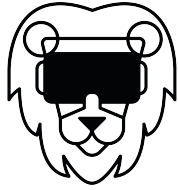


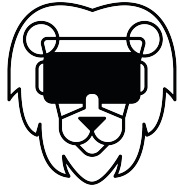
**RE:SOURCE Program**  
 13 / 16 Sept 23

**Day 1 - Wed 13**

	<b>TRACK 1</b>	<b>TRACK 2</b>	<b>TRACK 3</b>
	<b>Aula Magna Silvio Trentin</b>	<b>Sala Berengo</b>	<b>Canossiane - Sala Blu</b>
8.45 - 9.30	<i>WELCOME &amp; REGISTRATION (Auditorium Trentin)</i>		
9.30 - 10.00	<i>INTRODUCTION Francesca Franco (Conference Chair) &amp; Oliver Grau (Chair of the MediaArHistories Conference Series Board) (Auditorium Trentin)</i>		
10.10 - 11.25	<b>MEMORY &amp; COMPUTATION</b>	<b>ECO MEDIA ART HISTORIES</b>	<b>Spatial Practices</b>
	› A brief history of the signature in art and media culture. NFTs are not a medium of art but a signing system used to attribute works to an author. - <i>Eckmayr Georg, University of Vienna [Vienna]</i>	› Art Development and Conceptual Shifts_ LIFE, COMPUTERS and the ECOSYSTEM paradigm - <i>Sandra Alvãro, Universitat Autònoma de Barcelona</i>	› Pioneers of Virtual Reality: Then and Now - <i>Denise Doyle, University of Wolverhampton</i>
	› Expanded Algorithms: On a new algorithmic consciousness in art - <i>Morten Søndergaard, Aalborg University - Tanya Ag, University of Copenhagen = Københavns Universitet</i>	› Intermedia: archipelagic thinking of relations in-between the systems - decolonizing media art - <i>Anna Nacher, Institute of Audiovisual Arts, Faculty of Management and Social Communication, Jagiellonian University - Morten Søndergaard, Aalborg University [Denmark]</i>	› The Issues of Space and Embodiment: Marko Peljhan and Dragan Živadinov - <i>Maja Murnik, Faculty of Computer and Information Science, University of Ljubljana; Institute of New Media Art and Electronic Literature</i>
	› Genetics and the Media Art History - <i>Ana Peraica, Danube University</i>	› Tracing Non-Human Perspectives in Iranian Contemporary Visual Art - <i>Helia Darabi, Independent Researcher</i>	› The Point Cloud Aesthetic: Defining a new visual language in media art - <i>Lucija Ivsic, Monash university</i>
	› If-else. Dependency and Conditionality of Computer-based Artworks - <i>Daniela Hoenigsberg, Karlsruhe Institute of Technology</i>		› Ugo La Pietra's Unbalancing System: From Interactivity to Alienation - <i>Francesco Spampinato, University of Bologna/Università di Bologna</i>
11.35 - 12.50	<b>MEMORY &amp; HUMANISM</b>	<b>ATMOSPHERES</b>	<b>Technopoetics in Situ</b>
	› Archiving Cans: Historical Ethnographies of a Rural Film Festival - <i>Rosana Vivar, Saint Louis University, Madrid Campus</i>	› Enduring Rain - <i>Claudia Peppel, ICI Berlin</i>	› E. M. de Melo e Castro: Pioneer of portuguese media art - <i>Mauro Gonçalves, Faculdade de Letras da Universidade do Porto</i>
	› Digitalise a marginalise community memories: The relocation of Billingsgate Fish Market - <i>Pat Wong, Academy of Visual Art, Hong Kong Baptist University</i>	› Interfacing with atmospheric attunement to foster environmental awareness. - <i>Juan Duarte, Department of Media [Aalto]</i>	› ELECTRONIC BECKETT Samuel Beckett: Media Art Pioneer - <i>Luz Maria Sanchez Cardona, Universitat Oberta de Catalunya [Barcelona], University of Bergen, Universidad Autónoma Metropolitana, Unidad Lerma</i>
	› Media Art and Structures of Care - <i>Silvia Ruzanka, Rensselaer Polytechnic Institute</i>	› Sonic Environments in Mediation: Studying Ambient Sounds in Film and Media Arts - <i>Budhaditya Chattopadhyay, University of Applied Sciences and Arts Northwestern Switzerland FHNW</i>	› Refocusing on the Medium: Video Art History Recalibrated via East Asia - <i>Kim Machan, University of Queensland [Brisbane], MAAP-Media Art Asia Pacific</i>
	› The Moon as Subject and Form - <i>Clea T. Waite, Clea T. Waite Studio</i>	› Vorticella: Sonic feedback loop of the ecosystem as a listening relationship - <i>André Araújo, Universidade de Aveiro - Department of Communication and Art - Marta De Menezes, Cultivamos Cultura, EctopiaLab, Faculdade de Medicina da Universidade de Lisboa (FMUL)</i>	› Stephanie Strickland - Technopoetics Pioneer - <i>Monika Górska-Olesińska, University of Lodz</i>

