







CONTENTS

BOOKS

FEATURE
INTERVIEW

IN THE LAB 1

IN THE LAB 2

1234

8 NEW ART
SCIENCE
AFFINITIES /
KRZUSZTOF
WODICZKO

12 VENICE
BIENNALE
/ OUTSIDE
ITSELF /
FEDERICO
DIAZ

30 REFERENCES
/ OVO ADAGHA

40 MAPPING
EXPERIENCES
/ HINRICHS
AND MARSH

PORTFOLIOS
VENICE
BIENNALE

SPECIAL
REPORT

IN THE LAB 3

CALENDAR
| JOBS

5678

66 PIPILOTTI
RIST / 86
NATHANIEL
MELLORS /
92 TABAIMO
/ 104 SHADIA
+ RAJA ALEM
/ 112 LEE
YONGBAEK

126 I MOVE
IN DECADES
/ ELLEN
PEARLMAN

134 RISING
SYMMETRY /
LIA ROGERS
AND KATAYOON
ETEMAD

142
CONFERENCE
SUBMISSION
DUE DATES
| 169 JOB
POSTINGS



JOURNAL OF COMPUTATIONAL MEDIA DESIGN # 3

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"Here's to the crazy ones, the misfits, the rebels, the troublemakers, the round pegs in the square holes... the ones who see things differently – they're not fond of rules... You can quote them, disagree with them, glorify or vilify them, but the only thing you can't do is ignore them because they change things... they push the human race forward, and while some may see them as the crazy ones, [I] see genius, because the ones who are crazy enough to think that they can change the world, are the ones who do."
Steve Jobs

It seems only fitting to start the magazine with a quote from the man who single-handedly allowed design to become re-accepted in the world today. For design nerds like ourselves we are aware of this daily. He created from afar the field we now explore and we are grateful.

In this issue we have a number of Venice Biennale exhibits selected by Laurel who was able to visit Italy this summer. We received three submissions which resulted in a new category for the journal called *in the lab*. We would like this to be the start of projects from labs or studios around the world, so please submit if you have a project you would like to showcase.

I had the pleasure of attending Bioneers this Fall and saw some amazing talks, but would like to direct your attention to Rebecca Moore who manages Google Earth Outreach (earth.google.com/outreach) "which supports nonprofits, communities and indigenous peoples around the world in applying Google's mapping tools to pressing problems in areas such as environmental conservation, human rights, cultural preservation and creating a sustainable society."¹ Worth checking out.

To end with another Jobs quote: "Why join the navy if you can be a pirate?" Enjoy, Mateys!

Laurel Manjan

¹ <http://www.bioneers.org/presenters/rebecca-moore/?searchterm=rebecca%20moore>

NEW ART/SCIENCE AFFINITIES

Régine
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Pablo G
Andrea

ART/SCIENCE AFFINITIES

collaboration
operate
tool
found
general
modern
associate
foundation
community
knowledge
sleep
original
wide
experiment
society
write
different
produce
question
diy
establish
perspective
place
context
build
language
study
however
robot
environmental
studio
learn
high
subvert
application
experience
engage
online
back
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involve
visual
state
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white
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workshop
describe
participant
nature
eye
interest
researcher
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New Art/Science Affinities *“The intersection of art/science/technology with explorations into maker culture, hacking, artist research, distributed creativity, and technological and speculative design.”*

Via we-make-money-not-art.com

The book is available here:

<http://millergallery.cfa.cmu.edu/nasabook/newartscienceaffinities.pdf>



KRZYSZTOF WODICZKO

black dog
publishing

From publisher Black Dog: “Krzysztof Wodiczko is the first complete collection of the politically charged installations and projects of internationally renowned artist, Krzysztof Wodiczko.

Wodiczko is best known for his large-scale and video projections on buildings and monuments. Since the 1980s, he has been transforming the facades of official buildings and historical monuments into temporary spaces for critical reflection and public protest.

Krzysztof Wodiczko covers 40 years of the artist’s extensive, and often controversial, body of work using contemporary technologies to form a commentary on politics, ethics, social responsibility and the urban experience. Comprising a collection of writing by some of the most critically acclaimed art historians, cultural theorists and commentators working today, along with both previously published and unpublished texts by Wodiczko himself, this book is the definitive study of the artist’s work. Richly illustrated, the book includes a diverse selection of images, ranging from digital montages and preliminary visualisations to sketches and photographs.”

Venice Biennale | Feature



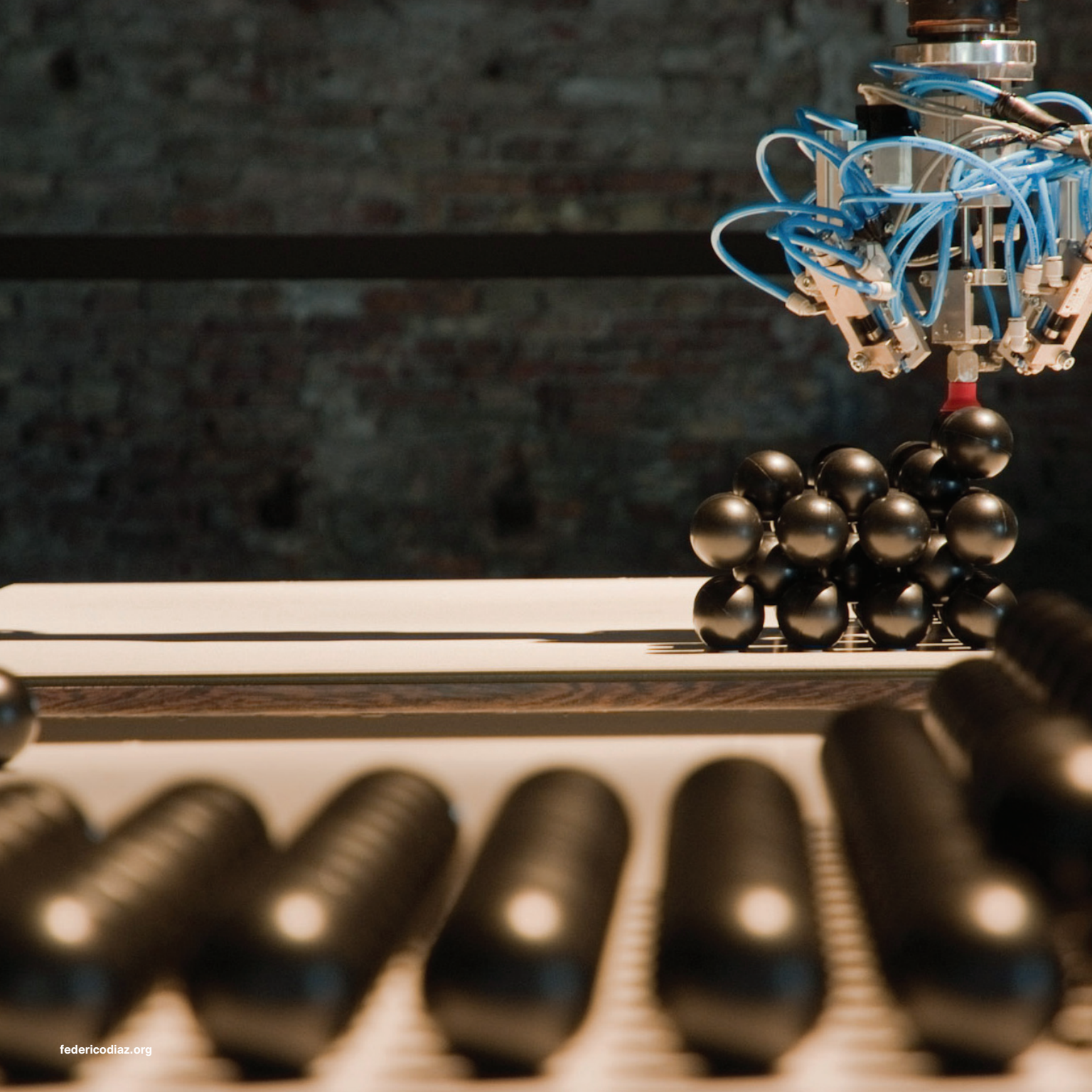


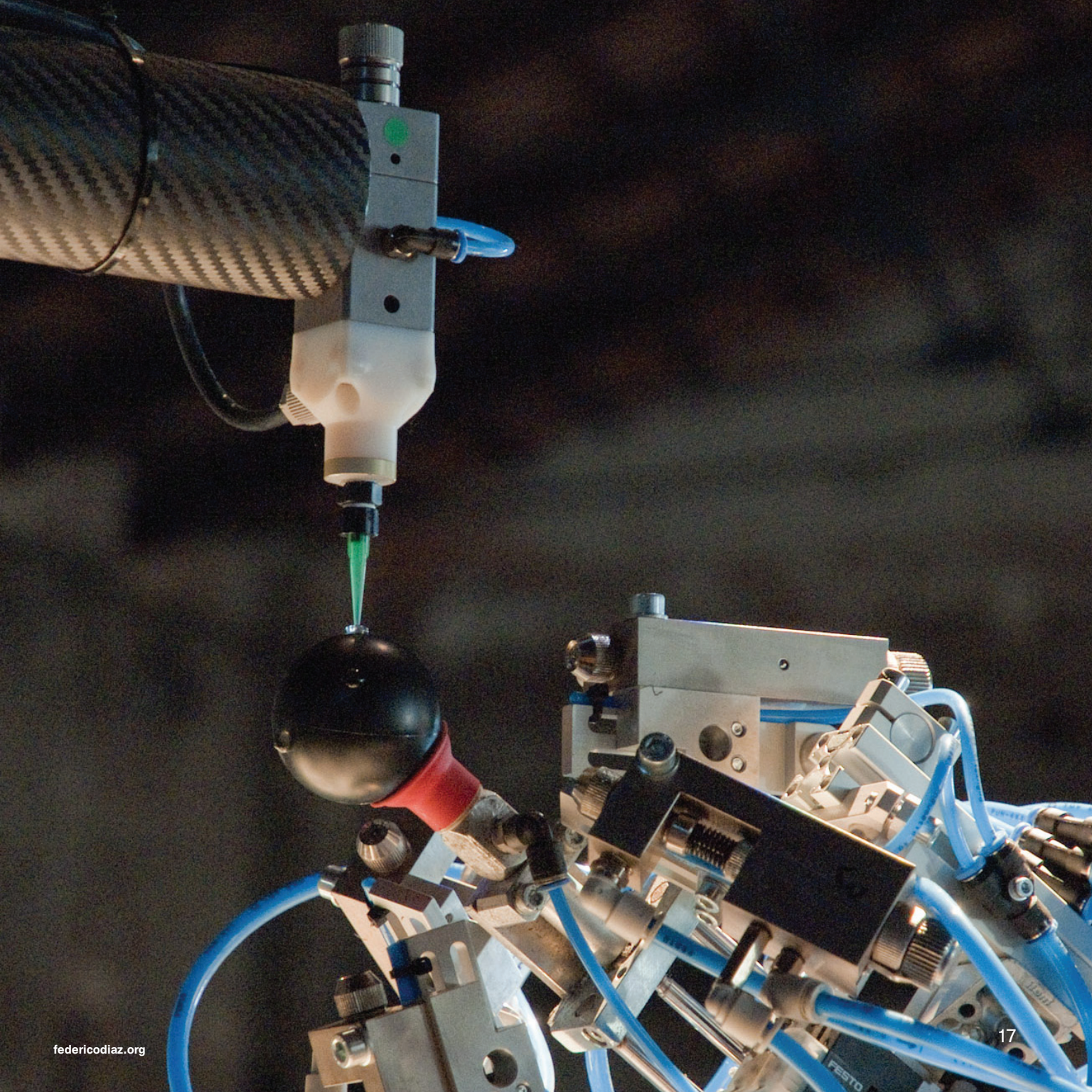
Outside Itself | Federico Diaz

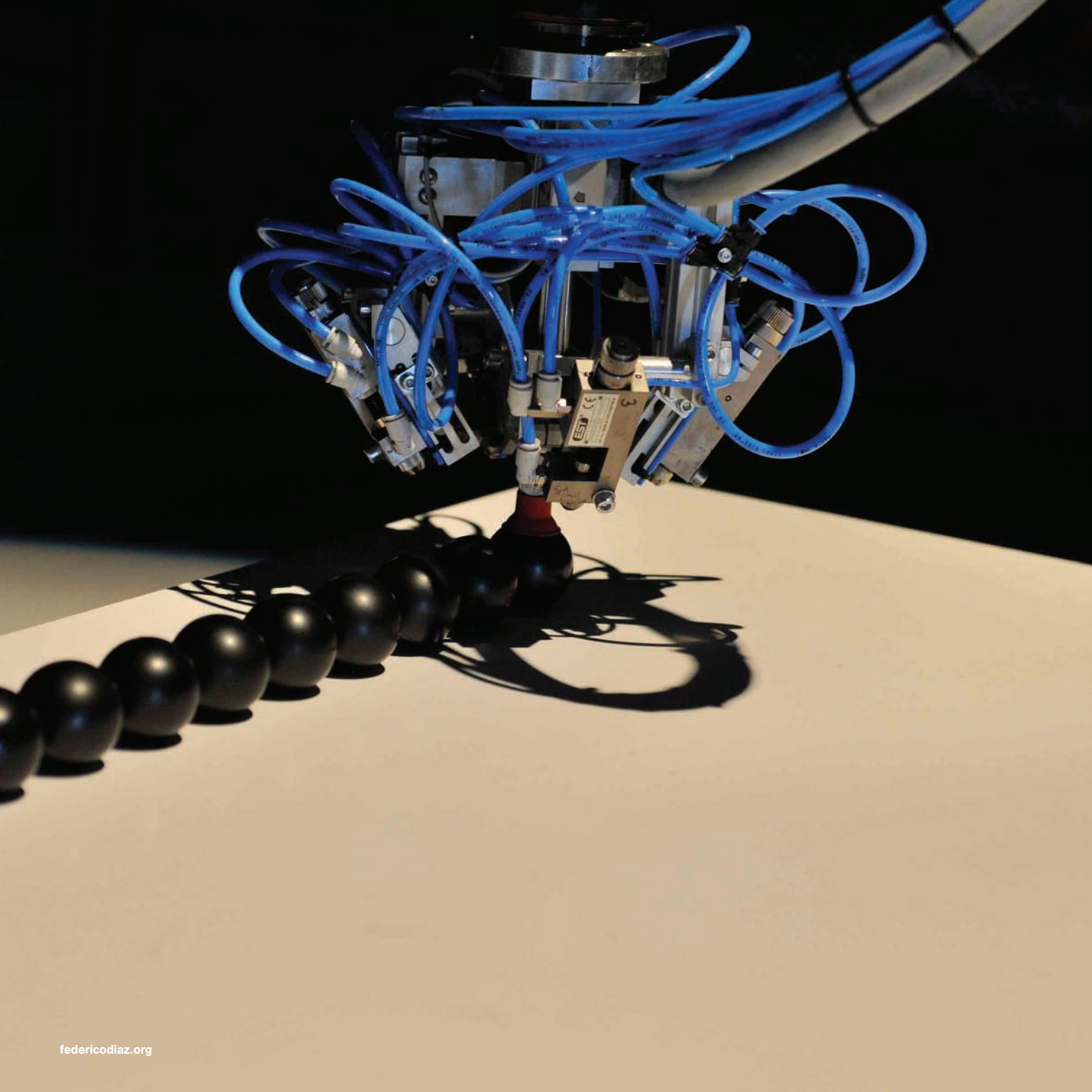
How did you get started working with technology and computer programming?

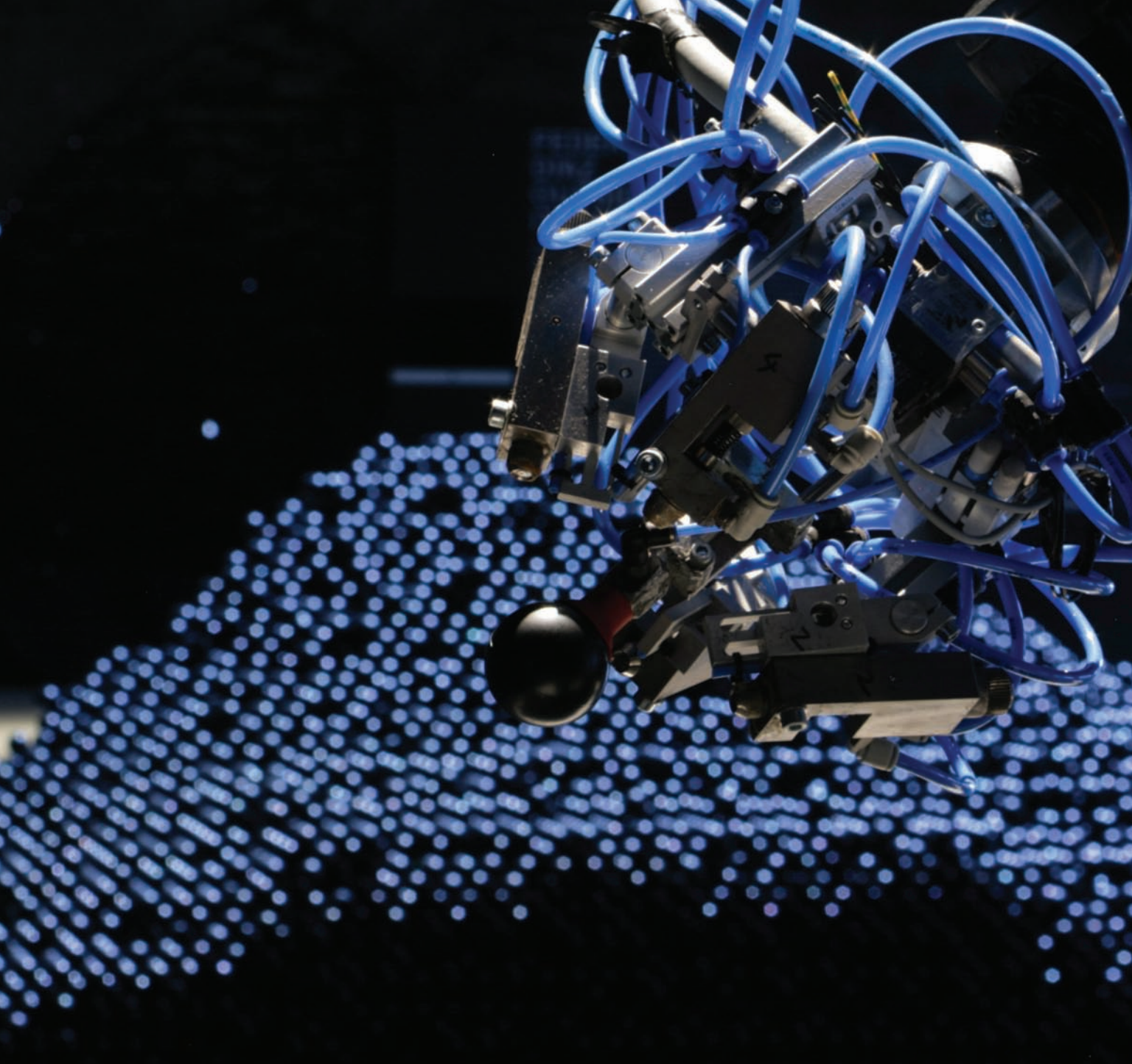
It was back in 1992 when my friends, who were distributing computers called Commodore, asked me - as I was an artist - to create my very first 3 dimensional artwork in "Imagine" program (which btw doesn't exist anymore). Shortly after that they bought Silicon Graphics computers and so I started to improve my 3D simulating skills in a program from the TDI Explorer company. I have always been very interested in Metablobs, which were given by the TDI company for testing. That was year 1993. It was much later when the Metablobs got integrated to other software. And if I am right, even the king of blobs, Greg Lynn, started to use Metablobs in 1995. These were interesting experimental years. Not many people know that the American Alias WaveFront bought TDI and only in 1995 integrated Explorer and Metablobs into its systems. And some youth Federico Díaz from a city called Prague got lucky and had the chance to try the first versions. I have some beautiful memories about that period. Tools of computer simulating were not common and so there was no danger of losing originality. To avoid the dependence on something that is later generated, I focus on integrating the real physical world and materials I scan in the nature. I don't like uniform art, when all art works look like from the same artist, with no spirit. That is of course the pitfalls of graphics.

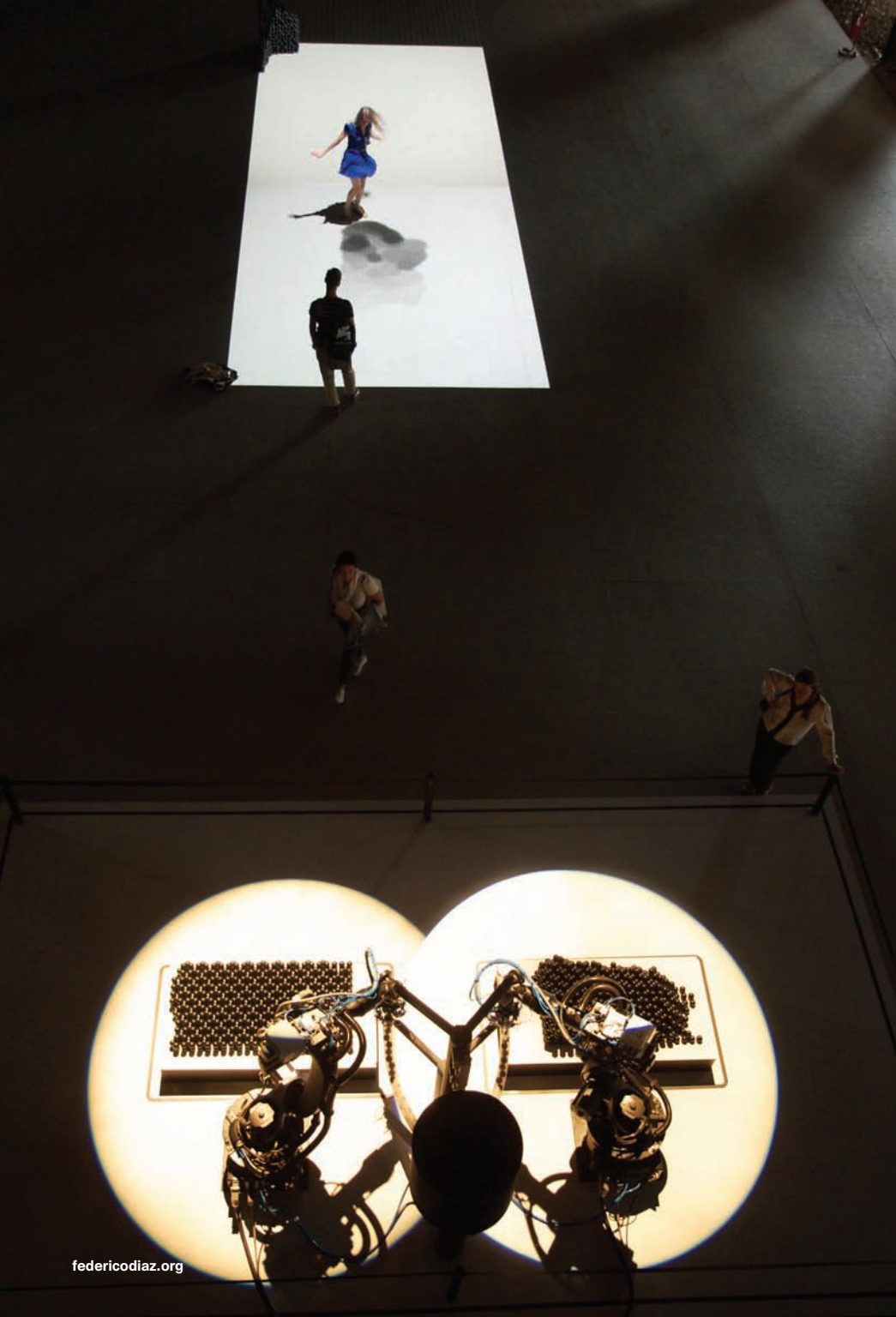












How does “Outside Itself” differ from “Geometric Death Frequency - 141”?

