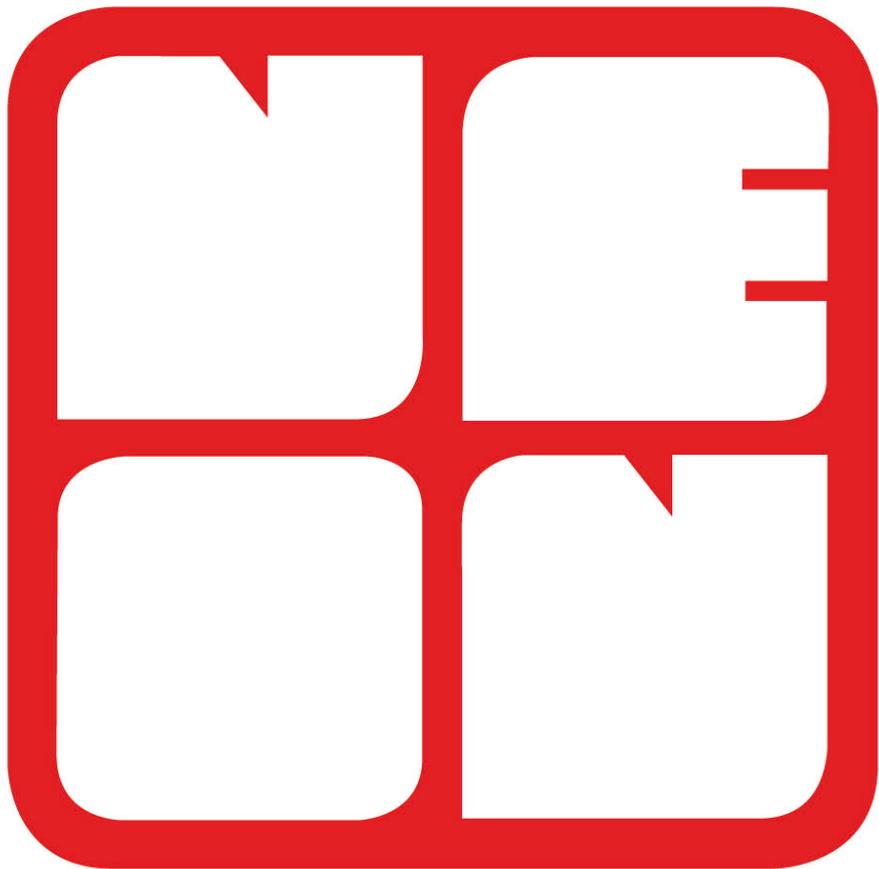


RE@CT



NEoN Re@ct Symposium SPEAKERS

Bios and Abstracts

NAME	BIO	ABSTRACT
Janna Ahrndt	<p>Janna Ahrndt received her MFA in Electronic and Time-Based Art from Purdue University. She is part of a wave of new media artists rejecting the notion that craft and technology are directly opposed. Her work explores how deconstructing everyday technologies, or even making them for yourself can be used to question larger oppressive systems and create a space for participatory political action. Her activist and social art practice blur the lines between the materiality of craft and the digital realm of new media technologies to create socio-political interventions. Janna has presented her research on the use of DIY electronics as a medium for participatory political art at ISEA 2019 in Gwangju South Korea and will be facilitating workshops for her <i>P@tch</i> project in collaboration with the Science Gallery in Melbourne Australia in July 2019.</p>	<p><i>'P@tching In: Stitching Together Tactical Media and Social Aesthetics as a Political Art Practice'</i></p> <p>In the early 2000's, the Maker movement hoped to open up technology to everyone in true DIY fashion. However, makerspaces continue to have a gender gap and race issues that relate directly to the privilege of making and having the resources - time - money - energy etc. to experiment with new technologies. This leaves many women and marginalised groups feeling that the power structure in these supposedly structureless spaces is just a continuation of the power structures of the tech industry. In this short paper my focus is on finding ways to engage communities in civic action while honouring the integrity at the heart of DIY. By bringing together Maktivism and Craftivism in my work, I aim to forge an effective feminist political art medium that explores current exploitative economic systems controlling the production of textiles, and information and communication technologies. By allowing artists to subvert physical spaces and expand on them through digital content in order to engage activist communities, I believe new media artists can create something that is more like the hybrid digital-physical lives we lead. In combining Maktivism (Maker + Activism) and Craftivism (Craft + Activism), a more effective political art medium is created. This combination serves to critique not only targeted political issues, and I feel this combination also provides a medium to question current exploitative economic systems that control the production of textiles, as well as information and communication technology (ICT), and our societal values expressed through our technologies.</p>
Andy Best	<p>Andy Best-Dunkley is a media artist, sculptor and educator, specialising in playful and provocative interactions and installations. Andy's work tackles social and political themes, and he seeks collaboration in diverse spheres</p>	<p><i>'T/Act - sound controllers for social empowerment'</i></p> <p>This paper presents the <i>T/Act sound controllers (Tactile - Action - Act - Actor)</i> developed by the author</p>

	<p>such as data visualisation, live performance, and physical interaction design. Between 2002 and 2013 Andy was principal lecturer of Digital Arts at Turku University of Applied Sciences. Since 2014 he has been lecturer in sculpture at Aalto University. He is a doctoral student at Aalto Media Lab, researching possibilities for social empowerment through collaborative interaction in media environments, with emphasis on working with people with disabilities.</p>	<p>together with young people with physical disabilities. The author seeks to show that interactive media technologies can significantly increase the level of social empowerment experienced by individuals taking part in public performance by magnifying the effect of their own actions and movement in the space. Using custom designed wireless electronic controllers, the performers "play" music and sound using the movements of their bodies and wheelchairs. For the disabled person, the ability to harness media technologies for artistic expression challenges their perceived public role as passive object. They become, through their own actions, active subjects causing affect to the whole audience experience.</p>
Jon Blackwood	<p>Dr. Jon Blackwood is currently a Reader in Contemporary Art, and leads research, at Gray's School of Art, Robert Gordon University, Aberdeen. He was formerly Head of History & Theory of Art at DJCAD, University of Dundee, from 2004-11. His research focuses on cultural ecologies and radical politics in the former Yugoslavia, with a particular focus on North Macedonia, Serbia, and Bosnia-Herzegovina. His major publications include <i>Critical Art in Contemporary Macedonia</i> (Skopje: mala galerija 2016) and <i>Introduction to Contemporary Art in Bosnia-Herzegovina</i> (Sarajevo: duplex 100m2, 2015). Jon has also curated major exhibitions of art from the region including <i>Captured State: New Art from Macedonia</i> (Summerhall, Edinburgh, 2017) and <i>Utopian Realism: Mladen Miljanović</i> (Peacock Visual Arts, Aberdeen, 2019). Jon is currently working on a major show of contemporary art from Bosnia-Herzegovina entitled <i>Suspended Animation</i> as part of the Edinburgh Festival, at Summerhall, in the summer of 2020.</p>	<p><i>'After the Captured State: Contemporary Artists, Digital Strategies and Political Action in North Macedonia, 2015-19'</i></p> <p>This paper will outline the ways in which critical artists responded in the political circumstances of managed democracy and state capture in the context of North Macedonia, for nearly a decade. The dominance of the Macedonian political landscape by Nikola Gruevski's right-wing, populist, ultra-nationalist party VMRO-DPMNE had many consequences, but in the field of aesthetics, the megalomaniac Skopje 2014 project was the visual outworking of the ruling party's ideology. Set against the backdrop of ethno-nationalist kitsch, what strategies did critical and independent artists adopt, and with what results? Now that the Gruevski government is a memory and many of its members subject to legal process, how have former activists adapted to the discourse of mainstream politics and how has the cultural ecology of Macedonia mutated in response? In answering these questions, we will develop two specific strands of inquiry into (digital) art and activism. Firstly, we will consider group work as a response to authoritarian politics; we will consider the use of humour and the crude aesthetics of advertising in the case of the artist duo OPA (Obsessive Possessive Aggression), and their nuanced digital response to the politics of the Macedonian space. Secondly, we will note the use of digital guerrilla tactics by groups such as <i>Sviracinje</i> and anonymous visual protestors who use the power of social</p>