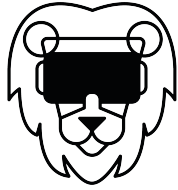


12.50 - 14.00	<i>BREAK</i>		
14.00 - 15.15	<b>LOCAL MEMORIES</b>	<b>Manifesting the Invisible: The Poetics of Space, Time, Science, and Nature</b> (curated panel)	<b>Fast-Backward: Exhibits</b>
	› Archiving and Preserving Media Art. Best Practices in Spain: the case of Espacio P and MediaLab Madrid - <i>Raquel Caerols Mateo, Universidad Complutense de Madrid</i>	<i>Biayna Bogosian, Tomoko Mukai, Clea Waite</i>	› Challenges of Creating a 30 years Media Art Retrospective - <i>Christa Sommerer, University of Art and Design Linz, University of Art and Design Linz</i>
	› Collecting and Preserving New Media Art in Portugal - <i>Eva Direito, Universidade Católica Portuguesa, CITAR – Centro de Investigação em Ciência e Tecnologia das Artes, Escola das Artes, Porto, Portugal</i>		› Digital Art in Croatia 1968 – 1985 - <i>Darko Fritz, author, curator</i>
	› Perspectives of Archiving Media Art in Croatia (1988-2008) - <i>Dijana Protić, University of Rijeka</i>		› N Dimensional Space in a one-dimensional world: The art of holograms in 1970. - <i>Elizabeth Johnson, Cambridge School of Art, Anglia Ruskin University</i>
› Transformation of media in emerging forms: Heritage Art Practices in Mexico - <i>Reynaldo THOMPSON, Universidad de Guanajuato</i>	› The Place of Les Immatériaux in the Exhibition History of Media Art, Science and Technology - <i>Andreas Broeckmann, Leuphana University of Lüneburg, Academy of Fine Arts, Leipzig</i>		
15.25 - 16.40	<b>The Lagoon, the Delta, the Swamp, and the Arctic Ice - Artistic Research in the Wake of Climate Change</b> (curated panel)	<b>MEDIA MATERIALITIES</b>	<b>From the Lab</b>
	<i>Petra Löffler, Marie Beckmann, Charlotte Bolwin, Jakob Claus</i>	› Doom Cloud - <i>Tra Bouscaren, Florida State University [Tallahassee]</i>	› Forgotten Pioneers of Media Art: Laboratory of Presentation Techniques - <i>Anna Maj, University of Silesia in Katowice</i>
		› Fernando Palma's energetic robotic sculptures - <i>Claudia Arozqueta, Independent Researcher</i>	› Notation, Gesture, Transformation: Lillian Schwartz and the Art of Morphodynamics - <i>Meredith Hoy, Arizona State University [Tempe] - Oswaldo Emiddio Vasquez Hadjilyra, Arizona State University [Tempe]</i>
		› resilient terra – decolonizing geoeengineering - <i>Patrizia Costantin, Department of Art and Media, Aalto University</i>	› Satellite projects: “Experiments in Art and Technology” in Central America - <i>Andres Burbano, Associate Professor</i>
› The Mineral Image - <i>Laura Sillars, teesside university</i>		› Videogames as pioneering media art behind Human-Computer Interaction - <i>Nelson Zagalo, Nelson Zagalo</i>	
16.50 - 18.05	<b>MEMORY &amp; AI</b>	<b>CLIMATE ACTION</b>	<b>Authorship and Creative Agency</b>
	› Creating Future Memories with AI - A New Phase in Museum Transformation - <i>Yael Eylat Van Essen, Holon Institut of Technology</i>	› Arts and design strategies to address climate emergency and action: the case of electronic waste in Accra, Ghana - <i>Cyrus Khalatbari, Swiss Federal Institute of Technology (EPFL); HES-SO (HEAD)</i>	› Copy Art Histories: The forgotten historical media art artists who transgressed the photocopy machine as a creative tool. - <i>Beatriz ESCRIBANO-BELMAR, Faculty of Fine Arts, University of Salamanca</i>
	› Memorising the Generative - <i>Iris Long, University of Goldsmiths</i>	› Environmental Art and the Social. From expanded concept of art to espanded concept of life, science and the political - <i>Janez Strehovec, Institute of New Media Art and E-Literature</i>	› Glitch Art and Postmodernism's 'Death of the Author' - <i>Andrea Liu, Museum in a Liminal State Fellow</i>
	› Preservation of early computer-based art using ChatGPT - <i>Franco Solina, University of Ljubljana, Faculty of Computer and Information Science</i>	› Living Artworks - <i>Sylvia Borda, Salford University</i>	› Sisyphus' Burden. The endless turning of fashion images in the digital age - <i>Michele Varini, Università cattolica del Sacro Cuore [Milano]</i>
	› Vasulka Live Archive: re/sourcing media archive using AI - <i>Jana Horáková, Masaryk University</i>	› We must make data ours. Experimental media practices against environmental and human injustice - <i>Michal Krawczak, Humanities /Art /Technology Research Center // Adam Mickiewicz University in Poznan - Agnieszka Jelewska, Humanities /Art /Technology Research Center // Adam Mickiewicz University in Poznan</i>	› Yes, indeed, the videogames have an authorship. - <i>Iván Sánchez-López, Universidad de Alicante</i>

