Glowing Globe
Science-Fiction-Art

14 November

Symposium guide

University of Rijeka – Akvarij, Congress Centre at UNI Campus
Ul. Radmile Matejčić 5, 51000, Rijeka

11:00 -13:30
Chair / Ingeborg Fülepp, Speakers / Penesta Dika (A), Dijana Protić(HR) Ryszard W. Kluszczynski (PL)

14:30 - 19:00
Chair / Dijana Protić, Speakers / Oliver Grau (A), Wolf Lieser (D), Lea Vene (HR), Martin Kusch (A)

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Penesta Dika

Iconography of Interactive Digital Artworks created using VR- and AR-Technology

ABSTRACT

Interactive digital art is a kind of art which, since it involves programmable artworks, depends on technology. It reflects the contemporary society, where the technological developments are an integral part. But, on the other hand, the motifs that artists use in this kind of art are also present in historical art. This paper discusses the issue how does the iconography of these motives change according to its usage in digital art? What is their significance and how are the motifs presented in this kind of art? This focal point will be addressed using traditional methods known from art history, and also using methods that are already established in the field of media art history. For this research concrete examples/artworks with a focus on the usage of VR and AR technique will be depicted closer.

SHORT BIO

Penesta Dika studied Art History at the University of Vienna and obtained her PhD in Interface Culture and History of Media Art at the Linz University of Art. Her master's thesis on 'The Computer Art of Herbert W. Franke' (Die Computerkunst Herbert W. Frankes) was published in book form in 2007, in honour of Herbert W. Franke's 80th birthday. The results of her scientific research have been published in books (e.g. Transcript), magazines (e.g. Interscience, Springer) and conferences (e.g. MediArtHistories). Her practical experience with interactive digital art ('Shape, Color & Sound' – an interactive artwork) and her PhD thesis were presented in 2006 and 2007 at the Ars Electronica Festival in Linz. Also the artistic research "Food Cultures, Co-Design" developed in collaboration with Eveline Wandl-Vogt and Jose Luis Preza Diaz from the Academy of Sciences in Austria and with Katja Berger (freelance artist) is presented in Ars Electronica Festival "ERROR" of 2018 and in the "Europian Researchers' Night" 2018 in Vienna. Penesta Dika works as a free-lance curator in Vienna and teaches at the University of Art in Linz (Austria) and at the University for Business and Technology in Prishtina (Kosovo). She is the founder of the Association SciTechArt in Vienna. The purpose of the association is education, promotion and research in scientific and technological art. In addition to research, she also integrates through her innovative curatorial concepts, the artistic research and its background into the field of exhibition. Penesta Dika is the author of the book 'Interactive Digital Art. Visual Motifs and their Meaning', published by Logos in Berlin in 2017.

Ryszard W. Kluszczynski

Between the Senses. Virtual and Augmented Reality as multimedia experience

ABSTRACT

I will discuss VR and AR as multimedia artistic experience. I will focus on the forms of immersivity in both kinds of experience: virtual and augmented. Within the scope of the investigation the role of sound in the process of organizing multisensory experience will be also examined. As the result of this exploration I will try to propose a typology of immersive experience in art. As the exemplary analyzed material I will use in particular my recent curatorial project +100: Three works that envision the emerging Avant-Garde. The project includes the following works: *The Shape of Things to Come* (Roderick Coover, Krzysztof Wołek), *Folded Maps of Time* (Marek Chołoniewski, Chris Cutler), *Temporary Nation* (Piotr Wyrzykowski, Echo Ho).

SHORT BIO

Prof. Ryszard W. Kluszczyński, PhD, media art scholar, writer and curator.

Professor of media and cultural studies, Chair of Department of Electronic Media, University of Lodz, Poland. Professor at the Academy of Fine Arts in Lodz. He investigates the issues of new media arts and cyberculture, contemporary art theory and practices, avant-gardes and transdisciplinary cultural transformations, and recent interactions between art, science, technology and politics.

