

MediaArtHistories RE:TRACE Conference: Day 1, 23.11.2017 (Danube-University Krems)

08:30	Registration		
09:00	Official Opening Welcome by Landeshauptfrau Johanna Mikl-Leitner, Rektor Friedrich Faulhammer and Conference Chairs Oliver Grau (Danube U) and Inge Hinterwaldner (HU Berlin)		
09:20	Keynote Ryszard KLUSZCZYŃSKI (University of Łodz, PL): Monument as Archive: artistic strategies from anti- to meta-memorial (Introduction by Inge Hinterwaldner)		
10:20	Coffee Break		
	Stream Media Art & Politics Audimax, Danube University	Stream Sound Cinema Kesselhaus, Danube University Campus	Stream Early New Media Room 2.2, Main Building, Danube University
10:45	<p>Session: Cybernetics, computing and the question of representation in art Chair: <i>Giselle BEIGUELMAN</i></p> <p>Andres BURBANO (CO): The MONIAC and the Arts</p> <p>Kevin HAMILTON (US): Beyond Visualization: Genealogies of Unmapped Complexity in Media Art and Technology</p> <p>Gerald NESTLER (AT): tba</p>	<p>Session: Early experimental strategies in the image-sound-complex Chair: <i>Wendy COONES</i></p> <p>Jungmin LEE (US): Scroll as Virtual Media: Kinetic Abstraction and Projection circa 1920</p> <p>Stefanie BRÄUER (CH): Electronic Oscillography in Early 1950s Experimental Film</p> <p>Ashley SCARLETT/Martin ZEILINGER(CA): Art, Technology and Affordance</p> <p>Soojung YI (KR): When 'new media art' became the solution to endow cultural identity to its community? The history of new media art in South Korea since 1980s</p>	<p>Session: Generative Art Chair: <i>Ksenia FEDOROVA</i></p> <p>Frieder NAKE (DE): Georg Nees & Harold Cohen. Retracing Origins</p> <p>Caroline MENEZES (UK): From Painting to Coding: The Art of Harold Cohen</p> <p>Sjouke van der MEULEN (NL):tba</p> <p>Robin OPPENHEIMER (US): You have been processed! Exploring Early Artists' & Engineers' Collaborations with Video Processing Machines</p>
12:15	Lunch Break & Poster Session of Media Art & Digital Humanities projects and research tools in the hall		
13:45	<p>Session: Politics - Ambitious goals with tactical media Chair: <i>Katharina GSÖLLPOINTNER</i></p> <p>Dmitry GALKIN (RU): Art, Science and Technology in Russia: current affairs and ambitions for the future (from institutional and artistic perspectives)</p> <p>Rania GAFAAR (DE): Crisis as Critical Practice in the MENA</p> <p>Chandrika ACHARYA (IN): Mediating Resistance: Indian New Media Art</p>	<p>Session: Sound Art Chair: <i>Ana PERAICA</i></p> <p>Biljana LEKOVIĆ (RS): History/Practices of Sound Art in Serbia</p> <p>Michelle LEWIS-KING (UK): Pulse Project: Listening Across Disciplines and Cultures</p> <p>Joo Yun LEE (US): Speculative-sensible Experience in Ryoji Ikeda's Audiovisual Installation and Performance Inside and Outside of the White Cube</p>	<p>Session: From Trans-Local to Telematic Chair: <i>Jon CATES</i></p> <p>Rod BANTJES (CA): Governing Publics: the Politics of Optical media in 18th-century England and America</p> <p>Patrick LICHTY (AE): the world, Another 24 Hours: Practice-Based Research and the works of Robert Adrian X & Bill Bartlett</p> <p>Paul SERMON/Claire MCANDREW (UK): 3x4: a telematics/architectural hypersurface</p>

