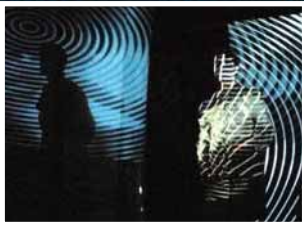# Institute for the Converging Arts & Sciences (ICAS)

International Symposium
Of Clouds and Clocks:
When Art met The Web Sciences

16 and 17 October 2009

Welcome

The Symposium celebrates the launch of our post-graduate/post-doctoral research Institute for the Converging Arts & Sciences. It will host 25 speakers/provocateurs dedicated to the scholarly advancement of the contemporary arts and sciences and the varying landscapes upon which they converge.

Of Clouds and Clocks: When Art met The Web Sciences celebrates the launch of our post-graduate/post-doctoral research Institute for the Converging Arts & Sciences. It will host 25 speakers/provocateurs dedicated to the scholarly advancement of the contemporary arts and sciences and the varying landscapes upon which they converge.

The symposium is designed as an International Roundtable running over two days. It will commence at 9am on Friday and end by 6pm Saturday. **It promises to be intense, provocative, playful and extraordinary**.

The first day of the roundtable will begin with the keynote address by the internationally leading Philosopher of Critical Digital Studies, Professor Arthur Kroker, founding Director of The Pacific Centre for Technology and Culture (PACTAC – University of Victoria) and Marilouise Kroker (Senior Researcher at PACTAC, video presence). Their remarks will set the agenda with reflections on the relation between drift/code/art and the political. The evening discussion will culminate with the keynote address by the renowned Professor Dame Wendy Hall, founding Director of The Web-Sciences Research Initiative (WSRI – University of Southampton), one of the first computer scientists to undertake serious research in multimedia and hypermedia and who has been at its forefront ever since. In between we will have a number of brilliant scholars/researchers presenting their work, interwoven midday with the third keynote address by media artists/composers Mashahiro Miwa and Nobuyasu Sakonda (IAMAS, Japan) performing their award winning opera on shape-shifting and keyhole aesthetics.

On the following day, events will continue to unfold culminating in the compositional atonal works and invented musical instruments of Joel Ryan (internationally renowned composer, physicist and artist-in-residence at STEIM, Amsterdam), and the wave-light-sound collaborative team Steve Gibson and Stefan Müller Arisona (Software Architects and games theoreticians, Institute of Creative Technologies, De Montfort University and Director Digital Information, ETH Zurich).

In addition to the keynotes, we will engage speakers and provocateurs from around the world, who have come to discuss their work or give a performance (or both) using up to a 20 minute time slot. The underlying context for these discussions will the critical shift we now face in our daily lives given the tremendous advances in web-sciences and communication technologies and amplified via drift codes, holographic gaming, security issues (including identity theft, military and corporate hacking). Part of the discussion will be addressed via 'non-representational' concepts/practices, including fractal philosophy and community, electronic arts performance, and advanced music, light and sound compositions. Friday evening will culminate with the launch of the *Issues in Contemporary Culture and Aesthetics*, the international journal for contemporary art, philosophy and science. There will be up to 80 guests seated within the Chambers. Attendance will also include scholars, researchers, professional practitioners and post-graduate students not only from the University of Greenwich but also from other UK/EU/US and Asian universities, arts and science institutes. As the event will be live streamed and, in part, interactive, a web-screened environment for overflow interest will be set up in the Institute, located in King William Court, room 202.

Welcome to the place where the future begins.