The difference between “Outside Itself”, which was a Collateral Event at this year’s Biennale di Venezia and “Geometric Death Frequency - 141” is in the interactivity. The shape of Outside Itself installations is determined mainly by people. Every movement, color of clothes, speed of walking or stopping influence the final shape of the sculpture, which was in both cases made by the robots. Each black ball represents one particle - photon of light. As you probably know, light surface tends to reflect light as opposed to dark surface, which absorbs light.

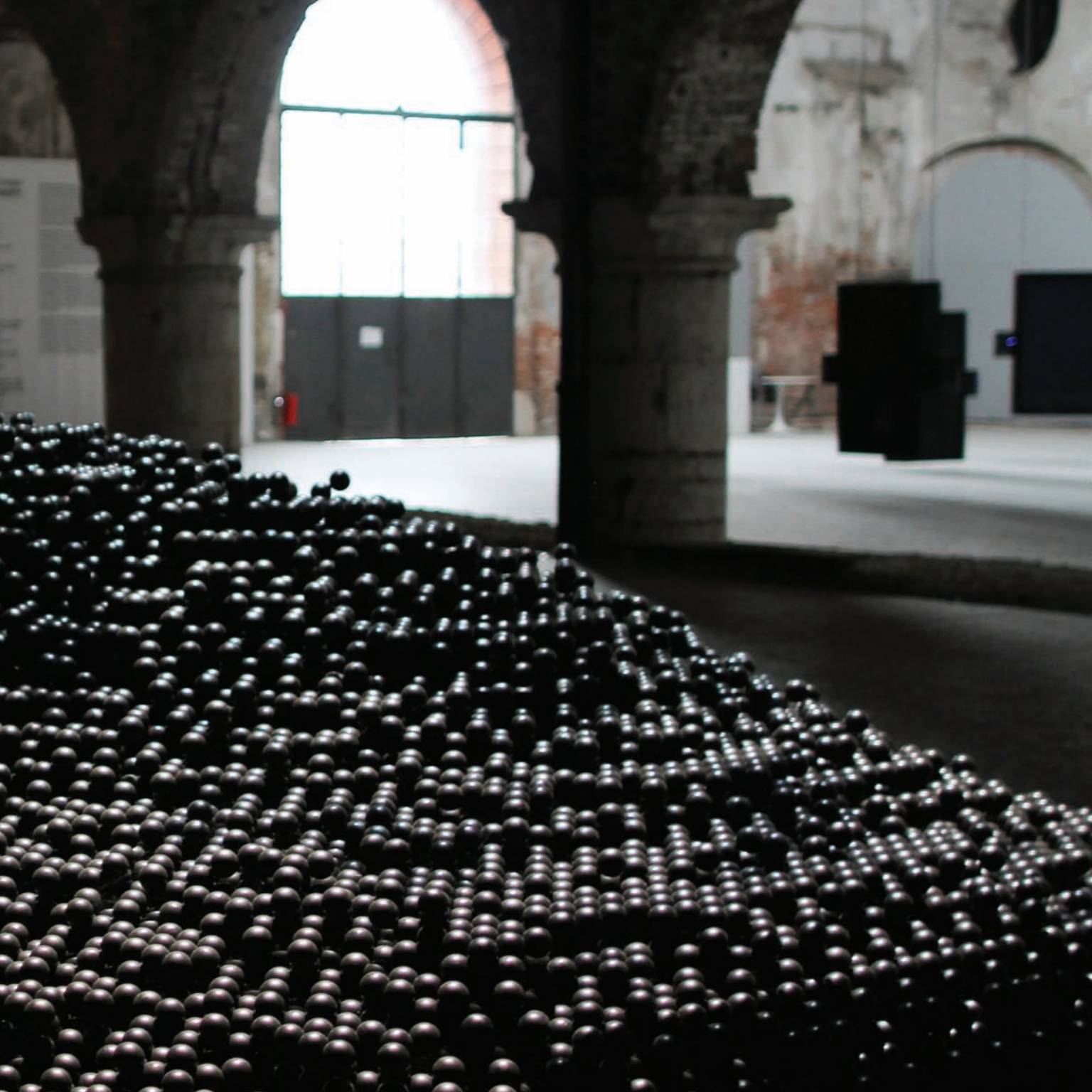
The aim was not to create a perfect shape from an esthetical point of view, but to record the flow of light which was moderated by people. Light sensors placed in the ceiling were sending signals about the position of all visitors to our computers. Those computers proceeded all information and established a databases of the shape. So in fact, the topology of the shape was being created throughout the whole day. The robot worked with one day delay, assembling the balls according to the records from the previous day. The shape in July is totally different from the shape in August. I don’t know if I can call the result “sculpture”. Perhaps “socially visual structure” characterize the nature better.

“Geometric Death Frequency - 141” is also about light. But in Massachusetts I was controlling the

FEDERICO
DIAZ
OUTSIDE
ITSELF

Textual content on the left side of the exhibition panel, including a large heading and several paragraphs of smaller text.

Textual content on the right side of the exhibition panel, including a large heading and several paragraphs of smaller text.



fluid simulations with the Real Flow software. I was able to choose the stage – frame – I liked the most and stop the simulations at that point. And I chose to freeze the shape at frame 141.

Do you consider yourself both an artist and a scientist?

Yes, science and its language is very similar to art. Both, scientist and artist experiment. And even the responsibility is at about the same level. Just the utility in art is more linked to emotions which are forming our social structure and society. An artist creates the environment we live in and reflects changes which other people might not see. Both, artist and scientist are visionaries. The science uses the abstract language of the nature. However, when we look at art works, they do not represent or interpret the science. My installations are a visually social activism.

Can you talk about your interest in light, physics, and fluid dynamics?

All what's happening around us is fluid-based. Solid matter which we find impermeable is to certain extent also sparse. Some particles - so called Neutrinos - don't respect even the firmness we perceive as absolute. We could say that what is not moving is dead and crystalline. If we would sit in front of a rock for 3000 years, we would also see that it's fluid as it deforms itself

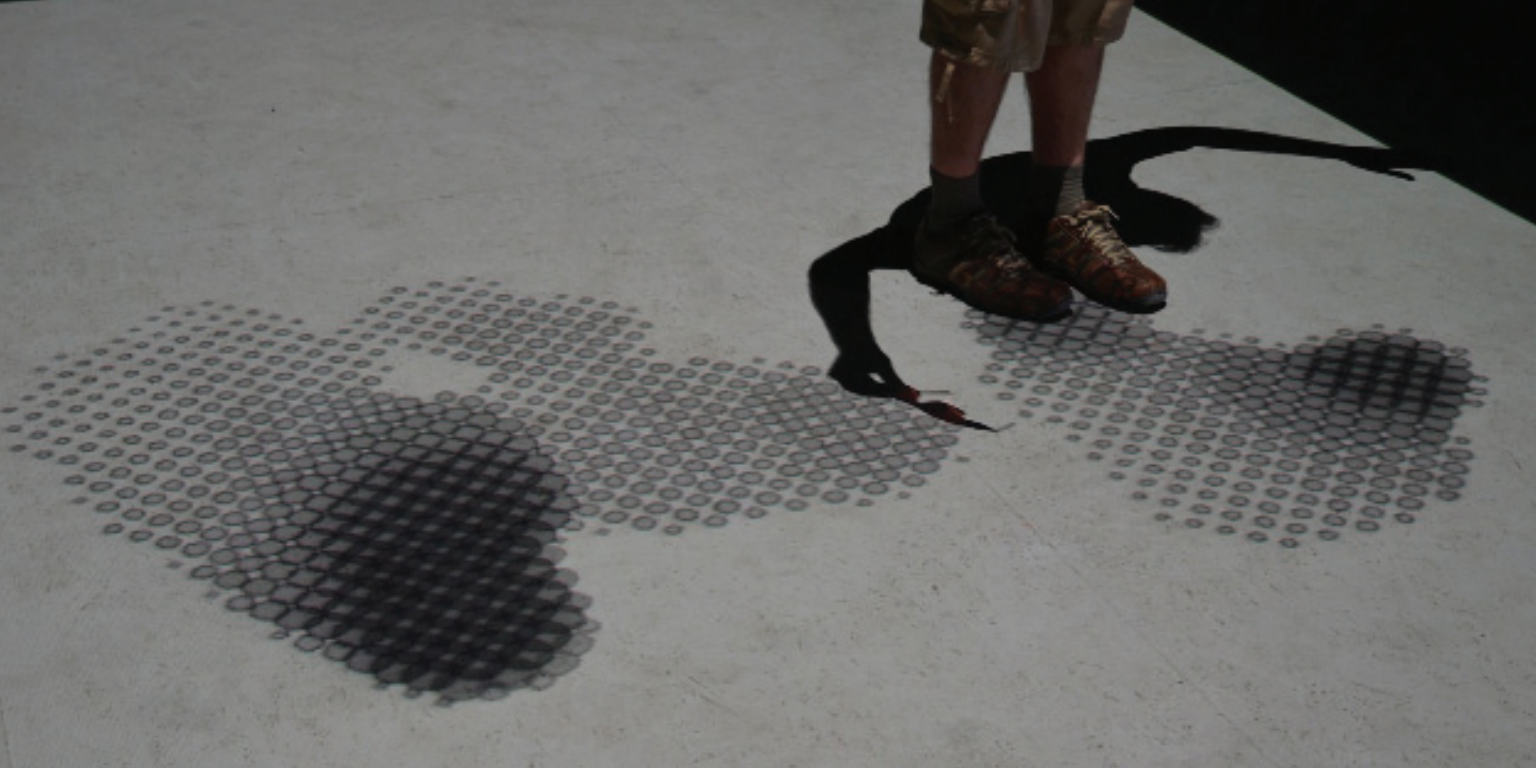
according to outside forces. Sand is being moved long distance and creates clouds that come from solid matter. Our thinking is also fluid-based. I envision everything as a sort of a membrane, which resonates. Resonance joins everything together. We as human beings are limited by our senses and see only certain boundaries. Like fish inside water cannot see the water, we cannot see the light. The light creates matter. Thanks to light we learned how to touch objects. If the light had only one spectrum, we wouldn't be able to find our directions. We perceive things solid only thanks to light. We only feel the edge of a table when we touch it because we perceive the edge. If we saw a different spectrum, we won't feel the edge between this table and the room, we won't feel the edge between our body and space. These are all fluid energies that resonate.

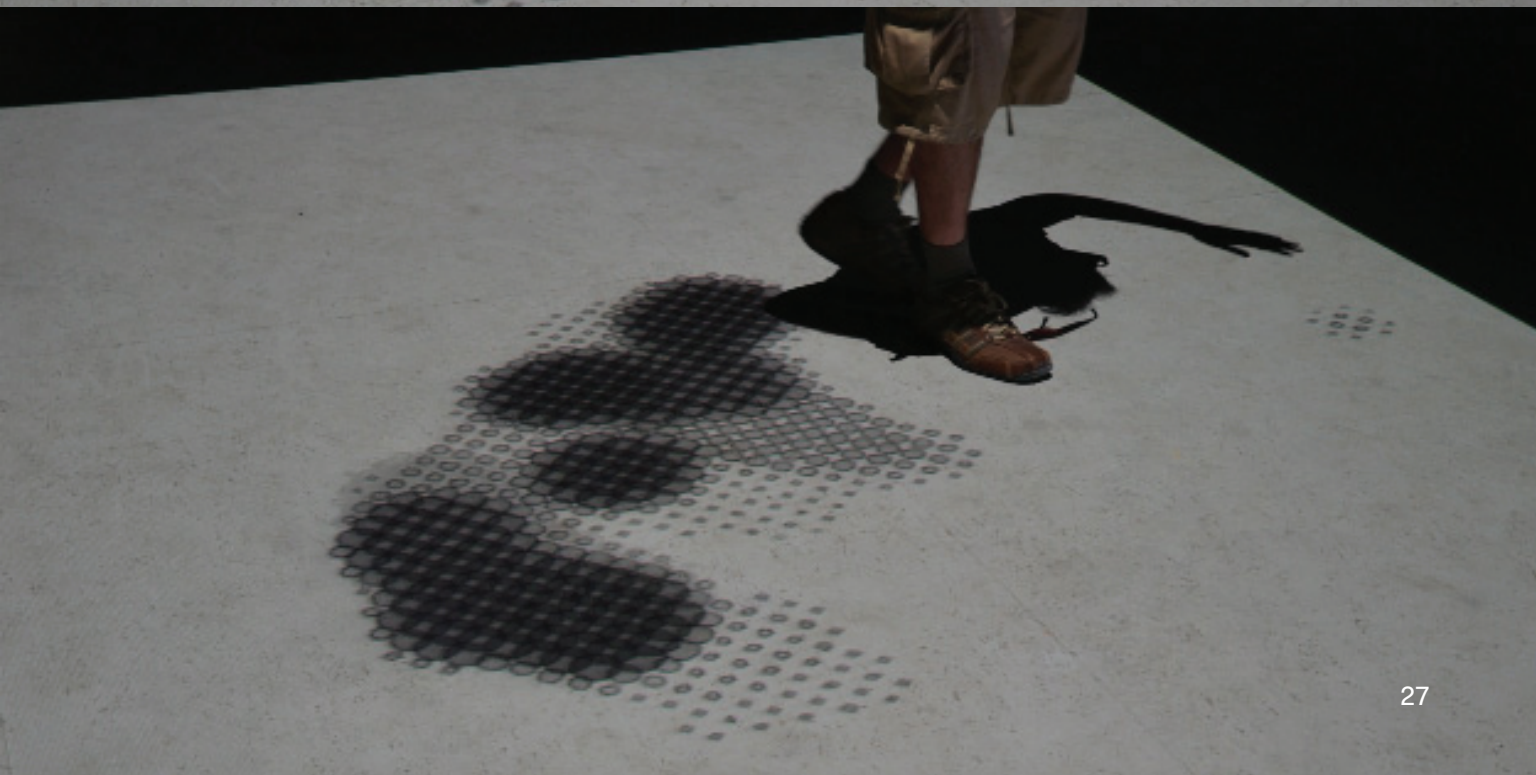
**How many people do you work with?
...Programmers, fabricators, etc.?**

It always depends on the project. It's about 30 people including programmers, architects, production managers etc. But when I do ink painting, I am alone. That's very nice.

How long did it take to realize the work for Venice (from concept to installation)?

It's difficult to determine the exact starting date of this project as the concept is similar to the





previous one for MASS MoCA. So I don't see a clear border between those two projects. It probably took about 6 months.

Is there a work or exhibition that you have seen recently that really excited you?

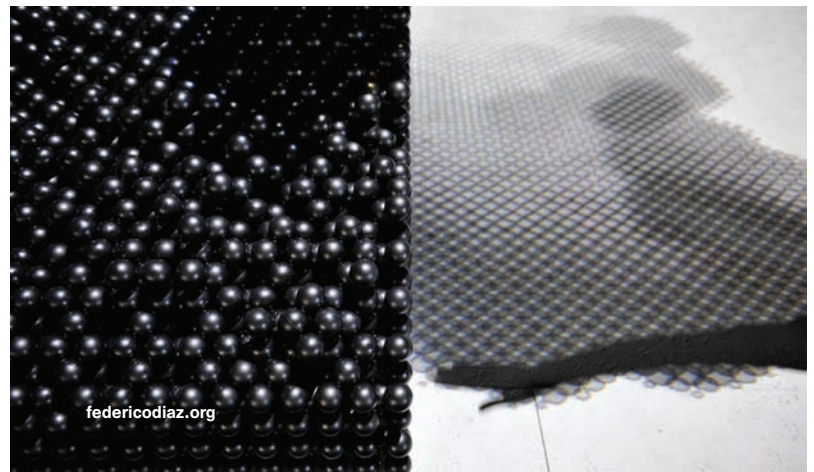
Yes, the strongest impression by far was from the film "Clock" by Christiana Marclay. Boundary between the virtual time of the film and life in our real physical world has been destroyed. It's an edited version of hundreds of films, yet the interconnection of time we see on the watch in individual shots of the film which are synchronous with our physical time and world is very impressive. The fact that the whole movie takes 24 hours makes the overall impression even stronger. It's a ground-breaking film.

What are you working on right now? What's next?

At the moment we are preparing a big solo show for the Brooklyn Museum in New York. It's entitled lacrimAu and it's a major installation consisting of a sculpture in the shape of a human tear drop cast of 24K gold. I decided for the shape of a tear as human tears may be one of the few liquid substances in our society we have not commercialized yet - unlike blood, milk, sperm or water. And I have chosen gold as a material because it's a symbol of power and wealth, but

also of wars, sorrow and emotions. It can be referred to as a mirror of our society – during periods of chaos and instability, the price of gold increases while during steady or boost times, the price of gold drops. Gold is, in fact, an element playing a major role in stabilizing world systems. This is a truly interactive installation as people all around the world will be able to participate in creating the final shape of the tear drop through their communication on social networks. The tear will represent the “global unconscious emotion”. And all visitors coming to see the tear to the Brooklyn Museum will have a chance to get their own personal fragrance generated according to their EEG brain waves activity while watching the golden tear drop.

⌘



References | Ovo Adagha



My affair with Ivy Hall, the physical affair, started on a shaky note. I had set out to meet her for the first time, after hundreds of emailed correspondence. It was half-past eleven in the morning and I was sitting inside a moving train, looking outside the window, not sure where or when to stop. I had listened fervently to my friend's explanations, part of which was: 'stop at the third stop after Lion's station, you won't miss it'. But in my journeying I forgot to pay attention, lost in the memory of the naïve, starry-eyed freshman, who made a similar journey many years ago; taking a long route on the merry-go-round bus, just because the shorter route was too complicated. Looking out of the window, I saw him clearly as if it was yesterday. I remembered the wonder in his eyes as he took in the new environment – and his dreams of success. Thus transported into the past, I forgot my charge. I forgot to be on the lookout for the third stop after Lion's station.

Where was the so-called Lion's station? The woman next to me was scrolling through her phone, ears stuffed with music plugs. Two men sat opposite me; one of them buried his face in a metro paper, the other stared vacantly at the ceiling. One can appreciate the need to seek for directions in a strange place. Only a misplaced sense of pride kept me from doing so. Instead I peered out of the window, looking stubbornly at the passing road signs– Shaganappi, Bow valley, Dalhousie–foolishly re-enforcing my vows of self-sufficiency. Soon the clickity-clacky of the rail wheels pulled to a stop. People disembarked, a few came in, yet the train refused to move. It sat there in stagnation, taunting me. I knew immediately that I was lost.

Footsteps of a stranger

As it was my fears were true. We had reached Crowfoot – the terminus – the end of the road. Echoes of Carl Sandburg's sobering poem, *The Road and the End*, came to mind:

The dust of the travelled road

Shall touch my hands and face.

I stepped out, drenched in shame and confusion. Indeed a stranger's journey is often a tragedy of missteps, yet he must refuse to take it tragically: all the going and dithering and bungling and wastage. He is never immune from it. Knowing makes foolishness out of his steps. Darkness and doubt are never far away.

But here there was light; the sky was ruddy and bright. Pallid old England, with its dark omnipresent clouds, hanging over everything, seemed, thankfully, far away. I was on the cusp of a new affair, the beginning of great things. I must not tarry. Ivy Hall was waiting for me. So I shrugged off the dust of the travelled road, got back in the train and set off again to find her.

And I did find her, standing behind the train station, half-shrouded by a barbed fence and creeping greenery. From the crossing one could see the outbuildings, sticking up out of the mid-morning fog. The station had that tepid, half-baked, untamed quality that at once struck a familiar note: the sturdy steps as you climbed the archway, the heavy, broken glass doors that bore an apologetic sign – ‘sorry, repairs coming soon’, and then the high crossing, high across the road, high over the cars passing below. What coincidence was this? Perhaps it was the laterite bricks and the peeling posters. It all seemed vaguely familiar, as though I was walking across a Lagos foot bridge—all the world below warm and carefree.

But why was I going to see Ivy Hall in the first place, when it was Monday, a public holiday? Apart from a few stragglers dragging their suitcases along the path, the place seemed hollow and quiet. I couldn’t answer the question. So I set off, tentatively, down the pavement track, to nowhere in particular.

Nevertheless the journey inwards brought some disquiet; it seemed that everything here came with an atmosphere of freshness. It was strange. Gone was the tightness and economy of English space. Too much space in this new world, I felt swallowed by it. One always feels that way when coming into a new city, where the land has been broken under the ruthless advance of new artificial structures. It fosters a new feeling, like everything else you see: new, superficial and aloof.

With a start I realised I had left my walking stick leaning against the age-ironed walls of England; and it stopped my adventure right there on the tracks. No, this would not do. Not today. I may have shaved my geriatric beard, but I had brought the sentiments along with me. So I turned on my heels, back to the station, and headed home. I will try again on Tuesday, when there will be people about, I said lamely to myself.

Old things shall pass away

The next morning, disembarking from the train, I went out again to meet Ivy Hall. Yesterday I had glimpsed the huge cubical buildings; today the arena was bristling with a horde of nervous-looking students. You could sense the day was made of a younger fever; confusion was thick in the air. A few sane people were handing out maps at strategic corners. I grabbed one of the maps, held unto it like a life-line, and hastened down the path that led to the EEEL.

While in class I tried to listen to the professor's jargon. Again, there was a mysterious sense of *déjà vu* about it. It was then that it hit me: I have been *here* before. Whatever happened to the eighteen year old freshman, sitting at the back of a crowded biology 101 class? He had grown up; and now starting again in a third and, possibly, final continent. The settings had changed; but the dust and confusion of old debut, a dozen moons past, hovered in the air. I remembered the chaos of the opening day: the desperate pushing and shoving at the school registry, under the harsh glare of the sun; and the daily desert crossings from the natural science faculty to the engineering building; and the occasional gun-shot that reminded one that it was, after all, a war of survival.

In England there had been calm—a steady quietude that made you want to break things. Maybe it was the old cathedrals and the Victorian buildings, whose great weight of history demanded sobriety—folks queuing cautiously like soldiers, held in line by the bygone beauty of the hallowed halls. I had often wondered about the sense of order; and it seemed here, here in this new world, there was the same fatal attention to orderliness.