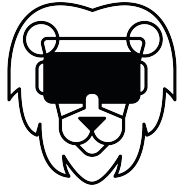


## Day 2 - Thu 14

	TRACK 1	TRACK 2 / 4	TRACK 3
	Sala Berengo	Sala Baratto	Auditorium Santa Margherita
9.00 - 10.00	KEYNOTE TBC (Auditorium S. Margherita)		
10.10 - 11.25	<b>WRITING MEMORIES</b>	<b>VIBRANT MATTER</b>	<b>Pedagogia Media</b>
	› Archiving electronic literature: between (re)construction and emulation (the case of Kate Pullinger's digital fiction archive) - <i>Agnieszka Przybyszewska, University of Łódź - Mariusz Pisarski, University of Information Technology and Management in Rzeszów</i>	› becoming slime - mucilaginous apparatuses - <i>Bettina Bruder, Universität Osnabrück - Nadja Reifer, Kunstuni Linz - Tina Frank, Kunstuni Linz</i>	› György Kepes's unfinished "Light Book," an encyclopedic survey on new media art - <i>Marton Orosz, Vasarely Museum</i>
	› PUBLICATIONS ON MEDIA ART PIONEER SAMUEL BECKETT - <i>Luz María Sanchez Cardona, Universitat Oberta de Catalunya [Barcelona], Universidad Autónoma Metropolitana, Unidad Lerma, University of Bergen</i>	› Breached Boundaries: Enter the Intruder in Sissel Marie Tonn's Plastic Hypersea - <i>Manuela Zammit, Vrije Universiteit Amsterdam [Amsterdam]</i>	› Institutionalizing media art: the experience of MediaArtLab - <i>Maria Redaelli, University of Ca' Foscari [Venice, Italy]</i>
	› The webdoc is dead; long live interactive nonfiction (?) - <i>Iván Sánchez-López, Universidad de Alicante</i>	› Coral Lives, Coral Media - <i>Alejandra Bronfman, University at Albany</i>	› Media Art Pioneers' Legacy: a powerful thesaurus for the new breed of digital humanists to help forge a sustainable human ecologies - <i>Delma Rodriguez Morales, Universidad Internacional de la Rioja</i>
11.35 - 12.50	<b>MEMORY &amp; PHILOSOPHY</b>	<b>ANTHROPOCENE SENSORIUM</b>	<b>First-Person Accounts</b>
	› An Attempt to Extend Archival Research Using the Bergson-inspired Multi-TimeScale Model - <i>Shigeru Kobayashi, Institute of Advanced Media Arts and Sciences - Hirai Yasushi, Keio University</i>	› Ecological Exosomatic Organogenesis and the Eco-centric Brain - <i>Warren Neidich, Saas-Fee Summer Institute of Art</i>	› 50 years of Montage (the French term for film editing) Editing in Media Art, From film to digital editing, including interactive projects on CD-ROMs and VR from 1980s on. - <i>Ingeborg Fuelepp, Center for Innovative Media, Academy of Applied Arts, University Rijeka</i>
	› Critical Database as a Form of Anamnesis - <i>Mona Hedayati, Concordia University [Montreal], University of Antwerp</i>	› Sinking into Soil: Mediating Experiences of an Inaccessible, Vulnerable Environment - <i>Nora S. Vaage, Nord University [Bodø], Norwegian Bioart Arena</i>	› A Personal History of New Media Art in Australia - <i>Stephen Jones, independent</i>
	› Ephemeral Ontologies: The artist archive as a space for flânerie - <i>Luc Courchesne, Luc Courchesne</i>	› The 'Ice-Time' Project: The Space-Time of Climate Change - <i>Clea T. Waite, Clea T. Waite Studio</i>	› Liquid Views - Narcissus' 1992 Media Reflection - <i>Monika Fleischmann, Monika Fleischmann &amp; Wolfgang Strauss, ZKM Center for Art and Media Karlsruhe</i>
	› What does noise have to do with capturing the unknown? - <i>Monika Jaeckel, independent</i>	› Turning to Experiential Media for Environmental Empathy - <i>Vanessa Oberin, ZeM – Brandenburg Centre for Media Studies, Institut für Künste und Medien, Universität Potsdam</i>	› Towards a Sonic Theory of Posthumanism - <i>Andrea Liu, Museum in a Liminal State Fellow</i>
12.50 - 14.00	BREAK		
14.00 - 15.15	<b>FUTURE ARCHIVES</b>	<b>NEW CONCERNS</b>	<b>Media Archaeologies</b>
	› Archiving as a dialogue: insights from the digitization of Cultivamos Cultura collection - <i>Nuno Sousa, Cultivamos Cultura - Diana Aires, Cultivamos Cultura</i>	› A Work of Art in the Age of Network Presentation - <i>Ryszard Kluszczynski, University of Łódź</i>	› Étienne-Gaspard Robert(son)'s Fantasmagorie: How to make use of his immersive techniques in media arts and for curatorial practices? - <i>Vera Wittkowsky, University of Applied Arts Vienna</i>
	› Curating the Future: Artists and other interdisciplinary contributors in media art as archivists - <i>Myrto Aristidou, Cyprus University of Technology, CYENS Centre of Excellence</i>	› Convulsive Automation. Surrealist Aesthetics as a Resource for Grappling with Soft Robotics. - <i>Jonas Jørgensen, University of Southern Denmark</i>	› Modulation in Media Art - <i>Tomas Dvorak, Academy of Performing Arts [Prague] - Martin Charvat, Academy of Performing Arts [Prague]</i>