Professor Sue Golding
Director
ICAS@gre.ac.uk

Event details

Friday 16 October 2009

Time	Event
9–9.45am	Coffee, tea and registration
9.45–10am	Welcome address by Vice-Chancellor Baroness Tessa Blackstone
10–11am	Keynote: Arthur and Marilouise Kroker 'Code Drifts'
11am–12.30pm	Norbert Finzsch, Olga Kisselva, Fox Harrell and Kristina Andersen 'From Meta-maths to Regimes of Power: Weaving the Aesthetic-Political Web'
12.30–1.30am	Lunch in the Stephen Lawrence Gallery
1.30–3pm	Johnny Golding, Ted Hiebert, Art Clay, and Keynote: Masahiro Miwa/ Nobuyasu Sakonda 'The Possible Impossible: From Fractal Philosophy to Attunement'
3–4.30pm	Ecke Bonk, Beryl Graham and Matt Fuller 'Critical Spatialities: Language/Gaming, Curatorial Play and the Evil Software Studies'
4.30–5pm	Coffee, tea and biscuits
	Keynote addresses
5–6.45pm	Introduction by Professor Tom Barnes, Deputy Vice-Chancellor, Research & Enterprise Keynote: Professor Dame Wendy Hall
6.50–7.30pm	Drinks reception to mark the launch of Issues, located in the Stephen Lawrence Gallery

Saturday 17 October 2009

Time	Event
9.30–10.30am	Coffee, tea and registration
10.30am–12noon	Caroline Arscott, Maureen Thomas and Simon Biggs 'When the Earthworm Turns: Evolution, Choice, Movement, Art'
12noon–1.15pm	Mary Bryson, Michaela Hampf and Aya Walraven 'Rhizomatic Webs: Difference and the Art of Making (a Name)'
1.15–2.15pm	Lunch in the Stephen Lawrence Gallery
2.15–3.30pm	Steve Kennedy, Dick Rijken, Steve Gibson, and Pascal Brannan 'Critical Spatialities: Out of the Spirit of Music'
3.30–4pm	Keynote: Joel Ryan 'Metynomci Atonality'
4–4.30pm	Coffee, tea and biscuits
4.30–5.15pm	Keynote: Steve Gibson and Stefan Muller Arizona 'Exploding Plastic and Inevitable Redux'
5.15–6pm	Phil Clipsham, Alev Adil, Tony Mann, James Swinson, Carolyn Brown, Gauti Sigthorsson, Daniel Rubinstein and Mattia Paganelli 'Plenary: Provocateurs Responses'
	Close

Invited speakers
and their biographies
From the UK

Keynote speaker:
Dame Wendy Hall (University of Southampton), Founder of WSRI wh@ecs.soton.ac.uk
cc: PA: Jane Morgan jem@ecs.soton.ac.uk

Caroline Arscott (Professor of Art History and Head of Research, The Courtauld Institute of Art), Caroline.Arscott@courtauld.ac.uk

Simon Biggs (Research Professor of Art and new Technologies, The Edinburgh College of Art) s.biggs@eca.ac.uk

Pascal Brannan, Artist (image, performance, text, sound) pascal.brannan@tate.org.uk

Matthew Fuller (Reader, The David Gee Chair in Digital Arts, Goldsmiths, University of London), m.fuller@gold.ac.uk

Steve Gibson (Senior Research Fellow, Institute of Creative Technologies, De Montfort University) sgibson@dmu.ac.uk

Sue Golding (Director of ICAS and Professor of Philosophy in the Visual Arts & Communication Technologies, University of Greenwich) s.golding@gre.ac.uk

Beryl Graham (Professor of Curatorial/Media Arts, emergent Time platforms; Sunderland University) Beryl.Graham@sunderland.ac.uk

Steve Kennedy (Head of Media & Communications and MA Programme Leader, Media-Arts Philosophy Practice (MAPP), DJ, and Sonic Economies, University of Greenwich) s.kennedy@gre.ac.uk

Maureen Thomas (Dramaturges in Media and Electronic Arts Performance, Cambridge University) mt242@cambridge.ac.uk

From Continental Europe

Keynote speaker:

Joel Ryan (physicist and composer, STEIM, Amsterdam) jr@xs4all.nl

Kristina Andersen (Artist/sculptor and sound musician, STEIM) kristina@tinything.com

Ecke Bonk (Designer, meta-mathematician and scientist on expressive sign systems, ZKM, Karlshrue, Germany) tiposofi@googlemail.com

Arthur Clay (Musician/composer involved with large scale performative electronic arts music-theatre pieces and newly invented instruments. Director of Digital Art Weeks – ETH, Zurich). arthur.clay_@_inf.ethz.ch