I sighed, adjusted my glasses, and tried to focus on jargon talk. We were finally in the season of banality.

Enter Einstein

It was one thing to snuggle against Ivy Hall; it was another thing to know her, to explore her wide-flung parts with zest, probing in motion, sweeter far than rest, her secret thickets with an amorous hand. This challenge was indeed the cause of much distress on my part, and, perhaps, amusement for the people watching me. Two hours into the doctorat I had to attend a teaching meeting in the PFB. The map proved to be inadequate; I couldn't

make any sense of the colored codes and signs. Putting the old pride behind, I asked an art student for directions. His spectacular air sketches took me through a series of twists and turns, over the science theatre hallways, round the biological sciences corridors, and when I came out in the open, I found myself back to where I started from: In the centre of 1987, lost in September, where the Jacaranda trees meet, overshadowing the street road, shedding their purples leaves on the ground, the little boy trying to find his way home. I had acquired the virtue of time, yet, I must not lose my child's heart.

So I made it a child's game: to steady the courter's fumbling hands: to ask many questions – sometimes foolish questions. How can I find my way to the PFB? How far is it from here? Can you show me the way?

I did find my way. And I also found someone else: standing over the hallway, littered with camping bags, I saw him for the first time, talking with another conferenciente. The well-worn, stubby pipe was missing, but it was Einstein alright; what with that trademark moustache and the white tussled mane. How could I not recognize him? – The genius whose theory of belief had brought me here.

I embraced him, muttering my thanks; I told him I got lost.

'Oh, don't worry about that,' he said. 'People get lost here all the time.'

He led the way through a door in the hall, into a board room, just in time for my first teaching meeting.

Et tu Bonaparte

Tu peux compter sur cette anecdote telle que je te la rapporte;

et tu vois que Bonaparte est le même en tout.

The valley road opened ahead of us in the sharp late afternoon Albertan sunshine. Stark, grey mountains rose on either side of road, sloping down from the clear sky to shield us, their lower bases clad by a luxuriant mass of poplar trees. There was the dusty breath of the Chinook winds and the distant hum of war drums.



There was also Bonaparte, cut in an equestrian portrait, riding his four-horse carriage, down the track that led to Chatillon. He was speechifying, trying to clarify his war plans to me: ‘... this evening I will ride through the woods on my bike, to clear my head; tomorrow I’ll climb the mountains on the Gondola to get a clear view of the enemy territory, and to take panoramic shots of the landscape. We need to see the big picture. I will write the two papers and dispatch them to our command posts before the end of the retreat...’ he declared.

There was no rancour in his avowals, only die-hard optimism: ‘my allies in Hong Kong and Montreal are sending reinforcements,’ he said. I had a notion of fallibility as I listened to him. I was not in any way prepared for this war.

Bonaparte had a five day holiday in which he planned to turn the tide of the war – the war of words. He was going to make a big muscular talk in front of the ‘retreating jury’. I thought it politic to drive up to the retreat talking about people and places. Bonaparte was a dashing travelling man. Perhaps he used war as an excuse to go to places. I imagined him in Hawaii, wearing a well-cut tropical shirt – just enough to hide his bay window – a small military moustache on his face; he looked more French than Canadian to me. So I asked him about the people we were going to meet. He handed me a half-torn list with some of their names: Mother Superior, Mrs Khatami, Lady Osasuna, Angel Merkel, Monsieur Fife de Bagpipes, Baroness Megmonti, Chairman Mao, El Presidente Obama, Sir Einstein, John Paul XX, and Lady MacAÕchallies. It seemed like a formidable list. But the Corsican general was *engagée*. He flexed his arms as I read out their names. He had a reputation to protect and Machismo was everything. He had to do it. Impatiently he yanked on the carriage strings; earnestly we scrambled down to the battle grounds.

Reunion with Mother Superior

The Banff centre dining room is like a three star hotel lounge, several tables with flowers, bright lights and people sitting about chatting; cheap bright grandeur which swindled the unseasoned eye. And most importantly there was the sweet smell of food. One cannot fight a battle with an empty stomach. Bonaparte, on returning from his reconnoitre trip, was having a heated conversation, in French, with John Paul the Tenth. Perhaps they were

going over the issue of combat strategy, sharpening and positioning their darts.

Soon the waiters began to spread the white table-cloths and set the plates and spoons on the table-cloths. Dinner would begin at half-past six. One by one the 'retreating jury' arrived and took their places around the long dining table. I kept my peace, aware that judgement would begin once I start talking.

Mother Superior was the last to arrive. She made a shuffling entrance into the dining lounge, decked in in a black safari coat and a black clerical hat. She carved a formidable presence by any account. And it provoked an old fear – funny how one never outgrows the fears of childhood. The bullies remain bullies, the bullied remained bullied. Surely it was Mother Superior – the secondary school principal, swinging a familiar truncheon and cracking a furious whip.

'Whodunit?' she said automatically, sniffing the air suspiciously, more like a veteran mother chiding her subalterns. Someone had fouled the air with cologne, and Mother superior was going to find out.

Surely it was Mother Superior. Like the good mother she didn't start eating until we, her children, were all tucked in. I had an inkling of what to expect when she spoke to me. Of course, she must have expectations. We were in a war after all. I must explain my mission. I must show my war logs. The good old Mother Superior had a generous heart; she gave freely, but she also expects results. And just like in the old days, I sat patiently, and waited for her inquisition.

When she did speak, it was a pious rendition in the old language: *nanos gigantium humeris insidentes* – 'you must learn to stand on the shoulders of giants; it's a mental struggle you must overcome.' Listening to her, I actually felt my mind struggling against hers – it was painless.

A Curtain Call

Dinner was over, and the 'retreating jury' were drinking tea and making lively talk. Einstein offered to go for a supervisory walk with me. Together we went out to find nature in its hiding places. We walked up and down the garden path, not knowing where we were

headed. Is this going to be the nature of my research? I wondered. But we were making steady progress. Later, we stopped at a high embankment and appraised the countryside.

When one is surrounded by mountains, it's hard not to be intimidated. And the hills on this side of the world are of a peculiar kind. They stand so tall; you can't help but feel weak, small and insignificant. Perhaps life is usually defined by moments like this: standing by the mountains and gauging how far you could climb. All my life I had been taught to confab, to use my natural ability, to trace direct paths from cause to effect, to look at things in small and understandable pieces, to solve problems by controlling them. Where was I going to start here? Surely, I had come a long way since my undergraduate years, from being glared at and chased out of offices for not knocking; even though my knuckles were sore from knocking...

Einstein broke into my thoughts, 'You say you are geologist, eh?'

I nodded.

He patted my back and said, 'They will like you here in Canada.'

A tale of two maps

At night I dreamed I was sitting around a long rosewood table with the retreating jury. There was a big map on the wall with a question mark in the middle. It turned and changed several times. Sometimes it was like art, sometimes it was like science.

This question on the map was indeed a complicated one. Mother Superior stared long and hard at it, scratched her head, but still could not figure it out. One by one the good jury people tried to answer the question. Three nights passed yet no one was any closer to the answer.

Meanwhile, ten years down the clock, in another part of the world, Cornelius is sweating and preparing to present his seminar in the hot, airless hall. Clutching his notes, and standing with his hands behind his back, his face is a picture of grief, as if he was being led to the stakes.

Cornelius is of course a stutterer. He eats his words. More rabidly so when he is under pressure. I could think of no greater agitation than this geology hall, packed full of horses

and hyenas, waiting to neigh and laugh at the hapless boy.

And then it starts to happen. Cornelius is shaking his head, gagging and trying to force his mouth to speak. But the words simply would not come out. I listen intently, suffering silently with him. He points at the map of oil sands formation, at the Canadian city of Calgary. Still the words would not come out. At last he grabs a chalk and starts to scratch furiously on the blackboard. The board is making squealing noises; it is almost painful to hear.

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Ovo Adagha is a Nigerian writer. His short stories, poems and non-fiction works have been published in several online and print journals. He co-edited an international anthology of short stories, One World, published in Oxford, 2009. He is currently a doctoral researcher at the University of Calgary.

TRAUBENSAFT CO

MAPPING

2064

2064

LECTIVE

ING KIT #22

Everybody Map Now: Participatory
Map-Making on Bumpkin Island |
Uta Hinrichs & Zannah Marsh

2064

2064

On a sunny morning in late July of 2011, we found ourselves standing on a dock in Hingham, Massachusetts, surrounded by piles of camping gear, provisions, and a boatload of artists and their various art-making materials. Along with two dozen other artists, we'd been invited to create public art installations on Bumpkin Island, a small island in Boston Harbor. Our own gear included more than a dozen handmade toolkits designed to encourage exploration and mapping of unknown landscapes. Over the next five days, we worked to create the first ever participatory, user-generated, psychogeographic map archive of Bumpkin Island.

We were participating in the 6th Annual Bumpkin Island Art Encampment, during which Bumpkin Island, otherwise uninhabited, is transformed into an outdoor studio and exhibition space. Artists camp on the island for five days and create works in response to the wild landscape - rocky beaches, grassy meadows, and tangled thickets and forests of sumac, vine, and poison ivy that overrun centuries-old, ruined stone structures. Working as the Traubensaft! Collective, we mapped this landscape and invited visitors to the island - members of the public - to do the same. We provided map-making kits for visitors to use as they explored the island. All maps were collected and displayed on site in an installation we call the Bumpkin Island Map Archive which grew rapidly over the









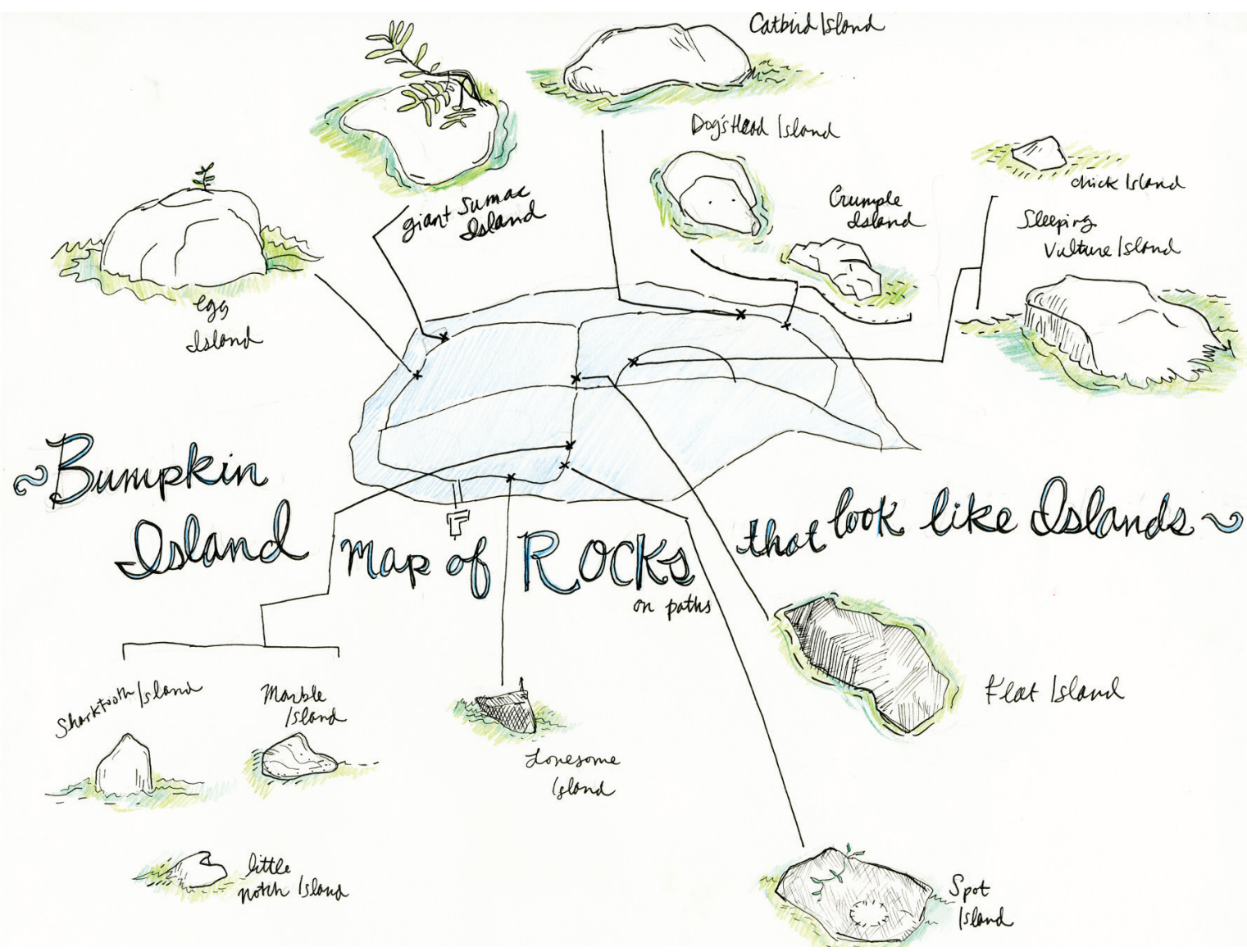
hiding piece →
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Photography: Mara Brod | All other photographs: the authors



five-day encampment.

Mapmaking practices

The Bumpkin Island Map Archive sought to co-opt and transform the language and conventions of cartography. Maps, products of the practice of cartography, are typically a means of representing geographic spaces in an abstract, concise, and objective manner. Maps signify known territory: spaces that have been explored, marked down on paper (or in pixels), and labeled. This process of mapping and naming is often closely linked with possession, drawing borders and taking ownership of a landscape. Cartography is traditionally practiced by experts who wield expensive, sensitive measuring tools with authority, to depict the “truth” about geographic spaces as accurately and objectively as possible. Everyday people may utilize “official” maps to navigate but they are usually not involved in the process of creating maps, nor can they influence how maps are created and what is being mapped.

The Bumpkin Island Map Archive invited anyone to try map-making, and encouraged an experiential, highly subjective approach to cartography. The set of thought processes and creative practices required for map-making has close parallels to art-making. Map-making demands an active sharpening of the senses, an heightened awareness, an intentional presence in both the immediate physical/emotional present and in the realm of

abstract, symbolic thinking. The mapmaker must make deliberate decisions as to what to represent on the map and how to show it. In this way she creates her own individual, powerful, unique version of the world.

Our approach draws heavily on the notion of psychogeography, defined by the Situationist thinker Guy DeBord as “the study of the precise laws and specific effects of the geographic environment, consciously organized or not, on the emotions and behavior of individuals.”[2] The Situationist practiced *derive*, a particular way of exploring urban space by drifting through it, propelled only by their awareness of the “ambiance” of the cityscape, as it attracted or repulsed them. DeBord produced a few maps that marked out these emotional territories, the most famous being *Guide Psychogéographique de Paris: Discours sur les passions de l’amour* [5]. More recently Denis Wood, a cartographer working in North Carolina, has created a “narrative atlas” of the small community of Boylan Heights, obsessively mapping unexpected, often poetic aspects of the landscape, from pools of light cast by streetlights to the path of a paper route through space and time to the relative locations of absentee landlords [6].

There is also a history of cartographers collaborating with the public on grassroots map-

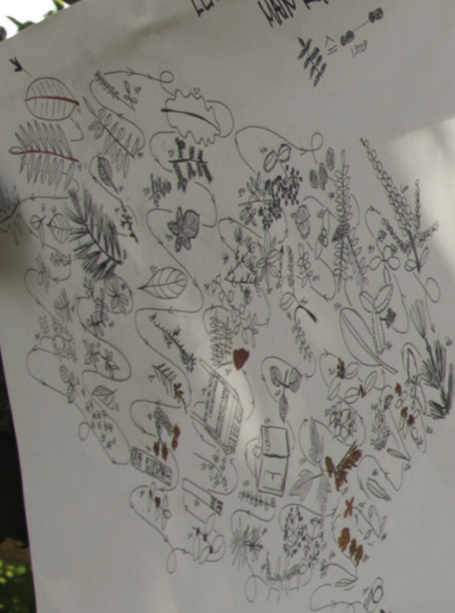
ping projects. We were inspired by the radical cartographer Bill Bunge, who worked with local communities to create thematic, highly political, humanistic maps of Detroit in the late 1960s [1]. Christian Nolde, an artist and technologist from the UK, has facilitated several community-base mapping projects [3,4]. In creating Emotion Maps of San Francisco, CA and Greenwich, England, Nolde employs bio-sensors to record participants' autonomic physical responses to a landscape, and correlates and displays this data along with participants' narrative accounts of the terrain. Finally, our work is influenced by the fields of relational aesthetics and social practice, in which the interaction or experience of the audience (who is necessarily also an active participant) takes primacy over the art object, or the private vision of the artist.

The Bumpkin Island Map Archive

The goal of the Bumpkin Island Map Archive was to generate and gather a collection of maps that characterized and contained myriad aspects of the island: plants, animals, rocks, paths, temporary inhabitants, and natural changeable elements such as wind and water... but also abstract or immaterial traces, such as the passage of time or the experiences, emotions, and memories of mapmakers.

All maps were displayed in our open-air Archive for visitors to browse and examine. Just as our

LEAVES ON SOMPINI ISLANDS
MAIN ROAD

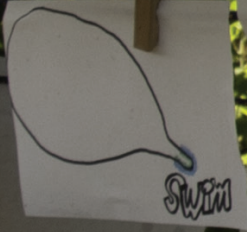
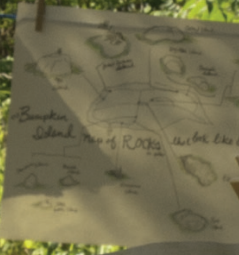
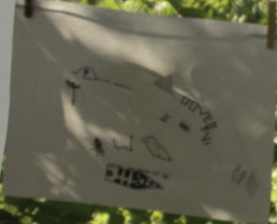


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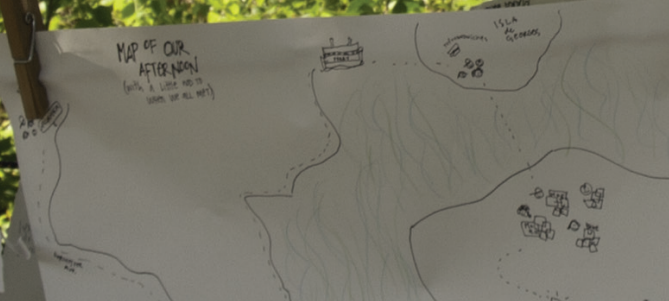
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APPROVED FOR PUBLIC
CONSULTATION, 7/30/2011.



MAP OF OUR
AFTERNOON
(with a little help from
some of the staff)





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SOUTH STORIES PUNK



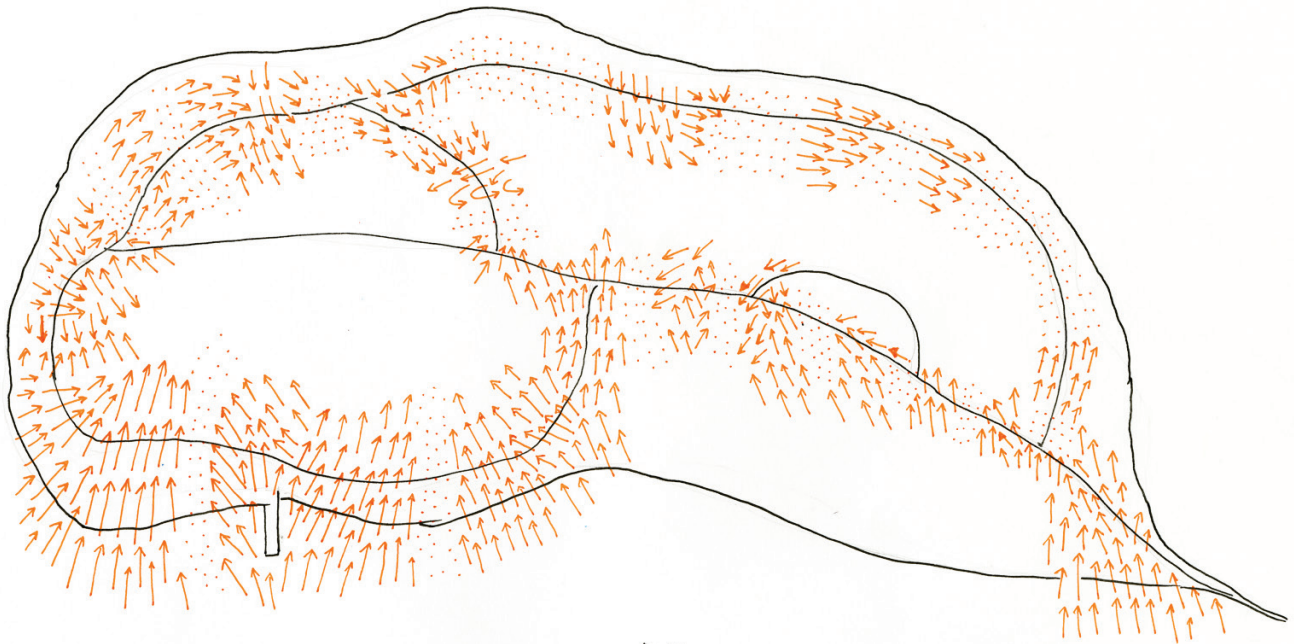
mapping process subverted typical notions of cartography, our archive was nothing like the dusty, ordered, entombed collection that the name might imply. For the Archive site, we chose a leafy tree with far-reaching branches at the center of Bumpkin Island. We looped clotheslines across the tree's branches and used clothespins to hang up maps. We wanted the maps to be easily visible and totally accessible to visitors. The clothesline and pins - familiar materials - reflected the intimate, transitory, and tactile nature of the installation. For us, it was important that the Bumpkin Island Map Archive would feel welcoming, and invite visitors to handle the maps and examine them closely.

The success of the Archive hinged on participation - it could only grow and truly represent Bumpkin Island if visitors contributed to it. We wanted the Archive to contain as many different visions of the Island as possible - not just our own, limited impressions. We knew that the initial contents of the Archive would influence the approach of any new map-makers, sparking ideas and expanding and exploding assumptions about what could be mapped, and how. So we spent our first days on the island hurrying to create a variety of maps to "seed" the Archive. We fanned out across the island to create maps, and went for hours without seeing each other... only to come upon the other along a path or sitting under a tree, immersed in





AIRFLOW/BREEZE

MAP of BUMPKIN ISLAND

on the morning of July 29th
2011



KEY

-  = no detectable breeze
-  = small breeze in direction of arrow
-  = larger breeze in direction of arrow
-  = switching breeze



map-making. Since there's no electricity on the island, we worked as long as there was daylight. The maps we created reflect our initial explorations Bumpkin Island, and include an airflow/ breeze map of the island, a map of all the plants along the main path, a map of rocks on the island that look like mini islands, and a map of horizon vistas seen from various viewpoints around the island. The Archive also included maps made prior to our arrival, including a history map of the island, and maps showing imagined dangers and fantastic, mythic creatures.