		<p>media to multiply the impacts of their activism. Finally, in the political sphere, we will consider the relationship between contemporary art and activism in the Macedonian space from 2015-19, and note the tensions and dissonances that resulted.</p> <p>In adopting a case study approach it is hoped to open out the complexities of the Macedonian space but also to draw parallels between individual and group case studies, with cartographies of struggle elsewhere in the globe.</p>
Giulia Casalini	<p>Giulia Casalini is an independent curator and producer based in London. Her PhD (Roehampton University) looks at the methodologies of queer-feminist live art from a decolonial perspective. Since 2012 she is the co-director of the non-profit arts organization Arts Feminism Queer (CUNTemporary). Her curatorial practice engages with artists and work of a complex and challenging nature to create multidisciplinary exhibitions and events for institutions or alternative spaces, with a focus on live art and audience participation.</p>	<p><i>'Queer-feminist Ecologies of Resistance in Digital (after)Lives'</i></p> <p>From discrimination and hate crimes, to environmental destruction and colonial violence, queer-feminist artists have found in digital technologies the creative tools to call attention to injustices and inequalities. Simultaneously, they have generated innovative ways of engaging bodies and their avatars in pressing political issues, whilst blurring the distinctions between the virtual and the real. In this presentation we will examine these virtu(re)al creative manifestations specifically for how they negotiate grief, spirituality and death in order to engage with collective traumas.</p>
Maria Chatzichristodoulou	<p>Maria Chatzichristodoulou (aka Maria X) is Reader in Performance and New Media at London South Bank University, UK, where she also acts as Head of Division Creative Industries, Director of Enterprise for the School of Arts & Creative Industries and Director of the Centre for Research in Digital Storymaking. Maria is also Editor-in-Chief of the <i>International Journal of Performance Art & Digital Media</i> (Routledge). In the past Maria taught at the University of Hull and the University of London Colleges Goldsmiths, Queen Mary and Birkbeck, worked as a community participation officer (The Albany), performer and curator (independently) and co-founded/co-directed the international festival <i>Medi@terra</i> (Athens Greece, 1997-2002).</p>	<p><i>'Performance and Citizen Media: Gesturing Dissent'</i></p> <p>Though the concept of citizen media has achieved increasing visibility in its many different forms throughout this decade, its relationship to performance (studies and art) has hardly been considered. The question of 'how does performance relate to citizen media', therefore, is both a pertinent and a timely one. Some of the most powerful interventions that take place in the public sphere aspiring to generate social change, are activist performance actions that aim to raise awareness around issues not through communicating factual information, but through potent gestures that can generate affect. Saward proposes the term 'performative politics' to describe the phenomenon within which political grammars are enacted and performed (2015:217). Protest actions use bodies rather than text as their primary means of communication. Following Agamben's (2000) characterization of gesture as 'pure means,' Hughes and Parry (2016:80)</p>

		use the term 'protest gesture,' 'to focus on the relationship between bodies and politics'. Indeed, protest actions or protest gestures are characterized by the imaginative and disruptive-of-social-norms use of bodies in public space. This keynote presentation will discuss protest actions which, in the manner of citizen media, create what Rodriguez calls 'communication spaces' (2011:24). They use digital technologies to broadcast, propagate, and magnify their impact, empowering citizens to 'name the world in
Mahwish Chishty	Initially trained as a miniature painter from the National College of Arts, Lahore, Pakistan, Mahwish Chishty has aggressively combined new media and conceptual work with her traditional practice. Chishty has exhibited her work nationally and internationally at over 60 venues. By camouflaging modern war machines with folk imagery, Chishty is shedding light on the complexity of acculturation, politics and power. Ms. Chishty has been awarded several residencies including Yaddo, Saratoga Springs, NY; Chicago Cultural Center, Chicago, IL; and Vermont Studio Center, Vermont, NY. Chishty also has works in public and private collections including the Foreign office Islamabad, Pakistan, Fukuoka Asian Art Museum, Fukuoka Shi, Japan and Imperial War Museum, London. Chishty is also a recipient of the prestigious Guggenheim Fellowship.	I will be discussing my inspiration and motivation behind the projects I have been working on since 2011. I will share paintings, installations and collaborative projects as part of this discussion.
Virginia Crisp	Virginia Crisp is Lecturer in the Department of Culture, Media and Creative Industries at King's College, London. She is the author of <i>Film Distribution in the Digital Age</i> (2015, Palgrave) and co-editor (with Dr Gabriel Menotti Goring) of <i>Practices of Projection: Histories and Technologies</i> (Forthcoming, OUP) and <i>Besides the Screen: Moving Images through Distribution, Marketing and Curation</i> (2015, Palgrave). She has published numerous book chapters and journal articles on informal and formal distribution, media gatekeeping, media circulation, the games industry and media piracy. She is the co-founder (with Dr Gabriel Menotti Goring) of the <i>Besides the Screen Network</i> (BtSN, www.besidesthescreen.com), which seeks to reconfigure the field of screen studies by refocusing it on those objects, processes and practices that exist 'besides' the screen (e.g.	' <i>Making a Difference?: Research as a Catalyst for Change</i> ' This paper examines the ways that research(ers) can do much more than record, reflect, measure and interpret the social world and asks how we might also prompt positive change in people's working lives. Using my own research project into the experiences of women working in the Danish games industry as a case study, the paper considers how the findings from this (and other) research might be practically used to facilitate improvements to games industry working cultures more generally. Contrary to common reports of working life within the games industry (exemplified by long hours and 'crunch'), this research found women describing working lives and experiences that were overwhelmingly positive. This prompted me to reflect upon what

