: Don't Care, Don't Want to Know
- 12.00 **Jo Briggs**, Bridging the Divide: Emergent Digital Literacies and Collaboration
- 12.30 **James Faure Walker**, Drawing Lessons for Ants
- 14.00 **Gianni Corino** and **Chris Speed**, Semantic Cartography
- 14.30 **Evi Malisianou**, Watch out for 'Routinized' Pedestrians
- 15.00 **Carolina Paola Caluori Funes**, Lazarillo GPS
- 15.30 **Jean Christophe Plantin**, Digital Cartography of the Common CityPulse
- 16.00 **Emrah Kavlak**, Fluxitecture

Tracking Emotions

Waterfront Hall, Lagan Room

- 11.00 Niall Coghlan**, Inner-Active Art: an Examination of Aesthetic and Communicative Issues in Physiologically Based Artworks
- 11.30 Nicholas Stedman**, ADB: a Case Study of Device Art within Affective Robotics
- 12.00 Angela Tomizu**, Scarlet Skellern and the Absent Urchins: an Emotional Interaction
- 12.30 Brigitta Zics**, The Engineering of Experiences through the Mind Cupola: Interaction as a Cognitive Feedback Loop
- 14.00 Karla Munoz, Paul Mc Kevitt, Julieta Noguez and Tom Lunney**, Combining Educational Games and Virtual Learning Environments for Teaching Physics with the Olympia Architecture
- 14.30 Miyuki Yamada and Yuichi Murai**, Composition of Visual Imagery for Shakespeare's Plays
- 15.00 Gokhan Mura**, Emotion Communication via Interactive Textiles
- 15.30 Susan Ryan**, Embodiment and Creativity in Wearable Technology
- 16.00 Helen Sloan**, Chameleon: Experiments in Emotional Contagion

Panels, Workshops and Platforms: Friday, 28 August 2009

Workshop: Transformative Creativity with Fritzing, led by Brendan Howell
Hilton Hotel, Lisburn Suite

11.00 – 13.00

Fritzing is an open-source initiative to support designers and artists to take the step from physical prototyping to actual product. We have created the Fritzing software in the spirit of Processing and Arduino, creating a tool that allows the designer / artist / researcher / hobbyist to document their Arduino-based prototype and create a PCB (printed circuit board) layout for manufacturing. The complementing Fritzing website helps users to share and discuss drafts and experiences as well as to reduce manufacturing costs.

Fritzing is essentially an Electronic Design Automation software with a low entry barrier, suited for the needs of designers and artists. It uses the metaphor of the breadboard, so that it is easy to transfer a hardware sketch to the software. From there, it is possible to create a circuit foot print for turning the circuit into a PCB. The PCBs can be fabricated by the user or sent out to a manufacturer for production. Thus, the Fritzing process will leave the designer with a robust circuit, which they can use for permanent installation or even batch production of a project.

Fritzing challenges the conventional model of both electronics production and those who produce electronics by providing open source, intuitive electronic fabrication tools for non-engineers. We are eager to see what type of projects will result from our new tool and how the aesthetics of electronic design will change.

Roundtable: Was I Supposed to Feel like I was a Part of that? Strategies towards Engaged, Embodied Audiences in Participatory Electronic Artworks, convened by Helena Schniewind

Hilton Hotel, Lisburn Suite

14.00 - 16.30

A diverse range of artists and performers are harnessing electronic media and experimenting with what happens when recorded and live presence are placed side by side in a performance. When successful, electronic media performances of this type can activate an embodied exchange between audience members and the work, and develop the capacity of audience members to derive our own meaning instead of waiting for the artist's intended message to be communicated to us through a screen. Once the exchange gets transposed into a setting where there are not only images to communicate meaning, but also live bodies and a rich sonic landscape, the question arises of what exactly the 'screen' is, and what part of the body is involved in 'gazing' at the work? Or, from an even more embodied position: what part of the body isn't involved in 'gazing'? Whose body are we talking about anyway?

Helena Schniewind will facilitate a round table discussion to consider how we, as electronic artists, have an opportunity to redefine our relationship with our audiences and open up what it means to be a participant in a work which involves electronic media. We will use our own practices as a launch point to deeply question whether contemporary 'participatory' works are actually open to a participatory audience and what shape that exchange might take. Who, or what, has been affected by the exchange? Was there really any exchange at all? Has the audience's participation impacted the outcome of the piece in any way?

The round table will also present the opportunity to clarify what level of participation we actually want in our work. Some questions we might consider include: What are the different levels of participation? At what point does the participant feel satisfied with the exchange? At what point is the artist satisfied with it? And at what point does the participation actually transform the work?

Helena is interested in how the use of electronic media in performance is changing the way audience members understand our role/position and experience our own bodies in relation to the work. Her research and performance-based work examines the 'supportive' bodies that make up a performance: technicians and audience members. She aims to create an alliance in her performances which prevents these critical members of a performance from entering panic mode when faced with the opportunity to participate in a less conventional way.

This topic is immediate and relevant for artists working across all of the electronic arts, not just performance-based work.

Artists' Presentations

Waterfront Hall, Bar 1

- 11.00 Sylvie Marchand**, 'AmeXica sKin', a Collaborative Event Questioning Borders
- 11.30 Bettina Schülke, Nina Czegledy**, Transaction as Interaction
- 12.00 Danny Butt**, Collaboration on Local Time
- 14.00 Susan Tileston**, MY STORY Photo Project
- 14.30 Martha Gabriel**, Sensitive Rose and the Mobile Tags Era
- 15.00 Lisa Erdman**, Art, Humor, and Advertising as a Tool for Political Dialogue
- 15.30 Lynn Lukkas**, Telling Time: 13 Films of Dreams, Memories, Paradoxes, Conundrums, Lies and the Uncanny
- 16.00 Seema Goel**, Exact Change: The Transit Shelter as a Site of Aesthetic and Energy Interventions

Panel:prologue: Transitional Geographies / Feminist Mapping – led by
Diana McCarty and Mare Tralla in cooperation with Kathy Rae Huffman
and Reet Varblane

Golden Thread Gallery

11.00 – 1.00 Sign up for surgery

2.00 Discussion

The panel [*prologue*]: *Transitional Geographies / Feminist Mapping* explores the cultural and political impact of European enlargement on feminist art and discourse: feminist participation in the cultural, economic, technological and structural spheres of a changing Europe remains a challenge. This panel aims to map out the crucial issues of how and where feminism remains a radical innovator in art, technology and society and to make public contemporary feminist art and discourse. The panelists - media artists, theorists and sociologists - are invited to reflect on the impact of shifting European borders and interests. This is extended to how feminist work addresses these changes.

The huge paradigm shift of the late 80's has had a huge impact on the notion of what it means to be European - and feminists have been active at each step. Current economic and political shifts constitute yet another huge paradigm shift and feminists are more engaged than ever. An interdisciplinary approach combines old and new media, sociological research, theory and art from a feminist perspective. Following a summer academy that brings the panel participants together with numerous artists, activists, critics and theorists to address the challenges presented by shifting geographic spaces and their real economic and political impact, the panel will focus on the status of a project to map feminist discourse and practice within (and without) European borders. As Action Research, the panel is derived from a series of [*prologue*]: New Feminism/New Europe events that will take place in Tallinn over 2009 and 2010 with the title *prologue_EST*, and past events in Berlin, Graz and Manchester.

ART ECONOMY POLICY

[*prologue*]: New Feminism/New Europe resulted from a series of formal and informal discussions about the need to reclaim the radical elements of feminist movement and to re-articulate a feminist perspective in terms of East and West Europe. Past Prologue events have focused on themes such as transgender, language of resistance, witty works, and open source software. Participants have been from Albania, Austria, Estonia, Hungary, Germany, France, the Netherlands, Poland and the UK. By combining works once disregarded by historical blind spots and emerging artists, *prologue* has worked across borders, genres and generations. As such, Prologue refers to setting the stage for future action. An abundance of feminist art exhibitions across North America and Europe have affirmed the historical importance of feminist art, however, mainstream media art discussions still question the relevance of gender in art and media. [*prologue*]: *Transitional Geographies / Feminist Mapping* embraces the future: not only is feminist work valuable, it is more important than ever.

Workshop: CRUMB Open Bliss, convened by Verena Gfader, with guests Linen Hall Library Belfast

14.00 – 16.30

Open Bliss is a series of workshops illuminating new media art and the practice of curating hosted by CRUMB, the online resource for curators of new media art (www.crumbweb.org). Each workshop responds to local contexts, venues and people, and brings them into an international network. CRUMB excels at creating informal, dialogical social settings for professional development, often involving a nice cup of tea.

This workshop will involve a discussion of curating as working with/in 'zones of disturbance' (instead of working on zones of disturbance), and the outer and inner spaces of curating. Is curating always creating a 'protective zone'? What about the equality of territories? A 'daily paper' will be produced at this event.



Arts & Humanities
Research Council



Saturday, 29 August 2009

ISEA2009 @ Belfast

9.00 – 16.00

WH-Foyer Registration

9.00 Opening Address: **Professor Pól O'Dochartaigh**, Dean, Faculty of Arts,
WH-Main Hall University of Ulster

9.15 Posthumanism Panel: Is the (Art) World Ready for Bioart?
WH-Main Hall

10.30 Break – Refreshments
WH-Foyer

11.00 – 13.00 Thematic Sessions (for detailed information please see below)
WH-Green Interactive Storytelling: (Auto)Biography – Subject and Object
HH-Board Positionings I: Local and Global Transactions
UU-82E04 Positionings II: Local and Global Transactions
WH-Main Hall Posthumanism: New Technologies and Creative Strategies VI
WH-Lagan Tracking Emotions
HH-LS1 Transformative Creativity – Participatory Practices VIII: Art Strategies, Economy and Identities
HH-LS2 Transformative Creativity – Participatory Practices IX: New Media Art and Relational Aesthetics
BTT Panel: Four Perspectives on the Socio-Spatial Dialectic
HH-Lisburn Panel: Dialogic Exchanges for Virtual Curation
WH-Bar1 Artists' Presentations
Golden Thread Gallery prologue: Surgery

13.00 – 14.00 Lunch Break

13.00 – 14.00 **Cathy van Eyck**, Hearing Sirens – a Performance for mp3 Players
WH and Portable Hornloudspeakers,

13.45 – 16.45 Leonardo Education Forum
BTT

14.00 – 16.30 Thematic Sessions (for detailed information please see below)
UU-82E04 Entertainment and Mobility
WH-Green Interactive Storytelling: Shared Authority – Documentary and Social Inclusion
HH-Board Positionings: Local and Global Transactions
WH-MainHall Posthumanism: New Technologies and Creative Strategies VI
WH-Lagan Tracking Emotions
HH-LS1 Transformative Creativity – Participatory Practices VIII: Art Strategies, Economy and Identities
HH-LS2 Transformative Creativity – Participatory Practices IX: New Media Art and Relational Aesthetics
Golden Thread Gallery Workshop: CRUMB Open Bliss
UU-82F06 Panel: CoLab Panel – Performance and Interactive Technologies
WH-Bar I Artists' Presentations
WH-Bar II Artists' Presentations

16.30 – 17.00

WH-Foyer Break – Refreshments

17.00

WH-Main Hall Keynote: **Sadie Plant**

18.00

WH-Main Hall Closing Address: **Professor Alastair Adair**, Provost and Pro-Vice
Chancellor, University of Ulster

18.15

Golden Thread Gallery **Ian Clothier**, Making History - Historic Moment Announcement

18.30

WH-Bar1 Reception for ISEA2010 Ruhr sponsored by The Goethe Institut
London

20.00 – 1.30

WH-Main Hall Club Night: This is the Night
featuring: **DJ Anatomic G**; **DJ Kotlett**; marc weiser aka **rechenzentrum** / video:
Robert Seidel; Live act: **Henrik Schwarz** Curated by **Yvonne Spielmann**

Thematic Sessions: Saturday, 29 August 2009

Entertainment and Mobility

University of Ulster, Belfast Campus, 82E04

- 14.00** **Matt Green**, Sound, the Urban Aesthetic and Positive Mobile Intervention
- 14.30** **Caroline O'Sullivan**, New Media Technologies Influence over Popular Music Consumption and Performance
- 15.00** **Ralph Borland** and **Tim Redfern**, SMSage – a Public Address System with Personality
- 15.30** **Leslie Sharpe**, Northern and Other Crossings
- 16.00** **Kyle Buza**, E15.iphone

Interactive Storytelling: (Auto) Biography – Subject and Object

Waterfront Hall, Green Room

- 11.00** **David Burns**, Digital Media, Memories and Representation: Rebirth
- 11.30** **Susanne Stich**, Lily's Image: a Child's Process of 'Making Sense' of Universal Themes such as Family, Home and their Perpetual Change
- 12.00** **Jichen Zhu** and **D. Fox Harrell**, Memory, Reverie Machine: towards a Dance of Agency in Interactive Storytelling
- 12.30** **Maria Mencia**, Connected Memories

Interactive Storytelling: Shared Authority – Documentary and Social Inclusion

Waterfront Hall, Green Room

- 14.00** **Sharon Daniel**, New Media Documentary: Technology for Social Inclusion
- 14.30** **Caviezel Flavia**, The Relativity of Boundaries: Art, Technology and Visual Culture
- 15.00** **Sheila McCarthy**, Heather Sayers, Paul Mc Kevitt and Mike McTear, Interactive Storytelling with MemoryLane
- 15.30** **Mousumi De**, **Florian Thalhofer**, New (Peace Building) Media: Interactive Documentary as a Medium for Peace Journalism

Positionings: Local and Global Transactions I

Hilton Hotel, Board Room

- 11.00** **Mark Shepard**, Project: Sentient City Survival Kit
- 11.30** **Maria Prieto**, Sharing Creativity in City-Making
- 12.00** **xetine burrough**, One Degree of Separation – Shopping Super Locally
- 14.00** **Vince Dziekan**, Particles in Space
- 14.30** **Owen Mundy**, Intervention and the Internet: New Forms of Public Practice
- 15.00** **Aleksander Cetkovic**, Fluid Archive – Re-Connecting the Matese Community Worldwide through Archiving Cultural Values in the Digital Age
- 15.30** **Daniela Alina Plewe**, O-d-o.com – a Global Dream Machine
- 16.00** **Hana Iverson**, Trace: Locating New Encounters

Positionings: Local and Global Transactions II University of Ulster, Belfast Campus, 82E04

University of Ulster, Belfast Campus, 82E04

- 11.00 Josephine Starrs, Leon Cmielewski and Ann Finegan**, Engagement and Contemplation: Communicating Data in Media Art Installations.
- 11.30 Christiane Paul**, Contexts as Moving Targets – Locative Media Art and the Shifting Ground of Context - Awareness
- 12.00 Roxane Permar**, Swap Shots: Mobile Film Exchange (Emanating From 60° North)
- 12.30 Renée Ridgway**, n.e.w.s.: 'Ruminating Remuneration'

Posthumanism: New Technologies and Creative Strategies VI

Waterfront Hall, Main Hall

- 11.00 Jinsil Seo**, Aesthetics of Interaction in Immersive Spaces
- 11.30 Martha Gabriel**, Appealing Technologies: Friends or Friendly Enemies?
- 12.00 Jose Alejandro Lopez**, Internet Video Collaboration
- 14.00 Abbas Cheddad, Joan Condell, Kevin Curran and Paul Mc Kevitt**, A New Digital Image Security Strategy: Steganoflage.
- 14.30 Jeremy Levine**, Products of Negotiation, Spaces of Possibility: Interactive Media Art and Quantum
- 15.00 Julijonas Urbonas**, Gravitational Aesthetics