To further encourage visitors to create their own maps, we designed more than a dozen "mapping toolkits." These handmade cardboard cases had a recycled aesthetic, and contained map making materials such as papers of different colors and textures, stickers, colored pencils and pens, measuring tape, flags to mark particularly interesting features, and clipboards for drawing in the outdoors. Visitors could take a kit from the Archive site and take it with them on their island exploration, and they were encouraged to return to "donate" their finished maps to the Archive. Visitors had different approaches to map creation: some borrowed a kit and worked on their maps as they explored the island. Others created maps from memory at the Archive, taking refuge from the midday heat in the shade of the tree. Visitors were also welcome to pin maps up in the Archive



Water

ADONIS



13 1/2 X 9 1/2 X 8



themselves, so the categorization of maps was participant-driven, and constantly in flux.

Reflections on the Bumpkin Island Map Archive

During the 5-day encampment, more than 80 maps were created and donated to the Archive.

Visitors seemed to share our obsession with maps and most were eager to borrow a mapping toolkit and make a map. Other encampment artists participated too, producing maps that described their process and the evolution of their artworks. Maps created by visitors included fanciful, imagined maps of the island, maps marking episodic, mini-narratives of their visit, as well as maps of specific, meaningful sites, and maps of physical artifacts, sometimes collected and pasted to the surface of the map.

The mapping toolkits seemed to help people shift from their everyday mindset into a new role. Their rough-and-ready, recycled aesthetic made the kits appealing, special artifacts to carry around the island. Each toolkit looked different, and visitors enjoyed selecting the one they liked best. One visitor reported that carrying a toolkit made her feel like she was living out a childhood dream of becoming an explorer. This shift into an adventure/exploration mode may have helped participants feel more present, more attuned to and aware of their new surroundings. Since we had a

limited number of kits, we first wondered if visitors might damage the kits, abandon them on the island, or take them home, thus derailing the entire project. But people handled kits with great care, returning them promptly or handing them off to other visitors or park rangers before leaving the island. No kits were lost, and only one toolkit was abandoned. This kit was left, rather dramatically, in the exact center of one of the ruined buildings. We guess that it was placed there so other visitors might pick it up and continue with it.

“Island-ness”: Mapping in limited space and time

The success of the Bumpkin Island Map Archive - the high levels of interest and participation among visitors, the sizable number of maps collected - might be attributed in large part to the unique setting for this project. Bumpkin Island is small: one can easily walk around the entire island, along the rocky beach, in about two hours. And compared to urban landscapes in nearby Boston, it is somewhat limited in terms of stimuli: a dense growth of vegetation dominates, there is only one local mammal species (a vole), and few traces of human habitation. The landscape feels intimate and manageable. One can imagine knowing it, or beginning to, and mapping some aspect of it in a single afternoon. Also, the notion of “island-ness” - an isolated “other” space, quite removed from the everyday world, potentially a refuge or retreat,

a space for reflection - might have encouraged visitors to shift into exploration mode, making them more willing to explore a new task.

We wonder how participatory psychogeographic mapping projects might work in other locations, those without the organic constraints an island affords. How might participants approach mapping tasks in urban areas that can stretch for miles, and where stimuli is intense, extremely varied, and sometimes overwhelming? These spaces, for some of us, are our everyday environments, and they may feel exasperatingly familiar. How can we lure participants from their routines, and encourage them to shift into adventurer/explorer roles, to practice heightened awareness of their everyday landscapes? What kind of sites in the urban environment might house an archive? As we further develop the set of structures and tools created for the Bumpkin Island Map Archive, we will re-design them for new landscapes and settings.

You can see more maps and read more about the Archive, new projects, and our long-distance collaborative process at traubensaftarchive.org. ☘

Uta Hinrichs is a researcher exploring how people engage with digital and non-digital interactive information visualizations in public settings. She is a Ph.D. candidate in the Computational Media Design program at the University of Calgary in Canada.

Zannah Marsh is an artist, designer, educator, and technologist living in Brooklyn, New York. Her interests are in the emotional applications for emerging technology, and in data visualization and cartography as narrative forms.

Together, Hinrichs and Marsh formed the Traubensaft! Collective that explores traditional and digital media to create engaging and inspiring experiences for participants that encourage awareness and invite new perspectives on known phenomena.

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- [1] Zachary Johnson. Wild Bill Bunge. [Indiemaps.com/blog](http://indiemaps.com/blog) – net-cartography + information visualization. <http://indiemaps.com/blog/2010/03/wild-bill-bunge/>, March 16, 2010.
- [2] Guy-Ernest DeBord. Introduction to a Critique of Urban Geography. *Les Levres Nues* #6, 1955.
- [3] Christian Nold. Bio Mapping / EmotionMapping. <http://biomapping.net/>.
- [4] Christian Nold. Emotional Cartography – Technology of the Self. <http://emotionalcartography.net/>, 2009.
- [5] Denis Wood. Lynch DeBord: About Two Psychogeographies. *Cartographica*, 45 (3), pp. 185 – 200, 2010.
- [6] Denis Wood. *Everything Sings: Maps for a Narrative Atlas*. Sligo Press, 2010.

Portfolios | Venice Biennale







Swiss artist Pipilotti Rist exhibited *Non Voglio Tornare Indietro* at the Venice Biennale's central pavilion exhibition, *ILLUMInations*, curated by Bice Curiger. A trio of ornately framed LED screens showed mesmerizing images of replicas of Venetian veduta paintings overlaid with the 21st-century moving images of Rist's usual scenes of sky, sea and bodies. It seemed to be a nod to the artist's interest in the High Renaissance and the history of Venice. Being named after the red-headed Swedish storybook character Pipi Longstocking appears to have foreshadowed the direction that Rist's art work would take. Her colourful video installations are often witty, innocent, and fantastical one moment and violent, sexual, and fearsome the next. The one time member of the music band and performance group *Les Reines Prochaines* has gone on to develop a powerful body of work that confronts portrayals of the female persona.















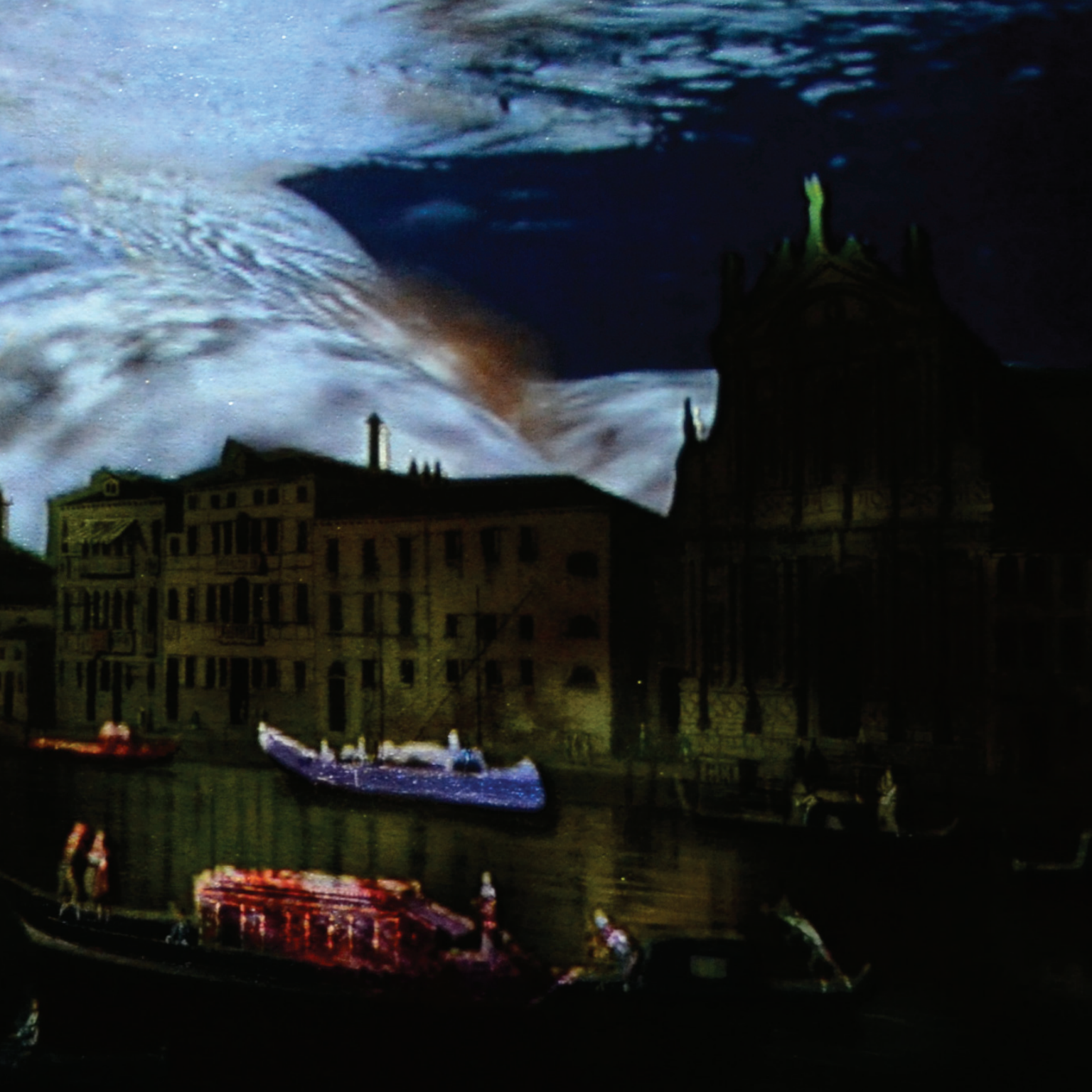




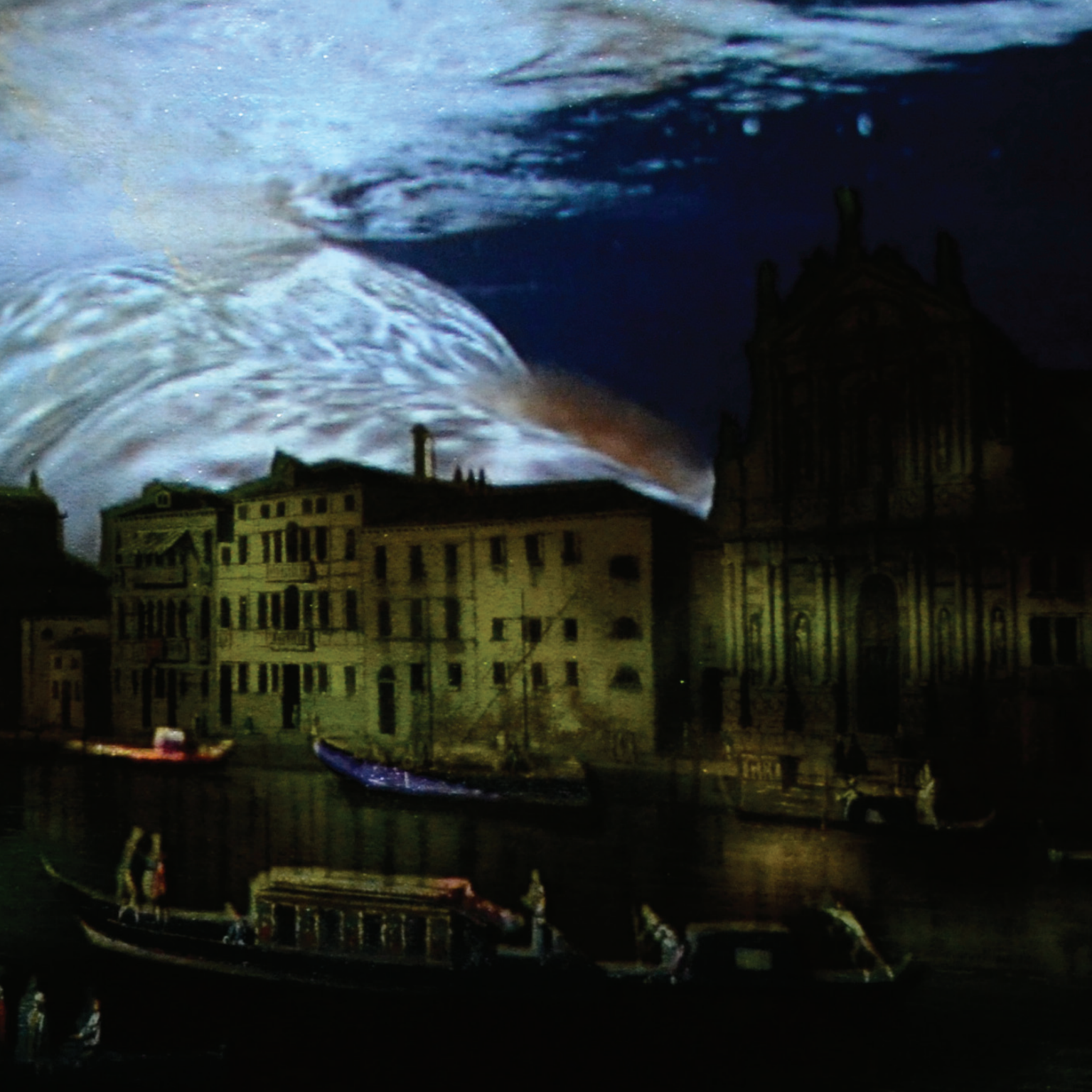


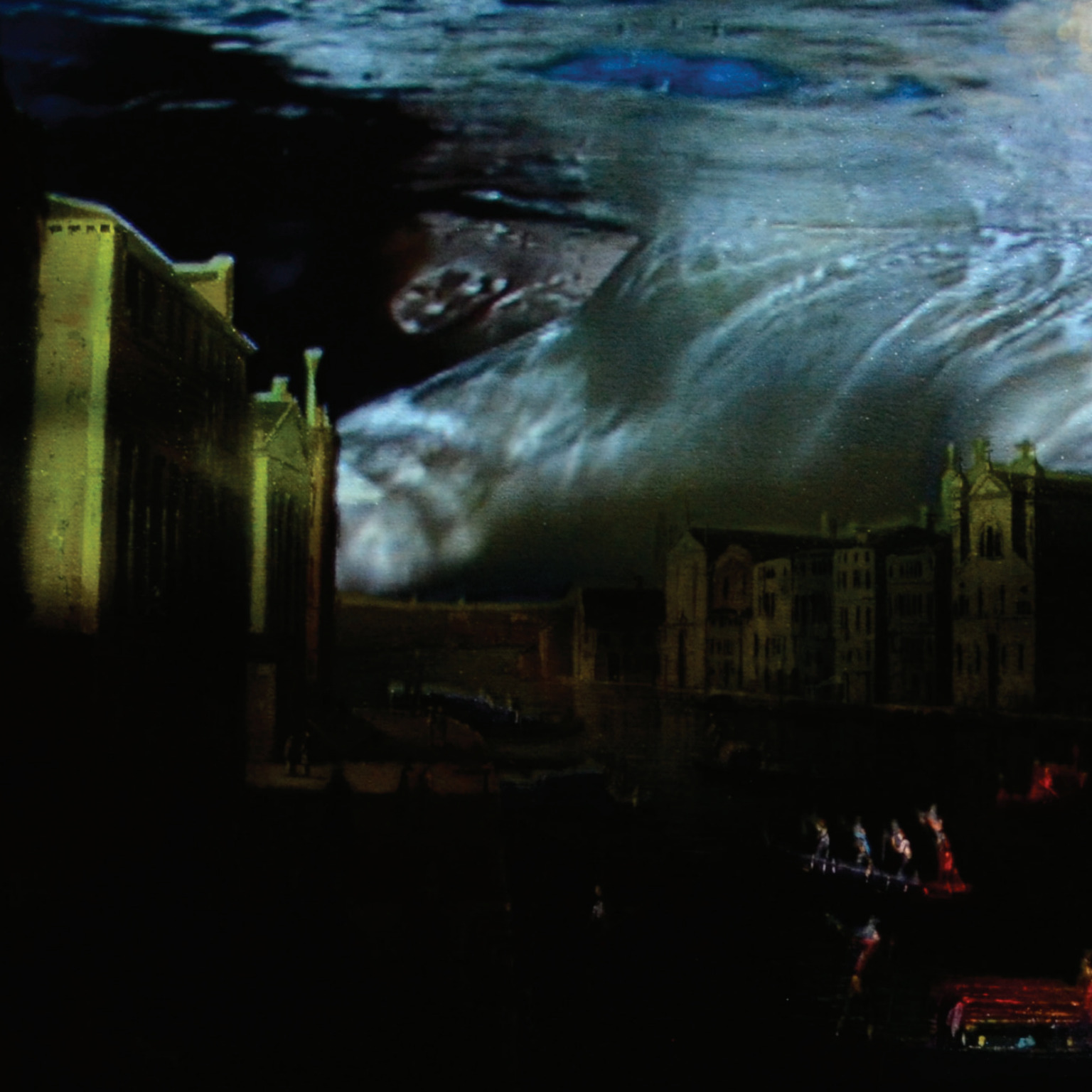


















In ILLUMInations, British artist Nathaniel Mellors displayed a double-headed animatronic sculpture entitled Hippy Dialectics (Ourhouse). The work delivers a short schizophrenic dialogue that is both humorous and disturbing. The 'Ourhouse' in the title refers to a video work by Mellors. It's a surrealist sitcom about an eccentric family featuring two central figures, 'Daddy' and 'The Object.' Hippy Dialectics features two versions of the 'Daddy' character (one blue, one yellow) connected by a ribbon of hair. Cast from the face of the film's actor, the latex heads are brought to life by means of electronics and software. They deliver a looped pep talk, including a range of compliments ('god, you're looking buff. no seriously, you look great!' and 'cool, you are cool!') before concluding with an absurd back and forth of "yes" and "no" between the two heads. ☼













Tabaimo, Self Portrait

Tabaimo created an immersive multimedia environment that incorporated the unique characteristics of the Japan Pavilion designed by the architect Takamasa Yoshizaka in 1956. Known for her surreal, hand-drawn animations that combine with architectural elements in an unblinking examination of contemporary Japanese society, Tabaimo has continued in that vein with teleco-soup. The exhibition title connotes the idea of an “inverted” soup, or the inversion of relations between water and sky, fluid and container, self and world. Coined by the artist, this phrase builds upon an intellectual tradition in Japan that grapples with the country’s identity as an island state, or what in recent years has come to be known as the “Galapagos Syndrome,” originally used to describe the incompatibility between Japanese technology and international markets but now applicable to multiple facets of Japanese society in the age of globalization. The structure of the references a proverb attributed to the Chinese philosopher Zhuangzi, “A frog in a well cannot conceive of the ocean,” and an addendum to the Japanese version of the same, “But it knows the height of the sky.” Through the use of a multi-channel animation projection and mirror panels, Tabaimo transformed the interior of the Japan Pavilion into a well and the open space beneath the Pavilion into the sky.

pp. 92-93, 98-103

Tabaimo, “teleco-soup”

still image

2011

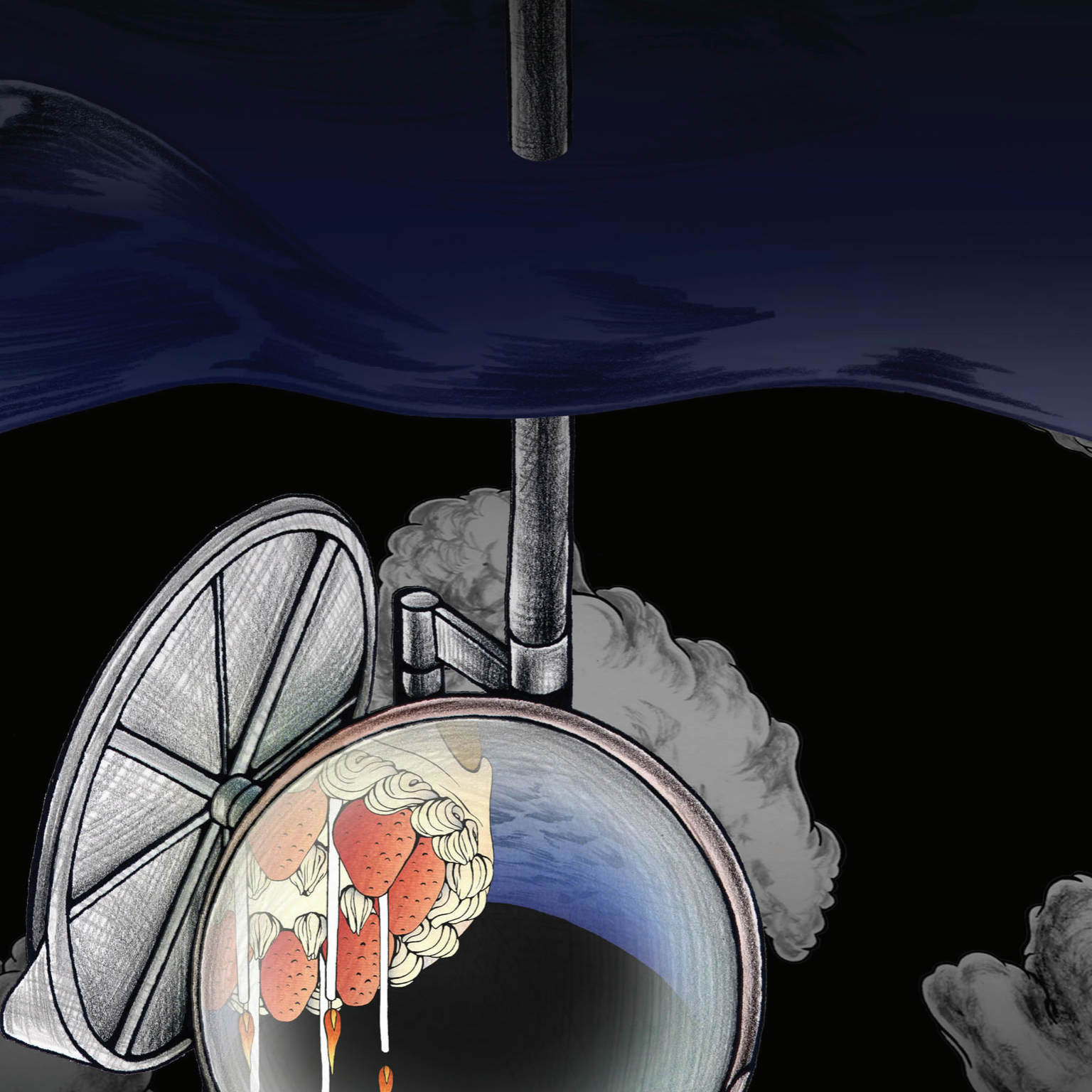
video installation (5:27” loop)