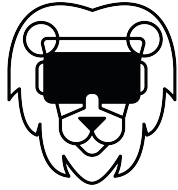


	<ul style="list-style-type: none"> <li>› Fever Dreams of a Digital Archive - <i>Mark Nunes, Appalachian State University</i></li> <li>› Theatre of the Archive of Everyday: Studying Documentation Strategies of Rimini Protokoll's City Projects and their Digital Archive - <i>Mahsa Sheydani, Aalborg University</i></li> </ul>	<ul style="list-style-type: none"> <li>› Rebellion in 16mm: Expanding Cinema through Animation in 50s America - <i>Jorgelina Orfila, jorgelina orfila</i></li> <li>› Situationist Ethics and Contemporary Curatorial Practice - abstract paper submission - <i>Liana Safaryan, Department of Architecture, Design and Media Technology [Aalborg], Danube University Krems, University of Łódź, Saint Petersburg University</i></li> </ul>	<ul style="list-style-type: none"> <li>› Pauline Oliveros' Expanded Instrument System (1965-2016): Toward an Operative Media Archeology of Simultaneity and Delay - <i>Michael Century, Rensselaer Polytechnic Institute</i></li> <li>› The Medium of Intensity. Thomas Wilfred's Interwar Remediations - <i>Pernuit Pierre, Université Paris 1 Panthéon-Sorbonne - Formation continue Panthéon Sorbonne</i></li> </ul>
	<p><b>Urban screens – balancing act between artistic and commercial application (curated panel)</b></p>	<p><b>CRITICAL PRACTICE</b></p>	<p><b>Telematics to Telehaptics</b></p>
15.25 - 16.40	<p><i>Elke Reinhuber, Kristy Kang, Stephanie Deboer</i></p>	<ul style="list-style-type: none"> <li>› Archiving the Unarchiveable: Institutionalizing Anti-Establishment Media Art in Slovenia - <i>Eszter Polonyi, University of Nova Gorica</i></li> <li>› Comparing Contemporary Art and New Media Art: On the Division Between the "Duchamp Land" and the "Turing Land" - <i>Marianna Charitonidou, Marianna Charitonidou</i></li> <li>› Transformation of the author in media art: Regeneration as a microorganism from the "Death of the author." - <i>Yoshiro Miyata, Chukyo University - Tomohiro Ueshiba, Chukyo University</i></li> <li>› Transforming in the Making. Reflections on WangShui's Practices - <i>Congle Fu, Universität Zürich [Zürich] = University of Zurich</i></li> </ul>	<ul style="list-style-type: none"> <li>› Nervous Extensions for Planetary Balance in Nina Sobell's Web Seances - <i>Cristina Albu, University of Missouri - Kansas City</i></li> <li>› Telecommunications Art and Geopolitics: Bill Bartlett's Media Ethics (1978-1979) - <i>Clara Royer, Université Paris 1 Panthéon-Sorbonne - UFR Histoire de l'art et archéologie</i></li> <li>› Telehaptic: simulated spaces and simulated experiences - <i>Natalia Fedorova, paris 8</i></li> <li>› Vera Frenkel's String Games: Improvisations for Inter-City Video (1974) - <i>Mikhel Proulx, Dr Mikhel Proulx Postdoctoral Fellow, Department of Film and Media, Queens University</i></li> </ul>
	<p><b>MEMORY IN AUDIOVISUAL TECHNOLOGIES</b></p>	<p><b>MEMORY TECHNOLOGY</b></p>	<p><b>ALGORITHMIC VISIONS</b></p>
16.50 - 18.05	<ul style="list-style-type: none"> <li>› In search of a format. The strange case of IFSEF (International Festival of Scientific-Educational Film 1956 – 1975, a collaboration between the University of Padua and the Venice Film Festival) - <i>Silvia Casini, Department of Film and Visual Culture - University of Aberdeen</i></li> <li>› Push Play: Chicago's Groundbreaking Video and Computer Art - <i>Helena Shaskevich, CUNY Graduate Center</i></li> <li>› Recorded human spoken voice and heritage: Study of the experimental project "The voice of Hammadi Ben Saad by LK" (Tunis 2022 - Porto 2023) - <i>Laetitia Kozlova, Universidade Católica Portuguesa [Porto]</i></li> <li>› The ARMID@Venezia project: digital humanism for safeguarding music heritage - <i>Alice Martignon, Ca'Foscari University of Venice</i></li> </ul>	<ul style="list-style-type: none"> <li>› A coiled rattlesnake: pre-Columbian cosmovisions and technologies reimagined through media arts - <i>Rodrigo Guzman Serrano, Cornell University [New York] - Maro Pebo, Waag Future Lab</i></li> <li>› Art and Media in Japan around 1930 Represented as Kimono Textiles - <i>Machiko Kusahara, Waseda University</i></li> <li>› The Museum and the Internet - Revisiting Lincoln 3D Scans - <i>Jenny Gleadell, University of Birmingham [Birmingham]</i></li> <li>› The Museum as a map. From panorama to enriched deep zoom. A combination of IIIF framework and VR360 for digitized art collection. - <i>Stefania De Vincentis, University of Ca' Foscari [Venice, Italy]</i></li> </ul>	<ul style="list-style-type: none"> <li>› Abraham Bar Hiyya in the long travel of the Algorithm - <i>Andres Burbano, Associate Professor</i></li> <li>› From „Re-Source“ to Pre-Source: The Forgotten Diagram in Coding Early Computer Graphics Using the Example of Frieder Nake - <i>Michael Rottmann, Karlsruhe Institute of Technology</i></li> <li>› Auro Lecci's Algorithmic Art: Towards the Computer as a Thinking Machine - <i>Paola Lagonigro, Università degli Studi di Roma "La Sapienza"</i></li> <li>› Reclaiming Women's Work: Tracing Fiber Art Precedents to Pioneering Computer Art - <i>Ebru Kurbak, University of Applied Arts Vienna</i></li> </ul>