Transformative Creativity – Participatory Practices VIII: Art Strategies, Economy and Identities

Hilton Hotel, Conference Suite 1

- 11.00 Meredith Hoy**, Hacking the Borders of Art and Information: Jason Salavon and the Art of Antivisualization
- 11.30 Jefferson Goolsby, Mei-ling Lee**, The Global Data Palette: Massive Databases and the Reformation of Content Creation in Film/Video and Music/Sound Art Practice
- 12.00 Josh Gumiela**, Net Gain/Net Loss: the Googlization of Net Art in the Era of Neoliberalism
- 12.30 Gavin Artz**, Ancillary IPS, Artistic Practice and Intellectual Property
- 14.00 Katerine Karoussos**, Mii, Myself & I
- 14.30 D Fox Harrell**, Avatar Art. Transformative Outcomes of Advanced Identity Representation Project
- 15.00 Zach Blas**, Gay Bombs. Exploding, Remapping Topologies of Queerness
- 15.30 Sarah Edge**, Photography and the Self

Transformative Creativity – Participatory Practices IX: New Media Art and Relational Aesthetics

Hilton Hotel, Conference Suite II

- 11.00** **Hugh Davies**, Authored Collaboration and Choreographed Reality
- 11.30** **Maria Manuela Lopes, Paulo Bernardino**, Mapping the Mind: Collaborative Creativity as Alternative Transformative Practice
- 12.00** **Kate Southworth**, Transformative Practices. The Aesthetics, Ethics and the Politics of Social Relations
- 12.30** **Brogan Bunt**, Bourriaud and the Aesthetics of Electronic Interaction
- 14.00** **Timothy Barker**, Towards a Process Philosophy of Digital Aesthetics
- 14.30** **Christopher Fry**, The Nature of the Experience: Understanding the Role of the Audience in Pervasive and Locative Artworks
- 15.00** **Frauke Behrendt**, Creative Interactions: The Mobile Music Workshop

Tracking Emotions

Waterfront Hall, Lagan Room

- 11.00** **Edward O’Riordan**, Altogether Human: Tracking and Recording Human Emotion Online
- 11.30** **Anja Hashagen**, Dancing Sound – Swarm Intelligence Based Sound Composition through Free Body Movements
- 12.00** **Mark Chavez, Ina Conradi, Liu Linyi**, Cinematics and Narratives: Creating an Archetypal Character Based Experience
- 12.30** **John Holder**, Enactive Dialectics: a Study of Intersubjectivity Guided by Emotional Feedback
- 14.00** **Naoko Tosa**, Hitch Haik: an Interactive Supporting System for Composing Haiku Poem
- 14.30** **Anne-Sarah Le Meur**, Outre-Ronde, Research on Sensitive, Counter-Intuitive Interaction
- 15.00** **Margaretha Haughwout**, Power, Emotion and Virtuality
- 15.30** **Eva Hanser, Paul Mc Kevitt**, NewsViz, Extraction and Visualisation of Tracking Emotions from News Articles
- 16.00** **Niall Coghlan**, AffecTech – an Affect-Aware Interactive AV Artwork

Artists’ Presentations

Waterfront Hall Bar 1 and II

- 11.00** **Andrea Polli**, Cloud Car
- 11.30** **Lycia Trouton**, Tracking Emotions in The Linen Memorial.
- 12.00** **Eric Dyer**, Bellows: Bringing Digital Animation into the Physical World
- 12.30** **Saoirse Higgins**, The Grafting Parlour
- 14.00** **Esther Polak**, NomadicMILK
- 14.00** **Olga Kisseleva**, From World Wide VIP to Tutor and vice versa
- 14.30** **Hui Zhu**, Life Cycle in the Digital System
- 14.30** **Jeremy Beaudry**, Designing Social Media for Social Change
- 15.00** **Mairead McClean**, FOR THE RECORD
- 15.00** **Tai-Wei Kan**, Shelter
- 15.30** **Michiko Tsuda and Caroline Bernard**, Migratory: Film Exchanges and Cinematic Weaving
- 15.30** **Hsiao-Mei Chang, Pei-Wen Kao and Yueh-Hsiu Cheng**, What is Your Taipei City Impression?

Panels, Workshops and Platforms:

Saturday, 29 August 2009

Panel Posthumanism: Is the (Art) World Ready for Bioart?

Waterfront Hall, Main Hall

9.15– 10.30 Chaired by Andy Miah, with Tagny Duff, Kathy Rae Huffman, Laura Sillars, Kerstin Mey and guests

prologue Surgery led by Kathy Rae Huffman and Reet Varblane in cooperation with Diana McCarty and Mare Tralla

Golden Thread Gallery

11.00 – 13.00

Panel: Dialogic Exchanges for Virtual Curation, convened by Dew Harrison

Hilton Hotel, Lisburn Suite

11.00 – 16.30

This panel presentation will consider, debate and reflect upon the exhibition 'Kritical Works in SL II' to be presented at ISEA2009, with respect to online and real-world curatorial practice. The particular focus for this panel will be on virtual worlds and the Second Life platform developed by Linden Labs when understood as a creative space for exhibition.

'Kritical Works in SL II' is to present works selected by an international panel of referees and will be shown both inWorld and in an Art Gallery environment. Building upon, and extending, phase one of the Kritical Works project, this new exhibition will continue to showcase artworks produced in, and for, Second Life and raises such questions as: How well does the 'idea' trans-locate across virtual and gallery spaces? To what extent does an inWorld exhibition anchor a virtual world into a physical environment? As phase two of the Kritical Works project, this exhibition will not only present the SL island artworks and trans-locate them into a real-world gallery space, it will also present the virtual artists invited, while documenting and recording the in World curatorial process itself. This peripheral but valuable data will then help to inform the interrogation of a new form of curation through panel discussion.

The panel will bring together experts in the fields concerning online/real-world curation and collaborative practice, with artists developing creative projects in virtual world platforms.

11.00 **Lizbeth Goodman**, Creating Collaborative Spaces and Platforms (title t.b.c)

11.30 **Beryl Graham** and **Sarah Cook**, Second Life Sceptic

12.00 **Kate Pryor**, Whose Art World Is It anyway?

14.00 **Paul Sermon**, Liberate Your Avatar

14.30 **Annabeth Robinson**, An Artist's Adventure in the Metaverse

15.00 **Denise Doyle**, Curating Kritical Works in Second Life

Panel: CoLab Panel – Performance and Interactive Technologies, convened by Deborah Lawler Dormer

University of Ulster, Belfast Campus, 82F06

14.00 – 16.30

CoLab is a newly established interdisciplinary creative technology centre built on a core partnership between AUT University, a public university and MIC Toi Rerehiko, a charitable arts trust. It aims to facilitate and promote creative practices, research and development, knowledge sharing, innovation and collaboration.

CoLab brings together arts organizations, practitioners, educational institutions, commercial enterprises, technology developers, industry bodies and communities. It supports the development and public dissemination of hybrid ideas, research and creative practices through converging technologies, innovative formats, modes and networks. In so doing, it forms a community of enquiry and a physical meeting-ground for creative expression, new media industries and trans-disciplinary educators.

CoLab is a core partnership research initiative between AUT University's Faculty of Design and Creative Technologies which brings together Schools of Art & Design, Computing and Mathematical Sciences, Engineering and Communication Studies, and MIC Toi Rerehiko as New Zealand's leading contemporary creative media and interdisciplinary arts centre. CoLab is working to build a strong social network of partners and associated organisations.

Key research strands include:

Interactive & Performance Technologies: engaging with responsive environments, audience interaction, pervasive, sensory and ambient computing, animatronics and virtual worlds.

Mobile, Spatial & Locative Media: focusing on social interaction with place and technology through the use of mobile devices, site-based systems and environmentally responsive installations.

Digital Storytelling and Community Media Practices: enabling diverse communities to access, develop and extend cultural and social dialogues through new media.

Visualisation: exploring modes of conceiving, organizing and representing information, knowledge and data structures, digital ontologies, collective intelligence and topological networks.

Realtime 3D: deploying graphical communications technologies and software applications for business, education and research, interactive web3D, rendering and real-time algorithms, complex virtual worlds for both real-time and offline domains.

Critical interfaces: interrogating the theoretical, philosophical, political and cultural implications of emerging technologies and forms of practice.

Cord: a networked group of researchers involved with and interested in graphic programming environments. It serves as a hub for development, dissemination and debate of issues and techniques related to interactive technologies and real-time audio and video manipulation.

Current CoLab projects will be discussed in depth in light of the hybrid model that is applied - moving across not-for-profit, academic and industry sectors as well as across multiple technology platforms.

14.00 Deborah Lawler Dormer, CoLab

14.30 Andrew Denton, Interactive and Performance Technologies – Horizon Line

15.00 Nigel Jamieson, Realtime 3D and Colourspace

15.30 James Charlton, Critical Interfaces – dForm and CoVolution

Panels, Workshops and Platforms: Saturday, 29 August 2009

LEONARDO® EDUCATION FORUM

@ ISEA2009, ARS Electronica 2009 and Re:live 2009

Organised by Nina Czegledy, Daniela Reimann and Lynn Hughes

BT Riverside Tower

13.45 – 16.45

Broad Goals of the Leonardo Education Forum

The Leonardo Education Forum, LEF, is a working branch of the 'International Society for the Arts, Sciences and Technology, San Francisco. Leonardo ISAST serves the international arts community by promoting and documenting work at the intersection of the arts, sciences, and technology, and by encouraging and stimulating interdisciplinary collaboration. <http://www.leonardo.info/isast/isastinfo.html>

The Leonardo Education Forum promotes the advancement of artistic research and academic scholarship serving practitioners, scholars, and students who are members of the Leonardo community; LEF provides a platform for collaboration and exchange with other scholarly communities. <http://forum.lefnet.org/>

Recent Initiatives

Currently, a LEF group is working on an international initiative to interrogate the gap between arts, science and technology in education, with a focus on questions such as: 'Media Art Education in the 21st Century – what can be done? What are the most inspired educational goals for the 21st century?' Initial focal areas were identified as:

- The role of Curricula: Mapping the terrain
- The role of Institutions: Institutional / Organizational Capacities and Benchmarks
- The role of Research in media art & science & technology

A culture of **research orientation** can be seen as a wider trend in the media arts. What kind of new art genres are being developed by artists' creative use of mixed media technologies, visual culture and communities and what is their impact on education?

New curricula have to be developed, which inform new job profiles of artist researchers and new qualifications. Innovative forms of art practice are being introduced at the intersection of media, arts, science and technology. What are the most effective elements of curricula to educate artists as well as art teachers for the future?

The **changing media and art institutions** require an interactive debate on new conditions and evaluation criteria for developing new models for institutional networks, which allow implementing the media arts across curricula structures.

In January 2009 a short strategy summary, outlining focus issues and an action plan for a white paper on policy analysis and planning in media and new media education, was circulated. This was based on international meetings of experts and educators at Mutamorphosis, re:place, ISEA 2008 and ARS Electronica 2008. These meetings revealed that, although most of the sub questions in the identified focal areas overlap to one degree or another, there is also the need to add a discussion in the future of,

- network-centric and intercultural learning methods and processes.

The LEF@ARS09 education sessions continue this process of international consultation and aims to further the development of a trans-national approach to research, looking at innovative models for educating artists in the future.

Outcomes:

These meetings will provide the opportunity to summarize the participants' input on the focus issues (by means of working groups) and to identify a Steering Committee with leaders for each of the focal areas (which may be modified in the course of the discussions). After the meeting(s), the steering group will, among other things, lead the development, via email forum discussions, of longer papers containing strategic recommendations on policy analysis and planning in media art education in each of the focal areas. These recommendations are intended to outline a vision of education transformed by the context of new learning cultures, rather than one that relies on tweaking traditional models of pedagogy. This material will then be edited into one document intended for stakeholders in the field (practitioners, educators, researchers, theoreticians, historians, etc, as well as administrators and policymakers). The text will also be submitted to the Leonardo Journal of the International Society of Art, Sciences and Technology.

Workshop: CRUMB Open Bliss, convened by Sarah Cook and AxelLapp, with guests

Golden Thread Gallery

15.00 – 16.30

Open Bliss is a series of workshops illuminating new media art and the practice of curating hosted by CRUMB, the online resource for curators of new media art (www.crumbweb.org). Each workshop responds to local contexts, venues and people, and brings them into an international network. CRUMB excels at creating informal, dialogical social settings for professional development, often involving a nice cup of tea.

This workshop will take the form of a conversation between practicing curators, bringing together contemporary art and new media art concerning local, site-specific and global, networked practices.



Arts & Humanities
Research Council



Sunday, 30 August 2009

ISEA@Dundalk and Dublin

- 10.30** Buses depart from University of Ulster Belfast Campus, York Street, to Dundalk Institute of Technology
- 11.45** Welcome
- 12.00** Buffet lunch at Dundalk
- 13.00 – 16.00** Workshop: Hacking Toys into Tangible Interfaces, led by **Kieran Nolan**
- 13.15 – 14.00** **Screenings and exhibition of work**
- 14.00 – 15.00** **Roundtable discussion** led by DKIT Creative Media Research Group
- 15.00** **Concert** performed by staff and students of the Department of Music and Creative Media More and more contemporary composers are using digital tools to explore new and innovative means of manipulating live and recorded sounds. Presented in this concert will be a selection of pieces by Irish based composers whose instrument of choice has now become the laptop computer. Expect weird and wonderful sounds coupled with virtuoso performances on an array of acoustic instruments.
- 16.00** Buses depart for Dublin
- 18.00** **Opening Reception @ IMOCA**, Irish Museum of Contemporary Art, Baggot Street, Dublin. The opening of a group show of new media artists from Ireland as part of IMOCA's Education Department Research Lab. Curators: **Benjamin Gaulon** and **Ivan Twohig** for IMOCA (<http://www.imoca.ie>)
- 18.00** **Opening Reception 'Space is the Place'** NCAD Gallery, National College of Art and Design, Thomas Street, Dublin An exhibition of the documentation of artistic practices, which intervene in public space. The exhibition will focus on ephemeral practices, which have not been officially sanctioned and which are mediated in some fashion through digital networks.
- Curators: Conor McGarrigle**, Artist & Research Scholar at the Graduate School of Creative Arts & Media (GradCAM); **John Buckley** Artist & Research Scholar at the Graduate School of Creative Arts & Media (GradCAM). Exhibition runs 27 August – to 1 September 2009

Monday, 31 August 2009

10.00 – 14.00 **Presentation and Debate Art-Science Open Labs**

E-mobileart lab + MediaLab Prado, Madrid

@ Science Gallery, Trinity College

Lunch Time Reception sponsored by IADT

E-mobileart lab + MediaLab Prado present their projects and discuss collaborative art-science practice <http://www.sciencegallery.ie/>

<http://www.media.uoa.gr/~charitos/emobilart>

14.00

Tour of ATRL interdisciplinary, postgraduate research centre at the School of Drama, Film and Music, Trinity College, Dublin. Designed to explore the emergent fields of creative art practice and new technologies, <http://www.tcd.ie/drama-film-music/atrl/>

14.30 – 16.30 **Panel Broadcast gallery audio cultures group**, Gradcam (Graduate School for Creative Art and Media) Broadcast Gallery, DIT, Portland Row, Dublin

The Audio Cultures Seminar in GradCam will programme a short exhibition of curated media artwork and installations, focused on the relationship between sound, audio art, and technology. We will also host a panel debate of practitioners, critics and academics around the same during the exhibition. Exhibition runs 28 August to 1 September 2009 <http://www.gradcam.ie/>

18.00

Opening of Force Majeure @ The Lab Gallery, Foley Street,

Dublin Group digital media show

Curators: Sheena Barrett, Dublin City Council and Saoirse Higgins, IADT

ISEA2009: The Exhibition

ISEA2009: *The Exhibition* is a judicious selection arrangement that is a curated selection of the many successful peer reviewed proposals in the Art Projects category, submitted to the 15th International Symposium on Electronic Art in Belfast. *The Exhibition* will take place in three locations, and will be on view simultaneously, from 7 August 2009 with approximately 75 artists from 25 countries. While the majority of works will be shown at the three primary venues in the city of Belfast: The Ormeau Baths Gallery (OBG); the Golden Thread Gallery (GTG) and at the University of Ulster Belfast campus/ or School of Art and Design (UUA), many works are cited at specific locations in Belfast, and a number of performances and interventions will be staged during the ISEA conference symposium. Both the OBG and GTG are leading contemporary art spaces in Northern Ireland while the UU gallery (in the atrium of the University's new Belfast building) will be expanded significantly to accommodate *The Exhibition*.