	projection, archiving, curation, piracy etc.)	lessons could be learnt from these more inclusive environments and, more specifically, how researchers might actively use their research findings as a starting point to make positive interventions in the social world.
Tony Dowmunt	<p>Tony Dowmunt is co-Director, LCVA and Emeritus Professor, Department of Media, Communications and Cultural Studies, Goldsmiths, University of London. From 1995-2015 he was the Course Convenor for MA Screen Documentary, and he is currently supervising in the AVPhD (film practice-based doctoral) programme. From 2003-2006 he had an Arts and Humanities Research Council [AHRC] Fellowship in the Creative and Performing Arts, which included the production of an experimental video-diary, <i>A Whited Sepulchre</i>. He was a founding member of the steering group of AVPhD, the AHRC funded training and support network for all those doing, supervising and examining audio-visual practice based doctorates, 2005-2009.</p> <p>He worked in community video in the 1970s and 80s in South East London (including at Albany Video through the 1980s), then worked in television as a documentary Producer/Director, specialising in political and creative documentary, as well as maintaining an interest in community-based video and social-action media. He has written extensively in the latter area over the last 30 years, including writing articles and editing three books – <i>The Alternative Media Handbook</i> (Routledge 2007), <i>Inclusion through Media</i> (Goldsmiths/Equal 2007) and <i>Channels of Resistance: Global Television and Local Empowerment</i> (BFI 1993) and authoring <i>Video With Young People</i> (Cassell 1987).</p>	<p><i>'Introduction to LCVA: why now?'</i></p> <p>I will outline the development and aims of the archive, and then focus on the contemporary purposes to which the archived footage is being put. These include the use of anti-racist material from the 1970s in current debates and filmmaking, the role of archive video playbacks in response to the current housing crisis, and within the community contexts in which tapes were made, and the 're-making' of videos in the present:</p> <ul style="list-style-type: none"> • August 13 was a tape made in 1977 documenting the anti-racist march against the National Front in Lewisham. It has been shown in partnership with a contemporary film – <i>The Battle of Lewisham</i> – about the same events. • Squatting tapes and tapes by Tenants groups from housing estates are being used by current housing activists. • The playback of young women's videos from the 1980s provokes discussion 30 years later in a local Arts centre. • <i>Framed Youth</i> (the ground breaking 1983 tape by the Lesbian and Gay Youth Video Project) was 're-made' by a group of LGBTQ young people in 2013 – the first tape's 40th anniversary - as <i>Re-framed Youth</i>. <p>In each case we will explore some of the similarities and differences between the social and political struggles and aspirations of the groups who made the tapes and their counterparts in the present. We ask: what do these contemporary viewers get out of the experience of watching the archive tapes? What do the tapes say about our world now? What aspects of their aesthetics and production methods are still relevant?</p>
Dennis Delgado	<p>My work makes visible the Eurocentric and militarised gaze in contemporary visual culture. I use video, photography, sculpture, drawing and software to subvert the constructs of the post-colonial gaze and its notions of centrality, superiority and entitlement. Most recently my work explores technologies of vision. From the colonial use of the zoo cage, to the development of surveillance and facial recognition technology my work examines how technologies of vision</p>	<p><i>'Dark Databases: Facial Recognition and its 'Failure,' to Enroll'</i></p> <p>This paper/presentation will examine current facial recognition technology, how its algorithms work to assemble and analyse image data, and how the technology's development and flaws reflect a continuation of racism and of false discursive positioning. The presentation will also look at how contemporary artists are working to reveal the technology's inevitable</p>

	<p>are employed to perpetuate racism and to meet the demands of 21st century capitalism. My work also works to reactivate the colonial past of a particular site, and reveals that past's presence in the current moment. To this end the work often focuses on strategies of representation and turns current technologies on those representations, to reveal bias, control and misrepresentation. My work also reflects my own life and social position, investigating how the history of America, and the cultural exchanges enacted by Spanish, English and African ancestries have shaped the present moment.</p>	<p>bias, and in effect, it service to the demands of 21st century capitalism. The paper will look at the work of Sterling Crispin, Joy Buolamwini, Paolo Cirio, Dries Depoorter, and my own (Dennis Delgado's) among others, to demonstrate how artists are using and responding to facial recognition's controversial implementations. The presentation will also place facial recognition within the historical context of images and the policing of bourgeois society; It will scrutinise the technology's omissions and position it within the continued legacy of using mathematical data extracted from image, to create databases of faces that abstract and depoliticize, racism and re-enforce class hierarchies. Within the context of <i>Re@ct</i>, the paper aims to provoke discussion about how we as citizens, artists, and activists can work together to assist and transform the direction of facial recognition technologies to ensure they are used ethically.</p>
<p>Francesca Franco</p>	<p>Francesca Franco is a Venetian-born art historian and curator based in the UK. She is Senior Research Fellow at the University of Exeter, where she is investigating novel ways of documenting digital art and researching the history of computer art. She is also Visiting Lecturer at Danube University Krems, Austria. In 2017, she was Curator-in-Residence at the Fondazione Bevilacqua La Masa Venice, where she curated <i>Algorithmic Signs</i>, an exhibition that explored the history of pioneering generative art. Her first solo-authored book, <i>Generative Systems Art</i>, was published by Routledge in 2018. Her second monograph, <i>The Algorithmic Dimension</i>, will be published by Springer in 2019. She is currently working on her next curatorial project, a large-scale exhibition of media art at the 2021 Venice Biennale.</p>	<p><i>'Art & Technology at the Venice Biennale, 1968-1970'</i></p> <p>The origins of the Venice Biennale's curatorial model can be found in the late nineteenth century. The first Biennales were inspired by the giant nineteenth century exhibitions and celebrated the official academic style, or "Salon art". The breaking of the original Venice Biennale's curatorial model happened owing to political circumstances in 1968, the year of European radical revolts for social and economic change. From a curatorial perspective, the 1968 Venice Biennale represented an "anomaly" compared to its previous editions. Not only the political instances brought forward by the student revolt, but also the introduction of new technologies in art from the mid 1960s contributed in allowing the Venice Biennale to take distance from its original 19th century Salon art model. Owing to innovative and cross-disciplinary projects such as those presented by David Lamelas and Nicolas Schöffer at the 1968 Biennale, the institution started, slowly, to open up towards new media and to accept them as a new form of art. This, as I would like to argue, had a strong influence in the curatorial directions the Biennale took after 1968. My paper will consider the 1968 Biennale to discuss to what extent</p>

		<p>new media art influenced the Biennale's original curatorial model. How did the new curatorial model evolve after 1968? I will look at the way technology brought to the Biennale a new wave of creativity, but at the same time an element of destabilisation to the traditional asset of the Biennale institution.</p>
Johanna Hoffman	<p>Johanna Hoffman is a designer and artist working at the juncture of design, fiction and futures. Johanna believes that deeper understanding of climate issues provides the spark we need to act on climate change. To that end, she creates interactive public art and digital installations that translate hard to grasp climate facts into personal, multi-sensory experiences. Her work sparks the imagination, motivates folks to adapt to climate change, and connects people to the tools they need to transform that motivation into action. Johanna has nearly two decades of experience in community design, civic art, planning, and climate change adaptation. She has worked with a range of motivated institutions and organizations, from Louisiana State University and UC Santa Cruz, to the San Francisco United School District and University of Hawaii. She has lectured and exhibited her work at MIT, RISD, UC Berkeley, Yerba Buena Center for the Arts and more.</p>	<p><i>'Making the Future Personal'</i></p> <p>This presentation will explore the role of speculative futures and design in helping vulnerable communities plan for climate change. So often when we learn about the effects of climate change, we think "what can I really do?" or "where do I start?" Studies show that translating climate data in multi-sensory ways to engage people on personal levels is critical in addressing this issue. When people see what change means for their lives, families & communities, they're more & inspired motivated to act. Inviting people to inhabit a speculative future engages them in the potential ramifications of climate change on this highly personal level. The session will provide an overview of precedents for using digitally translated speculative futures in creative climate change planning, and focus on one community-based planning project in particular -- <i>Climate Stories</i>, a multi-sensory, augmented-reality based installation of what the world could be like in 56 years. The presentation will begin with a brief description of speculative futures and design and a quick overview of organizations and projects using these tools for community-based social impact projects. I will then progress into a more detailed description of <i>Climate Stories</i> as a case study for using these tools in the community planning process. A multi-sensory exploration of what the world could be like in 2075, <i>Climate Stories</i> communicates climate change data through an interactive, inhabitable AR and physical experience, and connects participants with the information and frameworks they need to transform understanding into climate action.</p>
Marisa Morán Jahn	<p>Of Chinese and Ecuadorian descent, artist Marisa Morán Jahn has been described by ArtForum as "exemplifying the possibilities of art as social practice." A grantee of</p>	<p><i>'Copper in my Cooch and Other Technologies'</i></p> <p>When we think about technology, most conjure images of things</p>