	Polonia TRATNIK (SI): Media art and Politics: The Question of Tomorrow	Gabriela Aceves Sepúlveda SEPÚLVEDA (CA): Towards an alternative history of Electronic Music: Latin American Women Composers, 1888-1980	Joanna GRIFFIN (IN): Creative Encounters and Subaltern Aesthetic in the Early Years of the Indian Space Program
15:15	Coffee Break		
15:45	<p>Session: Politics - Ecology, politics, and aesthetics I Chair: <i>Andres BURBANO</i></p> <p>Aaron BURTON (AU): Ecological intimacy and unmanned photography: drones, GoPros, and satellites</p> <p>Jens HAUSER (DK): Toward Greenness Studies: Materials – Metaphors – Media – Misunderstandings</p> <p>Yvonne VOLKART (CH): Re-Tracing Aesthetic Strategies in Times of Electronic Waste</p> <p>Viola RÜHSE (AT): Facebook's symbolic headquarter MPK20 by Frank Gehry</p>	<p>Session: Modulating sensory perception with media cross-over Chair: <i>Sjouke van der MEULEN</i></p> <p>Katharina GSÖLLPOINTNER (AT): Digital Kinesthesia. Kinesthetic modes of media aesthetics in digital art</p> <p>Chris SALTER (CA): Sensed Selves: The (expanded) Sensorium in Media Art History</p> <p>Nina SOSNA (PT)/Ksenia FEDOROVA (RU): Connective tissues in media interferences</p> <p>Aura BALANESCU (RO): Media Art: Trans-Perception, Trans-Repräsentation, Trans-Consciousness</p>	<p>Session: Soft and Fluid Media Chair: <i>Katja KWASTEK</i></p> <p>Jonas JØRGENSEN (DK): From Soft Sculpture to Soft Robotics: Retracing a Physical Aesthetics of Bio-Morphic Softness</p> <p>Hava ALDOUBY (IL): Shifting Sands: Sand as Medium in Israeli New Media Art</p> <p>Laura BELOFF (DK): Observing Evolution and Techno-Organic Practices – in Art and Design</p> <p>Falk HEINRICH (DK): Art and Technology as Research: Episteme and Techne Fluidity</p>
17:15	<p>Keynote Morten SØNDERGAARD (Aalborg University, DK): <i>Archive Agencies. Tracing the Implied Producers of Media Art Collections</i> (Introduction tba)</p>		
18:30	<p>Opening Drinks and exhibition tour at Kunsthalle Krems Welcome by Director Florian Steininger Ceremony: MediaArtHistories International Award to Werner Nekes (posthumous), Laudatio by Chair of Award Committee Oliver Grau</p>		

MAH RE:TRACE: Day 2, 24.11.2017 (Göttweig Abbey)

08:30 09:30	Transfer from Danube University to Göttweig Abbey		
09:30	Welcome to Göttweig Abbey by Abt Columban Luser (angefragt)		
09:45	Keynote Wendy Hui Kyong CHUN (Brown University, US): <i>Approximate Repetitions: Latent Big Data</i> (Introduction by Inge Hinterwaldner)		
10:45	Coffee Break		
	Stream Politics Brunnensaal, Göttweig Abbey	Stream Media Art Futures/Histories Sommerrefektorium, Göttweig Abbey	Stream Unearthing beginnings in new media art Room "Kremstal", Göttweig Abbey
11:15	<p>Session: Politics: Political and aesthetic impacts of automated classifications Chair: <i>Morten SØNDERGAARD</i></p> <p>Maciej OŻÓG (PL): Tearing down the biometric cage: deconstructing biometric surveillance through art</p> <p>Jennifer GRADECKI (US)/Derek CURRY (US): Crowd-Sourced Intelligence Agency: Prototyping Counterveillance</p> <p>Devon SCHILLER (AT): The physiognomic (un)genre: Challenges of Automated Facial Expression Analysis-Based Media Art to both the Art and Science of Face</p> <p>Mehul BHATT (DE): THE SHAPE OF THE MOVING IMAGE: Perspectives from Spatial Cognition and Artificial Intelligence</p>	<p>Session: Artistic and curatorial narratives of memory Chair: <i>tba</i></p> <p>Darko FRITZ (HR): Interdisciplinary Multimedia at the 3rd International Artists Meetings in Vela Luka 1972</p> <p>José R. ALCALÁ (ES)/Beatriz ESCRIBANO BELMAR (ES): Interactive multimedia creations at the International Museum of Electrographic Artworks in Cuenca (Spain), 1994-2006. Pioneer productions for the construction of hypermedia narratives</p> <p>Miklós PETERNÁK (HU): Photo/Model - The Memories of Forgetting</p> <p>Leonardo IMPETT (CH): Robot Aesthetics and Cultural Imperialism: the Double Hermeneutic of Computational Photography</p>	<p>Session: Media Archeological studies Chair: <i>Andres BURBANO</i></p> <p>Roberta BUIANI (CA): Re-appropriating the messiness of things: a more-than-human approach to curating in art and science</p> <p>Victor FLORES (PT): Carlos Relvas (1838-1894): The Intriguing Research of his Stereo Archive</p> <p>Beatriz ESCRIBANO BELMAR (ES)/José R. ALCALÁ (ES): The artistic contribution of the electrographic practices in the archeology of electronic art</p> <p>Adam LAUDER (CA): Science/Fiction: Canadian Information Art in the 1970s</p>
12:45	Lunch Break , optionally a guided tour through the Abbey		
14:15	<p>Session: Internet infrastructure under scrutiny Chair: <i>Ksenia FEDOROVA</i></p> <p>David GAUTHIER (NL)/Marc TUTERS (NL): Mailing lists are dead, long live mailing lists! – periodising discourses, debates, and infrastructures of nettime, empire, spectre, and crumb</p> <p>Natalia FEDOROVA (RU): Internet of Names. Poetics of Infrastructure</p>	<p>Session: Histories of media technology Chair: <i>José R. ALCALÁ</i></p> <p>Katja KWASTEK (NL): 'fictitious future pasts'? on artists reflecting on the digitality of the present by imagining the remnants of today's technology in future times</p> <p>Grant BOLLMER (US): Gaming Formalisms and the Aesthetics of Empathy</p>	<p>Session: Retracing media art and its precursors in Latin America Chair: <i>Andreas BROECKMANN</i></p> <p>José-Carlos MARÍATEGUI (PE)/ Elisa ARCA (PE): Teresa Burga: a pioneer multimedia and information artist</p> <p>Reynaldo THOMPSON (MX): Digital art in Latin America</p>