Norbert Finzsch (Professor and Historian, American Politics from Slavery to the Present, Director of American Studies Institute, University of Cologne) finzsch@hotmail.com

M. Michaela Hampf (Professor of North American History at the John F Kennedy Institute at the Freie University Berlin) Hampf@jfki.fu-berlin.de

Olga Kisseleva (Professor of Media Arts and Science, Artist – Plastik-arts and physicist, The Sorbonne) olga.kisseleva@univ-paris1.fr

Stefan Müller Arisona (Software Architect Engineer, theorist and musician, ETH Zurich) stephen.arisona@arch.ethaz.ch

Dick Rijken (Director of STEIM - Centre for Research and Design in Music / Studio for Electro-Instrumental Music and Reader on Information Technology and Society, The Haage Hogeschool) dick@steim.nl

From North America

Keynote speaker:
Arthur Kroker (Critical Digital Arts Philosopher and Director of The Pacific Center for Technology and Culture (PACTAC), The University of Victoria, BC)
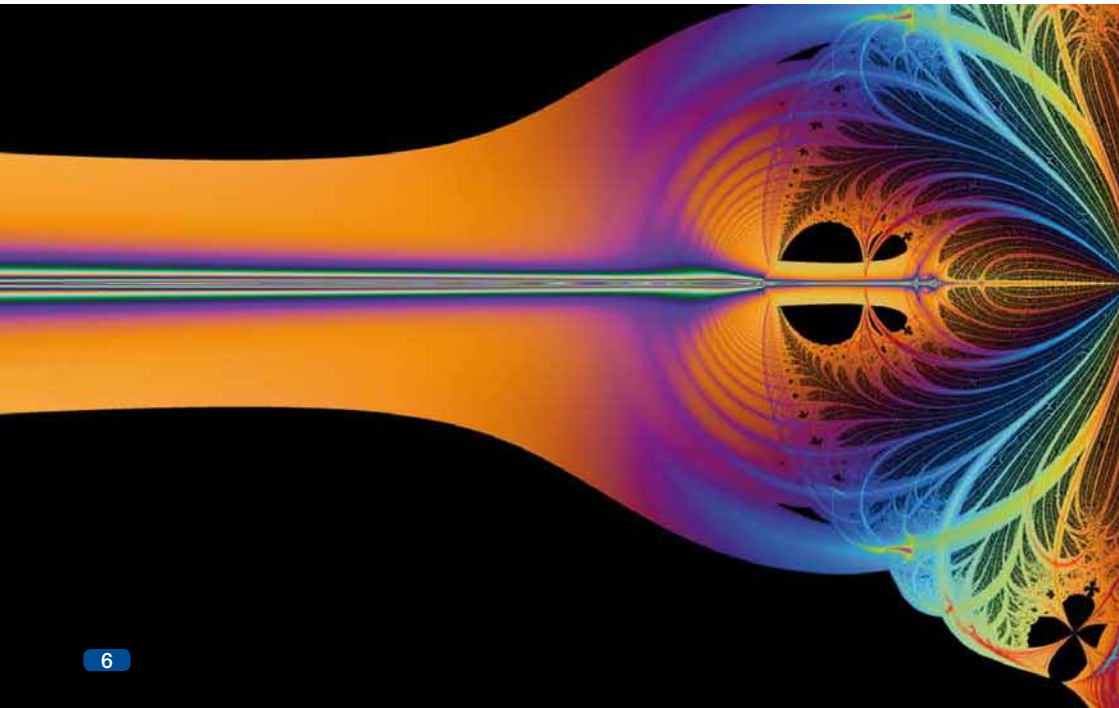
and

Marilouise Kroker (Senior Researcher at PACTAC the University of Victoria). ctheory@uvic.ca

Mary Bryson (Professor, Faculty of Education (University of British Columbia) and Director, Network of Centers and Institutes in Education) mary.bryson@ubc.ca

Fox Harrell (Director: Imagination, computation and Expression (ICE Lab/Studios), and Assistant Professor of Digital Media, Georgia Institute of Technology) fox.Harrell@lcc.gatech.edu