	<p>Sundance, Creative Capital, and Tribeca Film Institute, her work has been presented at Brooklyn Museum, Obama's White House, worker centers, public spaces, and PBS. She is the founder of Studio REV-, a non-profit organization that codesigns public art and creative media with low-wage workers, immigrants, youth, and women. Key works include <i>CareForce</i>, <i>NannyVan</i>, <i>Bibliobandido</i>, <i>Video Slink Uganda</i>, and most recently, <i>Snatchural History of Copper</i>. She teaches at The New School, Columbia, and MIT, her alma mater.</p>	<p>automated (eg, robots) and agents automating (eg, AIs). In this talk, artist Marisa Morán Jahn broadens how we think about technology through the example of copper, whose extraction, refinement, and use is both ancient and future-forward. Copper is a pliable and naturally-occurring element found in our homes, computers, cities, lightning rods, and the IUD located in the uterus ("snatch") of 170 million women across the world today. As the first metal mined across the world, copper's wide usage in tools, anti-bacterials, jewelry that promotes blood circulation, household fixtures, digital networks, and reproductive technology point to its central role as a metal that lives with(in) us. Jahn will share examples from her current work, <i>Snatchural History of Copper</i>, a participatory art installation, book, and film that celebrates copper's coterminous relationship with human civilization while questioning who has the right to exert control over bodies and land.</p>
<p>Tom Keene</p>	<p>Tom Keene (www.theanthillsocial.co.uk) is an artist, activist, and researcher who investigates the role of marginal and often obscure technological objects. He makes things, programs computers, writes and thinks with technologies to explore how they do things in the world. His practice considers technological histories, flows of power and knowledge, and complex sets of human and technological relations. Through this practice, Tom considers how technical objects construct, transform and amplify the social relations of everyday life. These objects have consisted of municipal databases, wireless protocol, algorithms, electrical components, mobile devices, cloud servers, automated vacuum cleaners and biological sensors.</p>	<p><i>'Database (e)State: Resisting, thinking, and acting with machines of urban regeneration.'</i></p> <p><i>Database (E)state</i> is an artist and activist led PhD research project that explores the democratic, ethical, and material effects of databases used by local government to manage council-owned housing stock in the United Kingdom(UK). The project draws from my five years of experience as a housing activist and homeowner on Cressingham Gardens Estate in South West London where I have lived since 2006. Lambeth Council currently aims to demolish all 306 homes on Cressingham against the wishes of the vast majority of residents. In the UK affordability and access to housing is a pressing social issue, and yet central government and local authority proposals to address these issues through urban regeneration schemes have proved highly controversial. Activist campaigns have long-fought the demolition of social housing estates such as the Heygate, Aylesbury, and Cressingham, council estates in London. These campaigns, along with the recent Grenfell tower tragedy, have brought the democratic and deliberative practices of central and local government into sharp focus. Central to these practices are database technologies used by local authorities</p>

		<p>in the management of their housing stock. Such databases, however, are unacknowledged, poorly understood, and mostly invisible and inaccessible to residents. In this paper, I present one artefact titled <i>31.Shadow Database</i> from my <i>Database (E)state</i> project. This artefact is one of over thirty artist and activist led research strategies that work as modes of enquiry into government database technologies. <i>31.Shadow Database</i> is a resident-led attempt to re-create an inaccessible multi-million-pound database system used by Lambeth Council. <i>31.Shadow Database</i> has helped to slow processes of urban regeneration on Cressingham.</p>
Steve Lambert	<p>Lambert is the co-founder and co-director of the Center for Artistic Activism, a research and training institute helping activists be more creative and artists be more effective. As an artist, Lambert's work has been shown both nationally and internationally, from art galleries to Times Square to protest marches, featured in four documentary films, and over two dozen books, and collected by museums and The Library of Congress. Lambert has presented at the United Nations several times. His research is included in a United Nations report on the impact of advertising on cultural rights, as well as the basis for a book on popular understandings of capitalism. Over the past five years he's focused on working with sex workers on campaigns for human rights, fighting for safe consumption spaces with people who use drugs like heroin and methamphetamine, and working with Treatment Action Group battling pharmaceutical companies over pricing for HEP-C treatments.</p>	<p><i>'Pro Bono Mercenary for Justice Recruitment Session'</i></p> <p>Steve Lambert wants you to join him. With the Center for Artistic Activism, Lambert has worked alongside artists and activists in 16 countries on 4 continents helping them to effect power. Using his training from art and design, he uses signs, symbols, stories, and spectacle to engage new audiences on difficult topics through psychology, social science, comedy, games, theater, and democracy. He'll relay lessons learned in collaborating with larger advocacy organizations so you can better contribute to movements for justice, equality, public health, and human rights.</p>
Ray LC	<p>Ray LC is an artist grounded with knowledge of human thought. His interdisciplinary artistic and design practice incorporates cutting edge neuroscience research as a foundation for building experiences that create empathic bonds between humans and between humans and machines, to show how a technological future can embody social good and social justice. He studied AI and neuroscience at Cal and UCLA, but turned to interactive art in Japan while publishing papers on PTSD and creativity. He's currently a researcher at Parsons School of Design / Cornell Tech, and a visiting professor at Northeastern University College of Art, Media, and Design. He works in</p>	<p><i>'A Case for Play: Immersive Storytelling of Rohingya Refugee Experience'</i></p> <p>The displacement of refugees from their natural homes have caused violence and estrangement all over the world, as victims, perpetrators, and hosts jostle for territorial and resource control, to the detriment of victims who live in unbearable conditions outside their homelands. There's often misunderstanding amongst hosts and Western media that see refugees as parasites and destructive agents who hoard valuable resources. Educating both sides of the refugee-host divide have involved programs like UNVR, which created immersive films following the</p>

	<p>interdisciplinary teams of experts including psychologists, software engineers, fashion designers, physical therapists, and creative coders. Ray has been artist in residence at BankArt Yokohama, 1_Wall Tokyo, Brooklyn Fashion BFDA, Process Space LMCC, New York Hall of Science (NYSCI), Saari Residence. His work has been exhibited at Kiyoshi Saito Museum, BankArt, Tokyo Golden Egg, Columbia Macy Gallery, Java Studios, City University of Hong Kong, Elektra Montreal, NYSCI, Happieeee Place ArtLab Lahore. His award-winning work has been recognized by Japan Society for Promotion of Science, National Science Foundation, Microsoft Imagine Cup, Adobe Design Achievement Award, A' Design Award.</p>	<p>conventional 2D filmmaking approach, portraying static scenes with narratively voiced pieces that attempt to put us inside the refugee camps to elicit empathy. Instead of relying on storytelling through voice as in conventional documentaries, we embarked on a visual-journey-based approach to show the daily lives of Rohingya refugees in Balukhali, Bangladesh using dynamic movements in VR space, spatial audio that surprise, and collaborative filmmaking that involves the participants as they empower themselves using the 360 camera as a tool for exploration. Instead of investigating the hardships of refugees from a Western perspective, we enabled a boy in the refugee camp and his friends to create a visual experience that represent their daily struggles the way they have become used to. The interactive VR film becomes an empowerment tool to enable self-expression in a corner of the world that have become used to being the observed as opposed to the observer, in turn taking advantage of VR as a medium for both immersion and capability to surprise in 4D.</p>
<p>Laura Leuzzi</p>	<p>Dr. Laura Leuzzi is an art historian and curator. She completed her PhD at Sapienza University of Rome in 2011. Author of articles, essays and exhibition catalogues, her research and curatorial practice focuses on video art, new media, art and feminism, time and the relationship between word and image in visual art. She has curated exhibitions, screenings and events in Italy, UK and Switzerland. She is co-editor with Stephen Partridge of <i>REWINDItalia Early Video Art in Italy</i> (2015) and with Elaine Shemilt and Partridge of <i>EWVA European Women's Video Art</i> (2019). She is currently Research Fellow and Co-Investigator on the AHRC-funded research project <i>Richard Demarco: the Italian Connection</i>, at DJCAD University of Dundee.</p>	<p><i>'EWVA - Retracing European Early Women's Video Art'</i></p> <p>This paper will focus on the AHRC funded research project EWVA European Women's Video Art in the 70s and 80s (2015-2017, DJCAD, University of Dundee) led by Prof. Elaine Shemilt. Co-Investigator is Prof. Stephen Partridge; Researcher, Leuzzi and Archivist, Adam Lockhart. EWVA aims to retrace and reassess the germinal early contribution of European women artists to video as an artform. Despite the fact that several women artists had been experimenting with the medium in the 70s and 80s, their fundamental experimentation is still marginalised and has partially fallen into oblivion. EWVA aims to strength their profiles and identities within the art historical canon and support their recognition.</p>
<p>Adam Lockhart</p>	<p>Adam Lockhart is Media Archivist & Researcher at Duncan of Jordanstone College of Art & Design (University of Dundee). He is a leading specialist in the conservation, preservation and restoration of artists' video. Lockhart has worked on various research projects including <i>REWIND Artists'</i></p>	<p><i>'Democracy vs Technocracy'</i></p> <p>When new technology comes into the hands of artists, the first thing they often do with it, are things that you are not meant to do with it. This ranges from experimentation with the technology itself to using it to highlight</p>