© Tabaimo / courtesy of Gallery Koyanagi and James Cohen Gallery



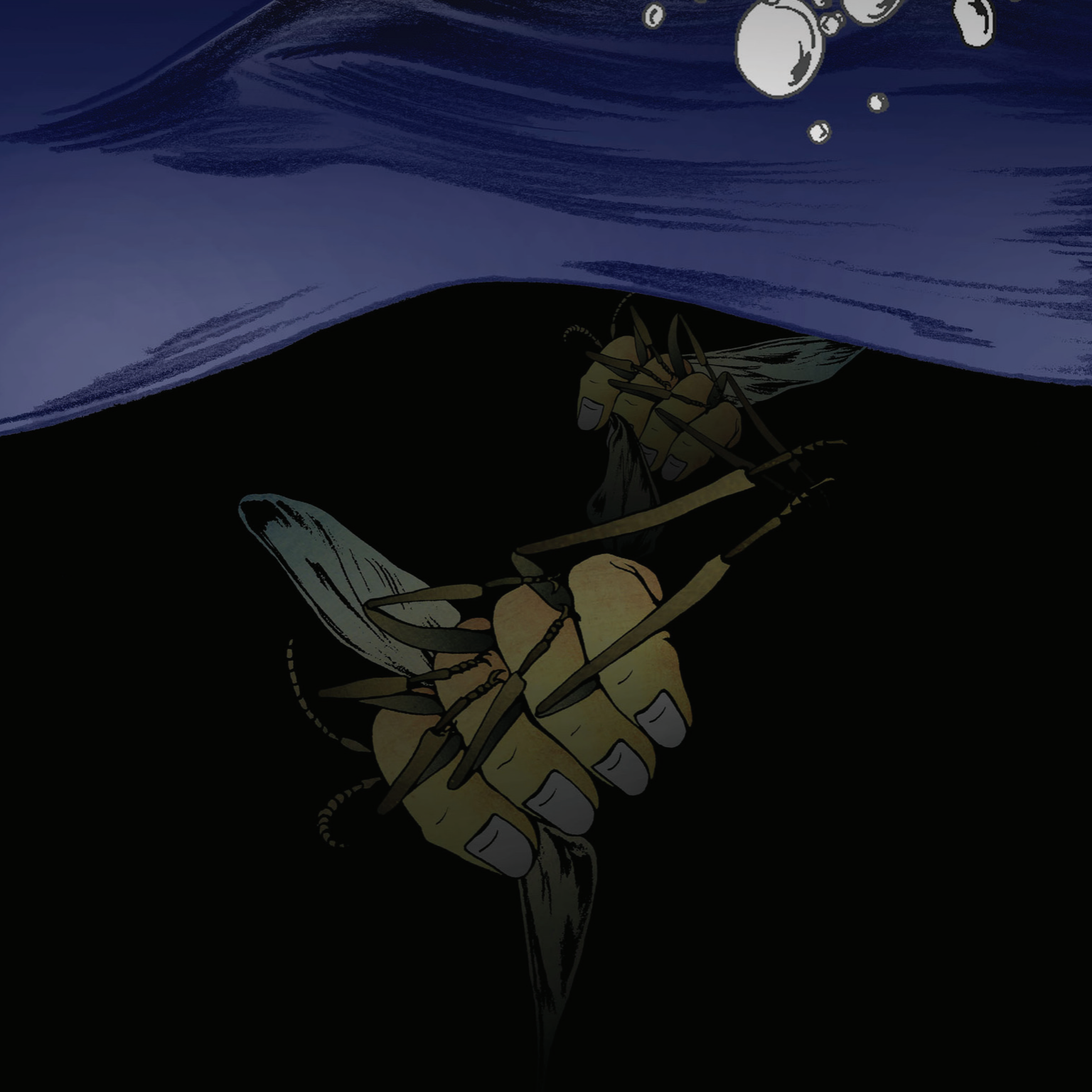














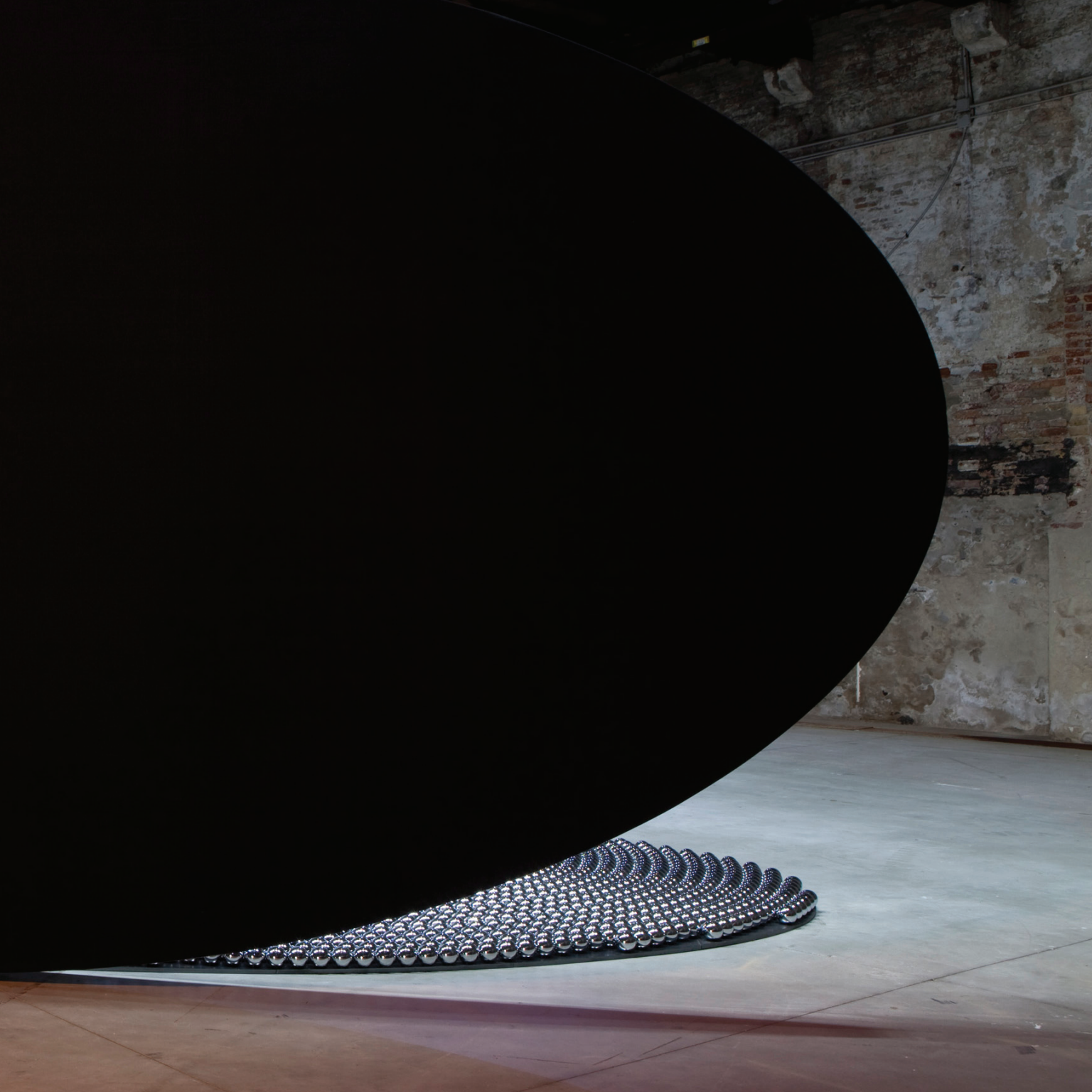


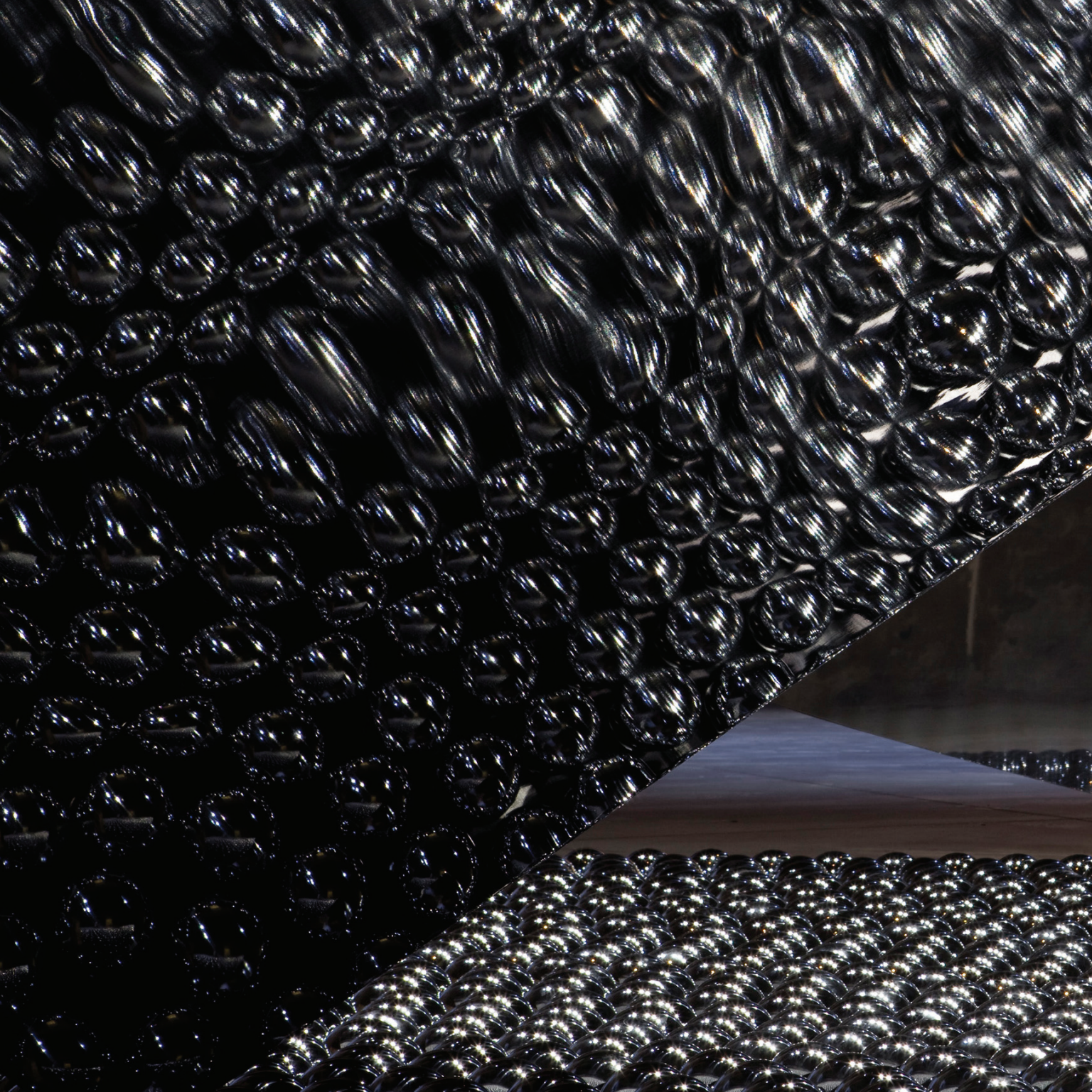


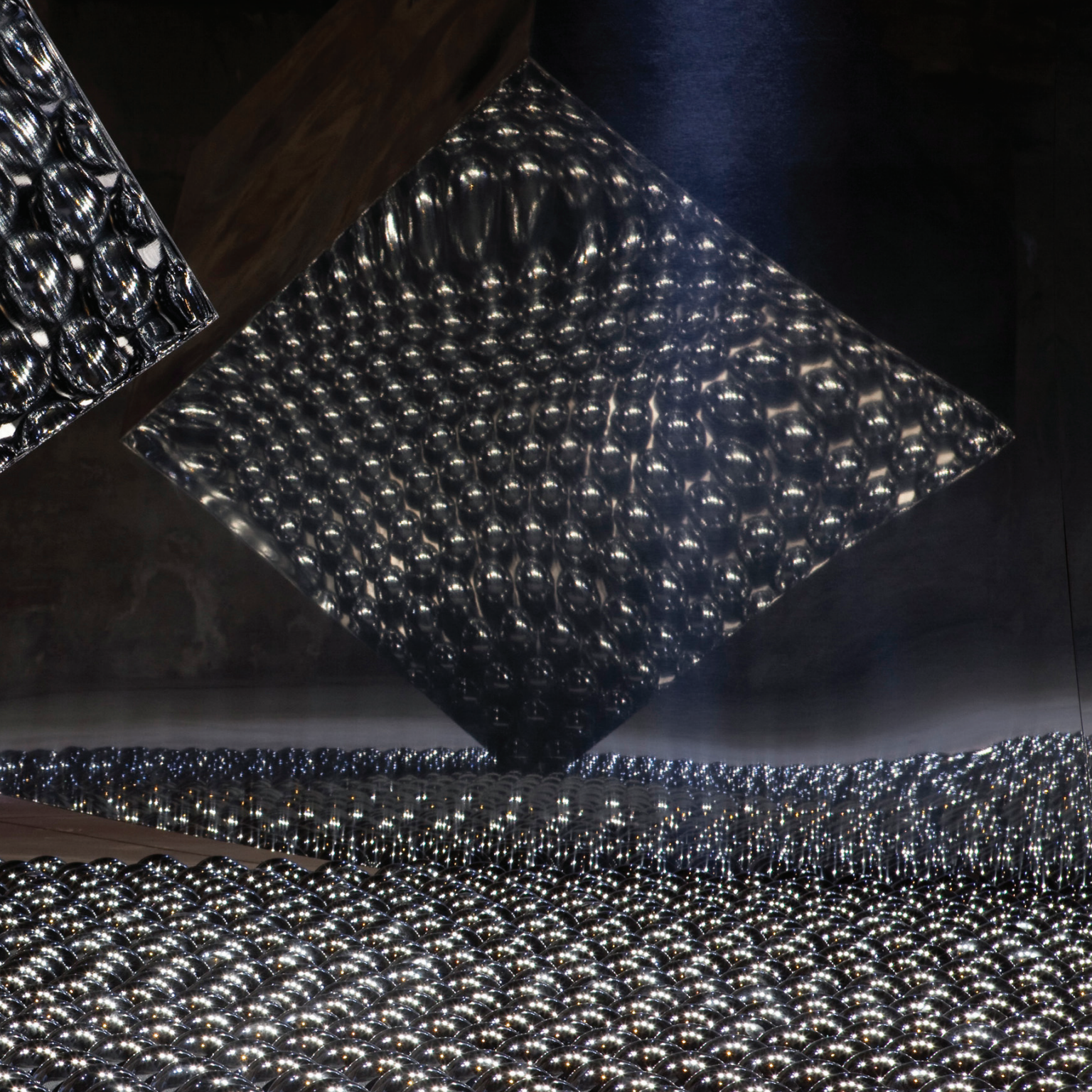
According to the press release, The Black Arch was created through a profound collaboration between the sisters. It is very much about a meeting point of the two artists; of two visions of the world; from darkness to light, and of two cities – Makkah and Venice. The work is a stage, set to project the artists collective memory of Black - the monumental absence of colour - and physical representation of Black, referring to their past. The narrative is fuelled by the inspirational tales told by their aunts and grandmothers, and is anchored in Makkah, where the sisters grew up in the 1970s. The experience with the physical presence of Black, the first part of the installation, is striking for the artists. Raja explains, “I grew up aware of the physical presence of Black all around, the black silhouettes of Saudi women, the black cloth of the Al ka’ba and the black stone which is said to have enhanced our knowledge.” As a counter-point, the second part of the installation is a mirror image, reflecting the present. These are the aesthetic parameters of the work. The Black Arch is also about a journey, about transition; inspired by Marco Polo and fellow 13th century traveler Ibn Battuta both examples of how to bridge cultures through travel. Shadia explains how she felt a desire to follow Marco Polo’s example and “to bring my city of Makkah to Venice, through objects brought from there: a Black Arch; a cubic city, and a handful of Muzdalifah pebbles”. The artists focus on the similarities between the two cosmopolitan cities and their inspirational powers. The double vision of two women, two sisters, two artists unfolds in a world of ritual and tradition which, however, confronts the day-to-day reality of human behaviour with simplicity.















At the Korean Pavilion Lee Yongbaek explores identity and existentialism amid the artifice of contemporary society through several multimedia works in an exhibition entitled, *The Love Is Gone But The Scar Will Heal*.

Angel Soldier is a video performance amidst a floral landscape. As birds tweet and chirp in the accompanying soundtrack, what appears at first to be a still image upon closer inspection seems to gradually come to life to reveal three-dimensional flowers in the foreground while behind a soldier slowly creeps along, masked by the flowery camouflage. Along with this video work are luscious large-scale c-prints depicting the same scene.

In Between Jesus and Buddha is a video that explores the space between two religious icons. The suffering Christ and smiling Buddha are projected onto a mirror. The two superimposed contrasting faces rapidly alternate back and forth until they finally morph into a composite of both. In another room is the work *Broken Mirror*. It is an interactive installation that seems to explode suddenly with a sharp crack. A mirror that has shattered with what appears to be a shot with bullet, this work collapses the boundary between real and virtual space. Illusion and reality intermingle seamlessly within the work leaving viewers to question the difference between the substantial and the ephemeral.



















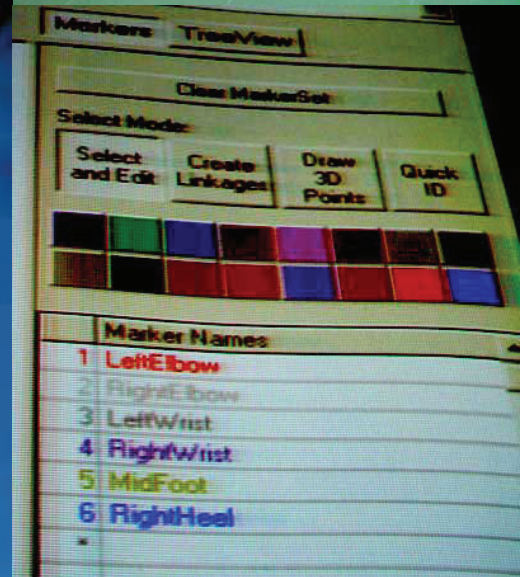
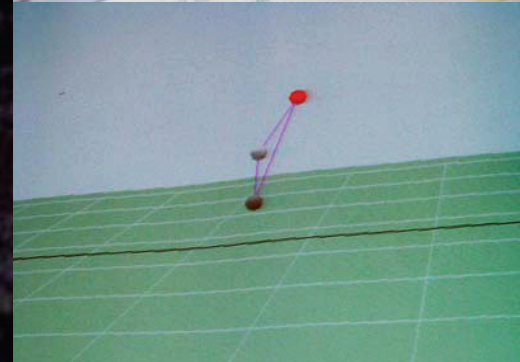






The image consists of six panels arranged in a 2x3 grid. Each panel shows a digital representation of a face, likely a character from a video game, rendered in a low-resolution, pixelated style. The face is primarily black, with glowing red and orange lights forming the eyes, nose, and mouth. The background of each panel is a grid of small, glowing green and yellow lights. The overall effect is that of a digital or LED display. A black horizontal bar with white text is superimposed over the center of the grid.

I Move In Decades | Ellen Pearlman



I Move In Decades is a telematic performance that uses video, soundscapes, music and motion to explore the mapping/language of one or more dancers in a wireless full camera motion capture suit at Hong Kong PolyU's 12 camera studio during a distributed multi-media telematic performance and asks the question if there is an abstract choreographic mapping/language that exists which can express the intermedial correspondence between the body and visual mixed with sonic art forms.

The dancers clad in special motion capture suits map the x, y, and z coordinates of the corresponding motion capture data on a virtual grid. Deriving a table of correspondence six trigger points launch effects on the position and range of the "y" coordinate, specifically in this instance on video images. The performance investigates how the motion of a human actor in one location triggers through a specified range visual effects in another location. It also explores the digitization of these disparate art forms as an interchangeable democratization of means; sound can become visual, visual can become haptic, haptic can become sound and so on.

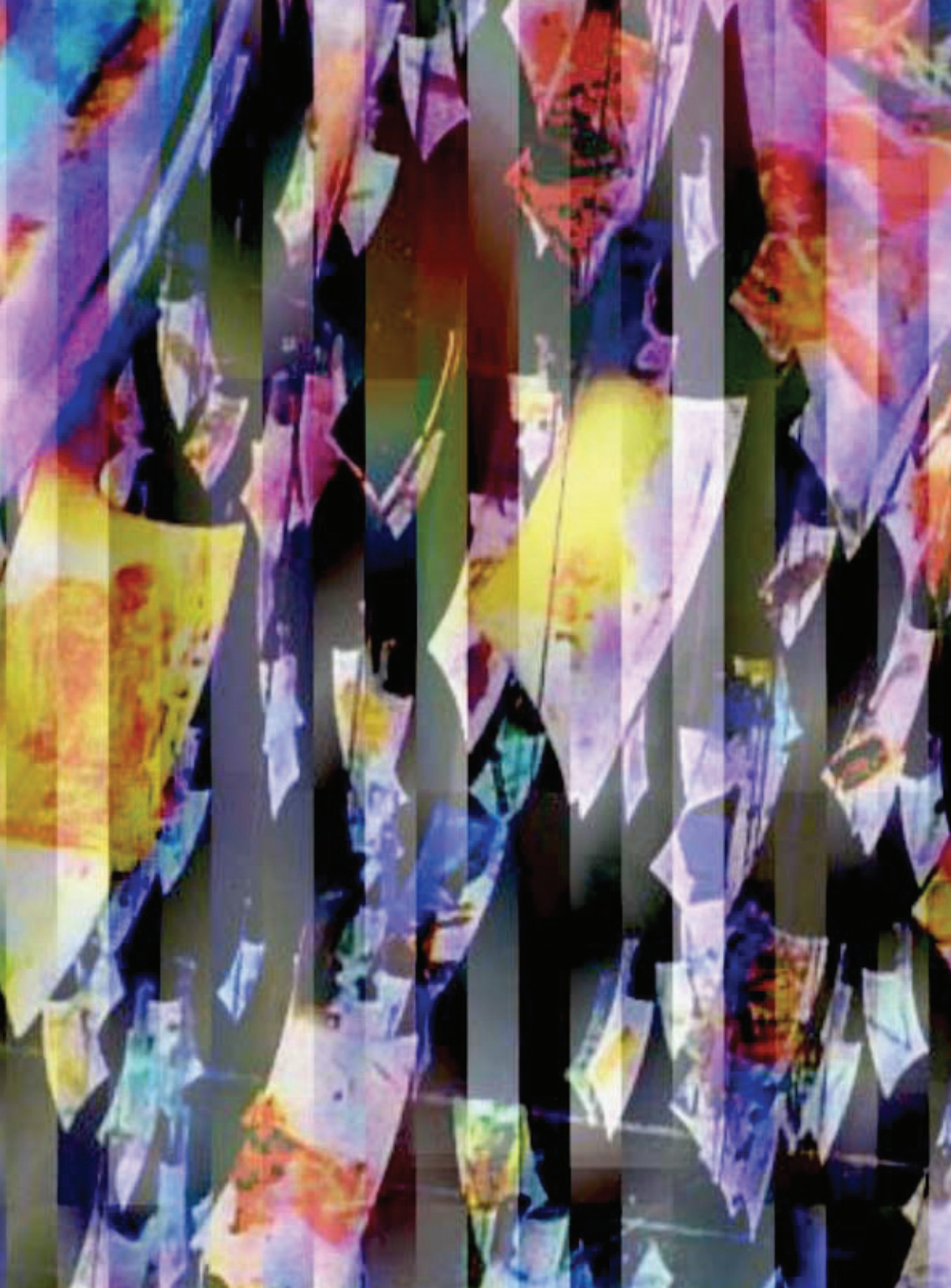
I Move In Decades delves into trauma, memory and loss surrounding the destruction of the World Trade Towers on 9/11/2001, viewed from a perspective of ten years after the attack using the augmented somatization of a proxy actor, public domain video clips from the actual event, footage shot in China and remote compositions.