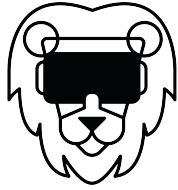
## Day 3 - Fri 15

	TRACK 1	TRACK 2	TRACK 3	TRACK 4
	Aula Magna Silvio Trentin	Sala Berengo	Auditorium Santa Margherita	Scuola Grande dei Carmini
9.00 - 10.00	KEYNOTE TBC (Auditorium S. Margherita)			
10.10 - 11.25	<b>DESIGNING MEMORIES</b>	<b>INTERSPECIES TECHNOLOGIES</b>	<b>Posthuman bodies</b>	<b>THE BIOTECHNICAL &amp; POSTPANDEMIC CRISIS</b>
	› Deleting without forgetting: designing interventions for a sustainable engagement with our digital memories - <i>Marije Miedema, Campus Fryslân, University of Groningen, Research Centre for Media and Journalism Studies (CMJS), University of Groningen</i>	› Bioart: Reflections of the Anthropocene - <i>Winnington Lucy, University of Auckland</i>	› Empathic Bond with Robots through the Lens of Robotic Art - <i>Boris Abramovic, University of Vienna</i>	› Are you there? Mediating Distances in Wartime Through Sound Art - <i>Sonia Milewska, Danube University Krems - Marijn Bril, Danube University Krems</i>
	› Documenting electroacoustic music for preservation: the design of a network-driven application based on MemoRekall and IIIF - <i>Jacob Hart, Université de Rennes 2 - UFR Arts, Lettres, Communication - Clarisse Bardiot, Université de Rennes 2 - UFR Arts, Lettres, Communication</i>	› Grain studies: artistic forensics of global hunger - <i>Daria Parkhomenko, LABORATORIA Art&amp;Science Foundation</i>	› Metaleptic objects and their aesthetic properties: biomedial art using human bodily excretions and fluids as resources - <i>Sunčica Ostoić, KONTEJNER / bureau of contemporary art praxis - Olga Majcen Linn, KONTEJNER / bureau of contemporary art praxis</i>	› Building a post-pandemic gallery: narratives of mutation and adaptation - <i>Roberta Buiani, York University [Toronto], Fields Institute for Research In Mathematical Sciences</i>
	› Moving memories, or the paradoxes of preserving processes: Designing an archive of French digital language art - <i>Erika Fülöp, University of Toulouse 2 Jean Jaurès</i>	› The future of human reproduction in bioart - <i>Merete Lie, Norwegian University of Science and Technology (NTNU)</i>	› Translations Across the Human/AI Divide: Two Israeli Artists in Dialogue with GANs - <i>Hava Aldouby, The Open University of Israel</i>	› Eco(Systems) of Hope: A Case Study on Curating Media Art in the Face of the Climate Crisis - <i>Erandy Vergara-Vargas, Faculty of Fine Arts and Communications</i>
	› The Troubling Affair of Born-digital Art Conservation: creative design for computational art documentation - <i>Ernest Edmonds, De Montfort University [Leicester, United Kingdom]</i>			› They said it couldn't be done: remotely installing a video art history exhibition in China during the Covid19 pandemic - <i>Kim Machan, University of Queensland [Brisbane], MAAP-Media Art Asia Pacific</i>
11.35 - 12.50	<b>PERFORMING MEMORIES</b>	<b>MEDIA ENVIRONMENTS</b>	<b>Media Art Histories of Web 3.0</b>	<b>THE GLOBAL</b>
	› Immersivity in techno-scientific artistic performances: an archaeological approach - <i>Maria Mire, Centre for Research in Applied Communication, Culture, and New Technologies (CICANT), ICNOVA (NOVA Institute of Communication)</i>	› Dreaming The Cities: Shifting Social Landscapes through Collaborative Media Art - <i>Najam-UI Assar, Lahore Digital Arts Festival</i>	› A Genealogy of Gesture: What Media Art History can tell us about the coming Metaverse - <i>Christopher Salter, Zurich University of the Arts - Oliver Sahl, Zurich University of the Arts</i>	› A domestic environment: cinema on television monitor and video art in Brazil in the 1990s - <i>Fabio Noronha, State University of Paraná</i>
	› Shared Thinking Space - an Exploration of the Interactive Digital Archive - <i>Wolfgang Strauss, Monika Fleischmann &amp; Wolfgang Strauss, ZKM Center for Art and Media Karlsruhe - Monika Fleischmann, Monika Fleischmann &amp; Wolfgang Strauss, ZKM Center for arts and media Karlsruhe</i>	› Spatial Oddities: Examining Accessibility and Sustainability in New-Media Art and Beyond - <i>Laura Beloff, Aalto University School of Arts, Design and Architecture - Aurora Del Rio, Aalto University School of Arts, Design and Architecture</i>	› Calories for bytes! Earn your way through the internet - <i>Inge Hinterwaldner, Karlsruhe Institute of Technology</i>	› How the practice-based research methodology "exhibition lab" helps build sonic laboratories. - <i>Laura Netz, CRiSAP Creative Research in Sound Art Practice</i>

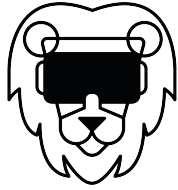


## Day 3 - Fri 15

	<p>› Testing the Dandi Line - A Look at Livestreaming as a Medium for Interactive Art through a Pandemic and Beyond - <i>Nik Swift, University of Notre Dame [Indiana]</i></p>	<p>› Telematic re:sources to counter the climate emergency: come hill or high water! - <i>Sermon Paul, University of Brighton</i></p>	<p>› From Computer Art to Prompt Engineering: Towards a New Anxiety of Influence? - <i>Martin Zeilinger, Abertay University</i></p>	<p>› Mario Acha and the Early Explorations of Expanded Cinema in Latin America - <i>Elisa Arca Jarque, Alta Tecnología Andina, York University [Toronto]</i> - <i>José-Carlos Mariátegui, Alta Tecnología Andina</i></p>
	<p>› Typing as an artistic operation - <i>Ido Ramati, The Hebrew University of Jerusalem</i></p>		<p>› Incidental Genealogies? Continuities, discontinuities, and historiographic revisionism across the (pre)histories of NFT art. - <i>Ashley Scarlett, Alberta University of the Arts</i></p>	<p>› Speculative Forms: Visual Futurisms and Data Operations in New Media Art from the Middle East - <i>Rania Gaafar, University of the Arts Bremen (Germany)</i></p>
12.50 - 14.00	<i>BREAK</i>			
	<b>FUTURE MEMORIES</b>	<b>ECO-LITERACY</b>	<b>Media Art Activism</b>	<b>Stone Swarm Memories: Hybridizing ancient standing stones and swarm robotics through immersive media art (curated panel)</b>
14.00 - 15.15	<p>› As we may remember. The future of remembering from the perspective of documentary archives. - <i>Weber Thomas, Universität Hamburg</i></p>	<p>› Art humanities to promote Climate adaptation for coastal populations: old tools for new traditions - <i>Folco Soffietti, Iuav University of Venice</i></p>	<p>› Democratization of art in the context of technological changes in the 1990s: the Estonian example - <i>Raivo Kelomees, Estonian Academy of Arts</i></p>	<p><i>Aleksandra Michalewicz, Robert Walton, Elena Vella, Goran Đurić</i></p>
	<p>› Emerging Futures in Media Arts from a Global Perspective - <i>Wendy Coones, Center for Image Science</i></p>	<p>› Rumble in the Sea: Fostering Criticality and Media Literacy through Game - <i>Katsiaryna Suryna, University for Continuing Education Krems</i></p>	<p>› Mobile Image: Utopian Techno-Politics and New Urban Bodies - <i>Philip Glahn, Temple University [Philadelphia]</i> - <i>Cary Levine, University of North Carolina [Chapel Hill]</i></p>	
	<p>› Land(scape), e-scape, Moonscape - <i>Ioannis MICHALOUDIS, American University of Cyprus (AUCY), National Center for Scientific Research "Demokritos"</i></p>	<p>› Sustainability through a New Materialist Lens: A Visual Ethnographic Study on Food Practices - <i>Renate Schelwald, Erasmus University Rotterdam</i></p>	<p>› Oppositional Operators: Media Art and Community Action in Chicago, 1970-1980 - <i>Jessica Hough, Northwestern University [Chicago, Ill. USA]</i></p>	
	<p>› The Future of Memory: Art, Interdependence and Socio-Cultural Cognition - <i>Stephanie Owens, Arts University Plymouth</i></p>		<p>› Technology as Resistance: Pioneers of Korean Media Art during the 1960s to 1990s - <i>Gyung Jin Shin, Hong Kong Baptist University</i></p>	
	<b>The Cosmorama: Retrieval and Curation of a Lost Media Art Form (curated panel)</b>	<b>ARTSCIENCE</b>	<b>Generative Figures</b>	<b>Mediating Media Arts – A conversation between three time zones (curated panel)</b>
15.25 - 16.40	<p><i>Victor Flores, Susana Martins, Carmen Segundo, Ana Figueiras, Celia Cuenca, Ana Mendes</i></p>	<p>› Epistemic and Practical Value of Modeling: Zoöp and Ecosystem Services Estimation - <i>Ksenia Fedorova, Leiden University Centre for the Arts in Society (LUCAS)</i></p>	<p>› Media and Material in Hito Steyerl's Appropriation of Leonardo da Vinci's „Submarine“ - <i>Paolina Wandruszka, Universität Wien</i></p>	<p><i>Fanny Kranz, Barbara Kiobassa, Shirley Hendrikse, Jeong Ok Jeon, Yujin Jeon</i></p>
		<p>› Knowledge production and the art-science of farming - <i>Janina Hoth, City University of Hong Kong [Hong Kong]</i></p>	<p>› Song of the Goddess: Ellen Pau and Media Art in Hong Kong (1980s to 2000s) - <i>Elaine Ng, Academy of Visual Arts, Hong Kong Baptist University</i></p>	
		<p>› Observatories over the Critical Zone: monitoring and shaping art-lab practices - <i>Paolo Berti, University of Ca' Foscari [Venice, Italy]</i></p>	<p>› Step-By-Step: Vera Molnar and Early AI - <i>Aline Guillermet, Independent Scholar</i></p>	