	<p><i>Video in the 1970s & 1980s, Narrative Exploration in Expanded Cinema</i> with Central St Martins College of Art & Design, <i>REWIND</i>Italia, <i>European Women's Video Art</i> and <i>Richard Demarco: The Italian Connection</i>. He has acted as curator, co-curator and consultant for a number of screenings and exhibitions at organisations such as Tate Modern, Tate Britain, BFI Southbank, Dundee Contemporary Arts, Scottish National Galleries of Modern Art, Stills Edinburgh, Streetlevel Photoworks Glasgow, DOCVA in Milan and Shanghai Minsheng Art Museum. He recently worked with the London Community Video Archive as a consultant, digitising and preserving a number of video works on obsolete formats.</p>	<p>social and political issues. With the arrival of the Portapak video recorder in the late 1960s, the democratisation of video meant it was now in the hands of the people and not just that of the mainstream media. London based counter-culturist and UFO club founder, John 'Hoppy' Hopkins was an early adopter of this new technology, after being given one by John Lennon. He used it around London to record important happenings, protests and events. He was later joined by his partner Sue Hall where they both formed Fantasy Factory in the 1970s, a non-profit video centre providing access to video facilities, bringing it within the reach of community activists and independent directors. This brokered the way for the next generation of artists in the 1980s, who embraced scratch video, which further pushed the limits of technology creating satirical socio-political artworks, raising the awareness of many important issues of the day and challenging many of the broadcast conventions of the time. This presentation will discuss how technology has given a voice to marginalised people and groups, allowing them to fight the established system.</p>
<p>Amanda McDonald Crowley</p>	<p>Amanda McDonald Crowley is an independent cultural worker and curator who works at the intersection of art + technology with artists who have a research-based practice. Amanda develops platforms to generate dialogue, bringing together professionals and amateurs from varied disciplines, and creating space for audience engagement. Recent projects include <i>Tiny Scissors Tattoo Parlor Detroit</i> with Amy Khoshbin for Detroit Art Week and working on Mary Mattingly's <i>Swale</i>, a floating food forest in NYC as well as projects with Kulturföreningen Triennial (Malmö), Bronx Arts Alliance, YMPJ (Bronx), New Media Scotland (Edinburgh), Pixelache (Helsinki), PointB (Brooklyn), Bemis Center (Omaha). Amanda has advisory roles on Di Mainstone's <i>Human Harp</i> (UK), Juanli Carrion's <i>OSS Project</i> (NYC), Shu Lea Cheang's <i>CycleX</i> (NY) and Vibha Galhotra's <i>S.O.U.L Foundation</i> (Delhi). Amanda previously worked with Eyebeam art + technology center NY, Australian Network for Art and Technology, ISEA2004 in Finland, Adelaide Festival 2002 and has done curatorial residencies at Helsinki International Artists Program, Santa Fe Art Institute,</p>	<p><i>'Artists and Food Systems: Towards Sustainable Futures'</i></p> <p>My current research interests include the politics of food; the environment and sustainability; and urban culture. This presentation will outline how these overlapping interests have led to curatorial work with artists who actively invite audiences to be participants in the generation of content and ideas. I will discuss how workshops, meals, music, performances, and actions that are radically collaborative and participatory invite audiences to rethink their relationships to public space and to our food systems. How does that relate to digital art? Come find out: the world is (inter)connected!</p>

	Bogliasco Foundation, Sarai New Media Institute, and Banff Center for the Arts.	
Conor McGarrigle	<p>Conor McGarrigle is an artist and researcher working primarily with digital media. his practice is characterised by urban interventions mediated through digital technologies and data-driven explorations of networked social practices. Projects include durational walking performances, large scale outdoor projections, AR apps, and generative video installations. His research examines the implications of pervasive networked devices and computational processes through the lens of critical art practice. This work is rooted in a historical analysis of the intersections of art and technology, demonstrating how contemporary and historical practices develop new readings and critical understandings of networked technologies and emergent user practices. A particular focus is on evolving notions of space and place afforded by new spatial practices enabled through ubiquitous networked location-aware devices. This work emphasises the materiality of digital cultures, attending to hardware and coded processes alongside user practices to reveal and study the entanglements of the network in all aspects of the everyday.</p>	<p><i>'Handouts don't exist hustle or you don't eat (title is an AI generated tweet)'</i></p> <p>It is well established that AI has a bias problem, however, black boxed machine-learning systems render it difficult to even understand and visualise the nature and extent of the problem, yet alone find solutions. This paper discusses an artistic research approach toward highlighting AI bias, whilst exploring the aesthetic potential of machine learning, through a case study of an AI artwork by this author. <i>#RiseandGrind</i> is an art project that trained a recurrent neural network, on a large data-set extracted from Twitter hashtags (<i>#Riseandgrind</i> and <i>#Hustle</i>) chosen to represent a very specific filter bubble (embodied neoliberal precarity), to produce a biased AI that generates tweets for a TwitterBot. The paper unpacks this artwork, demonstrating how it makes visible the processes of machine-learning in a playful and poetic way. Revealing how the original filter bias is consolidated, amplified, shaped and ultimately codified through this machine learning process, producing a cohesive world view reflecting the original data bias enhanced by the assumptions of the algorithmic platform, in turn introducing wider contagion effects in the hashtag bubble. The paper reflects on what philosopher Bernard Stiegler sees as the pharmacological nature of AI, and the role of artistic research and practice in revealing and critiquing these processes. The paper will discuss the findings of the art project over three iterations during 2018-19 in the Science Gallery Lab Detroit, Tulca Festival of Visual Art Galway, and the Green on Red Gallery Dublin.</p>
Lulamile Mohapi	<p>Lulamile Mohapi is an emerging researcher and lecturer at Wits University's Digital Arts Division. His Master's Degree thesis focuses on Entrepreneurship and African Cultures in the Games Industry. He is also a strategist and a research consultant on Intellectual Property as well as Cultural and Economic Policy for video games and digital innovation. Lulamile is the founder and Managing Director at Fishknife Interactive - a game development startup based in Johannesburg. The studio is currently</p>	<p><i>'Political Play in the "Winnie Mandela" video game: A Postmortem'</i></p> <p><i>Winnie</i> is a 2D platformer/shooter based in a dystopian South Africa, during an unspecified period of political upheaval. As a player, you fight off the white apartheid special branch police aided by black corrupt politicians; and to ultimately deliver a "signal" to the youth of South Africa. The <i>Winnie Mandela</i> video game was developed under three thematic and or 'theoretical' foundations. Firstly, it</p>

