



RE-NEW DIGITAL ARTS FESTIVAL

The International Conference on Interactive Media Art – The Unheard Avantgarde is organized by re-new forum for digital art in collaboration with Aalborg University, Copenhagen University and IT-University Copenhagen.

IMAC 2011 – The Unheard Avantgarde

Conference Chair: Morten Søndergaard

Conference and exhibition at IT-University, Copenhagen,
Keynotes and presentations in Auditorium 1,
Posters and demos in IT-U Design Lab and Atrium,
Performances and concerts at DR Koncerthus Studio 2.

Tuesday May 17

10:00-10:15 Welcome & Introduction, by Conference Chair Morten Søndergaard

10:15-12:15 Session 1

- Javier Alejandro Garavaglia and Claudia Robles Angel: **WOODEN WORLDS – An audiovisual performance with multimedia interaction in real-time**
- Gesa Friederichs-Büttner, Johanna Dangel and Benjamin Walther-Franks: **Interaction and Participation – Digital Media and Dance in Interplay**
- Birgitta Cappelen and Anders-Petter Andersson: **Co-created Staging – Situating installations**
- Heather Dewey-Hagborg: **Power/Play**

Session Chair: Lars Graugaard

12:15-13:30 Lunch

Viewing Exhibition. Posters & Demos in The Design Lab

- Jacob Sikker Remin: **Cheap, Fat and Open**
- Ferhat Sen: **Augmentrio: Instrument-Inspired Gestural Controllers for New Musical Experiences**
- Yago De Quay and Ståle Skogstad: **Xsens Performance: Playing Music by the Rules**

13:30-15:00 Session 2

- Winfried Ritsch: **sound plates as piano interface**
- Matthias Wölfel, Bernd Lintermann and Nikolaus Völzow: **Using Tangible Surfaces in Opera.**
- Heidi Tikka and Teemu Korpilahti: **Affect And Gesture in Multi-touch Interaction – Case: At Hand**

Session Chair: Dan Overholt

15:00-15:15 Break

15:15-15:45 Special presentation

- Peter Tilg: **Succubus**

Session Chair: Sanne Krogh Groth

20:00-23:00 Performances at [Koncerthuset, Studio 2](#)

Wednesday May 18

10:00-10:45 [Keynote](#): Dmitry Bulatov

- **Contemporary Art and Techno-biological Hybridisation**

Session Chair: Morten Søndergaard

10:45-11:00 Break

11:00-12:30 Session 3

- stina marie hasse jørgensen: **Where is the sound of technology in new media?**
- Steve Everett: **Auditory Roughness and Ecological Listening in Electro-Acoustic and Live Electronic Music**
- Eduardo Patrício: **Composing Digital Musical Instruments**

Session Chair: Lars Graugaard

12:30-13:45 Lunch & Exhibition, Poster and demos in The Design Lab

- Jacob Sikker Remin: **Cheap, Fat and Open**
- Ferhat Sen: **Augmentrio: Instrument-Inspired Gestural Controllers for New Musical Experiences**
- Yago De Quay and Ståle Skogstad: **Xsens Performance: Playing Music by the Rules**

13:45–15:15 Session 4

- Jon Bellona: **Sonic Dog Tags: Expressive Algorithmic Composition from Parsed Department of Defense Casualty Notices**
- Karin Hansson, Love Ekenberg, Mats Danielsson, Aron Larsson, Johanna Gustafsson Fürst and Thomas Liljenberg: **Prototyping for Participatory Democracy: Fine Arts as Means for the Study of Multi-modal Communication in Public Decision Making**
- Debra Swack: **Synthetic Biology and the Emotions After Darwin**

Session Chair: Thomas Markussen

15:15-15:30 Break

15:30-16:30 Special Session

- Sanne Krogh Hansen and Mats Lindström: **Listening to the Unheard**

Session Chair: Morten Søndergaard

18:00-20:00 Gala Dinner for delegates (with Gala Dinner Ticket)

20:00-23:00 Performances at [Koncerthuset, Studio 2](#)

Thursday May 19

09:30-10:45 [Keynote](#): Claudia Gianetti

Acting On The Code – Some Reflections on Image, Apparatus and Viewer

Session Chair: Morten Søndergaard

10:45-11:00 Break

11:00–12:30 Session 6

- Lotte Philipsen: **‘Emancipative’ art? On the relationship between interactive and emancipating dimensions of contemporary (digital) art**
- Aurélie Beys: **Three-dimensional restitution of Renaissance pictorial scenes**
- Maja Petric: **GETTING TO KNOW THE UNKNOWNABLE AS BOTH WONDERFUL AND TERRIBLE**

Session Chair: Sanne Krogh Groth

12:30-13:00 Lunch

Posters & demos in IT-U Atrium

- David Cuartielles, Andreas Göransson, Tony Olsson, Ståle Stenslie and David Sjunnesson: **TECHNOLOGICAL MASHUPS – building HiFi wearables**