ISEA2009: *The Exhibition* addresses the ISEA2009 conference symposium topic 'Engaged Creativity in Mobile Environments' with a special focus on issues relating to contested space, the investigation of urban landscapes, and the human environment. As group exhibition, the works are contextualized in each location to enable reflection on the topics addressed by the artists, but more importantly to bring a collective meaning to the demanding and sometimes controversial issues explored and presented. It has been important for *The Exhibition* to work in partnership with the Belfast artistic community, and many local groups, individuals, studios and organizations in have responded to this challenge with strong interest and great generosity.

In addition to our three gallery locations, where reactive, interactive and mixed media installations (OGB), Internet, 2nd Life and communication informed works and environments (GTG), and experimental film and video works (UUA) anchor the exhibition spaces, a significant part of *The Exhibition* are a number of sound and performative 'live' works which are featured as events during the ISEA2009 symposium. These various presentations, concerts, discussions and performance works will be scheduled during the day (between papers and panels in the Waterfront Hall) and in evening performances at independent spaces and designated locations around Belfast. Whether combining media, intervening with media, or employing 'old media' for new information, the non-gallery works in the exhibition programme, are an essential component of the concept of *ISEA2009: The Exhibition*.

Artists today who work with technology (or with technological information) do not define their art as solely existing within a gallery space, which confines it to a specific 'educated' audience. Artists must work across many platforms to realize complex ideas, and often show their work in unusual locations as part of their approach. In Belfast, *The Exhibition* has been extended beyond the ISEA Conference Symposium time frame to enable it's accessibility to a non academic audience, and to collaborate with Belfast institutions. It is our understanding that artists who use digital technology should have the opportunity to expand their presentation territory into public places, to enable engagement with more diverse audiences. *ISEA2009: The Exhibition* has been planned to engage the City of Belfast, as well as the ISEA participants. It is a conscientious combination of all media (old, new, and highly experimental) that communicates concepts and conveys content. It is also an opportunity to gain a fresh understanding of the achievements by artists internationally, within the area of science, technology, communication, and art.

Kathy Rae Huffman

Berlin, 2009

Exhibited Artists:

Ormeau Baths Gallery

18a Ormeau Avenue, Belfast BT2 8HS, Tel: +44 (0) 28 9032 1402,
www.ormeaubaths.co.uk

8 – 29 August 2009

Tuesday – Saturday, 10.00 – 17.30



Kuaishen Auson, Oh!m1gas, 2009

Kuaishen Auson; Revital Cohen; Vince Dziekan; Matt Green and Stuart Sloan; Allan Hughes; Kuuki: Gavin Sade and Priscilla Bracks; Martin Rieser; Sam Kang Li with Justin Zhuang, Serene Cheong and Wong Shu Yu; Scenocosme: Grégory Lasserre & Anaïs met den Ancxt; Pam Skelton; Squidsoup, ETH Zurich, horao GmbH; Ola Stahl and Kajsa Thelin; Alexa Wright



Ormeau Baths Gallery



interactive
marketing



arts
council
of Northern Ireland



third
source



Exhibited Artists:

Golden Thread Gallery, Contemporary Art and Projects

84-94 Great Patrick Street, Belfast, BT1 2LU, Tel: +44 (0) 28 9033 0920

www.gtgallery.fsnet.co.uk

8 August – 6 September 2009

Tuesday – Friday 10.30 – 17.00, Saturday – Sunday, 10.30 – 16.00



Mark Skwarek, Joseph Hocking and Arthur Peters, *Children of Arkadia*, 2006–2009

Tony Allard and Kristine Diekman; Jay Bushman; Candida TV: Agnese Trocchi and Antonio Veneziano; Ian Clothier; Joseph DeLappe; Denise Doyle; David Elliott, Andrés Colubri, Patrick Tierney; David Guez; Jim Kosem; Paula Levine; Diana McCarty, Mare Tralla, Reet Varbalne and Kathy Rae Huffman; Max Moswitzer; Will Pappenheimer and John Craig Freeman; Personal Cinema and The Erasers; Rainer Prohaska; Pedro Rebelo; Stephanie Rothenberg; Stephanie Rothenberg and Jeff Crouse with Annie Ok; Mark Skwarek, Joseph Hocking and Arthur Peters; Brad Todd; UBERMORGEN.COM; Andrea Zapp

gtGallery
Golden Thread Gallery

ROBINSON ■ McILWAINE
A R C H I T E C T S

arts
council
of Northern Ireland

ye!la

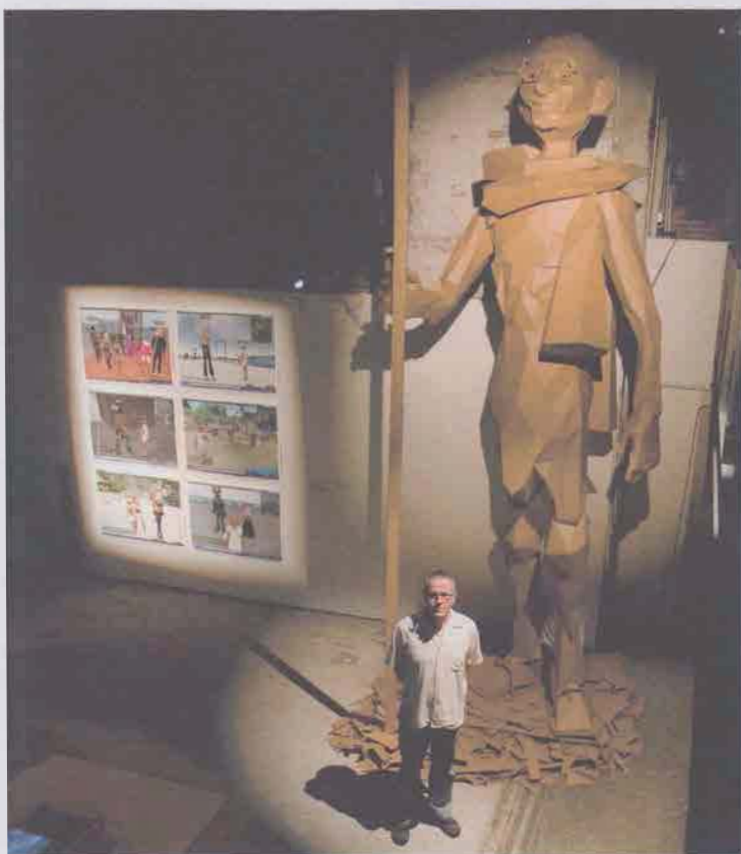
Exhibited Artists:

University of Ulster, Belfast Campus
Foyer and Gallery

York Street, Belfast BT15 1ED, Tel: +44 (0) 28 9026 7323, www.ulster.ac.uk

8 – 29 August 2009

Monday – Saturday, 10.00 – 17.00



Joseph DeLappe, Cardboard Gandhi - Version 3, 2009

Lauren Alexander; Joseph DeLappe; Petko Dourmana; Anthony Haughey; Fiona Larkin; Christina McPhee; Richard O'Sullivan; Geoffrey Alan Rhodes; Sreejata Roy & Mrityunjay Chatterjee, Debashis Sinha

Other Events

PS², Paragon Studios Project Space

Donegall Street, Belfast BT1 2GP

Tel: +44 (0) 28 9023 5912, Mobile: +44 (0) 7733 4557772,

www.pssquared.org

17 August – 3 September 2009

Monday – Friday, 10.00 – 17.00

SISTER0 vs JESSE DARLING II: Baglady 2.0 & the `://localhost` @ PS2Live performancewebcast installation with electronic performance tool.



Baglady 2.0 is a live performance with a customised electronic performance tool, a bag with an antenna and an embedded board, programmed for live wireless broadcasting on the fly of sound, digital images [motion jpeg]. It probes found wifi zones as a platform to pipe through this data. It highlights how such ephemeral oral or folk histories on the street can be played out on the WWW, being such an inhabited and ubiquitous place at present.

'The bag can serve as personal recording device to capture one's daily life, to record conversations, log geographical data, and take images. Or it can even be used as a tactical medium in urban space, this is not symbolic. Imagine the bag as a tool for grassroots journalists operating under the conditions of repression. They can record images and audio files, and send them immediately to a remote server, while deleting the compromising data from the bag's memory.' -'BagLady: trading secrets spreading news' Mirko Tobias Schafer (2008)

Scenario:

A nomad living in the wreckage of the new dark ages, *baglady 2.0* tracks and inherits neo-liberal capitalist waste, wanders through its discarded wardrobe, transforms it and plays with it. She is a hunter-gatherer of ephemeral moments. She finds it vital to collect and share signs, omens from the everyday, seeing the beauty in the banal, validating the fragile and shifting world made up of spontaneous aesthetic subcultures. She travels light, carries around with her a bag with an antennae to probes the ether and pirate the network...

Other Events

SONICARTSRESEARCHCENTRE

Queen's University Belfast, Malone Road, BT7 1NN, Tel: +44 (0) 28 9097 5534,
www.sarc.qub.ac.uk

Friday, 28 August 2009

20.00

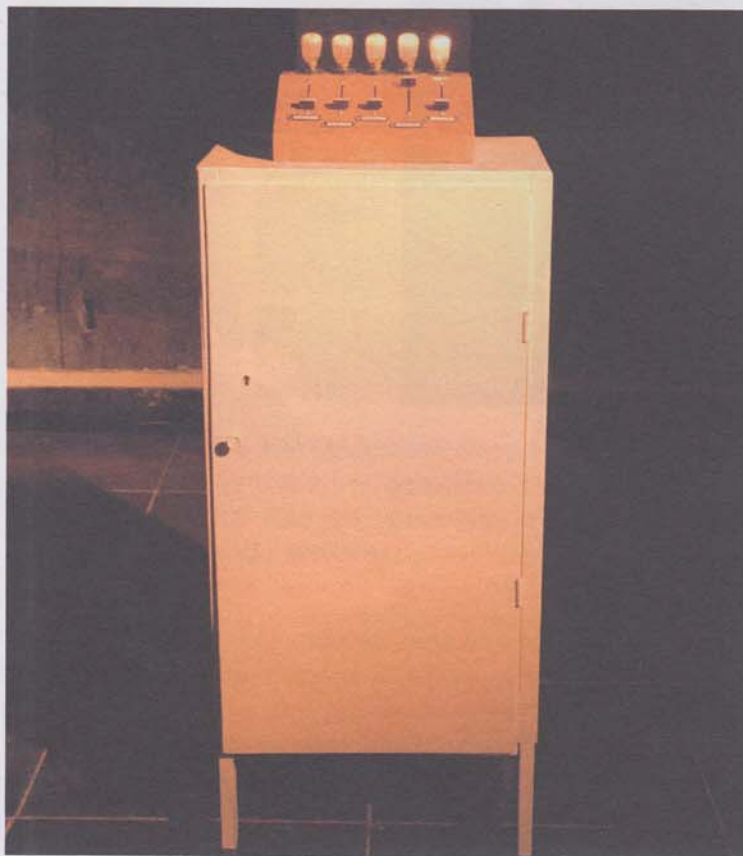
Performance Night @ SARC

Featuring:

Owl Project, mLog exchange project

Bart Koppe, Mixing Cities

SARC researchers, selected works



Bart Koppe, Mixing Cities, 2009

For tickets, please see General Information, page 4

Other Events

Waterfront Hall

2 Lanyon Place, Belfast, BT1 3WH, Tel: +44 (0) 28 9033 4400

www.waterfront.co.uk

Wednesday, 26 August 2009,

20.00

Main Theatre

D-Fuse: Particle



Particle explores urban conditions on an abstracted level. While projects like Undercurrent, Latitude and Surface look at city life in its social and psychogeographical dimensions, Particle zooms in on details of the urban fabric and reveals a web of rhythms, patterns and textures that exist in a space in-between the real and the virtual. Particle alludes to the fragmented reality of everyday life in the city through its highlighting of discontinuities, giving rise to a deconstruction of lived space into a series of images and sounds that are removed from the experiences and relations in which they were originally embedded.

For tickets, please see General Information, page 4

D-Fuse

Other Events

Waterfront Hall

Thursday, 27 August

Studio Theatre

13.00 Claire Feeley, Tadhg Hickey and Tom Crowley, *A Mathematician's Apology*

G. H. Hardy penned *A Mathematician's Apology* in the twilight of his academic career. It was at a time when the worldview fostered throughout modernism was suffering widespread critique, and Hardy's apology stands, in many ways, as an eulogy to the failing doctrine of the Enlightenment that dominated Western thought in science and aesthetics at the turn of the last century. This daring, dark and violent adaptation of Hardy's original work exposes the essential fragility of a man, who has begun to doubt the value of his own work. Written by Claire Feeley and performed by Tadhg Hickey (voice) and Tom Crowley (violin), *A Mathematician's Apology* is an uncompromising exploration of intellectual passion, petty ambition and spiritual anxiety.

Friday, 28 August 2009

Studio Theatre

13.00 Benedict Phillips, *The DIV: 3D Thinkers in a 2D World*

3D Thinkers in a 2D World is a performance lecture by conceptual artist Benedict Phillips. Developed out of his 14 years of research and creative projects around dyslexia, he aims to expose the inner workings of what he describes as the dyslexic '3D thinking' experience. This includes some of the unusual advantages available to those who think in a 'dyslexic' way.

By unpicking his creations such as *The DIV**, Benedict highlights and examines presumptions about intelligence, communication and perception to unravel numerous misconceptions surrounding dyslexia. He shifts the focus away from the traditional emphasis on reading and writing to explore the unforgiving rigidity of formulae and social structures within the 2D 'lexic' world. Through this work Benedict offers insight into how to invert society's perception of dyslexia and, by breaking away from expected rules and regulations, to empower the lexic and dyslexic alike.

Benedict's ongoing collaboration with fellow dyslexic adults, architects and technologists sees the '3D thinker' expressed in a variety of forms, from designs for database and web navigation to intelligent architecture. His ongoing body of work on the subject embraces new media, photography, installation, performance and public discussion. *3D Thinkers in a 2D World* is the public interface for this work, and strives to facilitate the debate around who should inform the dyslexic agenda.