	<p>producing Africa's first open world franchise titled <i>Jozi Violentine</i> - a gritty crime story set in urban Johannesburg. Lulamile has developed <i>Uyajola 9_9</i>, a video game parody based on the South African version of the TV show <i>Cheaters</i>; as well as <i>Winnie</i> - a tribute video game to the late freedom fighter - Mrs Winnie Madikizela Mandela. He holds a Bachelor of Arts Degree in Film Studies from AFDA; and has worked for more than 16 years in the film; television and commercials sector. His passion is firmly rooted in merging African cultures; interactive and immersive media; film and television with gaming.</p>	<p>was developed as a tribute to the late liberation icon; thus placing focus on the concept of documentary newsgames (Bogost; Ferrari; Schweizer: 2010); where games engage 'broader historical and current events in a manner similar to documentary photography; cinema; and investigative reporting' (ibid). Secondly; the game adopts Ian Bogost's theory of procedural rhetoric through using computation (digital interactivity) and design (rule-based representations) in order to develop persuasive statements or arguments (Bogost: 2007). The rhetoricity in this work challenges a 2D animation tribute created by the Mail and Guardian newspaper, after the passing of Mrs Madikizela Mandela; which consists of a Super Mario-esque dungeon platformer simulation with similar game mechanics. Thirdly; <i>Winnie</i> embraces Miguel Sicart's concept of political play, which he describes as 'harnessing the expressive; creative; appropriative; and subversive capacities of play and using them for political expression' (Sicart: 2015). Political play in the context of <i>Winnie</i> presents an ontological dimension wherein representation and critical play offer an imagined future discourse on the African ludological cultures.</p>
<p>BD Owens</p>	<p>B. D. Owens is a multi-disciplinary artist based in Scotland. He has been involved in various kinds of activism in the arenas of Peace, Anti-Oppression, Environmentalism, surveillance and censorship. In 2017, he graduated (With Distinction) from the Art, Society & Publics MFA Programme at DJCAD, University of Dundee. Previously, he studied at Concordia University, in Montreal, gaining a BFA in Sculpture. In 2017, he won the Fife Fine Arts Society Prize which funded an artist residency at betOnest (Stolpe, Germany). He has shown his sculpture, text-works, performance, video and sound work in Montreal, Brooklyn, Dundee, Glasgow, Stolpe, Edinburgh and online. His poetry has been published in <i>We Were Always Here: A Queer Words Anthology</i>, <i>Talking About Lobsters: New Writing Scotland Issue 34</i> and has been shortlisted in the Jupiter Artland: Inspired to Write Poetry and Prose Competition. In February 2019, he took part in a poetry reading and panel discussion at GoMA Glasgow as part of the <i>We Were Always Here: Queer Times</i> event. And, in March 2019,</p>	<p><i>'Watching Me, Watching You: Reflections Upon Surveillance, Gare Loch Duality & the #undesiredline'</i></p> <p>In this paper, I will examine the unconscious stress perpetuated by surveillance and the notion of the ever-present panopticon. I will reflect upon my experiences of a 224 mile pilgrimage that I undertook last year over a period of 50 days. It was a daily pilgrimage from the front door of my house to the front door of the Faslane Nuclear Submarine Base. It was a walking performance, through which I drew an Undesired Line on the grass verge in parallel to an existing 'undesired line' - the perimeter fence of the Base. Throughout the time the performance was in progress, I made an online text-work using the Twitter hashtag #undesiredline. In addition to appraising my own work, I will discuss surveillance focused artworks by David Rokeby, Janet Cardiff and The Surveillance Camera Players. I will also consider the implications and limitations of 'piggy-backing' an artwork onto existing online platforms</p>

	<p>eco/art/scot/land commissioned him to write a review/article about the film <i>Water Makes Us Wet: An Ecosexual Adventure</i> by Beth Stephens and Annie Sprinkle.</p>	<p>such as Twitter and Google Maps. I recently reactivated the #undesiredline text-work, since I am currently reflecting upon subsequent observations and collating the documentation from the 50-day durational performance/sculpture. I will use some of the material that I have gathered for this paper: Video, photos, drawings, daily journal writings, field recordings and the #undesiredline Tweets. My aim is to start a new project soon, <i>Mapping The Undesired Line: Gare Loch Duality</i>, (an online interactive map) as the legacy for <i>The Undesired Line</i>.</p>
<p>Alicja Pawluczuk</p>	<p>Alicja is a Digital Media Practitioner and Researcher with extensive experience of participatory media project design and facilitation both in Europe and South East Asia. Alicja's interests in using participatory media for social change began in 2010 when she created her first short films at Pilton Video in Edinburgh. Since then, Alicja has developed her media activism and teaching practice by working alongside organisations such as Media Education Edinburgh, the Institute of Local Television, Screen Education Edinburgh, Alchemy Film Festival, Fife Cultural Trust, Maverick Television and the United Nations. In 2014, Alicja curated a <i>Video Activism Night</i> in Edinburgh, with an aim to showcase and celebrate the work of community-led film, where organisations such as the Red Start Cinema, Pilton Video, WITNESS, Engage Media showcased their work. In 2015, Alicja set up a digital storytelling collective, called Digital Beez - a not-for-profit enterprise focusing on participatory digital storytelling and young people's digital literacy and digital inclusion. Alicja has a track record of publications focusing on young people's pro-active participation in digital culture. Both her community media practice and research are socially and action driven, and emphasise the importance of meaningful community participation.</p>	<p><i>'Storifying the digital divide: what can the 1970's community video teach us about the inequalities in the digital age?'</i></p> <p>Nowadays, participatory digital media provides disadvantaged communities with a voice, and digital storytelling tools, live-streaming, social media and vlogs are being regularly used by grassroots activists (e.g. #BlackLivesMatter or #MeToo) - re-defining our perspectives of collective action and often also leading to real life changes. It can be argued that in the hyper-connected digital era, most of us have become media co-creators. However, digital technologies have also unleashed new inequalities of power and wealth, reinforcing divisions between the information rich and poor, the activists and disengaged. The utopian idea of participatory media and digital culture has been questioned in recent debates on disinformation, deep fakes, algorithmic oppression, and social media echo-chambers. While digital technologies have democratised our access to the media making process, they have not entirely helped when fighting with the problems initially covered by the community video movements in the 1960s (e.g. poverty, gender, and racial discrimination). How does the work of these movements fit into current participatory digital storytelling practice and media literacy debates? What does it mean to be a radical media maker in the digital era? And finally, what can young digital media designers and producers take from the work ethos of the early community media activists? In my presentation, I will be reflecting on my experience of using Scottish community video archives while teaching digital storytelling to young people. The talk</p>