Artistic Director of Art & Science Meeting Program in the Centre for Contemporary Art in Gdansk (2011-). Curator of numerous exhibitions within the Program. Co-curator of travelling international exhibition *United States of Europe* (2011-2013). Curator of the Second International Biennale of Contemporary Art "Mediations", Poznan 2010. Chief Curator of Film, Video and Multimedia Arts in the Centre for Contemporary Art – Ujazdowski Castle in Warsaw (1990-2001).

Some of his recent book publications: *Augmenting the World. Masaki Fujihata and Hybrid Space-Time Art* (2017); *Human Traits. Patrick Tresset and the Art of Creative Machines* (2016); *Guy Ben-Ary: Nervoplastica. Bio-robotic Art and its Cultural Contexts* (2015); *Ken Feingold: Figures of Speech* (2014); *Meat, Metal & Code / Contestable Chimeras: Stelarc* (2014); *Robotic Art and Culture. Bill Vorn and His Hysterical Machines* (2014).

Martin Kusch
Digital Art in the context of Augmented and Virtual Realities

ABSTRACT

We have arrived at the threshold where Virtual Reality technologies have progressed so far that the application of immersive media technologies is already entering all spheres of public and private life, and ultimately also leading to decisive changes in artistic production.

What conditions and prerequisites are required for artistic research and production, in order to produce works that augment perception into a multimodal and sensory-motoric experience, creating the possibility of a rich experience of audience participation?

Interrogating on the language of these new creative environments, this talk will present and examine artistic concepts and strategies for Digital Art production in the context of augmented and virtual realities.

Capturing the multiple, heterogeneous forms of presences generated by a digital culture but also critiquing the intrinsic homogeneity that emerge through processes of surveillance and control, the works discussed represent a broad spectrum of artistic research and production in the field of immersion: worlds of multi-user interactions, navigating through trans-scalar, recursive imaginary territories, harnessing both physical and synthetic worlds.

SHORT BIO
Mag. Art. Martin Kusch

Martin Kusch is an interdisciplinary artist, Senior Artist, Artistic Researcher, Assistant Professor and Director of the Fulldome/VR/AR research lab at the Department of Digital Arts, University for Applied Arts, Vienna. He is founder and artistic co-director of the media performance group kondition pluriel. Martin is particularly interested in the transformation processes of electronic media within performative contexts and how digital technologies influence our perception of the body and space. He studied art history, philosophy and painting in Berlin; and media arts at the University for Applied Arts in Vienna. His artistic works have been presented and co-produced by festivals and institutions, such as: Ars Electronica (Linz), CYNETart (Dresden), EMPAC (Troy), F.I.N.D (Montreal), ICA (London), ISEA (Nagoya, Helsinki, Hong Kong), Itau Cultural (Sao Paulo), Istanbul Biennale (Istanbul), La Menagerie de Verre (Paris), Lothringer Halle (Munich), MAK - Austrian Museum for Applied Arts (Vienna), Mois Multi (Quebec City), Museumsquartier Wien (Vienna), SAT (Montreal), Steirischer Herbst (Graz), RobotLove (Eindhoven), Transmediale (Berlin), ZKM (Karlsruhe), among others.

Wolf Lieser

Coding as Concept Art

ABSTRACT

The idea to condense an aesthetic concept with coding in an algorithm was revolutionary in the 1960s. The challenge was picked up by some visionary artists represented in the Avant-garde in Art. It took 50 years before the art world finally came to acknowledge the potential and the pioneering efforts of these artists. Digital Art in its core is a code based art with the new developments of machine learning, artificial intelligence, augmented reality and virtual reality. This art form will majorly effect the contemporary arts in the 21st century.