Ted Hiebert (Philosopher and artist, the University of Washington Bothell) ted_hiebert@yahoo.com
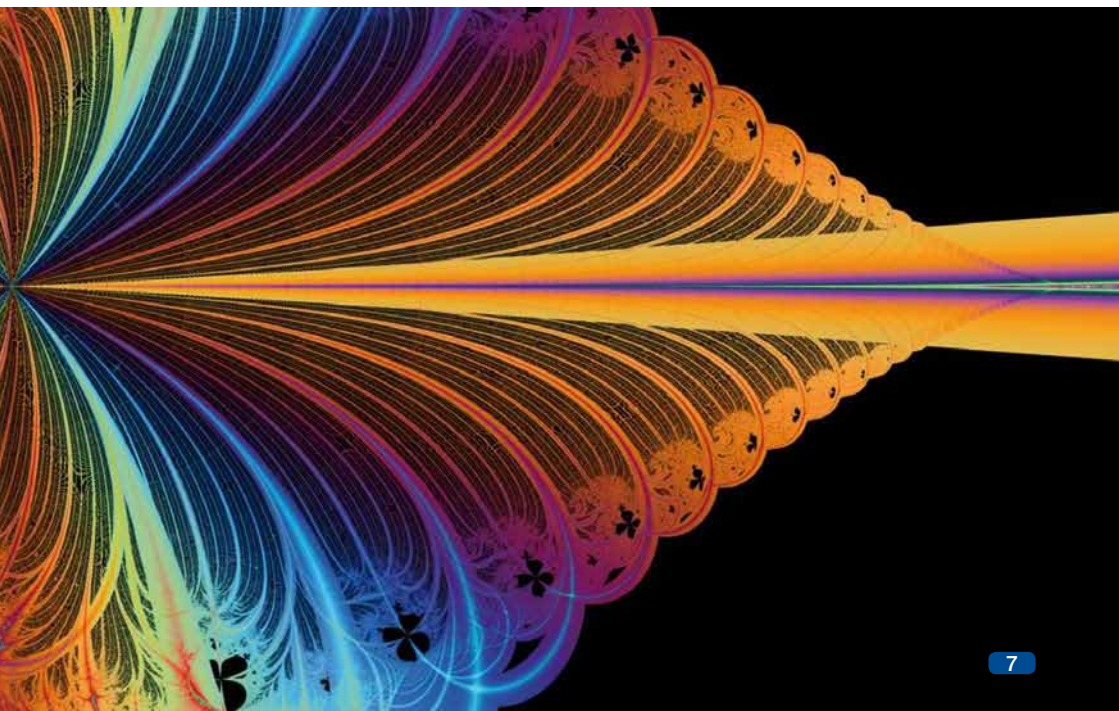
Aya Walraven (Holographic interactive artist, PACTAC, The University of Victoria, BC) ayalan@gmail.com

From Asia/Pacific

Keynote speakers:
Masahiro Miwa and **Nobuyasu Sakonda** (Composers/media artists on Criticism of Technology at IAMAS (Institute of Advanced Media Arts & Sciences), Ogaki and NUAS (Nagoya University of Arts and Sciences). Masahiro holds a Professorship at IAMAS. Nobuyasu Sakonda holds an Associate Professorship at NAGOYA University of Arts and Sciences. **mmiwa@iamas.ac.jp** and **sakonda@nifty.com**

Biographies

Keynotes: Friday 16 October

Wendy Hall is Professor of Computer Science at the University of Southampton. From 2002-07, she was Head of the School of Electronics and Computer Science (ECS). Previous to the Headship, she was President of the British Computer Society (2003-4) and an EPSRC Senior Research Fellow from 1996 to 2002. The influence of her work has been significant in almost every area of the new media environments from hypermedia to the development of the Semantic Web, from digital libraries to the emerging discipline of Web Science itself. Her current research includes applications of the Semantic Web and exploring the interface between the life sciences and the physical sciences. She is a Founding Director, along with Professor Sir Tim Berners Lee, Professor Nigel Shadbolt and Daniel J. Weitzner, of the Web Science Research Initiative (WSRI). Dame Wendy was elected President of the Association for Computing Machinery (ACM) in July 2008, and is the first person from outside North America to hold this position. She is currently a member of the UK Prime Minister's Council for Science and Technology, and is a founder member of the Scientific Council of the European Research Council. She became a Dame Commander of the British Empire in the 2009 New Year's Honours list, and was recently elected a Fellow of the Royal Society.