* subverted from 'div' which in the UK slang means 'an idiot' or 'stupid', to 'DIV' or 'Dyslexic Intelligent Vision'

18.30 Richard Layzell, *Key Notes*

Key Notes is a live work for our time, our appetite and our audiences. Previously presented at the National Review of Live Art in Glasgow, Live Art Falmouth and the Colchester Arts Centre, it has evolved from the quest for the all-encompassing platform of power and exquisite influence. As an artist working almost exclusively in industry for six years I witnessed many extraordinary things. I heard about the future and the vision. We went up together, exponentially, and we came down. Sometimes I'd be addressing the whole company of 600, as the global reach extended and the monthly meetings became more surreal. Then I was leading the event. The community was mine. The strategy up for grabs. I know what I've seen. And the technology was implicit.

We all need a little helping hand now and again. Especially these days. The bus is leaving. Can you afford to step aside when the driver has a story to tell?

Other Events

Waterfront Hall

20.00 Edward George and Anna Piva (Flow Motion), Promised Lands

Promised Lands is a multimedia project exploring the idea of the promised land in relation to accounts of contemporary and historical migration.

The promised land is the founding trope of the migrant adventure, which confers a larger than life, metaphysical dimension on often life threatening journeys into newness. It is a figure of speech and writing, thinking and feeling, faith and necessity, found in popular and folk cultures both sacred and secular.

Communicated through sonic, textual, and visual material, it is an idea whose force and resonance is contingent on questions of culture and religion, politics and history, desire and necessity. The promised lands of slaves and former slaves in 19th century America were Liberia, Sierra Leone, California and Chicago. The promised lands of Jewish Zionism are the contested territories of Israel and Palestine. Ethiopia was among the promised lands of the churchd slaves and colonised peoples of the Caribbean. Oil rich Sudan is among the promised lands of 21st century capitalism. For African asylum seekers and displaced Eastern Europeans, the promised land is Western Europe.

With *Promised Lands* Flow Motion propose a creative rethinking of the idea of the promised land - a transformation of the idea from a geographical space of nation and region, singularity and sovereignty, into a multiplicity of zones, located as much beneath as above the land, as present in the soul of the song as in the will of the state, and whose identities, locations, and protagonists shift and change over time.

Saturday, 29 August 2009

Studio Theatre

13.00 Cathy van Eyck, Hearing Sirens

A usual fashion to hear music nowadays is through headphones. The mp3-player made more music transportable than ever before and public spaces are crowded nowadays with people, living in their own acoustic world. This project is about reversing this situation. I am walking around the city, playing music from an mp3-player, this time not for creating private music, but for diffusing it out of two big yellow hornloudspeakers, radiating the sound to the environment. The siren is both a mythological woman, having the body of a bird and the head of a woman as a noisemaker, used to warn in emergency cases. The sirens as bird-women were known in Antiquity for their beautiful singing. It was unable to resist them and most of the men who heard them did not survive. The emergency siren is a noisemaker and can be seen as a survival tool. I used both as an acoustic, visual and conceptual starting-point for the project Hearing Sirens.

Other Events

Waterfront Plaza

Wednesday, 26 August – Saturday, 29 August 2009

Andy Best & Merja Puustinen, Empty Stomach

Empty Stomach! is a large inflatable interactive bouncy sculpture by Andy and Merja. Empty Stomach! incorporates embedded sensor technology to create a playable and intuitively understandable physical interface, an all-encompassing multi-sensoral experience of sound, touch, balance and social interaction. Data from the physical activity of the participants is sent via custom electronics to controlling software creating a real-time interactive soundscape of sounds, music and voice.

Empty Stomach! is a surreal 'Day of the Dead' version of the witch's gingerbread house from the fairy tale, Hansel and Gretel. Popular cultural references to the power of fantasma of toys, magic rituals, circus, and amusement parks are insinuated through the visual design of the art work. This surrealistic world of imagination is juxtaposed with the sombre realities of everyday surroundings and conventional habits of action as the work invades the public space as an invitation for other, more political layers of interpretation.

People are eaten by the monster house as they crawl in through its three gaping mouths. The space inside - its stomach - is entirely red in colour, providing an immersive dive into a psychedelic sensuous experience. Besides its conceptual qualities the piece employs a variety of sensory realms like vision, hearing, sense of balance, and tactility in engaging the full body experience. Some people have even licked the surface! By shaking up some of the most profound ways of experiencing our physical surroundings the art work spontaneously creates a strong sense of shared ownership and social interaction amongst its users

C -13 Placed beside the Waterfront hall, a container is used by C-13 as an information centre, performance venue, meeting place, cinema, hang about and starting point for other activities; a multifunctional hub and an alternative to the official ISEA venues and their programme.



Other Events

Waterfront Plaza

Wednesday, 26 August – Saturday, 29 August 2009

Paul Sermon, Charlotte Gould and Peter Appleton, Urban Intersections

An interactive urban installation in contested virtual spaces. Presented at the Waterfront Plaza Belfast for ISEA 2009, from the 26th to 29th of August.

Artistic concept by Paul Sermon, Charlotte Gould and Peter Appleton, interactive installation produced in collaboration with Alasdair Swenson, Ben Mitchell, and Peter Kelly. Supported by [ma-net] Media Arts Network and Arts Council England.

This collaborative urban installation brings together multi-user virtual environment research from the University of Salford and Liverpool John Moores University, within a site-specific Second Life urban intersection designed and constructed for presentation at the Waterfront Plaza in Belfast. By reflecting on the ironies of contested spaces, and stereotypes in multi-user virtual environments, this project exposes the cultural identity, gender roles, digital consumption and virtual desire within this augmented world. The installation utilises live video streaming and motion capture as alternative navigation, with fire and water interfaces in Second Life, allowing the participants to interact and direct the narrative by their presence and movements immediately in front of the projection screen on the Waterfront building.

The installation environment in Second Life reflects on the surroundings of Belfast, drawing inspiration from its local history and community. Reliant on user interaction and input, the audience will form an integral part of this installation that aims to transcend borders and boundaries of culture and gender as interactive storytelling and memory building in post-conflict society. Staged in the regenerated landscape of the Waterfront Plaza, this utilitarian space will be used as a stage set to represent an augmented garden where we will explore the concept of perimeters and territories, as a metaphor of the local social history. As the participant leads us through this virtual landscape, first and Second Life inhabitants come together 'face-to-face' on screen. The participants complete this artwork as a live digital mural is revealed on the facade of the Waterfront building.



Other Events

University of Ulster, Belfast Campus, York Street, Room 82D23

26 – 29 August 2009

Emma Ota, City Crossings, workshop

City Crossings is a weeklong networked workshop between young people in Belfast and Tokyo, introducing the creative possibilities of simple new media and utilizing this to communicate in a collaborative investigation of their neighbourhoods. This project is designed to facilitate new dialogues, attempting to overcome barriers of language and preconceptions of each others' context, and raising awareness of different cultures and cultural understanding.

In these workshops we will explore how we formulate our notions of place and how these might be subjectively or collectively described, while also considering the impact of media technologies on our conception and reception of our immediate and distant spaces. How do we form views of another place? How do we receive information about a far city? And how do we communicate where we are to elsewhere? These are important questions which will be raised in these activities. The children will explore their own neighbourhoods, their own personal attachments to their local place, the experiences, histories and cultures which they associate with them and through a mixture of old and new media attempt to pass on this local knowledge. Through this exchange of video, photos, sound recordings, drawings and animation we hope to share the personal experiences and stories which are attached to each city. The result of these investigations will be collated to form a representation of the participants' own city but also engage in a process of overmapping, linking Belfast and Tokyo in various points of juncture and difference, which will culminate in a public tour of this multilayered space.

Black Box, 18-22 Hill Street, Belfast BT1 2LA, Tel: +44 (0) 28 9024 4400, www.blackboxbelfast.com

Other Events

Black Box, 18-22 Hill Street, Belfast BT1 2LA, Tel: +44 (0) 28 9024 4400,
www.blackboxbelfast.com

Thursday 27 August 2009

21.00 **Debashis Sinha**, *shruti*. live cinema performance



shruti is a live cinema performance that uses field recordings and video footage collected in the streets of Kolkata, India as material for an open live cinema performance. Each iteration of the project is unique footage and audio is triggered and manipulated live in the moment, in response to the material itself and the environment. *shruti* is an improvised performative exploration of the city that moves fluidly between the streets of Kolkata, and the greater space within ourselves. A meditation on sound and identity, Sinha's performance uses the everyday sound of Kolkata to craft a travelogue of universal proportions.

Like much of Sinha's work, *shruti* is a work that both embraces and troubles our concepts of heritage, identity and tradition. It has been performed as a live cinema project, a radio broadcast, and disseminated as an audio art performance installation.

For tickets, please see General Information, page 4

Performances in other Venues

Andrea Polli and Chuck Varga,

Could Car

19.00 – 21.00 27 August 2009 Car Park, University of Ulster, Belfast Campus, York Street

18.30 – 19.30 28 August 2009 The Workshops, Lawrence Street, Belfast BT7 1LE,
Tel: +44 (0) 028 9023 4993, www.theworkshops.org/wordpress/?page_id=2

Any conversation about the environment inevitably comes to the automobile. Necessary for the movement of people, goods and services, automobiles are essential to the lives of most city dwellers, but with these benefits come serious consequences: polluted air, dangerous roads, noise and congestion. Increasingly, we look at the world through the window of a car or other vehicle, less and less aware of what's going on outside.

The connection between the automobile, life and the air in Belfast is explored through Cloud Car, a car fitted with special effects equipment that produces a cloud of mist, enveloping car and rider. In-person guides stationed near the car distribute fact sheets and encourage passers-by to discuss the environment, automobiles and traffic in the city.

Automobiles and Air in Belfast

The most devastating impact of the automobile is its effect on air quality. Automobile pollution causes cancer, respiratory problems and heart disease. Research suggests that air pollution is responsible for 310,000 premature deaths in Europe yearly (BBC News, Feb 21 2005)

In contrast to severe smogs in the 1950 and 1960s, air pollution levels across Belfast are generally low. However, there are areas in Belfast where automobile air pollution remains a problem. (edie.net, Jan 21 2008)

Beyond damage to our bodies is the fact that automobile emissions contribute to global warming. Cars emit a huge amount of CO₂, 20 pounds per gallon of gas. The effects of CO₂ are widespread: rising sea levels, habitat destruction, extreme weather and the spreading of infectious diseases.

The Workshops

Belfast based Gallery and Artists studios

Performances in other Venues

24 – 29 August 2009

Pip Shea, ANYCAST

Various Places

ANYCAST embodies the energy of groups and their capacity to contribute their under used energy, or 'spare cycles' to enable others.

Participation is democratising the media space, leaving a slew of disruptive innovation in its wake. Traditional notions of hierarchy are being questioned as we see the rise of the crowd as power broker.

ANYCAST is a participatory work that examines the emerging creative interactions enabled by networked communications technologies. It is a temporary, free, public, mesh, wifi network set up to enable a dialogue between people in the city of Belfast. The strength of the network comes from the support of individuals and organisations willing to share their unused bandwidth. The more participation, the stronger the network, the greater the creative output.

The crowd is self-organising and breeding new levels of altruism. They are designing and building new ways of doing things by extending existing systems to meet their needs and interests. ANYCAST signifies the power of the crowd and its ability to invoke large-scale action.



Performances in other venues

Glorious ninth (Kate Southworth and Patrick Simons)

Cultural_Capital

02 – 31 August 2009, Various Places

Drawing parallels between the use of bacteria and culture in traditional breadmaking and the generative condition of network art, Cultural_Capital is a transformational artwork in which a sour-dough starter is created and grown from the bacteria generally present in the air of the gallery, and is cared for by the curators.

The artwork gives attention to the role of curator as carer. In their 2006 text 'On Misanthropy' Alexander Galloway and Eugene Thacker note that ' [t]he act of curating not only refers to the selection, exhibition, and storage of artefacts, but it also means doing so with care, with particular attention to their presentation in an exhibit or catalogue. Both 'curate' and 'curator' derive from the Latin curare (to care), a word, which is itself closely related to cura (cure). Curate, care, cure' (1). The starter is very fragile. Without care it will die. The curators literally care for the artwork: keeping it alive, and passing it on safely to the curators at the next venue.

Theoretically, cultural capital (Bourdieu 1979/1984) is the social power collected around the producer, collector or owner of highly valued objects. Cultural capital turns ordinary objects into works of art and gives them 'symbolic power': it has its own currency and brings its own opportunities.

Notes

(1) In Joasia Krysa (ed.) (2006) *Immaterial Curating*, New York: Autonomedia (DATA Browser 03), p.160

Special Projects

Catalyst Arts

2nd Floor, 5 College Court, Belfast BT1 6BX, Tel: + 44 (0) 28 9031 3303,
www.catalystarts.org.uk

06 August – 29 August 2009

Tuesday – Saturday, 11.00 – 17.00

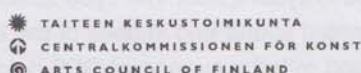
M . A . R . I . N . Media Art Research Interdisciplinary Network

Founded by artists Tapio Makela (Finland) and Marko Peljihan (SL/USA), M.A.R.I.N. is a mobile residency programme set on board a catamaran sailboat, redesigned and equipped to be a sustainable environment for transdisciplinary research in arts, sciences and technology.

M.A.R.I.N. will host an 11 week residency on the Irish Sea, starting from Belfast and travelling down the coast of Cumbria to Liverpool. The gallery exhibition hosted by Catalyst Arts will highlight work developed during the residency.

Ecolocated: Littoral Lives by Tapio Makela, Nigel Helyer (AU), Andreas Siagian (ID), with Audio Nomad collaborators Daniel Woo (AU) and Michael Lake (AU) will map marine ecology along the northwest coastline using sensors and a small field laboratory. Combining maritime history, interviews and a workshop offshore, the artists will create podcasts, a geo tagged web blog and an Ecolocated audio installation in 3D.

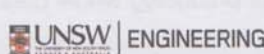
tier 1



tier 2



tier 3



Special Projects

University of Ulster, Magee Campus, Londonderry/Derry,

School of Creative Arts, Foyle Arts Building, Lawrence Hill

Londonderry, BT48 7JL, Tel: +44 (0) 28 7137 5133, www.ulster.ac.uk

25 August – 29 August 2009 Monday – Friday, 10.00 – 17.00

Masaki Fujihata in collaboration with **Frank Lyons**, *Simultaneous Echoes*



Simultaneous Echoes is a practice-based research project developed by Masaki Fujihata, a leading Japanese new media artist (<http://www.fujihata.jp>), in collaboration with Frank Lyons, Senior Lecturer in the School of Creative Arts, University of Ulster.

The project explores how fragmented musical elements, which were recorded in different locations and at different times can be reconstructed in cyberspace. The cyberspace is used as a musical notation, a '3D locative music score'. The fragmented sound and images of the location are sampled with a set of audio recording and video cameras and with the support of GPS data sampled in specifically selected locations in and around Londonderry and Belfast and in collaboration with communities of interest there including choirs.

As a music score constitutes a kind of thinking space for a music composer, this spatial, locative music score is also a media thinking space for conducting music in a new way. It reframes in innovative ways the process of producing whole data, recording, capturing, editing and disseminating music and soundscapes.



Kamwashima - lab, Japan

ISEA2009 HUB Dublin

IMOCA (Irish Museum of Contemporary Art), Baggot Street Dublin, www.imoca.ie

Saturday, 22 August 2009, 10.00 – 17.00

DATA Group Symposium Day

Scrapyard Challenge / E-waste 5.0 Workshop

by Jonah Brucker-Cohen / Katherine Moriwaki and Benjamin Gaulon

The Scrapyard Challenge (by Jonah Brucker-Cohen / Katherine Moriwaki)

The Scrapyard Challenge Workshops are intensive workshops where participants build simple electronic projects (both digital and analog inputs) out of found or discarded 'junk' (old electronics, clothing, furniture, outdated computer equipment, appliances, turntables, monitors, gadgets, etc.). No electronics skills or any experience with technology is necessary to participate in the workshops.