In the presentation, there will be shown also diverse examples of the artists and their artworks collected by the DAM (Digital Art Museum) in Berlin. The artists represented include: Kim ASENDORF, BANZ & BOWINKEL, Peter BEYLS, BoredomResearch, Eelco BRAND, DRIESSENS & VERSTAPPEN, Carla GANNIS, LAB[AU], Joan LEANDRE, Patrick LICHTY, Gerhard MANTZ, Lorna MILLS, Manfred MOHR, Vera MOLNÁR, Frieder NAKE, Casey REAS, Christa SOMMERER & Laurent MIGNONNEAU, Roman VEROSTKO. Siebren VERSTEEG, Peter VOGEL, Mark WILSON.

SHORT BIO

Wolf Lieser runs a gallery in Berlin (Germany) under the name "Digital Art Museum" [DAM]

He focusses on early digital art ("algorithmic art"). Lieser has through series of shows of pioneering works established himself as a leading figure in the scene of digital art. He has had galleries with a similar focus in London, Cologne, and Frankfurt. He started [DAM] in 2003.

The artists he represents include: Kim ASENDORF, BANZ & BOWINKEL, Peter BEYLS, BoredomResearch, Eelco BRAND, DRIESSENS & VERSTAPPEN, Carla GANNIS, LAB[AU], Joan LEANDRE, Patrick LICHTY, Gerhard MANTZ, Lorna MILLS, Manfred MOHR, Vera MOLNÁR, Frieder NAKE, Casey REAS, Christa SOMMERER & Laurent MIGNONNEAU, Roman VEROSTKO. Siebren VERSTEEG, Peter VOGEL, Mark WILSON.

He was the initiator of the prestige d.velop digital art award (ddaa), that selected one awardee per year for his or her life achievements. The award carried a substantial monetary prize and culminated in a solo show at Kunsthalle Bremen.

Dijana Protić

Virtual reality in Croatian Contemporary Art

ABSTRACT

Presentation explores virtual reality as one of the latest trends in new media and digital art in Croatian contemporary art. Making virtual reality spaces was always challenging to artists from Gesamtkunstwek in 19. century, and Bahuahus in early 20. century till today. In Croatia, the beginning of the media art practice and visual research in the art connected with technology was New Tendencies movement (1961-1978). In the late 1980s the development of media art continued, but this time in a different context regarding the rapid development of the digital technology and the new social and political circumstances. One of first interactive environment generated by the computer and was Cathedral in 1988 by the group of authors. Experimenting an exploring with virtual reality is still at the beginning in the art practice and on the institutional level of the research. Centre for Innovative Media is one of the first who received support from the University of Rijeka for research and teaching students in this field, The main characteristic of today artistic research and presentation in virtual reality are that come from independent scene and mostly done by a women artist and producers. In summer 2018, Schewsternsisters and Format C organized international VR incubator where they coproduced 12 virtual reality artworks. The presentation explores production conditions, styles and authors in virtual reality nowadays in Croatia.

SHORT BIO

Dijana Protić (Zagreb,1985) has a Master of Fine Art (MFA) degree in dramaturgy from The Academy of Dramatic Art in Zagreb. In March 2014 enrolled Postgraduate doctoral study Publishing and Media on The Faculty of Humanities and Social Sciences in Rijeka. She received support from the University of Rijeka for research project 'Research on the use of digital technology in teaching among the student population'. Her research and artistic interests are related to media art, visual art and moving images, reception of visual information, digital technology and art. She is doing research for a PhD, which will be examine the mapping, history and practice of new media art in Croatia and Slovenia between 1988 and 2008. The first directed film was short documentary film 'Kampanja, oliva corcyrae nigra' (Sintoment, 2009). Currently, she is working on the virtual reality project about woman works in a shipyard on island Korčula (Siva zona, Sintoment), and as collaborator in the Centre for Innovative Media at the Academy of Applied Arts - University Rijeka.

Lea Vene

Envision yourself - filters, holograms and avatars

ABSTRACT

Key words: VR, augmented reality, fashion, digital body

This presentation is focused on the research of the role of virtual and augmented reality in the production and dissemination of fashion image. Use your *smartphone as a monocle* or immerse yourself in a *try on experience,* is just some of optimistic slogans we encounter daily.