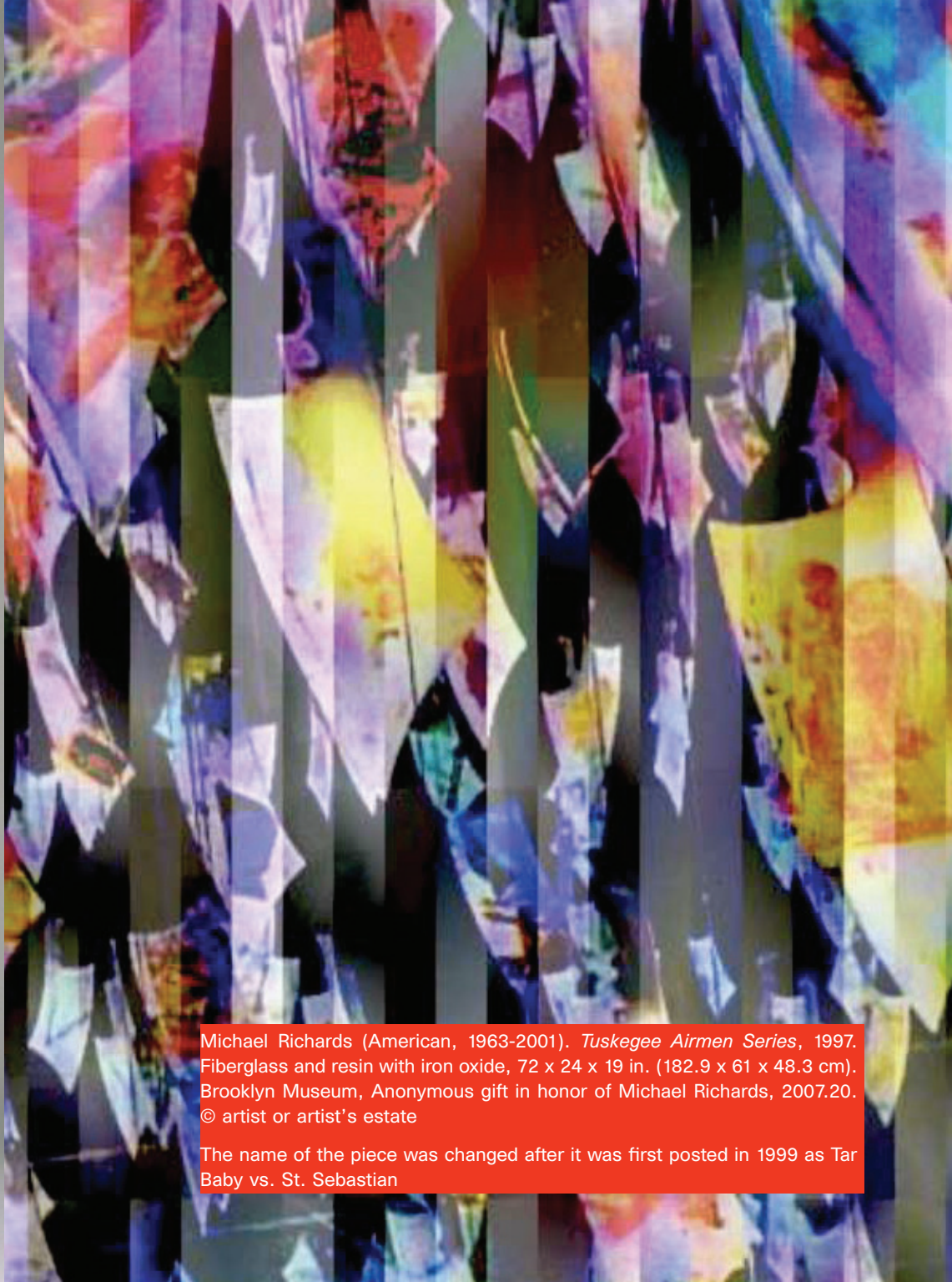
The performance works mixed realities of real space, telepresence space, imagined space and asynchronous space.

The story, in seven acts, is told from the point of view of Michael Richards, an African American artist who perished in his studio on the 92nd Floor of the World Trade Towers.¹ Most people are not aware that the LMCC, or Lower Manhattan Cultural Council arranged for the 92nd floor of Tower One to be used as artists studios. Richards created "*Tar Baby vs. St. Sebastian (1999)*"² a bronze statue of a WWII Tuskegee Airmen Air Force Pilot who served in a segregated African American unit. Just as St. Sebastian was pierced by arrows, this WWII airman was pierced by flying airplanes. On September 10, 2001 Michael Richards slept overnight in his studio and perished when his body was pierced by an airplane, just like the soldier in his creation. The sculpture "*Tar Baby vs. St. Sebastian*" at an exhibit in Florida, survived.

Ellen Pearlman just presented a paper on telematic art at ISEA Istanbul, and was awarded a Banff Center Digital Media Research Residency in Film/Video. She was the FUSE Videotage HK Artist-in-Residence for 2011. Her fourth book "*Nothing and Everything, the Influence of Buddhism on the American Avant Garde, 1942-1962*" will be released in April, 2012, with the launch hosted by the Rubin Museum of Himalayan Art in New York City.

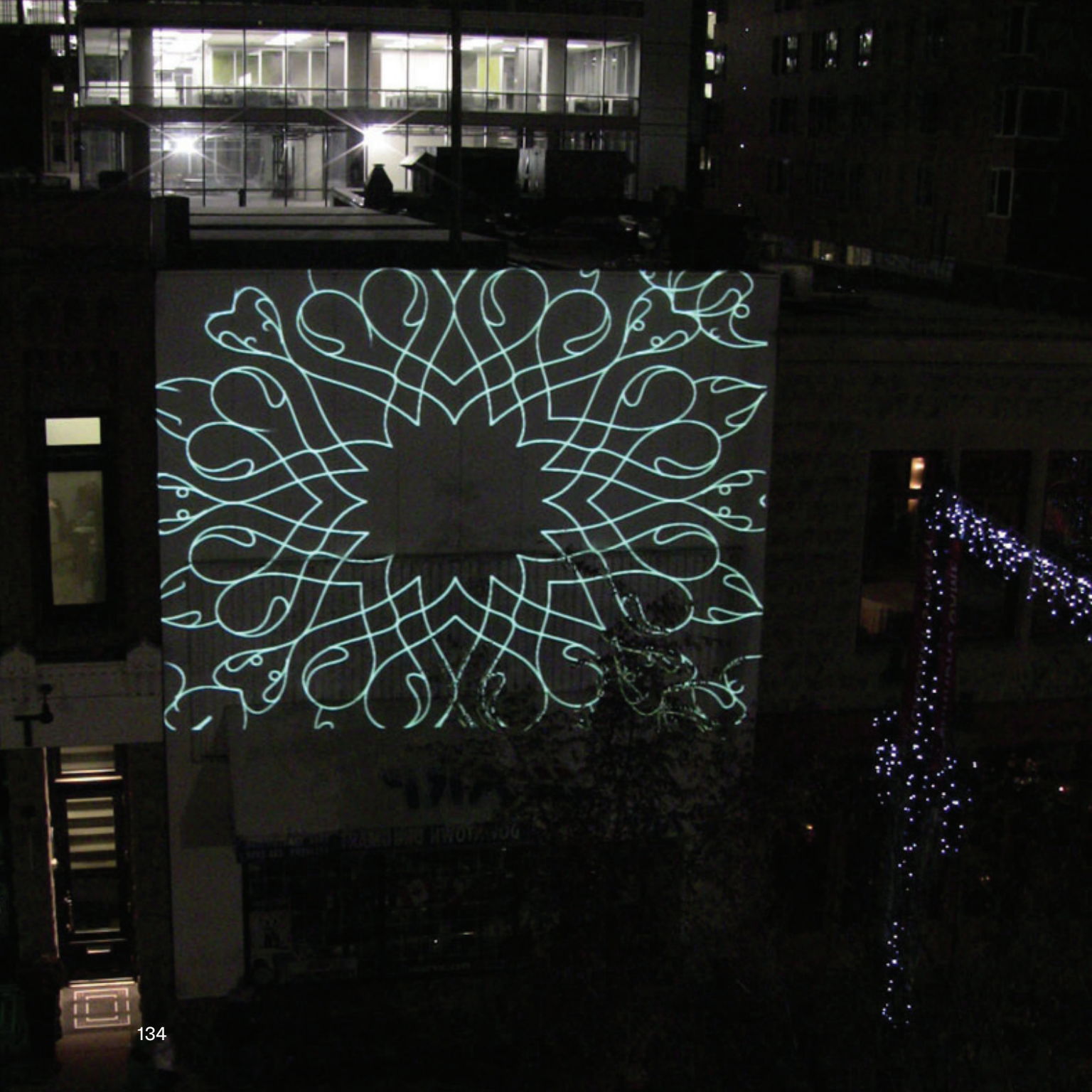






Michael Richards (American, 1963-2001). *Tuskegee Airmen Series*, 1997. Fiberglass and resin with iron oxide, 72 x 24 x 19 in. (182.9 x 61 x 48.3 cm). Brooklyn Museum, Anonymous gift in honor of Michael Richards, 2007.20. © artist or artist's estate

The name of the piece was changed after it was first posted in 1999 as *Tar Baby vs. St. Sebastian*

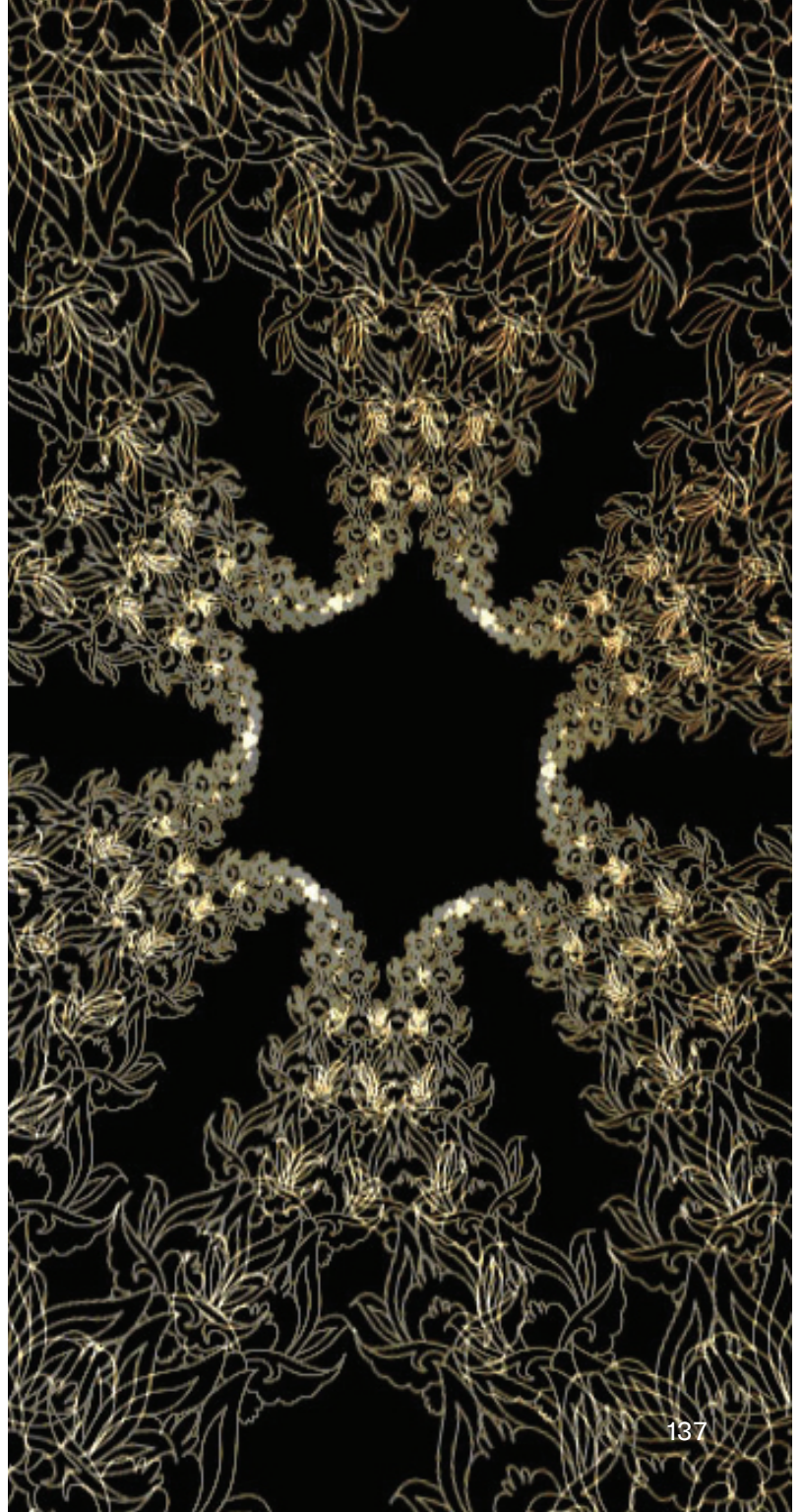




**Rising Symmetry |
Lia Rogers and Katayoon Etemad**

Raising Symmetry is a piece without a traditional narrative; it is simply a resting space. The rhythmic animations are created to instill a feeling of contemplation. The whole is more than the sum of its parts: a central concept in Persian design. Unity is created through repetition and symmetry. The mind is lulled by the rhythm even though the eye has no respite. There is no central focal point for the patterns; especially when they are animated, creating a meditative quality. The animations capture interest because the complexity of the pattern requires attention to understand. *Rising Symmetry* acts as a counter balance to the busy streets and the hectic city and provides a small breathing space.

The floral patterns are decorative motifs taken directly from the patterns applied to Persian architecture. They have little symbolic meaning, having evolved far from their origins as abstractions of plants. Animating the patterns is a challenge because of their puzzling geometry, complex structure and continuous symmetry. The drawing process proceeds from a simple form to a complex shape level by level, dynamically producing the patterns and giving an illusion of growth. *Rising Symmetry* had 23 different coloured animations, each between 20-40 seconds for a total of about 20 minutes total projection time. The patterns were played in a random order, so that even if a visitor stood for





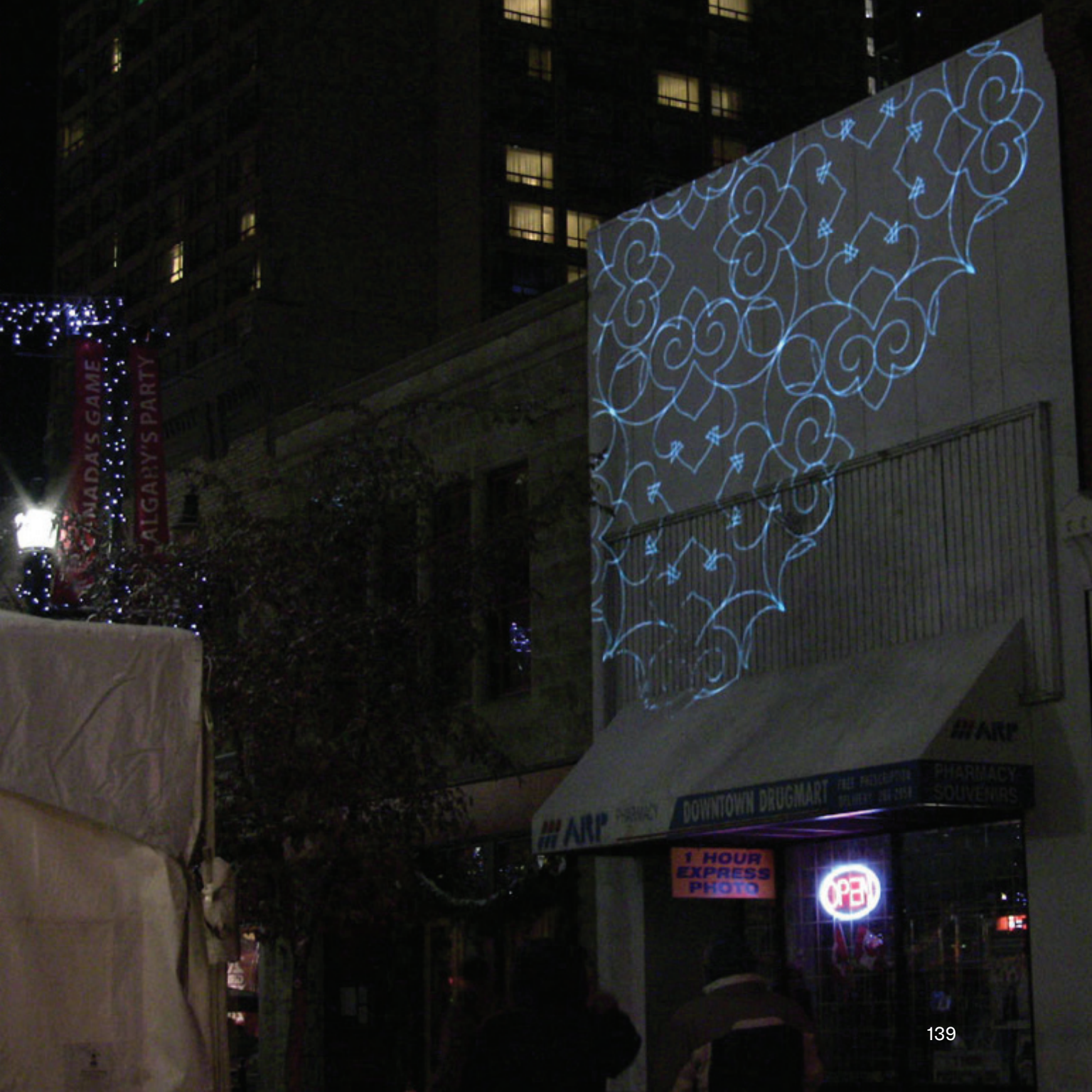
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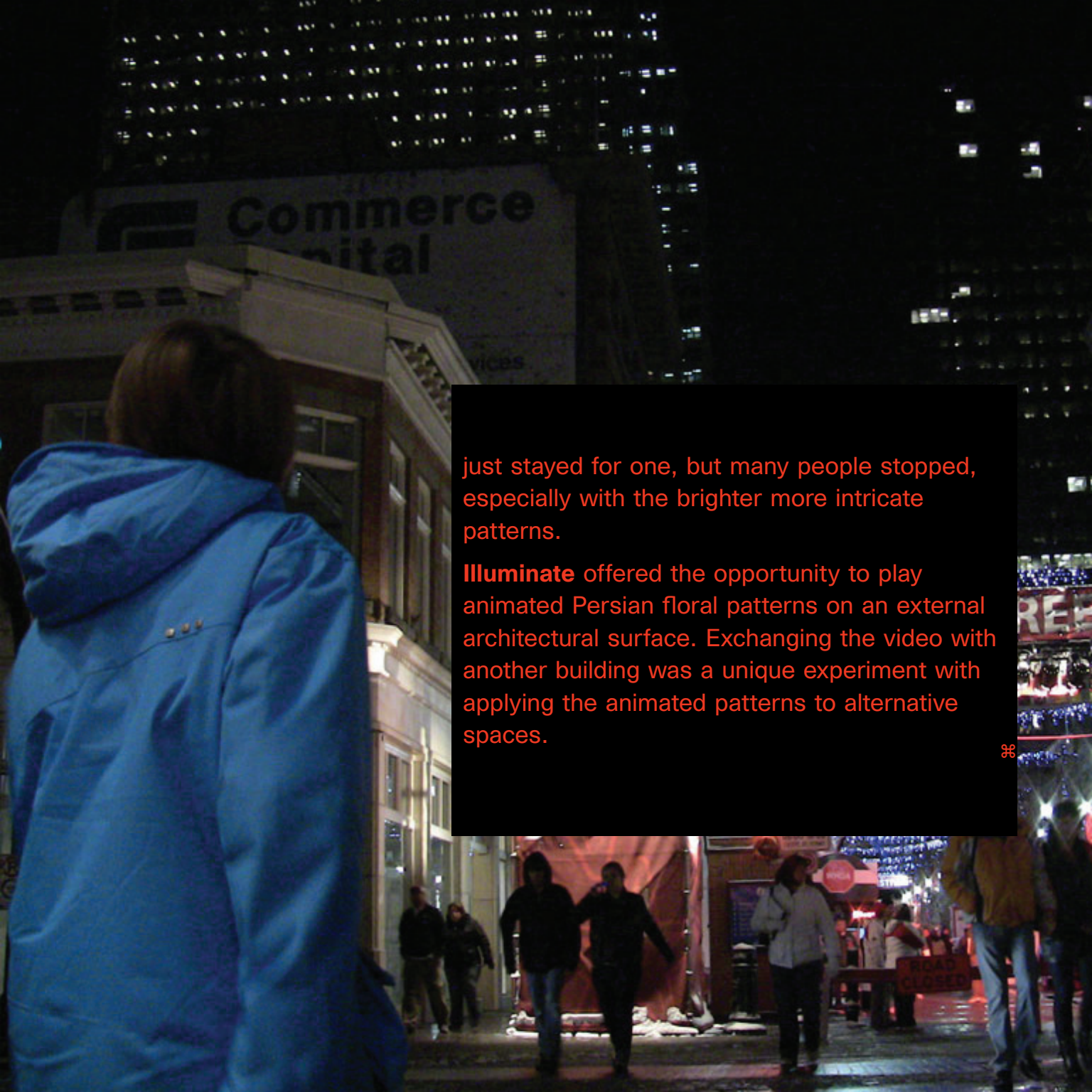
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an extended time the projection would not have a repeated sequence.

The building chosen for *Rising Symmetry* was the ARP Pharmacy. During the day, the upper story is a blank white slate with a slightly corrugated surface. During **Illuminate** (an ENMAX festival in downtown Calgary), *Rising Symmetry* transformed the building into a dynamic and colourful space. This canvas was perfect to highlight the intricate patterns and allow the designs to stand out. It was perched two stories above the ground, making it easy to see, allowing a great number of people to stop and just watch the patterns evolve. During the festival, the location of *Rising Symmetry* was swapped with another artist to be projected onto the more intricate Twigs building. This experiment allowed the flavour of the patterns to change as they chased across the front of the architectural details. This is more in keeping with the intent of the patterns because normally they are applied as a decorative motif to Persian architecture. The switch proved an important opportunity to watch the patterns trace over the carved front of the building. Watching the lines draw themselves became more mesmerizing as they danced over the curved surface.