<http://www.scrapyardchallenge.com>

E-Waste Workshops

by Benjamin Gaulon

Our life is full of computers and electronic devices that we trash as soon as they are obsolete. This behavior represents a problematic issue in term of environment and recycling. This workshop has different objectives: to help the participant and the public to understand his/her environment better, to demystify technology and especially electronic tech and show the possibilities and importance of e-waste recycling. www.recyclism.com/ewaste.

22 August – 28 September 2009

ReFunct 09

ReFunct 09 Symposium, organised by the Irish Museum of Contemporary Art in collaboration with the Data Group (Dublin Art and Technology Association), is curated by Ivan Twohig and Benjamin Gaulon for ISEA 2009. This event will combine workshops, discussions, performances and an exhibition of some of the main actors of the field of circuit bending and hardware hacking/recycling internationally.

This event is a unique opportunity in Ireland to discover and experience current artistic and technological development in this fascinating field of artist research. And to engage with the contextualization of this new art practice.

ReFunct 09: !Alerting Infrastructure! a project by Jonah Brucker-Cohen

Alerting Infrastructure! is a physical hit counter that translates hits to the web site of an organization into interior damage of the physical building that web site or organization represents. The focus of the piece is to amplify the concern that physical spaces are slowly losing ground to their virtual counterparts. The amount of structural damage to the building directly correlates to the amount of exposure and attention the web site gets, thus exposing the physical structure's temporal existence.

ISEA2009 HUB Dublin

NCAD (National College of Art and Design) Gallery

Thomas Street, Dublin, Tel: +353 1 636 4200, www.ncad.ie

27 August – 1 September 2009

Space is the Place

An exhibition of the documentation of artistic practices, which intervene in public space. The exhibition will focus on ephemeral practices, which have not been officially sanctioned and which are mediated in some fashion through digital networks. The exhibition will consist of two components: a pre-installed component of artists work documented through video, prints and text and a live component where invited artists will digitally send work to the gallery and printed out and displayed on walls and screens. A submission / suggestion system utilising social networking, mailing lists and other digital networks will be provided.

Visitors are encouraged to sit and browse the documentation on offer and engage with the exhibition personnel. At the end of the exhibition we hope to build up a library documenting these diverse practices.

Curated by Conor McGarrigle, Artist & Research Scholar at the Graduate School of Creative Arts & Media (GradCAM), and John Buckley Artist & Research Scholar at the Graduate School of Creative Arts & Media (GradCAM)

Science Gallery, Trinity College

Pearse Street, Dublin, Tel: +353 1 896 4061, <http://sciencegallery.com>

Monday, 31 August 2009

10.00 – 14.00

E-mobileart lab + MediaLab Prado present their projects and discuss collaborative art-science practice.

European Mobile Lab for Interactive Media Artists (e-MobiLArt) is a project tailored around the process of collaboratively creating interactive installation artworks. Such mediated environments may involve the use of ubiquitous computing, communication networks and mobile or locative media technologies. Participants in this project are artists and scientists who are active in creating interactive media art or pursuing innovative interdisciplinary research and wish to collaborate in order to create interactive media artworks. www.media.uoa.gr/~charitos/emobilart

Project Coordination: University of Athens (Greece), Faculty of Communication and Media Studies, Laboratory of New Technologies in Education, Communication and Mass Media. **PARTNERS:** University of Applied Arts, Vienna (Austria), University of Lapland (Finland).

Curatorial Advisors: Nina Czegledy, Annick Bureau, Christiana Galanopoulou

Associate Partners: Leonardo/OLATS, State Museum of Contemporary Art, Thessaloniki (Greece), Academy of Fine Arts - Gallery, Katowice (Poland), Cycling74 (USA), I-CubeX (Canada), Haute Ecole 'Groupe ICHEC-ISC St Louis-ISFSC' (Belgium).

ISEA2009 HUB Dublin

The e-MobiLArt Project has been funded with support from the CULTURE 2007 Programme of the European Union.

Medialab-Prado is a program of the Department of Arts of the City Council of Madrid, aimed at the production, research, and dissemination of digital culture and of the area where art, science, technology, and society intersect. Their primary objective is to create a structure where both research and production are processes permeable to user participation. <http://medialab-prado.es/>

Laura Fernández and Marcos García head content development and co-ordinate the main working lines of Madrid's Medialab-Prado. In spring of 2006 they started the project Interactivos, a platform for developing projects through the collaboration of participants who come from different disciplines, combining production workshop, theoretical symposium and exhibition in a process that has been open to all audiences since its inception. Other working lines at Medialab-Prado such as Visualizar, Commons Lab, Inclusiva-net and AVLAB use the collaborative model of Interactivos in their development. The event is realised in association with IADT (Dun Laoghaire Institute of Art, Design and Technology)

The Lab

Foley Street, Templebar, Dublin, Tel: +353 1 222 5455

31 August 2009

Digital art show

Curated by Sheena Barrett, Dublin City Council and Saoirse Higgins, IADT.

Broadcast Gallery

DIT (Dublin Institute of Technology), St Josephs Convent, Portland Row, Dublin, Tel: +353 1 4024 188, www.broadcastgallery.ie

28 August – 1 September 2009

The Audio Cultures Seminar in GradCam will programme a short exhibition of curated media artwork and installations, focused on the relationship between sound, audio art, and technology. We will also host a panel debate of practitioners, critics and academics around the same during the exhibition. The proposed event schedule is as follows:

ISEA2009 Music Gigs

Thursday, 27 August 2009

Black Box, 18-22 Hill Street, Belfast BT1 2LA, Tel: +44 (0) 28 9024 4400,
www.blackboxbelfast.com

22.00 **astro+prism**, Identikit Muse

astro+prism's 'Identikit Muse' is a unification of audio and visual technologies. A composition of software and hardware audio production, found sounds and sampling; vocals and effects, graphic design, digital video, FX & editing.

Vocal content will be shaped by theoretical and emotional responses to a consideration of the themes raised in the ISEA Symposium. **astro+prism**'s 'musings' on the global and personal experience will be complemented and mirrored by visual representations of the outcomes of the enquiry. Music, tone and editing will enhance symmetry.

Digital technology is impacting upon the human experience in ever increasing extremities. Our world is consolidated by communication; by economy; yet not by equality or positive unity. In this world of shifting realities people's private lives are emblazoned on networking sites whilst the public self pulls ever back from interaction with the world. The public and private spheres merge and fluctuate. Meaning and identity shatter and oscillate. Through this performance, 'digital technology' will be used as a vehicle through which to criticise 'its' own constructive and destructive abilities.

By presenting our responses to these issues as an immersive multi-sensory experience, **astro+prism** hope to stimulate in the audience, an emotive interaction with some of the concerns raised by ISEA 2009.



astro+prism, Identikit Muse, JUNE 2008, audio, video and live performance

For tickets, please see General Information, page 4

ISEA2009 Music Gigs

Saturday, 29 August 2009

Waterfront Hall, 2 Lanyon Place, Belfast BT1 3WH, Tel: +44 (0) 28 9033 4400

<http://www.waterfront.co.uk/>

20.00 ISEA2009@Belfast Club: This is the Night

Featuring: **DJ Anatomic G**; **DJ Kotelett**; marc weiser aka **rechenzentrum** / video: robert seidel;
LiveAct: **Henrik Schwarz**

DJ Anatomic G (Berlin) spins DJ sets in clubs and at various festivals in Western and Eastern Europe since the mid-nineties. He works together in a NYC/London/Berlin connection of DJs and producers with Kenny Mitchell (NYC), David Holness (London) and Frauenholz (Berlin). Although he is for the most part creative as DJ, he cannot resist to share inspiration in co-productions with Tehillah records and collaborative live sets. Between 2002-2006 Anatomic G was also resident DJ in the Berlin-Kreuzberg underground club Avastar. He feeds the crowd with his astoundingly driving sets, very deep, grooving tracks. You will be surprised by their strong punch and immediately want to dance.

DJ Kotelett moved from his hometown Bielefeld to Berlin in 2003 where he got influenced by the minimalistic sound of that time. Today, Kotelett has redefined his DJ style and plays predominantly deep minimal house grooves. He is known to love after hour sets that can last up to eight hours in a row, and he also pleases a huge crowd during primetime hours with pumping and energetic sounds. Since 2008 Kotelett produces records together with Martin Zadak: Good to know remix - Lebensfreude 28 - Angela EP - Hi Freaks 18 - Babke EP - Acker Records 09.

marc weiser aka rechenzentrum / video: robert seidel

Berlin based composer and sound artist Marc Weiser is the musical mastermind of the audio-visual project RECHENZENTRUM, which was inaugurated in 1997 at documenta X in Kassel, Germany. After having ended the long-term collaboration with video partner Lillevän Pobjoy in 2007, Marc Weiser now collaborates with the media artist Robert Seidel. Marc Weiser aka rechenzentrum @ ISEA 2009 will present a turbulent mix of irritating and innovative sound architectures that, at the same, provide a thrilling minimal construction for the dance floor. All of this is visually supported by Robert Seidel's meandering, abstract imagery. www.weisermusic.com

Henrik Schwarz was born and raised in South Germany where he also took his first musical steps as a DJ in local clubs playing Rap, Hip Hop, Rare Groove and Jazz and Detroit Techno. Soon after he started to spin regularly he also became interested in computer music production and started to integrate the Laptop into his DJ-Sets and all his music activities. 1999, after he had graduated in Graphic Design, Henrik moved to Berlin and established his own label SUNDAY-MUSIC together with Sasse who had just released Henrik's first ever Vinyl 12' called 'SUPRAVISION EP' on his label Moodmusic Records. 'Marvin', one of the tracks on the record, got attention from many DJs around the world especially BBC's Gilles Peterson played it on his radio show with immediate effect. Over the last years and with international bookings all around the globe Henrik improved his HENRIK SCHWARZ LIVE show and is now one of the most requested live acts in the dance scene.

ISEA2009 Music Gigs

At the same time Henrik has produced a string of very well received remixes and own tracks: WALK A MILE IN MY SHOES for Coldcut on Ninjatune became one of the biggest club hits of 2006. LEAVE MY HEAD ALONE BRAIN bridged the gap between Jazz and Techno and was extremely well received by Deejays from Hip-Hop to House to Techno and became the biggest hit for SUNDAY-MUSIC so far. In 2006, Henrik was asked by K7 to do one of their famous DJ-Kicks series and the result has been regarded as 'one of the highlights of the series' and led to another cooperation of the label and Henrik: HENRIK SCHWARZ LIVE with recordings from his intoxicating live shows from all over the world.

With Dixon and Âme from Innervisions Henrik released 'Where We At' with Derrick Carter on Vocals, which became an instant classic and marked the beginning of a fruitful and close collaboration between Henrik and Innervisions until today. It led to successful releases and remixes like AMAMPONDO AND HENRIK SCHWARZ - I EXIST BECAUSE OF YOU, ANE BRUN - HEADPHONE SILENCE (Henrik Schwarz Remix, Dixon Edit), Crocodile IV-RMX for UNDERWORLD, HOLD MY HAND IV-RMX for UNKLE and many others, culminating in the first unforgettable Live show of this dreamteam: 'ACRITICAL MASS' in Amsterdam with more gigs this year at Melt!, Dissonanze in Rome, Detroit Electronic Music Festival, New York, Japan and many others..... <http://www.discogs.com/artist/Henrik+Schwarz>

Enjoy the night!

Curated by: **Yvonne Spielmann**

Associated Events in Northern Ireland

Belfast Exposed Photography

The Exchange Place, 23 Donegall Street, Belfast BT1 2FF, Tel: +44 (0) 28 9023 0965,
www.belfastexposed.org

14 August – 25 September 2009

Redmond Entwistle, Red Light

Red Light, a newly commissioned project by Redmond Entwistle reflects on the indeterminate space that Belfast finds itself in between the unfinished work of the peace-process, and the phantom promises of the market economy.

Five previously unpublished photographs from Belfast Exposed's archive will be conventionally hung in the main exhibition space and integrated in a sound and light installation feeding live sound into the gallery from different locations around Belfast's city centre. The images selected were taken in the early to mid-1990s and are photographs of large crowds, both Nationalist and Unionist, in the centre of Belfast listening to speeches. These photographs are now over a decade old and yet for many in Belfast it seems as if the city is still in a state of suspension. Post-conflict, the centre of town has developed as a neutral space through regeneration and improved commercial prosperity, but the overwhelming sense is of a space for consumption and possibly of employment, rather than a civic or communal space where political and cultural differences can be worked through.



While the exhibition at Belfast Exposed reflects on the recent transformation of Belfast's city centre, three short films shown outside of the gallery in cinemas around the city anticipate some of the prospects and perils of the near future. The films are each approximately 90 seconds long and will be screened within the advertising and preview portion of feature film screenings. All films are based on original interviews with young IT workers in their early to mid-twenties who see a possibility of social or economic mobility in working in the IT industry in Belfast. Three actors re-perform short anecdotes, related during these interviews, which hint at the thwarted desires for mobility and economic participation at an international level that characterizes the aspirations of the new economy and the attempt to develop an IT industry in the city. In most of the cases where the films will be shown, the features will be North American commercial films. In conjunction with the feature and in relation to the actual geography in which they are made and then shown, these fragments play on the inconsistency between the circumstances of viewing, and the prevailing cultural experiences and economic aspirations of Belfast.



Associated Events in Northern Ireland

Millennium Court Arts Centre

William Street, Portadown, BT62 3NX, Tel: +44 (0) 28 3839 4415,

www.millenniumcourt.org

21 August – 26 September 2009

Tuesday – Saturday, 10.00 – 17.00

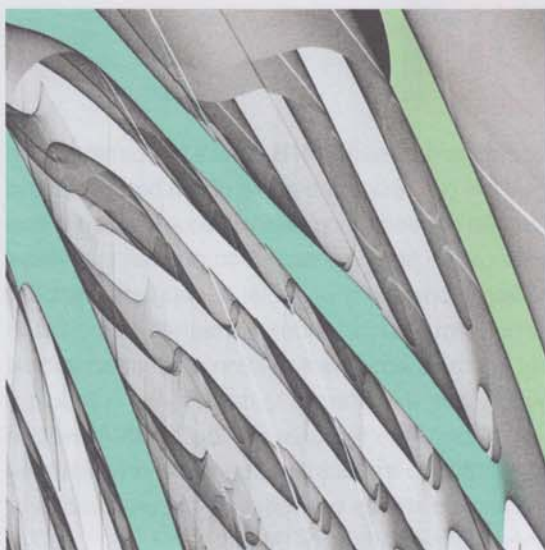
Template 2.0 An Exhibition of Digital Art

Tem·plate n. 2 Computer Science. A document or file having a preset format, used as a starting point for a particular application so that the format does not have to be recreated each time it is used.

MCAC presents an ambitious interdisciplinary multi-format exhibition curated by Joe Gilmore and Christopher Murphy. *Template 2.0* presents current tendencies in visual media by interdisciplinary artists working in the fields of digital music, generative art and graphic design and is part of the ISEA2009 conference to be held in Belfast in August. ISEA, the Inter-Society of Electronic arts, is an international nonprofit organisation situated at the interface between arts, science and digital technologies.

Intended as an ongoing exhibition, doubling at each reiteration, *Template 1.0* first exhibited at Sightsonic Digital Arts Festival, York. *Template 2.0* features works by a cross-section of internationally respected digital artists including: Alorez, Dextro, Lia and Tina Frank.