	<p>Martín NADAL (ES)/César ESCUDERO ANDALUZ (ES): Critical mining, Blockchain and Bitcoin in contemporary art</p> <p>Andre MINTZ (BR): After Internet? F.A.T. Lab's farewell and reconsiderations of the post-internet trope in art</p>	<p>Ozgun Eylul ISCEN (US): Alternative Histories of New Media: Telecommunication Technologies and Media Arts in the Middle East</p> <p>Randall PACKER (SG): Social Broadcasting: An Unfinished Communication Revolution</p>	<p>Erandy VERGARA-VARGAS (CA): Re-Tracing Methods: Rethinking Media Art Histories and Relations between the North and the Global South</p> <p>Carmen Gil VROLIJK (CO): A genealogy of art and technology in Colombia: 1976-2016</p>
15:45	Coffee Break		
16:15	<p>Session DH: Preservation strategies I: Performing and rethinking materiality Chair: <i>tba</i></p> <p>Jo Ana MORFIN (MX): Restored Behavior: Performing Materiality</p> <p>Laura LEUZZI (UK): Re-enacting early video art as a research tool for media art histories</p> <p>Margrét Elísabet OLAFSDÓTTIR (IS): The Vasulka Chamber and Media Art in Iceland</p> <p>Denisa KERA (US)/Cynthia Selin (US): Parlor of Futures: Tarot cards, Futures Techniques and Octave Obdurant's 'Cosmographic Comparator'</p>	<p>Session: Curation and art production in crowdsourced and networked situations Chair: <i>Ryszard KLUSZCZYŃSKI</i></p> <p>Zizi LI (US): theorizing Instagram: Ontology, Epistemology, and Aesthetics</p> <p>Mark NUNES (US): The Crowdsourced Archive: Mobile Media, Photography, and the Local(ized) Frame</p> <p>Kanokwan TRAKULYINGCHAROEN (AT): Mediascapes in 'Cities on the Move in Bangkok' (1999)</p>	<p>Session: net.art revisited Chair: <i>Janina HOTH</i></p> <p>Raivo KELOMEES (EE): From Net Art to Post-Internet Art: The Cyclical Nature of Art Movements</p> <p>Rasa SMITE (LV) /Raitis SMITS (LV): Fields – Manifesting the Transformative Potential of Arts in the Age of Post-Media</p> <p>Filipe PAIS (FR): From bits to paper: A short history of the aesthetics of rematerialization</p> <p>Jon CATES (US): whois LaTurbo Avedon, Netochka Nezvanova and/or Rose Sélavy?</p>
18:00	Transfer to Krems		

MAH RE:TRACE: Day 3, 25.11.2017 (ÖAW)