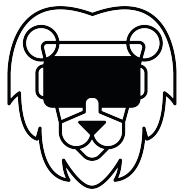
		<p>› Re-Imagining the Climate Emergency Using AI Visualisation - <i>Dennis Del Favero, iCinema Research Centre @ The University of New South Wales</i> - <i>Susanne Thurow, iCinema Research Centre @ The University of New South Wales</i></p>	<p>› Wen-Ying Tsai: artworks, aesthetics, ideas. - <i>Ryszard Kluszczynski, University of Łódź</i></p>	
	- DEPICTING MEMORIES	INFORMATIONAL BIONOMICS	Politics of Invention	ART, SCIENCE AND TECHNOLOGY ON DISPLAY
16.50 - 18.05	<p>› Divergent, Collective and Creative Practices for Virtualization of Cultural Heritage - <i>Vanina Hofman Matusevich, Universitat Rovira i Virgili</i> - <i>Valentina Montero, Universidad Finis Terrae</i></p>	<p>› Digital practices of alternative economics models in processes of tokenization of art. - <i>Małgorzata Dancewicz-Pawlik, University of Wrocław [Poland]</i></p>	<p>› Inventores rerum—Inventors of things: politics of invention through art and technology - <i>Rodrigo Guzman Serrano, Cornell University [New York]</i></p>	<p>› Art, Science, and Technology Studies (ASTS): Methods and tools for considering the rhetorics and materialities of media - <i>Hannah Rogers, University of Copenhagen</i></p>
	<p>› HYBRID IMAGES. On Transformations of the Pictorial in Mixed and Machine Generated Realities. - <i>Svetlana Chernyshova, Heinrich Heine University Duesseldorf</i></p>	<p>› Investigative Media Arts as Grassroots Empowerment to Environmental Research - <i>Peter Purg, University of Nova Gorica</i></p>	<p>› Low Fi + Hi Tech: On Fluxus's Ambivalent Embrace of Technology - <i>Martin Patrick, Massey University</i></p>	<p>› nPARADIGMS rD™ ArtScience Creative Problem Solving Applied Transformative Curatorial rD™ - <i>Emanuél Cooper Jr, E G I Euphrates Gallery Inc</i></p>
	<p>› Reconstructions. Unfinished images on the Grand Canal in 1985 - <i>Starlight Vattano, University of Trento [Trento]</i></p>	<p>› Machine vision in media art and the making sense of earths ecologies - <i>Kronman Linda, University of Bergen</i></p>	<p>› Media art as a mediator of scientific uncertainty - <i>Dominik Lengyel, Brandenburg University of Technology [Cottbus – Senftenberg]</i></p>	<p>› Sensoria the Art and Science of Our Senses - <i>Nina Czegledy, Adjunct Professor</i></p>
	<p>› Visual correspondence of image -memories in the „postcards” from Hungarian emigration (1890-1921). - <i>Kamil Lipinski, University of Białystok</i></p>	<p>› “Info/Eco: The Nature of Information. Towards an Ecological Understanding of the Information Environment.” - <i>Richard Lowenberg, Richard Lowenberg</i></p>	<p>› New Media Arts: Autonomy and Exploitation - <i>Paul Thomas, University of New South Wales [Kensington]</i> - <i>Sean Cubitt, University of Melbourne</i></p>	