To accompany this exhibition MCAC has commissioned Murphy to create an iPod interactive tour. While commonplace in many galleries worldwide, interactive mediation devices are not widely utilised in Ireland. With the arrival of these new technologies organisations now have an opportunity to present their work (collections or temporary exhibitions) in new and increasingly innovative ways. MCAC is part of a group of leading venues that are now interfacing with publics that feel comfortable with new media and, most importantly, are providing new avenues of access into museums and galleries via relevant creative experiences. This new overture is part of MCAC's ongoing interest in engaging audiences, including our new online social network site on Facebook.



Dextro, k456_g8, 2007, Algorithmic Image, Macromedia Director



15EA2009 Individual Event Schedule: Belfast, 28-29 August 2009

Event	28 August	29 August	30 August	31 August
Registration				
Day 1: Welcome				
Day 2: Welcome				
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Day 100: Welcome				

ISEA2009 Individual Event Schedule: Belfast, 26–29 August 2009

Venue	Event	26 August	27 August	28 August	29 August
Waterfront Hall, Foyer	Civic Reception	18.30			
Waterfront Hall, Main Hall	D-Fuse, Particle	20.00			
Waterfront Hall, Studio Theatre	Claire Feeley, Tadhg Hickey, Tom Crowley, A mathematician's Apology		13.00		
	Benedict Philips		13.00		
	ISEA General Annual Meeting		14.00 – 15.30		
	Richard Layzell, Key Notes			18.30	
	Edward George, Promised Land			20.00	
Waterfront Hall, Foyer	Reception for ISEA2010				18.30
Waterfront Hall, Studio Theatre	ISEA2009 Club Night				20.00
Waterfront Hall, Plaza	Andy Best, Merja Puustinen, Empty Stomach				
	Paul Sermon, Charlotte Gould, Peter Appleton, Urban Intersections				
	C3, Alternative Artists' Tourist Project				
BT Riverside Tower	Leonardo Education Forum				13.45 – 16.45
Golden Thread Gallery	ISEA: The Exhibition Finissage		19.30		
	prologue discussion			14.00	
	prologue surgery				11.00
	Crumb Open Bliss				14.00
	Ian Clothier				16.45
Ormeau Baths Gallery	Finissage		18.30		
	Pam Skelton panel		14.00		
University of Ulster Belfast Campus	Crumb Open Bliss Workshop		14.00		
	Finissage		19.30		
	Andrea Polli, Chuck Varga		19.30		
Linen Hall Library	Crumb Open Bliss			14.00	
SARC@ Queen's	Performance Night, Owl Project, mLog exchange project; Bart Koppe, Mixing Cities; SARC researchers, selected works			20.00	
Black Box	Debashis Sinha, shruti		21.00		
	Astro Prism, Identikit Muse		22.00		
Catalyst Arts	M.A.R.I.N. / Ecolated	11.00-17.00	11.00-17.00	11.00-17.00	11.00-17.00
Workshops Lawrence Street	Andrea Polli, Chuck Varga, Cloud Car			19.00	
Europa Hotel	Dinner in Edinburgh Suite		19.00		

Programme at a Glance						
	Room	11.00	11.30	12.00	12.30	
Wednesday 26 August 2009						
Keynote : Clive van Heerden 9.30 – 10.30	WH-Main Hall					
Citizenship and Contested Spaces	BTT	S E Wilmer , The Citizen versus the Stateless in the Nation-State	Susanne Bosch , Film with Discussion about a Bottom Up Community Educational Activism at the Thai-Burmese Border Region		Ilias Marmaras , Riots and Social Media	Ar Di in its Pa
Interactive Storytelling - Constructed History : Narrative Trajectories	HH-Lisburn					Re Co Ac es
Positionings: Local and Global Transactions	WH-Lagan	Alex Haw , Digital Optics, Vision, Supervision & Souvision	Kathy Marmor , Bird Watching Amateur Satellite Spotting	Conor McGarrigle , Joyce Walks, Remapping Culture as Tactical Space	Denise Kera , The New Theatre of the World: Map Mash-ups and Web 2.0 Space	Pe Wi Ta
Posthumanism I	WH-Main Hall	Tobie Kerridge , Material Beliefs – Designing Speculatively with	Denise Kera , Postbiology between Protocol and Manifest	Natalia Matewocki , Hybrid Bodies: Bionic Bodies, Semi Living Bodies, Modified Bodies	Gavin Sade , e, Menura Superba: Post Human Dreams of Ersatz Animals	Ar Th Sys Ge
Posthumanism II	WH-Green	Daniel Rubinstein , Listening to the Image: Digital Photography between Discourse and Inhabitation	Audrone Zukauskaitė , The Body without Organs: Deleuze and Guattari Meet Romeo Castellucci	Kate Richards and Sarah Waterson , eye>hand>body> Data Visualisation and the Body in New Media Works		Pe Na an
Transformative I	WH-Studio	Vladimir Todorovic , The Value of Environmental Art	Neal McDonald , The Microculture Network	Rainer Prohaska , KRAFTWRK – Global Human Electricity		Be Co co po
Transformative II	HH-LS1	John Russell , Picturing Ideas as Art: the Visualization of Philosophical and Political Ideas using Computer Generated Imagery	Edmond Salsali , Exploring the 'Transitional' in Interactive 3D Virtual Environments	Merodith Hoy , Vasarely Redux	Rosa Menkman , The use of artifacts as critical media aesthetics	Co Ch an Sp
Panel: Incubating the Future: Educational and Artistic Practice for the Convergence of Art and Technology in Korea, convened by Joonsung Yoon	WW-Board	Joonsung Yoon , Introduction to Educational Programs for the Convergence of Art and Technology in Korea	Dongho Kim , The Technologist's View on the Convergence in Education and Practice	Keumsun Son , The Media Artist's View on the Convergence in Education and Practice		
Panel: New Media Art, New Economic Realities; Emergent Economic Structures in New Media Art, convened by Vicente Matallana	HH-Board					Ar Th Ar
Panel: Wearable Materialities, convened by Valerie Lamontagne	HH-82E04	Camille Parker , Ephemeral Touch: Bio-Sensing Devices and Skin Interfaces for Personal Engagement	Tara Baath Mooney , Communication and Cladding	Elena Corchero , Contemporary Design for Safety Textiles		Wi Wi
Artists' Presentations	WH-Bar1	Tomas Laurenzo , Ribbons: a Live Cinema Instrument	Tahera Aziz , Proposal of Artwork - Descriptor for (re)locate	Steve Symons , Plug and Play Tangible Interfaces		Ar La
SPARK	WH-Gallery1	Adinda van't Klooster , The EMOTION LIGHT	Julie Freeman , Specious Dialogue III	Yasuhiro Morinaga - Performance		Pe Di
Institutional Platform	HH-LS2	Vicente Matallana , Art, Science and Technology on the European Union Project	Drew Hamment , FutureEverything and ImaginationLancaster	Clarisse Bardiot , Creation of a Publishing Collection about Digital Performances	Mark Daniels , All-w: New Directions in Scottish Digital Culture	Ja
Keynote : UBERMORGEN.COM 17.00 – 18.00	WH-Main Hall					

					Coffee Break 10.30-11.00 Lunch 13.00-14.00 Tea Break 16.30 -17.00
	14.00	14.30	15.00	15.30	16.00
paras, Social Media	Andreas Jungherr, Digital Channels, the Change in Community Structures and its Consequences for Social Participation	Anthony Haughey, Contesting Citizenship: Participation and political art	John Buckley, Is there Space to Play?	Emma Ota, Urban Democracy	
	Roshini Kempadoo, Counter-practices to the Caribbean Archives: the Feminised Narratives in Domino Effects (2009)	Verity Peet, Moving History, Moving Goalposts	Joseph DeLappe, You'll Never Walk Alone - Gandhi's March to Dandi in Second Life	Una Walker, Storytelling, Narrative and the Digital Database	
era, Theatre of the World: Groups and Web 2.0	Paul Lester, When Digital Trumps Analog: Teaching with Second Life	Cecelia Cmielewski, Large Screens and the Transnational Public Sphere	Keum Sun Son, A Study on the Relation between the Evolution of Media Platform and Mobile Content Culture in Korea	Tomoko Hatanaka, Japan Media Arts Festival and the Global Visual Culture Movement	Machiko Kusahara, Mitate: Realizing Playfulness, Multiple Viewpoints and Complexity in Device Art
ade, Superba: Post Human Gatz Animals	Angela Barnett, The Dancing Body as a Screen: Synchronising Projected Motion Graphics onto the Human	Camille Baker, MindTouch: Biosensor-Mobile Media Performance Practices	Eunsu Kang, Shin'm: Reshaping the Perceived Body with Sound	Joan Healy, Cyborgs and the Quality of Perception and Morality in Performance Interaction	
	Paul Thomas, Nanoessence: Nanotechnology and the Posthuman Body	Lanfranco Aceti, The Aesthetic Beauty of the Artificial: when Prosthetic Bodies Become an Art Expression of Empowering Design Technologies	Maryse de la Giroday, Nanotechnology, Storytelling, Sensing, and Materiality	Kelly Jaclynn Andres, Shells, Membranes and Bicycle Horns	Andrew Folan, Grasping the Untouchable: The Externalization of Virtuality Create Entities
	Bettina Schülke, Nina Czegledy, Veroniki Korakidou, Dave Lawrence, Aureole: communicating and evoking a poetic scientific phenomena	Joanna Griffin, Moon Vehicle	Lisa Jevbratt, ZooMorph - Enabling Interspecies Collaboration	Chris Shaw, Better than Opiates	
ekman, of artifacts as critical aesthetics	Ceren Mert, Transformation of a City-Space through Music: Istanbul and its Digitally Produced Musical Spaces	Gabriel Menotti Gorring, Through the Dark Room	Martha Gabriel, Developing Voice Interfaces with Open Standards (VoiceXML) in Artworks	Morten Søndergaard, Transformative Creativity in the Expanded Digital Field	
	Alex Adrianssen, The Economics of Unstable Media Art Practices	Joasia Krysa, The Rise and Fall / Boom and Bust / Profit and Debt of 'New Media Art' (Reflected in the Success of RMB City as Artwork and Developers Dream)	Domenico Quaranta, Not just a Means of Economy, Curating New Media Art in the Art Market Field	Sala Manca Artist Group, When a Margin Became a Centre: Old and New Media Art Practices in Jerusalem	
	Ebru Kurbak and Mahir M. Yavuz, Wearable Information: Information Visualization in Daily Wearables	Amanda Parkes, Digital Guilds - Collective Invention and the Practice of Wearables	Hannah Perner-Wilson, DIY Wearable Technology		
	Andy Best and Merja Puustinen, Laughing is Allowed...	Nagehan Kurali, Postponed	Shannon Castleman, Jurong West Street 81 - Art Work Proposal	Keith Yan Kit Lam, Moving Mario	
	Peter Bosch (Bosch & Simons), Último Esfuerzo Rural	Chi Man Siu, eyes - Optical Handlers	Nancy Mauro-Flude, Bag Lady 2.0 - Custom Built Interfaces /Electronic Performance Tools	Zune Lee, A Bottle of Weather	
etels, the Directions in Scottish ature	James Coupe DXARTS	Mike Stubbs, FACT Liverpool	Anne Nigten, Patching Zone	Wendy Coones, Database of Virtual Art, Department of Image Science, Danube University of Austria	

Programme at a Glance						
	Room	11.00	11.30	12.00	12.30	
Thursday 27 August 2009						
Keynote : Moritz Waldemeyer 9.30 – 10.30	WH-Main Hall					
Creative Industries Forum	BTT	Panel				
Contested Spaces III	UU-82E03	Mark Shepard, On Hertzian Space and Urban Architecture	Joanna Griffin and Alejo Duque, The Equator, the Geostationary Orbit and 1976: Rewriting The Bogota Declaration	Christian Nold, Design for Responsive Communities		
Entertainment and Mobility	HH-LS1	Herlander Elias, Mobile Anime and Cockpit Comics	Scott Hessels, Stories on the Run: Narrative Structures for Mobile Cinema	Nye Parry, Moving Tales: Exploring Narrative Strategies for Scalable Locative Audio Drama	Michael Smyth, Fragments of Place: Revealing Sense of Place through Shared Phone Image	
Interactive Storytelling : Critical Vision	HH-Lisburn	Dew Harrison, The Writing on the Wall	Cyril Thomas, Second Life: Art and Archive, Thoughts about Lynn Herschman Lesson	Gheorghe Dan and Ileana Cosinzana, Logos versus Mythos: the Strange Adventures of Nepotika Nezanova in the Lands Without	Mirjana Poltner, Oral History in the Electronic Media on the Example of Balkan States 1993-2003	
Interactive Storytelling: Narrative and Immersive Environments	HH-Lisburn					
Interactive Textiles I : Time and Form	UU-82F06	Zane Berzina, E-Static Shadows: An Interactive E-Textile Membrane	Barbara Layne and Janis Jefferies, Wearable Absence	Nadya Peek, Wrinkle Skin		
Interactive Textiles II : Wearability and Adoption	UU-82F06					
Positionings : Local and Global Transactions	WH-Studio	Kate Southworth, Co-Curating: Distributing Art Globally, Enacting Art Locally	Allison Gazzard, Play, Skip and Jump: Warps in Videogames	Kimon Karamidas, Virtual Places, Real Money: the Gaming Industry as an Economic and Cultural Juggernaut	Itaria Vanni Accarigi, Consensual Geographies, Vernacular Communities	
Posthumanism III	WH-Main Hall	Denise Doyle, The Post-human Imaginary and the Body of the Avatar	John Fillwalk, Bridging Worlds: Approaches to Hybrid Art in Physical and Virtual Realities	Masanori Mizuno, Seeing the 'Light - Colour' Seduces a New Kind of Touching	Kirak Kim, A Study on Interactive Construction Tool for Better Interaction: Ability in an Interactive Installation	
Posthumanism IV	WH-Lagan	Rachel Armstrong, Human, Robot, Alien: The Universal Succession and Transformation of Terrestrial Life	Laura Boffi, Bioinstincts	Hui Zhu, Exploring a Perception of Life Cycle in Digital Art		
Tracking Emotions	HH-LS2	Todd Kesterson, Relationships between Mood & Aesthetics in Video Game Design	Aidan Sliney, Integrating Users? Senses to Benefit Serious Game Assessment	Kathy Cleland, Emotional Interactions: Audience Encounters with Virtual Personas and Robots		
Transformative Creativity III	WH-Green	Karen Shannon, Let's Go Global!	Cindy Jeffers, Stefan Agamanolis, Professional Capital and Informal Justice	Martin Roeser, The Art of Mobility	Susan Robinson, Kinopuzzle: Tangible, Tabletop Documentaries	
Transformative Creativity IV	WH-Lagan					
Panel : Conspiracy Dwellings - Surveillance in Contemporary Art, convened by Pam Skelton	OBG					
Panel : Emotion Research Forum convened by Barbara Rauch	HH-Board	Contributors: Rachel Armstrong, Julie Freeman, Helen Sloan, Adinda van't Klooster and Brigitta Zics				
Panel : Ecolocated: Environment, Sound and Engagement, convened by Tapio Mäkelä	Black Box					
Panel : M.A.R.I.N. - Residency for the Irish Sea, convened by Tapio Mäkelä	Black Box	Tapio Mäkelä, Location and Site in Artistic Science	Marko Peljhan, Open Data Architectures	Matthew Biederman, Data Practices and the Commons		
Panel : Urban Intersections - Panel discussion and presentation of interactive urban installations in contested virtual spaces, convened by Paul Sermon	WH-BarII	Paul Sermon, Peace Games	Peter Appleton, In the Gloaming, In the Gloaming	Charlotte Gould, Ludic Second Life Narrative		
Workshop	HH-Board					
Workshop	WH-BarII					
Workshop	UU-82E04					
Artists' Presentations	WH-BarI	Elif Ayler, Syncretia: a Virtual Geography for Narrative Playfulness	Ross Harley, Airbridges	Fong Wah Hui, Regain Wakes	Owl Project, mLog exchange project	
SPARK	WH-Gallery1			Steve Symons, Aura - The Stuff that Forms around You	Vladimir Todorovic and And Schlegel, Ground Pulse	
Keynote : Mika 'Lumi' Tuomola 17.00 – 18.00	WH-Main Hall					