VR and augmented reality offer new models that democratize fashion but at the same time they heavily rely on fast fashion consumption. Virtual runways promise a new access to otherwise eliticized fashion system. Front row seat view enables us the direct participation in the fashion system through the extensions such as our Instagram of Facebook accounts. VR is also seen as a new model forecasting a sustainable world of immaterial garments that seemingly does not rely on the non ethical fashion industry.

VR in fashion gives the possibility for the user to constantly re-create and maintain the digital body whose existence then exceeds the boundaries of fashion and enters the realm of digital biopolitics. Our avatars are not only mannequins for the fashion garments but acts as an entity captured between the customized and the supervised self. On many levels VR is also instrumentalized as a powerful empathy machine which is consciously used to manipulate the audience by offering an authentic - an IRL experience.

This presentation intertwines different examples of the use of VR and augmented reality in the fashion industry and in the contemporary art projects that appropriate and criticize the aesthetics of consumer capitalism.

SHORT BIO

Lea Vene (Croatia, b. 1987) is an art historian and cultural anthropologist. She is currently enrolled in a post master course Critical Images at Royal Institute of Art in Stockholm. She works as a curator in the gallery Miroslav Kraljević in Zagreb, Croatia. She's one of the organizers of ETNOFILm (Ethnographic film festival) where she curates film, exhibition and educational programs. Vene curates different exhibition and conference programs as part of the international photography festival Organ Vida. She is a member of association grey) (area, space for contemporary and media art and a co-leader of projects exploring gender aspects of intangible industrial heritage. In her research in the field of visual art and anthropology Vene constantly rethinks the role of visual media in translating elements of culture and everyday life by means of the formats of documentary film and photography (such as, image/visual ethics, self-reflexive practices in film making, sensory ethnography, politics of representation, relationships between Us and Them, advocacy in visual research, participatory and community art practices).

Oliver Grau

TRANSPARENCY AND PARTICIPATION: On Digital Arts Political Impact for our Democratic Societies

ABSTRACT

Over the last fifty years Media Art has evolved into a vivid contemporary factor. Although there are well attended festivals worldwide, collaborative projects, discussion forums and database documentation, Media Art is still too rarely collected by museums, barely supported within the mainframe of art history and with relatively low accessibility for public and scholars. Compared to traditional art forms - painting or sculpture – Digital Media Art has a multifarious and complex potential of expression and visualization; and therefore it became, we might say, "the legitimate, the art of our time", thematizing complex challenges for our life and societies; like genetic engineering and post-human bodies, climate, migration, the image and media revolution, the virtualization finance markets and new extremes of surveillance of human communication.. just to name theme clusters. This talk offers a new approach a concept for a concerted network of museums, libraries and archives for collecting, preserving and showing the art of our time in the future.

SHORT BIO

Oliver Grau was appointed first Chair Professor for Image Science in the German speaking countries at Danube University in 2005. More than 350 lectures and keynotes at conferences worldwide. Grau's "Virtual Art", MIT Press 2003 is with approx. 1500 citations internationally the most quoted art history monograph since 2000. His main research is in histories of media art, immersive images, emotion, the history of telepresence, artificial life and digital humanities. Grau conceived new scientific tools for image science developing the first international archive for digital art (ADA, since 1999). Since 2005 Grau is also head of the database of Goettweig's Graphic Print Collection, Austria's largest private collection with 30.000 works, from Duerer to Klimt. Grau developed new international curricula: MediaArtHistories MA, Image Science, Digital Collection Management, the EU supports the MediaArts-Cultures Program with 5.5 Mio. Euro. Grau was founding director and is chair of the MediaArtHistories Conference Series. 2005 he was elected member of the Young Academy of the BBAW & Leopoldina, 2014 he received a doctor h.c., 2015 he was elected into the Academia Europaea.