07:50 09:30	Transfer from Danube University to the Academy of Sciences Vienna (ÖAW)		
09:45	Welcome ÖAW by Anton Zeilinger (President ÖAW; angefragt), Eveline Wandl-Vogt and Oliver Grau		
10:00	“DARIAH” Keynote Sarah KENDERDINE (EPFL, CH): <i>Postdigital Pasts</i> (Introduction tba)		
11:00	Coffee Break		
	Stream Digital Arts, Archives and Museums Festsaal, Academy of Sciences	Stream Image Sitzungssaal, Academy of Sciences	Stream Johannessaal, Academy of Sciences
11:30	<p><u>Dariah Connectivity Part I: Collection - Archiving - Preservation</u> Chair: <i>Eveline WANDL-VOGT</i></p> <p>Francesca FRANCO (IT): Past Present Future of curatorial practices and media art history</p> <p>Andreas BROECKMANN (DE): Re-Visiting Les Immatériaux</p> <p>Giselle BEIGUELMAN (BR): Museums of the Unfinished to Ephemeral Memories: notes on net art conservation</p> <p>Janina HOTH (AT): Theorizing methods of documentation in the Archive of Digital Art</p> <p>Annet DEKKER (NL): Between light and dark archiving</p>	<p>Session: Aesthetics I - Theories of the post-digital image Chair: <i>Inge Hinterwaldner</i></p> <p>Ingrid HOELZL (HK): Postimage: On the Future Evolution of the image and its Theory</p> <p>Ana NACHER (PL): The post-digital imagery as relational object</p> <p>Yael Eylat VAN-ESSEN (IL): From the Digital to the Post-Digital – the Photographic Image</p> <p>Susanne Østby SÆTHER (NO): Pink Skies and Green Screens: Readymade Colors and Chroma Keyed Moods in Video Art Since 2010</p>	<p>Session: Cultural roots of media art practices Chair: <i>Carl AIGNER</i></p> <p>Ana PERAICA (HR): Post-digital paradigm shift: from Narcissus to Perseus</p> <p>Bahar AKGÜN (TK)/Mine ÖZKAR (TR): Gaze and Geometry: comparing two languages of vision from Medieval Eastern and Modern Western visual compositions</p> <p>Alberto SEMELER (BR): Cybercontemporary art: mutations and digital contagion</p> <p>Manuelle FREIRE (CA): Training in the complex adaptive systems of media art: A critique of the mythologies of art and interdisciplinary learning in higher education</p>
13:00	Lunch Break & Poster Session of Digital Humanities projects and research tools in the hall		
14:30	<p><u>Dariah Connectivity Part II: Preservation strategies II: Dynamic archiving</u> Chair: <i>tba</i></p> <p>George LEGRADY (US): Projects in Visualizing Data 1992-2017</p> <p>Harald KRÄMER (HK): Archiving Ephemeral Knowledge - Hong Kong Martial Arts as a Documentation Strategy for Intangible Cultural Heritage</p>	<p>Session: Aesthetics II - New media art theory mashup Chair: <i>Inge Hinterwaldner</i></p> <p>Jacob WAMBERG (DK): Return of operativity: Prolegomena to a grand narrative of media in deep time</p> <p>Valentino CATRICALÀ (IT): The social impact of Media Art</p> <p>Steve DIXON (UK): Understanding Media Art as Cybernetic-Existentialism</p>	<p>Session: Recent tendencies in computer-aided preserving and presenting Chair: <i>Jon CATES</i></p> <p>Richard RINEHART (US): Code-Switching</p> <p>Goki MIYAKITA (JP)/Keiko OKAWA (JP): Design of Narrative Book Collection: Redesigning Pre-Modern Japanese Books in the Digital Age</p>

	Ann-Marie DUGUET (FR): tba	Pau ALSINA (ES): Ethico-onto-epistemologies of Media Art: A case study of the 'Protocol for Interdisciplinary Research' project	Maria Teresa CRUZ (PT): Curating in the Age of Artistic Ubiquity and of Visualizing Techniques
16:00	Coffee Break		
16:30	<p><u>Dariah Connectivity Roundtable: Six decades of Digital Arts & museums - a new infrastructure</u></p> <p>Discussants for Roundtable tba</p>	<p>Session: Reframing social artistic initiatives since the 1960s</p> <p>Chair: <i>Valentino CATRICALA</i></p> <p>Stephen JONES (AU): Community Activist Video and the origins of Video Art</p> <p>Kirk WOOLFORD (UK): CyberSM, cybersex and 25 years of VR</p> <p>Catherine BERNARD (US): Electronic Disturbance Theater, Floating Point Unit, Fakeshop</p>	<p>Session: Ecology, Politics, Aesthetics II</p> <p>Chair: <i>tba</i></p> <p>Clara Boj TOVAR/Diego DIAZ (ES): Hybrid ecologies on the anthropocene: Mar Menor Research</p> <p>Birgit BACHLER (NZ): Live streams. Introducing the narratives of local waters to Aotearoa/New Zealand media art</p> <p>Sara GARZON (US): Amaru Cholango in How to Poeticize Technology</p> <p>Nathalia LAVIGNE (BR): Art on Instagram: Imaginary museums, counter-collections and moving images</p>
18:00	Closing Remarks & Announcement of the next venue (2019)		
19:00	Closing Keynote Martin KEMP (Oxford University, UK): <i>Computerising Leonardo: a visual dialogue from 1988 to now</i> (Introduction by Oliver Grau)		
19:30	Conference Finissage		