Rising Symmetry was an artistic experiment, so no count of visitors or scientific analysis of length of engagement was conducted. The length of the animations played a part in engagement. Some viewers stayed for several patterns and some



just stayed for one, but many people stopped, especially with the brighter more intricate patterns.

Illuminate offered the opportunity to play animated Persian floral patterns on an external architectural surface. Exchanging the video with another building was a unique experiment with applying the animated patterns to alternative spaces.





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1 > Designing Interactive Systems 2012

Newcastle upon Tyne, UK

June 11-15, 2012 (Note change of date)

<http://www.dis2012.org/>

The ACM conference on Designing Interactive Systems is the premier, international arena where designers, artists, psychologists, user experience researchers, systems engineers and many more come together to debate and shape the future of interactive systems design and practice. At DIS 2012 we will turn our focus to what happens when our interactive systems are used “in the wild”. Join us to discuss the opportunities, issues and challenges of interactive systems when they are placed in the lived, everyday experiences of people, institutions and practices.

DIS 2012 will be held in the historic and beautiful city of Newcastle, UK. Situated on the River Tyne, Newcastle is the cultural capital of the North East of England, renowned for its relaxed pace, friendliness and active night life. DIS 2012 is hosted by Culture Lab, a cross-disciplinary centre for creative and digital technologies research at Newcastle University.

We welcome submissions from a broad range of researchers and practitioners within the field of interactive systems design research and practice.

DIS 2012 is an interdisciplinary conference, encompassing all issues related to the design and deployment of interactive systems. We reflect this broad engagement with the field by encouraging submissions that consider the following:

- Contexts: Places, people, communities, events, and phenomena
- Values: Experience, aesthetics, engagement, empowerment, health, wellbeing, designing things that matter, sustainability, and diversity
- Processes: Methods tools and techniques for engaging people, researching, designing, and co-designing interactive systems.
- Technologies: Sensors and actuators, mobile devices, multi touch and touchless interaction, social media, personal, community, and public displays

Full and short papers published at DIS 2012 are ACM archival publications and represent a significant contribution to the field of interactive systems design, research and practice. DIS 2012 is prestigious conference which makes competition between submissions high, so submit your best work to this category.

Full submission instructions can be found on the conference website: <http://www.dis2012.org/>

IMPORTANT DATES

- December 09, 2011: Workshop proposal deadline
- January 20, 2012: Full and short paper submission deadline
- March 07, 2012: Author notifications
- March 07, 2012: Demonstration/doctoral consortium deadline
- May 01, 2012: Early registration
- June 11-12 2012: Workshops and doctoral consortium
- June 13-15, 2012: Main conference



On behalf of the NIME 2012 Committee, we would like to invite you to be part of the **12th international conference on New Interfaces for Musical Expression conference**, organized by the University of Michigan in Ann Arbor, USA. The conference web-site can be found at:

<http://www.eecs.umich.edu/nime2012>

We invite submission of new works in the following categories:

- * Paper (oral/poster/demo)
- * Performance
- * Installation
- * Workshop

IMPORTANT DATES

- * Paper/performance/installation/workshop submission: 31 January 2012
- * Review notification: 16 March 2012
- * Final paper deadline: 20 April 2012

TOPICS

- Novel controllers and interfaces for musical expression
- Novel musical instruments
- Mobile music technologies
- Augmented/hyper instruments
- Novel controllers for collaborative performance
- Interfaces for dance and physical expression
- Interactive game music
- Robotic music
- Interactive sound and multimedia installations

- Interactive sonification
- Sensor and actuator technologies
- Haptic and force feedback devices
- Interface protocols and data formats
- Motion, gesture and music
- Perceptual and cognitive issues
- Interactivity design and software tools
- Sonic interaction design
- NIME intersecting with game design
- Musical mapping strategies
- Performance analysis
- Performance rendering and generative algorithms
- Machine learning in performance systems
- Experiences with novel interfaces in live performance and composition
- Surveys of past work and stimulating ideas for future research
- Historical studies in twentieth-century instrument design
- Experiences with novel interfaces in education and entertainment
- Reports on student projects in the framework of NIME related courses
- Artistic, cultural, and social impact of NIME technology
- Biological and bio-inspired systems
- Musical human-computer interaction
- Multimodal expressive interfaces
- Practice-based research approaches/methodologies/criticism

CALL FOR PAPERS

We welcome submissions of original research on all above mentioned (and other) topics related to development and artistic use of new interfaces for musical expression. There are three different paper submission categories:

- * Full paper (up to 6 pages in proceedings, longer oral presentation, optional demo)
- * Short paper/poster (up to 4 pages in proceedings, shorter oral presentation or poster, optional demo)
- * Demonstration (up to 2 pages in proceedings)

CALL FOR PERFORMANCES

We welcome submission of proposals for performances. Proposed performances should have a clear connection with the substance of the NIME conference. Performance proposals in conjunction with paper submissions are encouraged, but each will be judged on its own merit. Within reasonable limits, we may be able to provide musicians to perform pieces. Typical NIME performance pieces last for 5-15 minutes, but shorter and longer performance proposals may also be taken into consideration.

Submitted proposals will be reviewed by an expert committee. Preference will be given to submissions with strong evidence that the proposed performance has already been realized or is technically feasible and within the artists' capabilities. Documentation of the performances will be available online after the conference.

CALL FOR INSTALLATIONS

We will have a number of locations that can be used to exhibit new music installation work. These are foyer location installations or room-based installations in connection to the conference venues. High and open indoor space is available.

Submitted proposals will be subject to a peer review process by an international expert committee. Documentation of the installations will be available online after the conference.

CALL FOR WORKSHOPS

We call for short (3 hours) or long (6 hours) workshops and tutorials. These can be targeted towards specialist techniques, platforms, hardware, software or pedagogical topics for the advancement of fellow NIME-ers and people with experience related to the topic. They can also be targeted towards visitors to the NIME community, novices/newbies, interested student participants, people from other fields, and members of the public getting to know the potential of NIME.

Tutorial proposers should clearly indicate the audience and assumed knowledge of their intended participants to help us market to the appropriate audience. Workshops and tutorials can relate to, but are not limited to, the topics of the conference. This is a good opportunity to explore a specialised interest or interdisciplinary topic in depth with greater time for discourse, debate, collaboration.

Admission to workshops and tutorials will be charged separately from the main conference. Proposer(s) are responsible for publishing any workshop proceedings (if desired) and should engage in the promotion of their event amongst own networks. Workshops may be cancelled or combined if there is inadequate participation.

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3 > IEEE Virtual Reality 2012

March 4th-8th, 2012

Orange County, CA. USA

<http://conferences.computer.org/vr/2012/>

We invite you to participate in the IEEE Virtual Reality 2012 conference, the premier international conference and exhibition on virtual reality. From this year, all long papers of IEEE VR will be published as a special edition of IEEE Transactions on Visualization and Computer Graphics. To facilitate this, we have a more rigorous two phase review for the long papers. Please check for details on the CFP for long papers.

IEEE VR 2012 is pleased to be co-located with the IEEE Symposium on 3D User Interfaces (March 4th-5th, <http://conferences.computer.org/3dui/3dui2012/>), and the ACM SIGGRAPH

Symposium on Interactive 3D Graphics and Games (March 9th-11th, <http://graphics.ics.uci.edu/I3D2012/>). More details at their websites.

We will meet in Orange County, California, March 4th-8th, 2012. Orange County benefits from the sunny forecasts and warm temperatures around the year that Southern California is known for - a great escape from snow-ridden climate in many parts around the world in March.

You will find the brightest minds, the most innovative research, the leading companies, and the most stimulating discussions in the fields of virtual environments, augmented reality, 3D user interfaces, haptics, and games all gathered March 4th-11th, 2012 in Orange County, CA. We invite you to submit your work, show your products, and join us for a fascinating week of presentations, exhibits, workshops, and special events.

IEEE VR 2011 is sponsored by the Visualization and Graphics Technical Committee of the IEEE Computer Society.

Coming Dates:

Tutorial proposals due: November 4th, 2011

Workshop proposals due: November 4th, 2011

Panel proposals due: November 4th, 2011

Poster submissions due: November 17th, 2011

Research demonstrations due: December 23rd, 2011

Video submissions due: January 3rd, 2012

Long Paper review decisions, first review: November 10th, 2011

Long Paper review decisions, second review: December 10th, 2011

Long Paper final decisions: December 24th, 2011

Camera-ready long papers due: January 3rd, 2012

Short Paper final decisions: November 10th, 2011

Camera-ready short papers due: January 10th, 2012

Inquiries:

For general information about the conference, please contact:

Aditi Majumder, UC Irvine

Ryohei Nakatsu, National University of Singapore, Singapore

vr-generalchairs@ieee.org

4> Call for submissions for CHI 12 Interactivity Research and Explorations track

<http://chi2012.acm.org/cfp-interactivity.shtml> | Austin, Texas | May 5 - 10, 2012

For CHI 2012 there are two categories within the Interactivity scheme with separate submission processes.

- Research
 - Explorations
-
- Submission: 9 January 2012 (5:00pm PDT) (see website for details)
 - Notification: 10 February 2012
 - Camera Ready: 17 February 2012
 - Selection process (both Research and Explorations): Juried and Curated
 - Extended Abstract: on DVD and ACM Digital Library

Interactivity is your chance to fully engage CHI attendees at a personal level by letting them see, touch, squeeze, hear or even smell your interactive visions for the future. Interactivity promotes and provokes discussion of the role of technology, and invites contributions from industry, research, the arts and design.

Interactivity Research is the high-visibility, high-impact forum of the Technical Program which allows you to present your hands-on demonstration in two sessions. This track is for the year's most exciting research prototypes and demos. If you have a working prototype, device, or system we want to know about it. Getting people is often the best way to communicate what you have created.

Patrick Baudisch, Hasso Plattner Institute, Germany; Florian 'Floyd' Mueller, Stanford University, USA

interactivity@chi2012.acm.org

Interactivity Explorations is about cultural applications and explorations of future technologies. If your work asks questions and inspires reflection on the role of technology in people's lives, their dreams and imaginations we want to hear from you. We are looking for artworks, design experiences as well as inspirational technologies that the audience can engage with intellectually and imaginatively.

The Explorations track moves beyond proof of concept prototypes to cultural applications and explorations. We invite submissions from artists, researchers, designers and industry: come share your vision of the future with the delegates at CHI.0

Eva Hornecker, University of Strathclyde, UK; Danielle Wilde, daniellewilde.com

interactivity@chi2012.acm.org

New & better this year: Get more attention, simplified submission

We understand that interactivity authors often contribute more effort than any other contributors to CHI. To recognize this, we have made the following changes:

Interactivity Research:

More visibility for Interactivity Research content: Different from previous years, there is a dedicated time-slot on Tuesday afternoon with no competing paper sessions, so you will have CHI attendees' undivided attention. The Wednesday lunch-time slot will provide another opportunity for conference exhibitors to see your exhibit* . *

We may invite a small number of selected submissions to exhibit at other occasions which will be negotiated.

Interactivity Explorations (for the first time at CHI!):

Explorations will be exhibited throughout the conference, each work on a specified day, as well as at

the conference reception*. The audience will have the time and space to view everything, and authors will have a chance to see more of CHI, as well as view the other explorations and research demos. * Presentation times will be negotiated with accepted submissions to accommodate the requirements of the different works.

Similar to past years, there is a simplified submission process for “paper” and “note” authors: The interactivity deadline is 3 weeks after the paper/notes acceptance notifications. We encourage authors of accepted papers and notes to submit their work also to the appropriate Interactivity track of their choice. To simplify things, upload the PDF of your accepted paper or note instead of the extended abstract.

Funding: If your project requires you to ship a large amount of material, talk to us: we can fund travel & shipping expenses for selected projects.

For details see <http://chi2012.acm.org/cfp-interactivity.shtml>

5 > Call for Papers: Special Issue on

Collaborative Usage and Development of Models and other Visualizations (CollabViz)

Guest Editors:

- * Michael Prilla, Ruhr University of Bochum, Germany
- * Alexander Nolte, Ruhr University of Bochum, Germany
- * Thomas Herrmann, Ruhr University of Bochum, Germany
- * Stephan Lukosch, TU Delft, Netherlands
- * Gwendolyn Kolfschoten, TU Delft, Netherlands

IJeC editor:

Ned Kock, Texas A&M International University, USA

Important Dates:

- * Submissions due on January 6, 2012
- * Special Issue out in Winter/Spring 2012/2013

Links:

- * IJeC: <http://www.igi-global.com/journal/international-journal-collaboration-ijec/1090>
- * Topic of Special Issue: <http://www.imtm-iaw.ruhr-uni-bochum.de/events/ecscw/index.html.en>

Theme and Topics:

Graphical representations are commonly used tools in many organizations, ranging from process models to conceptual models and mind maps. They are used to support multiple tasks such as software development, design and engineering, process optimization and reengineering, knowledge explication

and transfer as well as marketing, strategic development and cooperation planning. These representations should not only be used by single users for special purposes, but rather to support a wide range of users and organizational issues such as shared understanding of work practices. This accounts for their development and their usage for everyday tasks. However, in practice they are hardly used by or available for non-experts, even if they are created collaboratively they still have little impact on actual work in these processes.

Today, we only know little about the interaction of non-expert users with models, that is, how people can make use of them in practice and interact with them. Supporting such interaction needs insights on means for increasing the usage and availability of models after their creation and on suitable tools and modes of interaction with models for people who are not modeling professionals. Also, there is a lack of knowledge on collaborative development of graphical representations, including processes of cooperation and settings for such development. Fostering the collaborative development of models and including non-expert users into this process needs ways to enable users to contribute actively to creation and maintenance, whether they are co-located or dislocated, synchronous or asynchronous in time or possess different levels of expertise in modeling.

This special issue intends to shed light on the collaborative usage and development of graphical representations such as models. For this, we welcome submissions dealing with theoretical frameworks, empirical and case study research as well as applications in the context of this area. Examples of topics for submissions include, but are not limited to the following:

- * Designing means and functionality for user interaction with models and visualizations, e.g. contributing to models (formally and informally) and using them in daily work.
- * Supporting work and collaboration with models and visualizations, e.g. communicating about models, using them for learning, reflection, documentation or knowledge transfer as well as collaborative design and engineering.
- * Supporting collaborative development of models and visualizations, e.g. tools supporting collaborative modeling in collocated and remote settings, typical settings and roles in collaborative modeling.

* The influence of users on models (e.g. collaborative modeling participants,Ä influence on model outcomes) and the influence of models on users (e.g. users discussing a model and behavior changes)

Additional information:

Additional information, news, updates and the extended Call for Papers on the Special Issue can be found on the CollabViz website: <http://www.imtm-iaw.ruhr-uni-bochum.de/events/ecscw/index.html>.
en

Submission:

All submissions must be in English, and should represent the original work of the authors. Improved versions of papers previously published in conference proceedings are welcome, provided that no copyright limitations exist. Submissions must be made electronically via e-mail to the guest editors (collabviz@iaw.rub.de). The manuscript should be included as an attachment in MS Word format. Further information on submission format etc. can be found in the extended Call for Papers available from the CollabViz website.

Contact:

The editors of the Special Issue can be contacted via collabviz@iaw.rub.de

6> **Advanced Visual Interfaces International Working Conference**

Hotel La Palma, Capri Island (Naples), Italy

May 21-25, 2012

<http://www.avi2012.it>

In cooperation with: ACM, ACM-SIGCHI, ACM-SIGMM

CALL FOR PAPERS

The 11th International Working Conference on Advanced Visual Interfaces (AVI2012) will be held in the island of Capri (Naples), Italy, May 21-25, 2012. Started in 1992 in Roma, and held every two years in different Italian towns, the Conference traditionally brings together experts in different areas of computer science who have a common interest in the conception, design and implementation of visual and, more generally, perceptual interfaces. Through the years, the Conference has witnessed the growing interest within the community for mobile devices such as smartphones, palmtops and PDAs, in the framework of both traditional and emerging environments, such as ubiquitous and pervasive computer applications. Both formal methods and concrete applications well fit into the framework of the conference, whose program also includes invited talks, given by leaders in the field.

SUBMISSIONS

The Proceedings will be published ACM. We strongly encourage submissions that address research and development on the above and other related topics, or that propose new approaches suitable for fulfilling the demands characterizing advanced interfaces of the next generation.

Detailed information on the solicited contributions can be found at the AVI 2012 web site: <http://www.avi2012.it>

IMPORTANT DATES

Paper abstract submission deadline: December 14, 2011

Paper submission deadline: December 19, 2011

Tutorial/workshop proposal submission deadline: December 19, 2011

Paper notification of acceptance February 18, 2012

Paper camera-ready due: March 19, 2012

System Paper/Interactive Poster submission deadline: February 28, 2012

System Paper/Interactive Poster notification of acceptance: March 31, 2012

System Paper/Interactive Poster camera-ready due: April 16, 2012

Demo software due: April 23, 2012

Conference and Program Co-chairs

Stefano Levialdi, Sapienza, Università di Roma, Italy

Genny Tortora, Università di Salerno, Italy

Steering Committee

Paolo Bottoni, Sapienza, Università di Roma, Italy,

Augusto Celentano, Università Ca' Foscari, Venezia

Stefano Levialdi, Sapienza, Università di Roma, Italy

Giuseppe Santucci, Sapienza, Università di Roma, Italy

Call for Papers for International Conference on Design Creativity 2012,

Dates: 18-20 September 2012

Website: <http://www.icdc2012.org.uk>

Deadline for submission: 9 March 2012

The 2nd International Conference on Design Creativity (ICDC 2012) will take place on 18.-20.09.2012 in Glasgow, Scotland.

Design Creativity is an important and interesting topic of study in design. Since it involves the profound and essential nature of design, design creativity is expected to be a key in not only addressing the social problems that we are facing, but also producing an innate appreciation for beauty and happiness in our minds. In order to elucidate the nature of design creativity, the following issues are being studied:

Cognitive processes underlying design creativity

Computational models of design creativity

Practical processes to incorporate the human and social dimensions

After the success of the first ever International Conference on Design Creativity in 2010 in Kobe, Japan, the 2012 event will take place in Scotland in close cooperation with the University of Strathclyde.

Full paper submission: 09 March 2012

Please check the conference website for further details: <http://www.icdc2012.org.uk>

8 > Linköping, SWEDEN

7th Intl Conf on Persuasive Technology: Design for health and safety

Dates: June 6–8, 2012

Deadline for full papers: 6 Jan 2012

Website: www.ida.liu.se/conferences/persuasive2012

Persuasive Technology is a stimulating interdisciplinary research field that focuses on how interactive technologies and services can be designed to change people's attitudes and behaviors. Influenced by areas such as classic rhetoric, social psychology and ubiquitous computing, researchers in this field are typically designing applications for domains such as health, business, safety, and education. The 7th International Conference on Persuasive Technology (Persuasive 2012) will build on the successful prior conferences held at Eindhoven, Stanford, Oulu, Copenhagen, Claremont, and Columbus. The conference will feature the latest insights into how mobile and internet-based applications such as mobile games and social networking sites can be designed to influence behaviors, thoughts, and feelings. The conference is expected to gather researchers, practitioners, and students who are interested in networking, presenting, discussing and reflecting on central themes associated with persuasive computing and design.

Conference themes

The general theme of Persuasive 2012 – Design for health and safety – sets a special focus on current societal challenges. Themes of the conference include, but are not limited to:

Behavior change systems for healthy living

Lifestyles management technologies

Eco/Green persuasive technologies

Persuasive design for personal safety

Mass persuasion and safety

Smart environments and augmented reality for behavior change

Mobile and ubiquitous persuasion

Motivational technology

Design for education and learning

Robotics and persuasion

Security and privacy

Persuasive design and innovation

Methods, metrics and measurements in persuasive technology

Social and organizational issues

Theoretical foundations of persuasion

Ethics of persuasive technology

e-Interventions for addictions

Evaluation of persuasive technology

Persuasive Technologies in inclusive ICT

Business models for persuasive systems

Formats and submission

We accept submissions as full papers or posters. Full papers are limited to 12 pages in Springer's LNCS format. Posters are limited to 4 pages in Springer's LNCS format. Papers and poster submission accepted for publication will appear in the Lecture Notes in Computer Science Series from Springer Verlag (see <http://www.springeronline.com/lncs>).

The electronic submission of the full paper or the poster in PDF format must be received on or before January 6, 2012. All papers must be submitted through the conference web page (www.ida.liu.se/conferences/persuasive2012). To support the blind review process, you need to prepare an anonymous version of the paper with author names and affiliations removed. In case you have any problems with the electronic submission, please contact the conference secretariat as early as possible (for contact information, see conference web site www.ida.liu.se/conferences/persuasive2012).

The organizing committee also invites workshop, tutorial, and panel proposals in the field of persuasive technology.

Key dates

Paper submission: January 6, 2012

Author notification: February 10, 2012

Final version submission: March 9, 2012

Author registration: March 30, 2012

Poster submission: February 17, 2012

Workshop, tutorial, and panel proposals: February 10, 2012

Conference: June 6-8, 2012

Conference chair

Magnus Bang, Linköping University, Sweden

E-mail: magnus.bang@liu.se

9 > Barcelona, Spain 29th

Symposium of the International Committee for the History of Technology

Dates: 10 – 14 July 2012

Deadline for proposals: 31 January 2012

Website: <http://www.icohtec.org/annual-meeting/cfp-system/2012-barcelona/>

Theme: Technology, the Arts and Industrial Culture

The 39th ICOHTEC Symposium will be held in Catalonia in mid-July next year. The main theme of the meeting will be Technology, the Arts and Industrial Culture. The aim is to examine technology in a multidisciplinary framework. The key questions are how technological development has interacted with design, architecture, the arts as well as popular culture and whether we can regard industrial culture as a melting pot of various influences. Reflecting on the theme of the previous conference we hope also to explore the role of consumers in this dialogue.

Barcelona with its rich industrial history, outstanding architecture and ample collections of the arts will be an excellent site for examining the interactions of technology with the arts, structural and form design as well as culture in general.

ICOHTEC welcomes individual paper and poster proposals as well as the submissions of sessions to this symposium. The tendency is to favour compact and coherent session proposals where presentations communicate with each others.

The symposium programme will include scientific and plenary sessions, poster presentations, business meetings and the general assembly of the organising society, excursions, social events such as receptions and a banquet, and possibly pre- and post-conference trips. The premises of the Universitat Politècnica de Catalunya will serve as venues for this meeting.

The programme committee suggests the following subthemes for the consideration of session organizers and contributors. The bullet points under the subthemes are simply examples of topics that could fit into the each subtheme.

TECHNOLOGY – AUTONOMOUS, COMMUNICATING OR INTEGRATED POWER IN HISTORY

Society – the master or slave of technology?

The dependence and independence of technology from socio-economic and cultural factors

Examples of technological momentum or path dependence

Origins of technological innovations

DOES TECHNOLOGY DRIVE THE ARTS AND ARCHITECTURE?