13:00-14:30 Session 7

- Anne Ring Petersen: **Narrative and cross-embedding in interactive media art: Sally Pryor’s “Postcard from Tunis”**
- Paolo Cirio: **Recombinant Fiction**
- Synne Skjulstad: **Fashioning Digital Arts**

Session Chair: Ulrik Ekman

14:30-14:45 Break

14:45-16:00 [Keynote](#): Atau Tanaka

- **Music one Participates In: Performance from Stage to Street to Pocket**

Session Chair: Dan Overholt

16:00-17:00 Panel discussion

Claudia Gianetti, Dmitri Bulatov, Atau Tanaka, Lars Graugaard and Morten Søndergaard

Moderator/Panel Chair: Anne Bøgh

Keynotes

- Keynote I on Tuesday 09:30-10:40 – **Dmitry Bulatov: Contemporary Art and Techno-biological Hybridisation**
- Keynote II on Thursday 09:30-10:40 – **Claudia Gianetti: Acting On The Code – Some Reflections on Image, Apparatus and Viewer**
- Keynote III on Thursday 13:40-15:00 – **Atau Tanaka: Music One Participates In: Performance from Stage to Street to Pocket**

Dmitry Bulatov: Contemporary Art and Techno-biological Hybridisation



“Today innovation is the result of complex interactions between individuals, organizations and external factors. Turning to the metaphor of evolution one can say that the rule “the more adapted to the environment survives” is substituted by the rule “anything that conveys the environment more precisely survives”. In the process of continuous complication of systems new correlations emerge between cognitive knowledge and effective model, logic and image, reality and representation. The development of new interdisciplinary relations in the sphere of contemporary knowledge, from science to contemporary art, from the methods of data processing to the methods of metaphor presentation, is particularly influenced by the progress in the field of techno-biological research. Hence new domains appear that combine various methods of scientific and artistic representation based on techno-biological modeling. In the new reality, which becomes more and more artificial and media-conditioned, a new sign regime is established, which cancels the historically shaped boundaries between nature and culture, natural science and humanitarian technologies. In these conditions it’s quite natural when a researcher after having analyzed the characteristics of the contemporary techno-biological domain wants to comprehend the way they impact the development of new artistic strategies and the essence of their novelty.”

[Dmitry Bulatov](#) is an artist, researcher and art theorist. His research focuses on different aspects of interdisciplinary art media (robotics, genetic engineering, nanotechnology, etc.). Author of many articles on contemporary art published in Russia and abroad, as well as books and anthologies. His artworks have been presented in various national and international exhibitions, and in 2007 one of his art works was named in the *The Top 10 New Organisms of the Year*, selected by *Wired* magazine. Organizer and curator of more than 20 international sci-art projects, Bulatov has since 1998 been curator at the Kaliningrad Branch of the National Centre for Contemporary Art in Russia.

Claudia Gianetti: Acting On The Code – Some Reflections on Image, Apparatus and Viewer



“The transition from formal use of the code for creating artistic generative processes (with results outside the machine) to reflections on the art of the code (an internal process of the machine) in a specific sense of code performance changes the notion of programmed images, the connotation of visualisation of image through art process, and the cognitive involvement of spectator with the art work. This talk aims to explore aspects of these issues.”

[Claudia Giannetti](#) specializes in Contemporary Art and Media Art. A theoretician, a writer and an exhibitions and cultural events curator. Full invited Professor at the University of Évora, Visual Arts Department. Took her PhD from the University of Barcelona with a dissertation about Aesthetics of the Digital. She has curated more than hundreds activities: exhibitions, congresses, symposiums, festival and events in national and international museums and institutions world-wide.

Atau Tanaka: Music One Participates In: Performance from Stage to Street to Pocket



“Digital music has undergone fundamental shifts – it has gone real time, it has become interactive, it has become miniaturized, and completely democratized. I’ll map out my personal trajectory in this time to look at broader evolutions in the field with sensors, networks, and mobility. These are not just technological

changes, but changes that bring about shifts in musical approaches. Form factors change, analogue is reconciled with digital, and new directions in Open Source and DIY culture continue to challenge our assumptions on what it means to be an artist, composer, performer, participant, in these evolving musical/technological landscapes.”

[Atau Tanaka](#) bridges the fields of media art, experimental music, and research. He worked at IRCAM, was Artistic Ambassador for Apple France, has been researcher at Sony Computer Science Laboratory Paris, and was an Artistic Co-Director of STEIM in Amsterdam. Atau creates sensor-based musical instruments for performance, and is known for his work with biosignal interfaces. He seeks to harness collective musical creativity in mobile environments, seeking out the continued place of the artist in democratized digital forms. His work has been presented at Ars Electronica, SFMOMA, Eyebeam, V2, ICC, and ZKM and has been mentor at NESTA. He is Chair of Digital Media at Newcastle University and is Director of Culture Lab.

RE-NEW DIGITAL ARTS FESTIVAL

The annual re-new digital arts festival presents a wide selection of the newest ground-breaking works in digital music, video, installations, performative, and distributed / collaborative art.