		will explore young people's interactions with archive material, and its possible use in the educational media setting (both formal and informal learning).
Pip Thornton	<p>Pip Thornton is a post-doctoral research associate in Creative Informatics at Edinburgh University, having recently gained her PhD in Geopolitics and Cybersecurity from Royal Holloway, University of London. Her thesis, <i>Language in the Age of Algorithmic Reproduction: A Critique of Linguistic Capitalism</i>, put forward a theoretical, political and artistic critique of Google's search and advertising platforms. Her academic publications include <i>A Critique of Linguistic Capitalism: Provocation/Intervention</i> (GeoHumanities 2018), and <i>Geographies of (con)text: Language and Structure in a Digital Age</i> (Computational Culture 2017) and she has presented in a variety of venues including the Science Museum, the Alan Turing Institute and at the transmediale festival of art and digital culture in Berlin. Her work has featured in WIRED UK and New Scientist, and a collection from her artistic intervention <i>{poem}.py</i> is currently on display at the Open Data Institute in London. A new exhibition will be/was shown at the Glucksman Gallery in Cork, Ireland as part the 2019 Electronic Literature Organization Conference & Media Arts Festival.</p>	<p><i>'Linguistic Capitalism: Critique & Resistance in the Age of Algorithmic Reproduction'</i></p> <p>In an age of digital technology, language has become far more than a means of human communication, creativity or expression. Increasingly written for - and 'read' by - algorithms, when words become data, they carry more than linguistic meaning, and as such are valuable commodities in the advertising marketplace. Nobody knows this better than Google, which made its fortune from the auctioning of words through AdWords; a form of 'linguistic capitalism' (Kaplan, 2014) in which the aesthetic value of language is negated at the expense of its exchange value. But what are the residual cultural or political effects of this algorithmic exploitation of language? What is gained and what is lost when words become data? This paper argues that the liquidation of language into data, and the speed in which it can be processed, reproduced, interpreted and capitalised, has consequences that are both linguistic and political. In addition to the critique, I would also like to offer a means of resistance against the algorithmic acceleration of linguistic discourse in the form of an artistic intervention. In order to make visible - and interrupt - the workings of linguistic capitalism I have developed a research/art project called <i>{poem}.py</i> which uses poetry, the Google AdWords keyword planner and a second hand receipt printer in an attempt to rescue language from the algorithmic marketplace; re-politicise it (Benjamin, 1936), and reclaim it for art. This paper explains the genesis of the project, including demonstrations of the different modes of intervention and resistance I am currently exploring.</p>
Fruzsina Pittner	<p>Fruzsina Pittner is a Hungarian computer game artist and digital illustrator currently working as a postgraduate researcher at Dundee University. She is a member of BIOME Collective, a multicultural co-working and game development group, as well as the Scottish Centre for Global History. Her PhD project combines all of</p>	<p><i>'Juju, Deep Space and the Colonial'</i></p> <p>In an interview shortly after the release of her 2009 short film <i>Pumzi</i>, Wanuri Kahiu Kenyan filmmaker speaks about the picture literature, film, and games point of Africans as either people of violence, or victims of conflicts outside of their control. Within postcolonial</p>

	<p>her interests: art, digital comics and computer games; alongside visual, textual and interactive storytelling. Her research project titled <i>Transmedia Afterlives of African Adventure Narratives</i> covers topics from novel adaptations, film and interactive media, to the image of Africa through the narratives that exist about it and the many different ways we tell stories for and about each other.</p>	<p>literature and game studies there is a phenomenon that regularly surfaces in the discussion: studying the image of the other. The image of Africa. The image of women and other 'queer folk'. Narratives about other places and people are often set in opposition to what is understood as the western literary canon, contributing to a picture of the world that is based upon a long history of colonialism and other Euro- and America-centric economic, religious, and military pursuits. In the genre most commonly defined as afrofuturism, authors, artists and filmmakers use a unique voice not only to describe African folklore, but to digest, process and dissect colonialism and its effects on the continent and its various people and cultures. They do not only imagine alternative presents and possible futures; these stories also endeavour to deal with the past and attempt to reach closure, write as a form of activism, and disrupt common views of Africa. This paper will examine what happens when African and African diaspora authors take charge of their own narrative: it will observe the role and use of oral tradition in African speculative literature, themes of survival in Octavia Butler's <i>Xenogenesis series</i> (1987–1989) and <i>The Fifth Season</i> (2015) by N. K. Jemisin; and will explore elements of folklore and technology intertwining in Nnedi Okorafor's <i>Who Fears Death</i> (2010) and the Marvel film <i>Black Panther</i> (2018). It will reflect upon how authors choose to define and re-define genre and how that affects representation in media, the practice of many artists, filmmakers and writers who strive for creating diverse and accurately researched narratives.</p>
<p>Fernando Martín Velazco</p>	<p>Fernando Martín Velazco is a writer, theorist and multidisciplinary researcher. Since 2015 he is the captain and founder of the Stultifera Navis Institutom, an organization dedicated to the artistic, scientific and humanistic research through an expeditionary method. He was formed as communicologist and pedagogue by the National Autonomous University of Mexico, where he has taught. His mayor experience as a science and artistic divulger was for El Colegio Nacional, the most prestigious arts, humanity and science institute of Mexico, where he became the youngest manager ever (2014-2018).</p> <p>As captain of the Stultifera Navis, he has collaborated with the End of the</p>	<p>'<i>The Ghost Newspaper: Fake Journalism in the Mexican Drug War</i>'</p> <p>The Mexican border state of Tamaulipas had been one of the critical points of violence concentration on the last decade in Latin America. On 2010 the Inter-American Commission on Human Rights called it a "silenced zone" after the murder of some journalists and the closure of different Media after menaces by the mafia groups and some governmental authorities. In 2016, during an international theatre festival in the port of Tampico, the Stultifera Navis Institutom occupied a 33 years abandoned building in the downtown that used to belong to an</p>

	<p>World Theater Festival in the cycle "Hauntologies" in Mexico and Uruguay. Also, he has developed multidisciplinary projects in Mexico, the US, and the former Yugoslavia countries. On 2017 he started the cycle of annual expeditions "The Leviathan Games" (2017-2019) carrying out cultural and symbolic research with grey whales, project later supported by the program of grants Art, Science & Technology 2018 from the the National Autonomous University of Mexico and the National Fund for Culture and Arts. In 2018 he developed the project "Ohtlatocaliztli", a 10,000 kilometers pilgrimage throughout the indigenous towns of Mexico and the US, that did realize 20 monumental landscape interventions in both countries and an art codex that register it. In 2019 started "Navis Aeria", a fictional aero-photographic studio along the Californias, and established a program of art residences at extreme peripheral contexts.</p> <p>Recently he was selected to be part of the 2020 Djerassi Resident Artists Program in San Francisco, California.</p>	<p>important journal. For three days, they represented the resurgence of the newspaper improving an editorial office on its building, adapting a printing press on it and distributing the publication along the city. All the previous with local fakes: fake news, fake advices; a fake city to report. The effect of fiction was immediate: people congregated around the building and public dialogues had to be organized. This paper recovers the experience of this multidisciplinary site-specific intervention giving details of the theoretical background of it based on the Hauntology concept of Jacques Derrida, and reflects about the theatrical character of historical resurgences and their social consequences. Also, makes an appointment about the lack of local perspective in the times of global media and the validity of deontological debates. Finally, the text stops in the dramaturgic evolution of the editorial front pages of the ghost newspaper and its use of fiction as an act of discursive rebellion and empowerment of memory.</p>
Mercedes Vicente	<p>Dr. Mercedes Vicente is a curator, writer and researcher. Her AHRC-funded PhD at the Royal College of Art, completed in 2017, examined the work of video pioneer Darcy Lange (New Zealand, 1946–2005). Her ongoing curatorial, archival and research efforts since 2005 to advance the legacy of Lange has entailed the preservation of his videos, the creation of the artist archive, curating numerous exhibitions on Lange at institutions such as Tate Modern, NTU CCA Singapore, Ikon Gallery, Camera Austria, Cabinet and Yale University. Her extensive writing and editorial credits include books, exhibition catalogues and art journals. She is the editor of <i>Darcy Lange: Study of an Artist at Work</i> (Govett-Brewster Art Gallery, NZ and Ikon Gallery, UK, 2008; Spanish edition EACC, Spain, 2012). Vicente has held institutional positions as interim Director of Education and Public Programmes at Whitechapel Gallery in London, Curator of Contemporary Art at Govett-Brewster Art Gallery in New Zealand and Research Curatorial Assistant at the Whitney Museum of American Art in New York, among others.</p>	<p><i>'Darcy Lange's Maori Land Project: Early Video, Indigenous Rights and Artistic Interventions'</i></p> <p>The paper draws some reflections on the early use of video by New Zealand artist Darcy Lange and his Maori Land Project (1977–80). Collaborating closely with Māori activist and photographer John Miller, Lange joined the efforts of fellow activists to raise awareness and mobilize support for land rights by Māori during the rise of political struggles of the 1970s known as the 'Māori Renaissance'. The movement sought indigenous self-determination, standing against colonialism and its enclosures of Māori land. This paper explores the politics of representation surrounding his work as an example of a Pākehā (New Zealander of European descent) documenting Māori struggles from a critical historical stand. It reflects on the evolution of Māori cultural debates as well as on some of the ethical concerns and collaborative working processes, drawing from notions such as 'the camera as a listener' introduced by Maori filmmaker Barry Barclay and the coloniser-indigene coupling or 'hyphen' as explored by Alison Jones and Kuni Jenkins, and examples of both Māori and Pākehā contemporary video artists in</p>