Arthur Kroker (Critical Digital Arts Philosopher and Director of The Pacific Center for Technology and Culture (PACTAC), The University of Victoria, BC) and **Marilouise Kroker** (Senior Researcher at the University of Victoria) (via video presence). Arthur and Marilouise Kroker represent one of the most significant collaborative cultural theorists/practitioners of our contemporary times. Writing about the impact of the technology, the new media environments, its impact on culture, art, politics and community, their work spans over 40 years of cutting edge research. Together they edit the electronic internationally renown journal CTheory. In addition, they are series editors of Digital Futures (University of Toronto Press) and, most recently, editors of *Critical Digital Studies: A reader* (2008.

Masahiro Miwa and **Nobuyasu Sakonda** (Collaborative Team)
are composers/media artists on the Criticism of Technology at IAMAS, Institute of Advanced Media Arts & Sciences and NUAS, Nagoya University of Arts and Sciences, Japan. Masahiro holds a Professorship at IAMAS; Nobuyasu Sakonda holds an Associate Professorship at NUAS. As the Formant Brothers they will be performing their award winning opera, *Le Trombeau d'Freddie/ L'Internationale*, playing with and against identity-shape shifting, public personae, animation, key-hole documentary, automism, and classical composition.

Keynotes: Saturday 17 October

Joel Ryan (composer/physicist) Formerly a Research Associate in Physics at the Lawrence Berkeley Laboratories of the University of California, he has taught philosophy, physics, and mathematics. Spawned in the first generation of computer music hackers in San Francisco's silicon valley, Joel pioneered the application of digital signal processing to acoustic instruments. At STEIM in Amsterdam since 1984, he has collaborated extensively with artists and musicians including George Lewis, Steina Vasulka and Jerry Hunt. World renowned for his performance-based electronic music, his work has been aired at the Theater Chatelet in Paris, the Concertgebau Amsterdam, the Pit Inn in Tokyo, Brooklyn Academy of Music and The Kitchen in New York. Recent work includes a series of duets with Evan Parker, Frances Marie Uitti and Joelle Leandre, EIDOS/TELOS, with William Forsyth and Roberto Zucco with the Royal Shakespear Company. Other works include Or Air, The Number Readers, Hat Moon Joy, and The Effect of Noise on the Sleep of Children. Currently, Joel tours with the Frankfurt Ballet and is Docent in Sonology at the Royal Conservatory in The Hague.

Dr. Steve Gibson and **Dr. Stefan Müller Arisona** (Collaborative Team)
Steve Gibson and Stefan Müller Arisona have worked as a collaborative team for several years. Steve Gibson is a Canadian media artist, curator and Senior Research Fellow at the Institute of Creative Technologies at De Montfort University. Formerly Director of the Multimedia Programme at Karlstad University in Sweden, and later Associate Professor of Digital Media in Visual Arts at University of Victoria, his work fuses electronica, immersive art, game art, montage and post-minimalism. Stefan Müller Arisona is a software architect at Procedural Inc. and a research scientist at the Chair for Information Architecture of ETH Zurich. His main research interests are at the intersections of science, art and technology, and his work focuses on interactive and generative design tools, on computer-assisted techniques for architectural design and urban simulation. He held the Swiss NSF Fellowship at USBC. Both Steve and Stefan Steve have performed at major venues including: Ars Electronica; the Whitney Museum; the Banff Centre for the Arts; the European Media Arts Festival. **www.corebounce.org/sma**.

Speakers/Provocateurs

Alev Adil is a poet, photographer and film theorist. Head of the Department of Communication and the Creative Arts at the University of Greenwich, Alev teaches film theory and visual culture in the context of critical theory. Research interests include psychoanalysis and cinema, postcolonial literatures, global cinema, and the mediation of memory. Current research explores memory in new media environments and how creative practice can constitute research. An award winning poet, member of P.E.N. and reviewer for the Independent, her works include Venus Infers (2004), 'Writing the (post-Oriental) Self' (2006), 'Technology on Screen: Projections, Paranoia and Discursive Practice' (co-authored with S. Kennedy, 2007); 'Towards a methodology: a poetics of forgetting, an aesthetics of ruin, the 'dead zone' of Nicosia' (2008).