					Coffee Break 10.30 - 11.00 Lunch 13.00 - 14.00 Tea Break 16.30 - 17.00
	14.00	14.30	15.00	15.30	16.00
	Workshops				
Path: Place: Revealing Place through Shared Experiences	Martha Gabriel, Mobile Tagging and Mixed Realities in Art	Dimitris Charitos, The Impact of location-based mobile games on group formation and urban environmental experience	JJ Quinlan, The Visual Representation of Time and Space Using Mobile Technology	Mike Phillips, Human Trace	William Russell Pensyl, An 'On-The-Fly' Pseudo Model- Based Augment Reality
Time Electronic Sample of Balkan 2003					
	William Russell Pensyl, Daniel Jernigan, Shang Ping Lee, Tran Cong Thien Qui and Loy Shing Chuan, Location Based Entertainment and Co Evolutionary Narratives in Mixed Reality Immersive Environments	Irene McGinn, Sinead Rafferty, Sinead McCarthy, Cormac Meegan and Ronan Lynch, Alternate Reality Games, Advertising and Entertainment: how Digital Media is Changing the Way We Tell Stories.	Iro Laskari, Live Puzzle: a Kaleidoscopic Spatio-Temporal Narrative	Rasmus Vuori, Narrative Inertia: a Spatio- Dynamical Model of Generative Story-telling	Kenneth Newby and Aleksandra Dulic, Media Diffusion: Multiplicities, Memory, Ecology and Identity
	Susan Ryan, The Interface Vanishes: Wearable Technology at the Crossroads	Devabrata Paramanik, E-Motional Textile: Creating Electronic Patterns for Printed Textile Design by Integrating Motion Capture Technology	Christian Dils, Stretchable Circuit Board: New technology For High Level Integration of Electronics Into Textiles	Milena Reichel, 'I Would Wear It, because it is Something Different'	Elena Corchero, Contemporary Design for Safety Textiles
Accardi: Geographies, Communities	Petra Gemeinboeck, Urban Fiction: between Map and Landscape	Maciej Ozog, Information Non-Place as a Mirror of Global Subconsciousness	Chris Clarke, The Hegemony of Freedom		
Interactive Tool for Better Reality in an Interactive	Kieran Nolan, The Real Virtual Living	John O'Shea, The Meat Licence Proposal	Tapio Mäkelä, Posthuman Geographies: from Virtuality to Response-Ability	Fiona Annis, CorpsaCellula - Le Jardin-	James King, Ends Before Means
	Michelle Casey, Email ('It's Being Emotional?')	Claudia Winegarden, Distant Narratives: Hallways for Social Interaction	Todd Winkler, Video Mirrors and Mirror Neurons: a Look at Empathy in Participatory Immersive Environments	Joel Swanson, The Confessional Machine	
Reason, Tangible Tabletop Games	Kevin Hamilton, The Production of Creativity	Megan Johnston, Our Digital Ontology	Sarah Last, Mutable Landscapes: A Curatorial Approach...	Ross Harley, User Generated Media Histories	Ryszard W. Kluszczyński, From Instrument to Interactive Spectacle
	Daphne Dragons, Play as a Driving Force in the Era of the Social Web	Vaneesa De Luca, Play Design: a Collaborative Design Space Based on Digital Game Project	Artemis Papageorgiou, Fabrique on Experiential Landscape	Susan Ryan, Critical Dressing: Creative Wearables and Tactical Practice	
	Outi Remes, An Introduction to the Project	Liam Kelly, Seeing You / Seeing Me: Art and the Disembodied Eye	Robert Knifton, CCTV in Two Liverpool Artworks	Paula Roush, Flat Screen, No Signal: Body and Location Under CCTV and the Pleasures of Webcamming	Pam Skelton, Konspirative Wohnungen // Conspiracy Dwellings
	Panelists: Nigel Helyer, Tapio Mäkelä, Andreas Siagian and Daniel Woo				
	FLOSS+Art with pure:dyne, convened by Heather Corcoran and Rob Canning				
	Comob: Social and Environmental mapping, led by Jen Southern and Chris Speed				
			CRUMB Open Bliss, convened by Beryl Graham and Dominic Smith with guests		
Age project	Eunsu Kang and Diana Garcla- Snyder, PuPaa' Butch, Digital Media and Collaboration	Redmond Entwistle, Red Light!	Suk Chon, An Application of New Methodology for the Performing Arts, PERFORMATIVE's Dance Project 'A Room of Remember'	Joseph DeLappe, dead-in-iraq	Kualshen Auson, 'Stridulation Amplified: on Biomimetic Stridulation Environments and the Use of Biacoustics as an Artistic Resource'
Deroyvic and Andreas Sound Pulse		Paul Sermon, Urban Intersections	Daniela Kostova, Olivia Robinson, Negotiations	Tara Carrigy, Neill O'Dwyer and Colin O'Sullivan, Drawings of a Floating World	Margarete Jahrmann, Game Fashion 2.0. The Semiacode Dress. A Quick-Read- Code Camouflage Collection

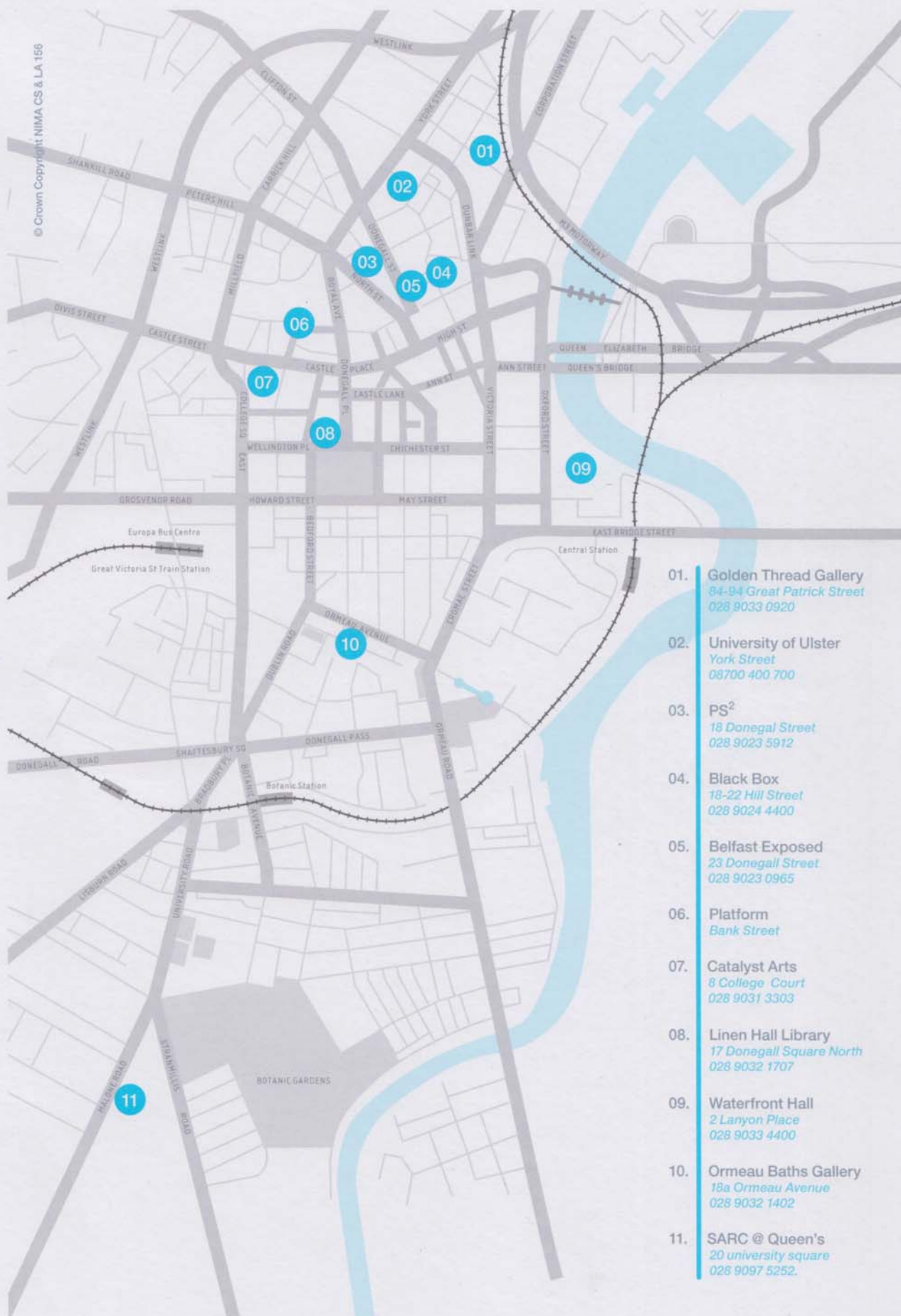
Time at a Glance						
	Room	11.00	11.30	12.00	12.30	14.00
18 August 2009						
Sala Manca 10	WH-Main Hall					
Movement and Mobility	WH-Main Hall	Simone O'Callaghan , Art and Mobile Augmentation: the Brave New World of Graphical Tagging	Eva Sjuve , Urban Sonic Activation on Wheels: 'Scraper'	Christopher Ernst , Size Does Matter: Mobile Devices, Cinematic Media, and Screen Dimensions	Byoungchul Kim , The Small Gallery: Representing Artworks through Using the Extrusion and the Augmentation	Sander Veenendaal , Dimensional Mapping
Storytelling : The Art and the Performative	HH-LS1	Claire Feeley , A Mathematician's Apology	Denisa Kera , Design for a Posthuman Future	Judith Aston , Database Narrative, Spatial Montage and the Cultural Transmission of Memory: a Case Study from the Sudan/Ethiopian Borderlands	Graeme Mc Allister , Thought and Memory	Amir Soltani , Cinematic Memory: a Contested Creative Memories
Textiles III : Innovation, Cross-Disciplinarity Assumption	UU-82E04	Gail Kenning , Digital Dollies: a Convergence of Culture	Marin Toeters , Collaboration in Fashion Technology	Jennifer Ballie , Considerate C-Creation for Clothing - Using Participatory Design Methods within the Fashion Industry to Promote Sustainable Consumption	Don Sinclair , Making Conspicuous Consumption	
Textiles III : Innovation, Cross-Disciplinarity Assumption	UU-82E04					Katerie Gladstone , Augmented Embodiment: Mapped of Value
Engagements: Local and Global Connections	WH-Green	Franziska Schroeder , A Dramaturgy of the Network: Views from within and Views from without	Helen Bailey , E-Dance: Digital Topologies and Knowledge Cartography in Networked Performance	Mariana Araujo Mota , What Have You Left behind? Stories of Nomads by Nomads	Kooj (Kuljit) Chuhan , Tolerating Mass Murder: Diaspora Consciousness, Genocidal Migration and Climate Imperialism	Mural Garmy , Using 2D Photography 3D Construction Second Life Environments
Postmodernism: New Technologies and Creative Strategies V	BTT	James Coupe , Mechatronic Art: beyond Craft Fetishism	M. Beatrice Fazi , Expression in Interactive Aesthetics: the Case of Physical Computing	Nicolas Thely , Lives and Works Well Everywhere	Sally Pryor , Thinking of Oneself as an Aging Computer/Thinking of (an Aging) Oneself as a Computer	Adinda van't Hof , EMOTION UG
Emotions	WH-Lagan	Niall Coghlan , Inner-Active Art: an Examination of Aesthetic and Communicative Issues in Physiologically Based Artworks	Nicholas Stedman , ADB: a Case Study of Device Art within Affective Robotics	Angela Tomizu , Scarlet Skellern and the Absent Urchins: an Emotional Interaction	Brigitta Zics , The Engineering of Experiences through the Mind Cupola: Interaction as a Cognitive Feedback Loop	Karla Munoz , Julietta Nogueira , Combining Education and Virtual Learning for Teaching Psychology Olympia Architecture
Transformative Creativity – Story Practices V: Media Arts	WH-Studio	Jung Yeon Ma , Same Old Story - Media Art in East Asia	Alessandra Campoli , The Ephemeral Body Aesthetics of the Body in the New Media Arts of Continental Southeast Asia	Kim Jaesyoung , Understanding Interactive Media Art Based on Qui Philosophy in Traditional Orientalism	Joonsung Yoon , Before the Reset: Transformative Practice of Interactive Media Artwork	
Transformative Creativity – Story Practices VI: Projects	HH-Board					Linda Duval , Interactive Digital Asset or Liability Practices?
Transformative Creativity – Story Practices VII: Projects	HH-LS2	Kevin Badni , Collaboration and Development of an Artist's Toolkit	Grant Corbishley , Cross-Disciplinary Collaboration: Don't Care, Don't Want to Know	Jo Briggs , Bridging the Divide: Emergent Digital Literacies and Collaboration	James Faure Walker , Drawing Lessons for Ants	Gianni Corbelli , Semantic Communication
Workshop:	HH-Lisburn	Transformative Creativity with Fritzing, led by Brendan Howell				
Workshop:	HH-Lisburn					Was I supposed to?
Presentations	WH-Bar1	Sylvie Marchand , 'AmeXica sKin', a Collaborative Event: Questioning Borders	Bettina Schülke , Nina Czegledy , Transaction as Interaction	Danny Butt , Collaboration on Local Time		Susan Tileston , MY STORY project
Workshop:	WH-Foyer Kritikat	Works in SLII Book Launch				
Workshop:	Golden Thread Gallery	Transitional Geographies / Feminist Mapping – led by Diana McCarty and Mare Trilla in cooperation with Kathy Rae Huffman and Reet Varblane				
Workshop:	Linan Hall Library					CRUMB Open
Yvonne Spielmann 1.00	WH-Main Hall					