## Day 4 - Sat 16

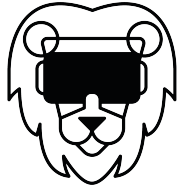
	TRACK 1	TRACK 2	TRACK 3	TRACK 4	
	Aula Magna Silvio Trentin	Sala Berengo	Auditorium Santa Margherita	Scuola dei Carmini	
9.15 - 10.15	KEYNOTE TBC (Auditorium S. Margherita)				
10.30 - 11.25	MEDIA ART HISTORIES AWARD Introduction Oliver Grau & Francesca Franco (Auditorium S. Margherita)				
11.35 - 12.50	<b>Memory &amp; Nostalgia</b>	<b>SYSTEMS ECOLOGY</b>	<b>European Research Council (ERC) information session</b>	<b>THE VIRTUAL</b>	
	<ul style="list-style-type: none"> <li>› Digitizing remembrance, creating memories: the case of Kosancicev venac Library in Belgrade - <i>Miloš Ničić, Faculty of Political Science, University of Belgrade - Marta Nešković, Institute for Political Studies in Belgrade - Jelena Novaković, Institute for Philosophy and Social Theory, University of Belgrade - Smiljana Antonijević, Illinois Institute of Technology and Institute for Philosophy and Social Theory, University of Belgrade</i></li> <li>› Haunted Future Memories. On the Golden Records in a Tender Time - <i>Bo Reimer, Malmö Högskola = Malmö University - Hugo Boothby, Malmö Högskola = Malmö University - Lucy Cathcart Frödén, Malmö Högskola = Malmö University - Erin Cory, Malmö Högskola = Malmö University - Magnus Denker, Malmö Högskola = Malmö University - Line Henriksen, Malmö Högskola = Malmö University - Bojana Romić, Malmö Högskola = Malmö University</i></li> <li>› Memory through New Media Art: From implantation to remembrance in a Posthuman Society - <i>Samantha Mealing, Danube University Krems</i></li> <li>› The Nostalgia Algorithm: Examining the Interplay of Hauntology, Technology, and Collective Memory in the Anthropocene - <i>Maya Hershey, Universidade Católica Portuguesa, CITAR – Centro de Investigação em Ciência e Tecnologia das Artes, Escola das Artes, Porto, Portugal</i></li> </ul>	<ul style="list-style-type: none"> <li>› Digitizing remembrance, creating memories: the case of Kosancicev venac Library in Belgrade - <i>Miloš Ničić, Faculty of Political Science, University of Belgrade - Marta Nešković, Institute for Political Studies in Belgrade - Jelena Novaković, Institute for Philosophy and Social Theory, University of Belgrade - Smiljana Antonijević, Illinois Institute of Technology and Institute for Philosophy and Social Theory, University of Belgrade</i></li> <li>› Cyprus Vital Signs - A journey to enchantment - <i>Joseph Hovadik, Independent artist</i></li> <li>› INDIVIDUATION PROCESSES IN HYBRID ECOLOGIES: ON THE RELATIONSHIP BETWEEN ART, MACHINES AND NATURAL SYSTEMS - <i>Renzo Filinich, Universidad de Valparaiso Chile</i></li> <li>› CHIMERA. Expanded bodies and identities between art, design and technoscience - <i>Marco Mancuso, University of Bologna/Università di Bologna, Accademia di Belle Arti Carrara di Bergamo</i></li> </ul>		<ul style="list-style-type: none"> <li>› From Open Data to the Museum as an API: Opening up the Garden - <i>Carl Hoffmann, Danube University Krems - Max Resch, Danube University Krems</i></li> <li>› The media art of Augmented Reality Filters - <i>Federico Biggio, Laboratoire Paragraphe</i></li> <li>› The Power of Performance - <i>Emily Kirwan, University of Northumbria at Newcastle [United Kingdom]</i></li> <li>› Virtual Reality for a Burning World - <i>Grant Bollmer, NC State University, University of Queensland - Katherine Guinness, University of Queensland</i></li> </ul>	
	BREAK				
	<b>AUGMENTING ARCHIVES</b>	<b>Raising awareness for climate emergency: Creating positive impact through collaborations between finance, media art and the natural sciences (curated panel)</b>		<b>Environmental Media</b>	<b>RENEGOTIATING THE COMPETENCES OF THE MUSEUMS IN AN AGE OF MEDIA ART</b>
<ul style="list-style-type: none"> <li>› A Movable Panorama: Relocating Memory with Augmented Reality - <i>Olivier Asselin, Université de Montréal</i></li> </ul>		<ul style="list-style-type: none"> <li>› Men of Letters: Perspectives on Multi-Sensory Environments in the Hall-McLuhan Correspondence 1961 to 1977 - <i>Wolfgang Muench, LASALLE College of the Arts</i></li> </ul>	<ul style="list-style-type: none"> <li>› Exhibiting electronic literature: from multimodal digital stories to XR literature - <i>Agnieszka Przybyszewska, University of Łódź</i></li> </ul>		