Poster Session of Media Art & Digital Humanities projects and research tools (Nov 23 & 25)

1. Steyn BERGS (NL): Streaming Liquidity Inc.: Singularization and Commodification of the Digital Artwork
2. Franziska BUTZE-RIOS (AT): An Example of Conscientious Handling of Time-Based Media Artwork
3. Stephanie DeBOER (US): On Adjacent Infrastructural Tactics for Urban Screens (Shanghai version)
4. Penesta DIKA (XK): Reflections of contemporary society in media art: The visitor as a leading actor in artworks
5. Valerie FELIX (CH): The Trace in Digital Interactive work. A rethinking between identification and "technique of the self"
6. Manuelle FREIRE (CA): La Biennale internationale de l'art numérique de Montréal (BIAN) - AUTOMATA
7. Oliver GRAU, Devon SCHILLER, Janina HOTH (Lab for Digital Humanities, AT): The Media Art History Research Thesaurus
8. Bilge HASEDMIR (TR): Digging the (new) media art scene of İstanbul: Towards Media Art Historical Re-discovery
9. David KADISH (DK): On Scale and Fields: Artistic Practice and Agricultural Machines
10. Romi MIKULINSKY (IL): Stargazing and the "Data Sublime"

11. Maria MIRE (PT): Technical phantasmagorias: the phantom-effect of moving images
12. Anna ORRGHEN (SE): The Ephemerality of Digital Monuments: Swedish Public Art at the Turn of the Millennium, the case of "Tidsdokumentet"
13. Chiara PASSA (IT): From the series Live Architectures: "Dimensioning".
14. Treva PULLEN (CA): BioCare: Feminist Labs and the Aesthetics of Care
15. Julian STADON (UK)/Boris Debackere (NL): Yima: A Proposition for Archiving Cultural Heritage Through Objects Rather Than Human Subjectivity
16. Iván TERCEROS (EC): Coding from the Latin American ancestral indigenous knowledge
17. Tomohiro UESHIBA (JP): A plan for reproduction of stage equipments of Dumb type's performance "pH"
18. Karin de WILD (UK): The Social Lives Of Online Art
19. Joel ZIKA (AU): Horror and the history of immersive media art
20. Hanna Brinkmann (AT): tba
21. Diego Milado (ES): tba

Podiumsdiskussion DARIAH anzufragen

Stella Rollig (Belvedere Museum)

Gerfried Stocker (Festival) - Günther Friesinger (Festival)

Sandro Droschl (Kurator)(OK?)

Tabea Lurk (Konservierung Medienkunst) - Christine Frohnert (Konservierung Medienkunst) (OK?) - Patricia Falcao, Tate - Johanna Phillips, Guggenheim

NN (Dariah Mitglieder)

OG

Moderation anzufragen

Christine Schöpf

Vorträge anzufragen

Eric Alliez

Palle Dahlsted: Technology and Creativity (aus dem Sondergaard Panel)

Line Jespersen: Art and Public Space (aus dem Sondergaard Panel)

Themenblöcke:

Historiographies and futures of an ever-emerging field

Media art & politics (surveillance, climate etc.)

Archiving, preserving and representing media art

Alternative histories for media art in relation to newly evolving or unexpected fields

Aesthetics of Media Art

Institutional histories of media art

Genre Histories

International and local histories and practices of media art

(Post)colonial experiences and non-Western histories of media art, science and technology

Paradigm shift – digital vs. post-digital theory

Methodologies and research tools for MediaArtHistories with a focus on Digital Humanities

Models and perspectives of research fields adapted across disciplinary lines

Collecting media art/ media art market