Programme at a Glance					
	Room	11.00	11.30	12.00	12.30
Friday 28 August 2009					
Keynote : Sala Manca 9.30 – 10.30	WH-Main Hall				
Entertainment and Mobility	WH-Main Hall	Simone O'Callaghan , Art and Mobile Augmentation: the Brave New World of Graphical Tagging	Eva Sjuve , Urban Sonic Activation on Wheels: 'Scraper'	Christopher Ernst , Size Does Matter: Mobile Devices, Cinematic Media, and Screen Dimensions	Byoungchul Kim , The Small Gallery: Representing Artworks through Using the Extrusion and the Augmentation
Interactive Storytelling : The Performed and the Performative	HH-LS1	Claire Feeley , A Mathematician's Apology	Denisa Kera , Design for a Posthuman Future	Judith Aston , Database Narrative, Spatial Montage and the Cultural Transmission of Memory: a Case Study from the Sudan/Ethiopian Borderlands	Graeme Mc Allister , Thought and Memory
Interactive Textiles III : Collaboration, Cross-Disciplinarity and Consumption	UU-82E04	Gail Kenning , Digital Dollies: a Convergence of Culture	Marin Toeters , Collaboration in Fashion Technology	Jennifer Bailie , Considerate C-Creation for Clothing – Using Participatory Design Methods within the Fashion Industry to Promote Sustainable Consumption	Don Sinclair , Making Conspicuous Consumption
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Positionings: Local and Global Transactions	WH-Green	Franziska Schroeder , A Dramaturgy of the Network: Views from within and Views from without	Helen Bailey , E-Dance: Digital Topologies and Knowledge Cartography in Networked Performance	Marlene Araujo Mota , What Have You Left behind? Stories of Nomads by Nomads	Kooj (Kuljit) Chuhan , Tolerating Mass Murder: Diaspora Consciousness, Genocidal Migration and Climate Imperialism
Posthumanism: New Technologies and Creative Strategies V	BTT	James Coupe , Mechatronic Art: beyond Craft Fetishism	M. Beatrice Fazi , Expression in Interactive Aesthetics: the Case of Physical Computing	Nicolas Thèly , Lives and Works Well Everywhere	Sally Pryor , Thinking of Oneself as an Aging Computer/Thinking of (an Aging) Oneself as a Computer
Tracking Emotions	WH-Lagan	Niall Coghlan , Inner-Active Art: an Examination of Aesthetic and Communicative Issues in Physiologically Based Artworks	Nicholas Stedman , ADB: a Case Study of Device Art within Affective Robotics	Angela Tomizu , Scarlet Skellern and the Absent Urchins: an Emotional Interaction	Brigitta Zics , The Engineering of Experiences through the Mind Cupola: Interaction as a Cognitive Feedback Loop
Transformative Creativity – Participatory Practices V: Asian Media Arts	WH-Studio	Jung Yeon Ma , Same Old Story - Media Art in East Asia	Alessandra Campoli , The Ephemeral Body Aesthetics of the Body in the New Media Arts of Continental Southeast Asia	Kim Jaeyoung , Understanding Interactive Media Art Based on Qui Philosophy in Traditional Orientalism	Joonsung Yoon , Before the Reset: Transformative Practice of Interactive Media Artwork
Transformative Creativity – Participatory Practices VI: Artists' Projects	HH-Board				
Transformative Creativity – Participatory Practices VII: Artists' Projects	HH-LS2	Kevin Badni , Collaboration and Development of an Artist's Toolkit	Grant Corbishley , Cross-Disciplinary Collaboration, Don't Care, Don't Want to Know	Jo Briggs , Bridging the Divide: Emergent Digital Literacies and Collaboration	James Faure Walker , Drawing Lessons for Arts
Workshop:	HH-Lisburn	Transformative Creativity with Fritzling, led by Brendan Howell			
Roundtable:	HH-Lisburn				
Artists' Presentations	WH-Bar1	Sylvie Marchand , 'AméXica skin', a Collaborative Event: Questioning Borders	Bettina Schülke , Nina Czegledy , Transaction as Interaction	Danny Butt , Collaboration on Local Time	
Denise Doyle 11.00 – 14.00	WH-Foyer Krikkat	Works in SLII Book Launch			
prologue:	Golden Thread Gallery	Transitional Geographies / Feminist Mapping – led by Diana McCarty and Mare Tralla in cooperation with Kathy Rae Huffman and Reet Varblane Sign Up For Surgery=			
Workshop:	Lozen Hall Library				
Keynote: Yvonne Spielmann 17.00 – 18.00	WH-Main Hall				

				Coffee Break 10.30 - 11.00 Lunch 13.00 - 14.00 Tea Break 16.30 - 17.00
14.00	14.30	15.00	15.30	16.00
Sander Veenhof, Dimensional Mobility	Dean Keep, Marsha Berry, Memories, Mobiles and Creative Art Practice	Jen Southern, Lines of Flight: Placemaking in Motion	Sarah Moss, PEGASYS: a Presence Generating Art System	Anthony Hutton, iPhone App Development: an Application Developer's Eye View
Amir Soltani, Cinesensory: a Filmic Model for Creative Reconstruction of a Contested City from Haptic Memories	Kristine Diekman and Karen Schaffman, United and Severed: Collaborative Research and Cognitive Authority	Tahera Aziz, Sound, Narrative and Audience Interaction: towards a Recontextualisation of the Stephen Lawrence Case	Helen Varley Jamieson, Reinventing Theatre in Cyberspace	Garth Paine, Pools, Pixels and Potentials
Katerie Giaddy, Augmented Spirit: Extreme Embodiment: a Landscape, Mapped of Vent Life	Rachel Beth Egenhoefer, Knitting Code	Jinsell Seo, Lumbibreathe: Flow of Energy	Valerie Lamontagne, Céleste: Locative Geo- synchronous Participatory Play	
Murat Germen, Using 2D Photography as a 3D Construction Tool within the Second Life Environment	Han Seyoung, Sung Junghwan, A Study on Reconstructing Meaning and Experience with Virtual Restoration	Ian Gwill, Mixed-Realities: Opening the Beijing Olympics	Pat Naldi, Between Here and Elsewhere: Relating to Place	Gerard H. Zoehfeld, Irish Traditional Music and Digital Technology: Influences of Postmodernity on an Oral Tradition
Adinda van 't Klooster, From Physiological Tracking to EMOTION LIGHTS	Susanna Hertrich and Carson Reynolds, Prostheses for Instincts	Justine Poplin, Illuminating Video's Posthuman Presence through Projection		
Karla Munoz, Paul Mc Kevitt, Julietta Noguez and Tom Lunney, Combining Educational Games and Virtual Learning Environments for Teaching Physics with the Olympia Architecture	Miyuki Yamada and Yuichi Mural, Composition of Visual Imagery for Shakespeare's Plays	Gokhan Mura, Emotion Communication via Interactive Textiles	Susan Ryan, Embodiment and Creativity in Wearable Technology	Helen Sloan, Chameleon: Experiments in Emotional Contagion
Linda Duvall, Interactive Digital Media? An Asset or Liability for Participatory Practices?	Matthias Fritsch, The Technoviking Phenomenon			
Gianni Corino and Chris Speed, Semantic Cartography	Evi Malisianou, Watch out for 'Routinized' Pedestrians	Carolina Paola Caluori Funes, Lazarillo GPS	Jean Christophe Plantin, Digital Cartography of the Common CityPulse	Emrah Kaviak, Fluxitecture
Was I supposed to feel like I was a part of that?, convened by Helena Schlievwind				
Susan Tileston, MY STORY photo project	Martha Gabriel, Sensitive Rose and the Mobile Tags Era	Lisa Erdman, Art, Humor, and Advertising as a Tool for Political Dialogue	Lynn Lukkas, Telling Time: 13 Films of Dreams, Memories, Paradoxes, Conundrums, Lies and the Uncanny	Seema Goel, Exact Change: The Transit Shelter as a Site of Aesthetic and Energy Interventions
Discussion				
CRUMB Open Bliss, convened by Verena Gfader, with guests				

Programme at a Glance					
	Room	11.00	11.30	12.00	12.30
Saturday 29 August					
The Posthumanism Panel: 9.15 – 10.30	WH- Main Hall				
Entertainment and Mobility	UU-82E04				
Interactive Storytelling: (Auto) Biography – Subject and Object	WH-Green	David Burns, Digital Media, Memories and Representation: Rebirth	Susanne Stich, Lily's Image: a Child's Process of 'Making Sense' of Universal Themes such as Family, Home and their Perpetual Change	Jichen Zhu and D. Fox Harrell, Memory, Ravaria Machine: towards a Dance of Agency in Interactive Storytelling	Marie Mencia, Connected Memories
Interactive Storytelling: Shared Authority – Documentary and Social Inclusion	WH-Green				
Positionings I	HH-Board	Mark Shepard, Project: Sentient City Survival Kit	Maria Prieto, Sharing Creativity in City-Making	Xtine Burrough, One Degree of Separation – Shopping Super Locally	
Positionings II: Local and Global Transactions II	UU-82E04	Josephine Starrs, Leon Omielewski and Ann Finegan, Engagement and Contemplation: Communicating Data in Media Art Installations	Christiane Paul, Contexts as Moving Targets – Locative Media Art and the Shifting Ground of Context-Awareness	Roxane Permar, Swap Shots: Mobile Film Exchange (Emanating From 60° North)	
Posthumanism: New Technologies and Creative Strategies VI	WH-Main Hall	Jinsil Seo, Aesthetics of Interaction in Immersive Spaces	Martha Gabriel, Appealing Technologies: Friends or Friendly Enemies?	Jose Alejandro Lopez, Internet Video Collaboration	
Tracking Emotions	WH-Lagan	Edward O'Riordan, Altogether Human: Tracking and Recording Human Emotion Online	Anja Hashagen, Dancing Sound – Swarm Intelligence Based Sound Composition through Free Body Movements	Mark Chavez, Ina Conradi, Liu Linyi, Cinematics and Narratives: Creating an Archetypal Character Based Experience	John Holder, Enactive Dialectics: a Study of Intersubjectivity Guided Emotional Feedback
Transformative Creativity – Participatory Practices VIII: Art Strategies, Economy and Identities	HH-LS1	Meredith Hoy, Hacking the Borders of Art and Information: Jason Salavon and the Art of Antivisualization	Jefferson Goolsby, Mei-ling Lee, The Global Data Palette: Massive Databases and the Reformation of Content Creation in Film/Video and Music/Sound Art Practice	Josh Gumiel, Net Gain/Net Loss: the Googolization of Net Art in the Era of Neoliberalism	Gavin Artz, Ancillary IPS, Artistic Practice, Intellectual Property
Transformative Creativity – Participatory Practices IX: New Media Art and Relational Aesthetics	HH-LS2	Hugh Davies, Authored Collaboration and Choreographed Reality	Maria Manuela Lopes, Paulo Bernardino, Mapping the Mind: Collaborative Creativity as Alternative Transformative Practice	Kate Southworth, Transformative Practices: The Aesthetics, Ethics and the Politics of Social Relations	Brogan Bunt, Bourriaud and the Aesthetics of Electronic Interaction
Panel: CoLab Panel – Performance and Interactive Technologies, convened by Deborah Lawler Dornier	UU-82FD6				
Panel: Dialogic Exchanges for Virtual Curation, convened by Dew Harrison	HH-Lisburn	Lizbeth Goodman	Beryl Graham and Sarah Cook, Second Life Sceptic	Kate Pryor, Whose Art World Is It Anyway	
Leonardo Education Forum	BTT				
Artists' Presentation	WH-Bar1	Andrea Polli, Cloud Car	Lycia Trouton, Tracking Emotions in The Linen Memorial	Eric Dyer, Bellows: Bringing Digital Animation into the Physical World	Saoirse Higgins, The Grafting Parlour
prologue:	Golden Thread Gallery	Surgery led by Kathy Rae Huffman and Reet Varblane in cooperation with Diana McCarty and Mare Traills			
Workshop:	Golden Thread Gallery				
Keynote: Sadie Plant: 17.00 – 18.00	WH- Main Hall				

		Coffee Break 10.30 -11.00 Lunch 13.00 -14.00 Tea Break 16.30 - 17.00		
14.00	14.30	15.00	15.30	16.00
Matt Green, Sound, the Urban Aesthetic and Positive Mobile Intervention	Caroline O'Sullivan, New Media Technologies Influence over Popular Music Consumption and Performance	Ralph Borland and Tim Redfern, SMSage – a Public Address System with Personality	Leslie Sharpe, Northern and Other Crossings	Kyle Buza E15 iPhone
Sharon Daniel, New Media Documentary: Technology for Social Inclusion	Caviezel Flavia, The Relativity of Boundaries: Art, Technology and Visual Culture	Sheila McCarthy, Heather Sayers, Paul Mc Kevitt and Mike McTear, Interactive Storytelling with MemoryLane	Mousumi De, Florian Thalhofer, New (Peace Building) Media: Interactive Documentary as a Medium for Peace Journalism	
Vince Dziekan, Particles in Space	Owen Mundy, Intervention and the Internet: New Forms of Public Practice	Aleksander Cetkovic, Fluid Archive – Re-Connecting the Maltese Community Worldwide through Archiving Cultural Values in the Digital Age	Daniela Alina Plewe, O-d-o.com – a Global Dream Machine	Hana Iverson, Trace: Locating New Encounters
Abbas Cheddad, Joan Condell, Kevin Curran and Paul Mc Kevitt, A New Digital Image Security Strategy: Steganoflage	Jeremy Levine, Products of Negotiation: Spaces of Possibility: Interactive Media Art and Quantum	JuliJonas Urbonas, Gravitational Aesthetics		
Naoko Tosa, Hitch Haik: an Interactive, Supporting System for Composing Haiku Poem	Anne-Sarah Le Meur, Ouvre-Ronde: Research on Sensitive, Counter Intuitive Interaction	Margaretha Haugwout, Power, Emotion and Virtuality	Eva Hanser, Paul Mc Kevitt, NewsViz, Extraction and Visualisation of Tracking Emotions from News Articles	Niall Coghlan, AffectTech – an Affect-Aware Interactive AV Artwork
Katerine Karoussos, Mi, Myself & I	D Fox Harrell, Avatar Art: Transformative Outcomes of Advanced Identity Representation Project	Zach Blas, Gay Bombs: Exploding, Remapping Topologies of Queerness	Sarah Edge, Photography and the Self	
Timothy Barker, Towards a Process Philosophy of Digital Aesthetics	Maciej Ozog, Where is the Author? Authorship in Interactive Art	Christopher Fry, The Nature of the Experience: Understanding the Role of the Audience in Pervasive and Locative Artworks	Frauke Behrendt, Creative Interactions: The Mobile Music Workshop	
Deborah Lawler Dormer, CoLib	Andrew Denton, Interactive and Performance Technologies – Horizon Line	Nigel Jamieson, Realtime 3D and Colourspace	James Charlton, Critical Interfaces – dForm and CoVolution	
Paul Sermon, Liberate Your Avatar	Annabeth Robinson, An Artist's Adventure in the Metaverse	Denise Doyle, Curating Critical Works in Second Life		
Leonardo Education Forum				
Esther Polak, NomadicMILK Olga Kisseleva, From World Wide VIP to Tutor and vice versa	Hui Zhu, Life Cycle in the Digital System Jeremy Beaudry, Designing Social Media for Social Change	Mairiad McClean, FOR THE RECORD Tai-Wei Kan, Shelter	Michiko Tsuda and Caroline Bernard, Migratory: Film Exchanges and Cinematic Weaving Hsiao-Mei Chang, Pei-Wen Kao and Yueh-Hsiu Cheng, What is Your Taipei City Impression?	
CRUMB Open Bliss, convened by Sarah Cook and Axel Lapp, with guests				



01. **Golden Thread Gallery**
84-94 Great Patrick Street
028 9033 0920
02. **University of Ulster**
York Street
08700 400 700
03. **PS²**
18 Donegal Street
028 9023 5912
04. **Black Box**
18-22 Hill Street
028 9024 4400
05. **Belfast Exposed**
23 Donegal Street
028 9023 0965
06. **Platform**
Bank Street
07. **Catalyst Arts**
8 College Court
028 9031 3303
08. **Linen Hall Library**
17 Donegal Square North
028 9032 1707
09. **Waterfront Hall**
2 Lanyon Place
028 9033 4400
10. **Ormeau Baths Gallery**
18a Ormeau Avenue
028 9032 1402
11. **SARC @ Queen's**
20 university square
028 9097 5252.