		Aotearoa New Zealand (Joyce Campbell, Nova Paul, Natalie Robertson) embracing kaupapa Māori, so working through and from the position of Māori customary practices, principles and ideologies.
Violeta Vojvodic Balaz	Violeta Vojvodic Balaz studied at the University of Belgrade at the Faculty of Fine Art for her PhD with an art doctoral thesis <i>The Case Of Art-Adventurers Operating Into Global Margin: Art, Money, and Value in The Age of Artificial Intelligence</i> . Early works of Violeta included art objects and installations that revolved about the language identification patterns and visualisation of linguistic expressions, such as neologisms and onomatopoeia. Her interest in symbolic communication and new media drove her toward experiments that combine ICT and fine art. She co-founded <i>Urtica</i> art and media research group in 1999, where she has been working as media artist. She exhibited at Ars Electronica, Viper, FILE, Ogaki Biennial, Museum of Contemporary Art Belgrade, and received UNESCO Digital Arts Award 2003 at IAMAS, Japan. Within the framework of <i>Urtica</i> 's projects <i>Social Engine</i> and <i>HoopUp</i> , she held workshops with students and artists at the universities at Saint-Etienne, Luneburg, Belgrade, Novi Sad, and art organisations in Innsbruck, Ulm, and Montreal. She was also the co-founder and project manager (2001-02) at New Media Center kuda.org (Novi Sad). Currently, she is PhD candidate in Transdisciplinary Studies of Modern Arts And Media at the Faculty for Media and Communication in Belgrade.	' <i>Social Engine Communication Experiment</i> ' <i>Social Engine</i> - art database, site-specific action, workshop and participative didactic application - was made by the art group <i>Urtica</i> (Serbia) as an attempt to investigate how information circulates within society and in which way the dominant socio-cultural patterns shape the social system as altruistic, self-oriented, tolerant or oppressive. After Yugoslav civil war in the 1990s, the transition of the Serbian political system from autocracy to democracy started in 2001 and brought ideas related to social and cultural change. This process was suppressed in 2003, when the leader of the reformatory movement, the Serbian Prime Minister Zoran Đinđić, was assassinated. Those events triggered the first version of <i>Social Engine</i> (2004) which questioned how socio-cultural patterns direct society towards democracy or autocracy, and produce functional or dysfunctional decision-making due to the impact of (post)mass media propaganda, populism and the fear of ostracism. The <i>Social Engine</i> database was created of well-known socio-cultural patterns, embodied in textual and visual symbols; the main selection criterion being that they had been evolving and circulating for a long time. Since 2004 <i>Social Engine</i> had five editions. Today it functions in the form of the <i>HoopUp</i> didactic application, communication workshop and the showcase on the repercussion of Information Revolution, e.g., What went wrong with the libertarian online society based on the belief in the non-hierarchical structures, merit-based assessment and personal freedom?
Joanna Walsh	Joanna Walsh is the author of seven books including the digital work, seed-story.com . Her latest book, <i>Break.up</i> , was published by Semiotext(e) and Tuskar Rock in 2018. Her writing has been widely published in anthologies, newspapers and journals including The Dalkey Archive's Best European Fiction, Granta Magazine, gorse, The Stinging	' <i>A Woman Sitting In Front of a Screen</i> ' "Where is the face in interface? Where is the soft in ware? What is soft and where?" My performative lecture starts from the precarious position of the woman sitting in front of the screen, working onscreen while working on her self in

	<p>Fly, The Guardian, The New Statesman, and The Los Angeles Review of Books. She is a UK Arts Foundation fellow, and the founder of #readwomen, described by the New York Times as "a rallying cry for equal treatment for women writers".</p>	<p>order to put that self to work onscreen. She considers affective, domestic and gendered labour, and activism on and offline. Working onscreen, as we all do now, how can screens work for her? Is it possible to consider our selves as wetware in the range of affordances offered by the screen, whose etymology has shifted from a protective or filtering barrier to a permissive interface analogous to our own skin? This poetics of the screen self involve a re-materialisation or a paying attention to materiality and its attendant processes on and offscreen, along with a paying attention to the affordances of the screen as a virtual space, and the tension created between them. Versions of this lecture have been given at the AUTO conference at the Royal College of Art in May 2019, at Out of The Air: Women, Creativity and Intelligence Work at Bletchley Park in March 2019, and at The Revolution of Digital Languages or When Cyber Turns into Sound of Poetry—A Symposium on Post-Cyber-Feminisms at the Migros Museum, Zurich in April 2019.</p>
<p>Martin Zeilinger</p>	<p>Dr. Martin Zeilinger is an Austrian, Scotland-based researcher and curator focusing on computational art in relation to critical and activist practices. Martin has just joined Abertay University's Games and Art Division. He is co-curator of Vector Festival (Toronto/CAN) and a member of the NEoN Festival curatorial collective. His work on subjects including financial activism, intellectual property, and environmental issues in relation to digital art have been published in journals including <i>Philosophy & Technology</i> and books including the <i>MoneyLab Reader</i>. He is currently working on finishing a monograph entitled <i>Digital Art and the Ends of Appropriation</i>.</p>	<p><i>'AI Between Copyright Enforcement and Copyright Activism in Digital Art'</i></p> <p>This presentation explores the impact of emerging AI tools on the contemporary cultural landscape, with a focus on commercially developed image recognition tools. In particular, I discuss the role such technologies may play in digital art projects that highlight and critique the problematic impact of AI. Contextualising my presentation with a very brief introduction to the commercial use of image-recognition AI (e.g., for the automatic flagging of 'pirated' online media content), I will focus on discussing Canadian artist Adam Basanta's ongoing art project <i>All We'd Ever Need is One Another</i> (2018-). This project appropriates image recognition AI to powerfully problematise concepts such as 'original,' 'copy,' 'ownership' and 'creativity,' the meanings of which are today more and more often determined by unthinking, non-human AI agents. Adapting the <i>Critical Engineering Manifesto</i> (Oliver et al., 2011) for AI contexts, I propose that artificial intelligence technology can be a useful tool for criticism and activism regarding current</p>

		intellectual property regimes, following appropriative uses that give wide exposure to the issues at hand.
--	--	--