## Day 4 - Sat 16

14.00 - 15.15	<ul style="list-style-type: none"> <li>› Exploring a Digital Art Archive in Mixed-Reality - <i>Tiago Martins, University of Art and Design Linz</i></li> <li>› From scenography to zerography - <i>Franck Ancel, Ancel</i></li> <li>› Legacy of Artist-Scientists' Virtual Reality Archive and Educational Center - <i>Jack Ox, Intermedia Projects Inc - Peter Beyles, Intermedia Projects Inc</i></li> </ul>	<p><i>Eric Nowak, Jens Hauser, Rasa Smite, Ilaria Espa</i></p>	<ul style="list-style-type: none"> <li>› Obsolescence and the representation of climate change in photography: Mergulho by Tito Mouraz - <i>Sandra Camacho, ICNOVA - FCSH, Universidade Nova de Lisboa</i></li> <li>› Orienting the Future Otherwise: Infrastructural Imaginary in Contemporary Art from East Asia - <i>Wan-Yin CHEN, PhD candidate</i></li> <li>› The "environmental installations" of Fabrizio Plessi - <i>Daffra Andrea, Università degli studi di Genova = University of Genoa</i></li> </ul>	<ul style="list-style-type: none"> <li>› From first festivals to institutions. A cultural history of media arts institutions - preliminary identifications - <i>Sylwia Szykowna, Adam Mickiewicz University in Poznań</i></li> <li>› Museums, new technologies and circular economies - <i>Marianna Tsonki, Leeds Arts University</i></li> <li>› Nightmare and Matter: The Three Little Pigs by Albert Serra. Between Cinema Hall and Museum Space - <i>Alexandra Semanova, Autonomous University of Madrid</i></li> </ul>
15.25 - 16.40	<p style="text-align: center;"><b>Technologies of memories</b></p> <ul style="list-style-type: none"> <li>› Mapping the Labyrinth: What the cartography of Chris Marker's CD-ROM Immemory teaches us about documentation of digital artworks - <i>Alexandre Michaan, Université Jean Monnet - Saint-Étienne - Philippe Bettinelli, Centre Georges Pompidou - Service Nouveaux Médias</i></li> <li>› Messages to the Future - <i>Kari Yli-Annala, Aalto University</i></li> <li>› Reconstruction of New Media Artworks: Preserving the Conceptual Framework - <i>Narvika Bovcon, Faculty of Computer and Information Science, University of Ljubljana - Ales Vaupotic, University of Nova Gorica, Museum of Modern Art Ljubljana</i></li> <li>› Telidon Regained: Emulating 1980s Canadian Videotex Art - <i>John Durmo, University of Victoria Libraries and Archives</i></li> </ul>	<p style="text-align: center;"><b>(De)composing Media Art through Practices with Nonhuman Agencies (curated panel)</b></p> <p><i>Nobuhiro Masuda, Yasuharu Akiyoshi, Kazuhiro Jo, Juppo Yokokawa, Yosaku Matsutani</i></p>	<p style="text-align: center;"><b>Sonic Frameworks</b></p> <ul style="list-style-type: none"> <li>› (Re)inventing the Body in Sound Art. - <i>Maciej Ożóg, University of Łódź</i></li> <li>› Allan Lomax and its Global Jukebox - <i>Gilles Tassé, Université du Québec à Montréal</i></li> <li>› between sound and technology: the 60's roman school of electronic musical experimentation - <i>Leonardo Zaccane, LEAP</i></li> <li>› Towards a Sonic Theory of Posthumanism - <i>Andrea Liu, Museum in a Liminal State Fellow</i></li> </ul>	<p style="text-align: center;"><b>FERMENTING, NON-LINEAR, DISEMBODIED</b></p> <ul style="list-style-type: none"> <li>› Alarms won't go off if you get too close: Disembodied(?) experience of exhibition spaces hidden in digital spaces - <i>Maria Teresa Gomez-Molina, Karlsruhe Institut für Tehcnologie - Art History Department</i></li> <li>› Fermenting Data, or what does it mean for data to have a life? (experiments in Curating Data) - <i>Magdalena Tyzlik-Carver, Aarhus University</i></li> <li>› MEDIA ART INFORMATION LANDSCAPE drifting through a non-linear history of 60 years - <i>Tjebbe Van Tijen, Imaginary Museum Projects</i></li> </ul>
16.50 - 18.05	<p style="text-align: center;"><b>FORGOTTEN MEMORIES</b></p> <ul style="list-style-type: none"> <li>› Media Art and Technological Control, a history of hybridization - <i>Paloma Gonzalez, Universitat Oberta de Catalunya [Barcelona]</i></li> <li>› Media arts, memory representation and re-enactment processes in audio-visual performances - <i>Frederico Dinis, Centre for Interdisciplinary Studies - University of Coimbra</i></li> <li>› The Lomax's Global Jukebox Project and its Untold 150 Year Story - <i>Michael Naimark, University of California [Berkeley]</i></li> </ul>		<p style="text-align: center;"><b>Media Art Histories of Eastern Europe</b></p> <ul style="list-style-type: none"> <li>› Bogdanka Poznanović: The Art of Communication and The Emergence of "Mainframe Arte Povera" - <i>Violeta Vojvodić Balaz, Memoduct posthuman.archive</i></li> <li>› The Algorithms of Abstraction: From Constructivism to Computer and Post-Gravity Art - <i>Pranjić Kristina, University of Nova Gorica</i></li> <li>› 'Intensifying the Beauty' in Early Czech Structuralist Media Art - <i>Jaroslav Vančát, Department of Art Theory and Practice, Faculty of Humanities, Charles University Prague - Daniel Řiha, Department of Art Theory and Practice, Faculty of Humanities, Charles University Prague</i></li> </ul>	<p style="text-align: center;"><b>FUTURE MEMORY</b></p> <ul style="list-style-type: none"> <li>› ACM SIGGRAPH History Archive Alive: A Journey Through Time - <i>Bonnie Mitchell, Bowling Green State University</i></li> <li>› Right to research knowledge held by museums and other cultural heritage institutions - <i>Maja Bogataj Jancic, Intellectual Property Institute</i></li> <li>› We might have seen it coming: Newsreels of the 1950s and 1960s represent the past, and mirror the present and environmental future? - <i>Sigrun Lehnert, Leuphana University of Lüneburg</i></li> </ul>



## **LOCATIONS**

**Aula Magna Silvio Trentin**

Ca' Dolfin - Calle de la Saoneria, 3829, 30125 Venezia VE

**Sala Berengo**

Ca' Foscari - Dorsoduro 3246, 30123 Venezia // First floor

**Aula Baratto**

Ca' Foscari - Dorsoduro 3246, 30123 Venezia // Second floor

**Auditorium Santa Margherita**

Dorsoduro, 3689, Campo Santa Margherita, 30123 Venezia VE

**Canossiane San Trovaso**

Fondamenta Eremita, 1323, 30123 Venezia VE

**Scuola Grande dei Carmini**

Scuola Grande dei Carmini, Sestiere Dorsoduro, Venice, Metropolitan City of Venice