Representations of technology in the arts

Technological fundamentals for the development of the arts and architecture:

Printing machines in creating modern literature for the masses

Was the industry of synthetic paints a requirement for impressionism?

The celluloid film – a precondition for cinematic art?

THE SIGNIFICANCE OF ARTS AND ARCHITECTURE IN TECHNOLOGICAL DEVELOPMENT

Surrealistic technology

Representations of arts and architecture in technology

SOUL OF TECHNOLOGY: PERSONIFICATION OF INDUSTRIAL PRODUCTS

Unemotional robots and weeping dolls

Monster cars and lady hammers – masculinity and femininity of technology

RMS Empress of Ireland and Admiral Kuznetsov – gender of ships

Hoovers, wellingtons, mackintoshes ... figurative language of technology

TECHNOLOGY AND CONCEPTIONS OF BEAUTY

Aesthetics of industrial design

Gendered concepts of technological beauty

Changing ideals about how technology should look

COMPONENTS OF INDUSTRIAL CULTURE

Values, habits and group interests in industrial communities

Machines setting the pace for industrial culture

Design and cultural values

Analogies with the old, qualities of the new

The role of arts and architecture in industrial culture

Technology of popular culture: mass production of culture and culture for masses

Heritage in industry and industrial heritage

TECHNOLOGY IN MAKING ENVIRONMENTAL ATMOSPHERES

The effects of industrial pollution on art and architecture

Environmental heritage of technology, arts and architecture

TASTE OF THE INDUSTRY

Industrial arts and the exquisiteness of manufactured goods

The birth and development of industrial design

Mass production of kitsch and vulgar objects

Introduction of new materials and their impacts on the qualities of products

CONSUMERS' IMPACT ON THE DIALOGUE BETWEEN TECHNOLOGY, ARTS AND ARCHITECTURE

Consumer friendly or showy technology

Push or pull? Consumers' choice or producers' power

Inducements to buy: The role of arts and architecture

TECHNOLOGICAL LITERACY

Cultural differences in comprehending and appreciating technology

Multidisciplinarity in engineering and technical education

Are there national styles in technical education?

The committee will also consider submissions not directly related to the symposium theme as long as they can be regarded to be related to the history of technology broadly defined.

Proposal Guidelines

The symposium covers all periods and all areas of the globe. In keeping with a cherished tradition of the field, the meeting is open to scholars from all disciplines and backgrounds. We especially encourage graduate students to participate in the symposium and submit their proposals (limited travel grants will be available; see further information at: <http://www.icohtec.org/resources-prizes.html>). Because we aim at quick and equal processing of submissions, paper or poster proposals must be submitted in English. Nevertheless, besides English also French, German, Russian and Spanish are acceptable for paper and poster presentations at the symposium, but the organizers will not provide simultaneous translation during the conference.

We urge contributors to consider organizing a full session of three or more papers. Individual paper submissions will also be considered. In addition, it is possible to propose papers and sessions unrelated to the general theme as well. They can be presented in “Special topics” sessions.

INDIVIDUAL PAPER proposals must include: (1) a 200-400-word abstract; and (2) a one-page CV. Abstracts should include the author’s name and email address, a short descriptive title, a concise statement of the thesis, a brief discussion of the sources, and a summary of the major conclusions. If you are submitting a paper proposal dealing with a particular subtheme, please indicate this in your proposal.

In preparing your paper, remember that presentations are not full-length articles. You will have no more than 20 minutes to speak, which is roughly equivalent to eight double-spaced typed pages. For more suggestions about preparing your conference presentation, please consult the guidelines at the conference website.

Contributors are encouraged to submit full-length versions of their papers after the symposium for consideration by ICOHTEC’s journal ICON.

SESSION proposals must include (1) an abstract of the session (200-400 words maximum), listing the proposed papers and a session chairperson; (2) abstracts for each paper (200-400 words); (3) a one-page CV for each contributor and chairperson. Sessions should consist of at least three papers – but no more than – and they may include several sections of three or four papers in each, which might extend series of successive sections over more than one day. The programme committee reserve the right to relocate papers to different themes and add papers to sessions. We also encourage proposing roundtables and other “untraditional” session formats.

POSTER proposals must include (1) a 200-400-word abstract; and (2) a one-page CV. Abstracts should

include the author's name and email address, a short descriptive title, a concise statement of the thesis, a brief discussion of the sources, and a summary of the major conclusions. Please, indicate one of the specified subthemes for your poster.

Proposal Submissions

The final deadline for all submissions is Tuesday 31 January 2012.

Please, sign up to our online submission system, fill in a form and send your proposal through it. All proposals are to be submitted via our online system. The link to the system is available at our website: <http://www.icohtec.org/annual-meeting/cfp-system/2012-barcelona/>

If you have any questions related scientific programme, paper, poster or session proposals, please, do not hesitate to contact Jan Kunas, the chair of the programme committee, via email jan.kunas@eui.eu.

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A> Toronto area:

Faculty of Business and Information Technology - Game Development and

Entrepreneurship Professor - UOIT11-136

Competition Number: UOIT 11-136

Faculty or Department: Business and Information Technology

Position Title: Assistant/Associate/Full Professor (tenured or tenured-track) - Game Development and Entrepreneurship

Appointment Type: Continuing

Posting Date: October 26, 2011

Closing Date: January 31, 2012

UOIT is a young, vibrant university with globally trained faculty and a growing reputation as a leading-edge learning environment whilst delivering innovative, internationally recognized research. UOIT has a 21st-century vision of teaching and learning excellence. Our educational philosophy is to challenge, encourage innovation, and connect our faculty, students and the community, while respecting the best practice traditions of Canada's established universities.

The Faculty of Business & Information Technology invites applications for a tenure-track or tenured position in Game Development and Entrepreneurship effective July 1, 2012. Applicants should possess a PhD in a Computer Science/Engineering or relevant field, a strong academic background, a record of excellence in research and strong knowledge in some or all of the following areas with an emphasis on game development: computer graphics, artificial intelligence, human-computer interaction, sound/audio, game design, modeling/animation, multi-player online environments, and serious games would be an asset. In addition, relevant gaming-related industrial experience, university level teaching experience, and experience in serious games are also an asset. Appointment is expected at the Assistant level, however applicants for a more senior appointment will be considered. This position is subject to budgetary approval.

The successful candidate will be expected to conduct active and innovative research programs and to teach at the undergraduate and postgraduate level. UOIT provides a technology-enhanced learning environment utilizing laptop computers and wireless connectivity, UOIT seeks faculty who strive to explore and develop new pedagogies. Integration in the curriculum of the relevant technology and software for the discipline is required.

The Faculty offers honour undergraduate degrees in Commerce (with major/minor in accounting, finance, human resource management and marketing) and Information Technology (with specializations in game development and entrepreneurship, networking and IT security). We offer the MBA, and the Master of IT Security (MITS) degree, and a unique combination of the MBA/MITS. MSc and PhD programs in Computer Science are offered jointly by the Faculties of Business and IT, Engineering and Science. Information about the Faculty of Business and IT can be found at: <http://www.businessandit.uoit.ca/>

Applications will be accepted until **January 31, 2012** or until a suitable candidate is found. Applicants should submit in electronic format, a covering letter; a curriculum vitae including a list of publications; a statement of teaching interests; an outline of present and future research agendas; and 3 letters of recommendation.

Applications for the rank of full professor require 4 letters of recommendation. All application materials and letters of recommendation must be submitted to careers@uoit.ca with competition number UOIT 11-136 and the applicant's name in the subject line.

UOIT is an equal opportunity employer and welcomes applications from qualified women and men, including members of visible minorities, Aboriginal peoples and persons with disabilities.

B> Ithaca, New York

Lecturer

Communication and Information Technology

Department of Communication

College of Agriculture and Life Sciences

Cornell University – Kennedy Hall

The College of Agriculture and Life Sciences (CALS) is the second largest undergraduate college at Cornell University and the third largest college of its kind in the United States. Our teaching and research facilities are among the finest available anywhere, and the College's educational programs are designed to ensure that every student's education is geared to contemporary, real-world issues.

Through teaching, research, and extension -- the three components of our land-grant mission -- we strive to improve the nation's food supply and maintain its safety, to enhance the environment, and to help people improve their lives.

The Department of Communication is a national leader in the study of communication as a social science. Our faculty and students are dedicated to understanding the role and enhancing the effectiveness of communication processes, systems and infrastructure in society.

We explore communication in its many forms and contexts as a fundamentally social phenomenon. Our faculty members are recognized for developing and applying novel theoretical perspectives to the most pressing social and policy issues of the day.

The department is ranked among the top ten in the nation in a recent poll by the National Research Council. This ranking reflects the productivity and quality of the faculty and the diversity and success of our students.

The Department of Communication is currently searching for a colleague to teach in the area of Com-

munication and Information Technology, with an emphasis in one or more of the following: 1) Human-Computer Interaction, 2) Computer-Mediated Communication, 3) Social Media, and 4) Technology and Society. The communication and information technology area constitutes one of the Department's core strengths; those with connections to other strengths, including media studies, environment and risk, are particularly encouraged to apply.

This appointment is on an academic year basis (Spring 2012 and Fall 2012), with an opportunity for summer research. This appointment terms 12/31/2012 with possibility for one-year renewal.

Qualifications

Successful candidate will have a Ph.D. in Communication, Information Science or closely aligned field.

Salary & Benefits:

Cornell offers a competitive salary and benefits package. Women and minorities are especially encouraged to apply. For more information about the Department of Communication, please visit our website: <http://communication.cals.cornell.edu>.

Application:

Qualified applicants should send a letter of application addressing position qualifications and goals, vita, writing sample, names and contact information of three references to communication@cornell.edu.

Send official academic transcripts to Dr. Geri Gay, c/o Kimberly Standridge, Department of Communication, 339 Kennedy Hall, Cornell University, Ithaca, NY 14853. For additional information, e-mail communication@cornell.edu.

Please also have each reference submit a letter of recommendation. Applications will be reviewed beginning October 15th, 2011 and continue until an acceptable applicant is identified.

Cornell University seeks to meet the needs of dual career couples, has a Dual Career program, and is a member of the Upstate New York Higher Education Recruitment Consortium to assist with dual career searches.

Visit <http://www.unyherc.org> to see positions available in higher education in the upstate New York area.

Cornell University, located in Ithaca, New York, is an inclusive, dynamic, and innovative Ivy League university and New York's land-grant institution. Its staff, faculty, and students impart an uncommon sense of larger purpose and contribute creative ideas and best practices to further the university's mission of teaching, research, and outreach.

College of Agriculture and Life Sciences Developing Leaders, Improving Lives, and Shaping the Future

Cornell University is an equal opportunity, affirmative action educator and employer.



University of Texas at Dallas: The School of Arts and Humanities invites scholars and educators of extraordinary achievement and promise to apply for a newly endowed Distinguished Chair in Arts and Technology with a focus on serious gaming, modeling and simulation. We seek an established scholar to help guide the expansion of a highly successful, award-winning program. Appointment begins September 1, 2012.

Requirements include a PhD, MFA or other appropriate terminal degree, extensive university teaching experience and/or industry experience, and a record of exceptional accomplishment. Applicants should have an outstanding record of funded research in the development and/or application of innovative research in digital technology. We especially invite applications from individuals with expertise in the application of learning theory to interactive approaches to education. Salary and benefits are commensurate with experience. The successful applicant may receive a joint appointment with one of the program's partnering Schools.

A partnership between the School of Arts and Humanities and the Erik Jonsson School of Engineering and Computer Science, Arts and Technology (ATEC) exemplifies the commitment of UT Dallas to leadership in innovative, transdisciplinary research and education. ATEC offers a comprehensive academic program that explores and fosters the convergence of digital technology with the humanities and creative arts. The program allows students to design personalized degrees that draw on areas including animation, interactive narrative and games, virtual environments and sound design. ATEC offers a BA, MA, MFA, and PhD. A complementary program in Emerging Media and Communication offers the BA and MA.

Through the Institute for Interactive Arts and Engineering, ATEC sponsors research focusing on the design and development of digital content for applications to industry and education. Faculty members attracted more than \$2,000,000 in funded research in 2010-2011.

In 2007 Arts and Technology (ATEC) received the first Innovation in Education Award from the University of Texas System. Responding to the success and extraordinary potential of this innovative pro-

gram, the University is constructing a 155,000 sq. ft. building, scheduled to open in 2013, dedicated to ATEC.

For detailed information about the position, contact Dr. Dennis M. Kratz, Dean, School of Arts and Humanities (dkratz@utdallas.edu) or Dr. Thomas Linehan, Director, ATEC (thomas.linehan@utdallas.edu). For further information concerning the School of Arts and Humanities and its programs, visit <http://www.utdallas.edu/ah>.

Selection process begins December 1, 2011, and continues until position is filled. The search committee will not consider incomplete applications. Indication of gender and ethnicity for affirmative action statistical purposes is requested as part of the application.

The University of Texas at Dallas is an Equal Opportunity / Affirmative Action Employer. All qualified applicants will receive consideration for employment without regard to race, color, religion, sex, national origin, disability, age, citizenship status, Vietnam era or special disabled veteran's status, or sexual orientation.

C> Also at University of Texas at Dallas:

Open Rank Position in Sound Design

Open Rank Position in 3D Animation

Open Rank Position in Networked Communication and Social Media

Distinguished Chair in Arts and Technology: Animation and Visualization Science

D> SIAT - SFU - Design and Media Lecturer posted: september 21. 2011

Position Type: Permanent

Closing Date: September 1, 2012

We seek a lecturer in digital media who combines design and production skills in digital media with analytic strength. We especially seek expertise in electronic games and/or 3D animation. Applicants will normally have a graduate degree in fields such as design, new media and/or electronic games. The successful candidate will have strong teaching skills in conjunction with a robust background in practice.

Candidates should have strengths in teaching written English for academic work and an ability to inspire good writing in lower division students. The successful candidate will also have a strong potential for undergraduate curriculum development. He or she should have undergraduate teaching experience, have high potential for instructional innovation and should be familiar with several instructional formats, including team-based, computer-mediated and interdisciplinary approaches. All SIAT faculty must have a high degree of technological literacy regardless of their particular disciplinary background.

Faculty are expected to contribute to school leadership and program development. SIAT is a vibrant, multidisciplinary programme that integrates the arts, design, science and technology. SIAT's teaching and research draw upon fields ranging from media arts, electronic games, design and information technology. SIAT offers degrees at a bachelor, master and doctoral level. The School currently enrolls about 650 undergraduates and approximately 100 graduate students, some 40 of whom are at the doctoral level. SIAT is located in purpose-built, state-of-the-art classrooms and laboratories at SFU's Surrey campus.

Simon Fraser University at Surrey, the University's newest campus, is located in the greater Vancouver region of British Columbia. The area is home to Canada's cultural and entertainment industry and much of its digital media production. The region's rich cultural, natural and intellectual resources make it one of the world's most desirable places to live and work. All qualified candidates are encouraged

to apply; however, Canadians and permanent residents will be given priority.

Simon Fraser University is committed to employment equity and encourages applications from all qualified men and women, including visible minorities, aboriginal peoples and persons with disabilities.

The successful candidate will begin work on 1 September 2012. Applications will be received until the appointment is made. All appointments are subject to funding. Applicants should seek additional information, about the School at <http://www.siat.sfu.ca/> to understand better the character of SIAT and their possible contributions within it.

To apply, candidates should send a recent curriculum vitae, a description of their teaching innovations, a statement on teaching philosophy and the complete names, addresses (including email), institutional affiliation and telephone numbers of three academic teaching referees to:

Director

School of Interactive Arts & Technology Simon Fraser University

250-13450 102nd Avenue Surrey, BC CANADA V3AT 0A3

E> PhD student position in Computer Science: HCI and Visualization

Chalmers University of technology is opening a position for a PhD student in the area of human-computer interaction (HCI), 3D user interfaces (3DUIs), and interactive scientific visualization at Chalmers University of Technology. This position is for an Early Stage Researcher (ESR) in a EU-FP7 Marie Curie Actions Initial Training Network called DIVA: Data Intensive Visualization and Analysis. The DIVA project is an international EU-FP7 Marie Curie Initial Training Network (ITN) with a focus on structured and collaborative research and teaching activities in Data Intensive Visualization and Analysis methodologies in data-driven science and technology application domains. DIVA involves three academic institutions (University of Zürich, University of Rostock and Chalmers University of Technology), one research lab (CRS4), and two industrial partners (Diginext and Holografika).

Information about the project

This position is for a research in a computer science PhD program in DIVA, specifically with a focus on HCI, 3DUIs, scientific visualization, and computer graphics. With the continuing advances in simulation techniques and interactive visualization, increasingly large 3D data sets can be processed and interactively displayed for real-time visual exploration. In this context the emphasis of the position is in ensuring real-time performance in interactive 3D applications through adaptive and parallel methods well adapted to current and future hybrid hardware platforms. Currently targeted application domains include the aerospace industry, advanced display systems, bio-medical imaging, geo-visualization, urban planning, architectural modeling, material science, molecular visualization, and more. Besides technical aspects, we will also focus on innovation in perceptual- and cognitive-motivated methods. That is, we will study how to best harness human capability by efficiently embedding users into the loop of data-intensive visualization systems. Concretely, that means how to best integrate 3D visualization into complex information spaces, leading to fully functional digital mockups.

On the part of the applicant, this requires interest not only in HCI, 3DUIs, infovis, and computer graphics, but also in the task and data complexity of the targeted application. Readiness to collaborate with domain scientists and other institutions is key. Furthermore, a strong interest and good skills in learning new programming frameworks, 3rd-party code, and applied mathematics is

necessary, as the targeted research project builds on other previously developed techniques. The activities of the position include not only research and continuing education for PhD students, but also support in teaching as well as in administrative tasks. The main goal is to conduct excellent research, generating results that are published and presented in top international journals and conferences, and to work towards eventually achieving a PhD degree through the writing and defense of a doctoral dissertation.

Information about the division

The Division of Interaction Design is part of the Department of Applied Information Technology (<http://www.chalmers.se/ait/EN/>). The department has more than 80 faculty members and offers a number of successful degrees to students committed to scholarship in the wide area of applied information technology. We are located at Lindholmen Science Park, one of Sweden's most dynamic hi-tech areas, just 5 minutes from downtown Gothenburg. Starting this fall, our offices, educational studios, and research labs are located in the architecturally cutting-edge building, Kuggen. One of our research labs is the Tabletop Interaction Lab (t2i Lab, <http://www.t2i.se/>), which is where this project's research will be carried out. Finally, the DIVA project involves frequent interactions, internships, workshops, and summer schools with the other international network partners. Hence the workplace incorporates short stays at other research labs and companies in other European countries and cities (i.e. Switzerland, Italy, Germany, France, Hungary).

Qualifications

Since the Training Network promotes mobility, applicants should not have lived, studied, or worked in Sweden the last 12 months. ESR fellows and PhD students are remunerated according to EU-FP7 regulations for Marie Curie ITNs, as well as local host regulations (pre-tax salary per month is 25.650 SEK). ESR and PhD appointments will be made in accordance with university guidelines. The same applies for benefits and vacation days. A maximum of 20% of your time will be devoted to other duties at the department, mainly teaching. The remaining time will be devoted to your own courses and research maximum of 5 years. Applicants will have to engage in the DIVA training and research activities and, if applicable, PhD students in an organized PhD training program at the host institution.

An MSc degree in computer science, computer engineering, or a closely related area from a research university is required to enter the PhD program. Prospective candidates should have an excellent background in computer science and HCI, as well as strong mathematical skills and a good knowledge of computer graphics. Exposure to user interface design and development is also preferred. As for all PhD studies, a genuine interest and curiosity in the subject matter and excellent analytical and communication skills, both verbal and written, are needed. Furthermore, since the research normally involves developing and testing analytical techniques, good programming skills are important.

Application procedure

The application should be marked with Ref 20110141 and written in English. The application should be sent electronically and be attached as three pdf-files, as below:

- Application:
 - CV,
 - attested copies of education certificates, including grade reports and other documents, English language test, e.g. TOEFL score, - letters of recommendation from academic institutions and/or previous employers (optional). Certified copies of transcripts are required.
 - A letter of application detailing your specific qualifications for the position
 - information about your practical work experience in computer science or a closely related field, a statement of motivation, and a clear exposition of prior HCI and graphics experience.
 - Publications:
 - relevant work such as bachelor's or master's thesis (or outline of a thesis under preparation).
- Please use the button at the foot of the page to reach the application form. The files may be compressed (zipped).

Application deadline: 2012-01-15

For questions, please contact:

Research level: Morten Fjeld, e-mail: fjeld@chalmers.se

Doctoral education level: Fang Chen, e-mail: fang.chen@chalmers.se

Departmental level: Urban Nulden, e-mail: nulden@gu.se

TO APPLY:

<https://site1.reachmee.com/I003/chalmers/ENG/vacdetai.aspx?commadseqno=246&postback> ☼



Call for Submissions

POIESIS: A Journal of the Arts & Communication

Volume XIV, 2012

SPECIAL ISSUE: THE WORK OF ART AND THE WAY ART WORKS

Deadline: December 31st, 2011

In Honour of Paolo Knill on the Occasion of His 80th Birthday

Paolo Knill, the founder of the European Graduate School, is a pioneer in developing ways for the arts to work in the lives of contemporary individuals and communities. He has taken the psychological framework in which art is understood within the arts therapies and turned it towards a recognition of the centrality of the work, not the subjectivity of its maker. His concept of “decentering” emphasizes both the radical separation of the alternative world of the imagination from the concerns of the everyday and, through subsequent “aesthetic analysis,” the importance of works of art for our experience of life. Art is not self-expression, but it has an undeniable effect on the person or community which receives it. Achieving this “effective reality” is the responsibility of all those who work with the arts to help bring about change; it is our “aesthetic responsibility.”

In this special issue, we invite members of the EGS community and others to reflect on the work of Paolo Knill as well as on the place the arts may have within our experience. Can the work of art still play the central role which it did in traditional cultures or has what Walter Benjamin called the elimination of the “aura” of the work in the “age of mechanical reproduction” rendered it impossible for art to give meaning and value to life? Does the “age of digital reproduction” in which we now live intensify this process or open up new possibilities for artistic creation? In what ways can we reinvent the arts so that they have a connection with our lives? Heidegger once wrote, *Das Werk wirkt* (The work works). How can the work work for us today?

ARTWORK SUBMISSION GUIDELINES

Please send via email to the Art Submissions Co-ordinator at the email address listed below:

- low-res sample of your proposed work (max 2mb, max. 4 images)
- audio/video format contributions will be considered for publishing in tandem online. Website links are preferred as submissions for audio/video formats over ftp or emailed files if possible.
- description of the works should include the title, medium, dimensions and date.
- a 50-word artist's bio.
- your website address (if any)
- please include the words "ART SUBMISSION" in the subject heading of your email.

There is no fee to submit your work. All submissions are accepted on a volunteer basis: unfortunately, EGS Press is not in a position to financially compensate its contributors at this time.

www.egspress.com

Artwork submissions: Kristin Briggs, Art Submissions Co-ordinator: egspress.design@yahoo.com. ☞