Kristina Andersen is a maker and researcher based at STEIM in Amsterdam. She works with electronics to create unusual objects and experiences as a part of her ongoing obsession with naïve electronics. She holds an MA in Wearable Computers, an MSc in Tangible Objects in Virtual Spaces, and was a research fellow at the Interaction Design Institute Ivrea. She has mentored and taught at DasArts, Piet Zwart Institute and Willem de Kooning Academie and she was an honorary visiting design fellow at the University of York. She has designed and hosted countless workshops in strange locations. She mentors at the Patchingzone and is director of research and communication at STEIM.

Caroline Arscott is Professor of Art History and Head of Research at the Courtauld Institute of Art London. She came into Art History from the study of English Literature at Cambridge University. She studied the Social History of Art at the University of Leeds, working with T. J. Clark, Griselda Pollock and Fred Orton. She did research work at Leeds, working on modern life painting in Victorian art, Victorian patronage and the representation of nineteenth-century industrial cities. She has been lecturing at the Courtauld Institute since 1988, extending her study of the Victorian art world from an initial focus on the 1840s and 1850s into work on the pre-Victorian period in relation to urban topography and the late Victorian period in relation to the Aesthetic Movement. She was a member of the Editorial Board of the Oxford Art Journal from 1998-2008. Her current research interests include: George Scharf the elder, Frith and Millais to Whistler, Burne-Jones and William Morris considered via investigations into the nineteenth-century armaments industry, stained glass production, thermodynamics, neurology, horticulture, sensation/horror fiction and Victorian tattooing. She is particularly interested in the development of scientific and medical theory in the Victorian age and the impact that this has on the artistic imagination.

Simon Biggs is the Edinburgh College of Art, Research Professor. Born in Australia, 1957, Simon studied Electronic and Computer Music at Adelaide University 1979-81. Since 1978 Biggs has been working with computers and interactive systems within large-scale installations, web-based artworks and other media. His work has been shown at numerous international venues in over 35 countries around the world, including (in the UK) Tate Modern, Tate Liverpool, Whitechapel, Institute of Contemporary Arts and (internationally) Centre de Georges Pompidou, Academy de Kunste and Kulturforum (Berlin), Rijksmuseum (Twenthe), Macau Arts Museum, Cameraworks (San

Francisco), Walker Art Center, Paco des Artes (Sao Paulo), Museo OI (Rio De Janeiro), McDougall Art Gallery (Christchurch) and the Art Gallery of New South Wales. He has participated in numerous symposia and lectured in Europe, the America's, Asia and the Pacific region. He has also curated exhibitions for Site Gallery, Sheffield, Berlin Video Festival, National Museum of Photography, Film and Television, Bradford, Walter Phillips Gallery, Banff, Canada and the Adelaide Festival of the Arts. Recent publications by the artist include theoretical book Autopoeisis (with James Leach, Artwords, London, 2004); CD-ROMs Great Wall of China and Book of Shadows (both Ellipsis, London, 1999 and 1996) and monographs Halo (Film and Video Umbrella, London, 1998) and Magnet (McDougall Art Gallery, NZ, 1997). **www.littlepig.org.uk**

Ecke Bonk is a designer/metamathematician and scientist whose research and output over the past two decades has moved to the aesthetic realisation all sign systems. Arguing that these systems are always-already expressions of interdisiplinary art, science and philosophy, Ecke Bonk's most celebrated piece has been the Projekt Book of Words – Random Reading, Arbeit über das Deutsche Wörterbuch der Brüder Grimm - working through the German dictionary of the Brothers Grimm (2002) as well as a series of definitive works on Marcel Duchamp, including: Marcel Duchamp: The Box in a Valise; and Marcel Duchamp Portable Museum – An Inventory Book. His most artworks and designs have been widely exhbited in Documenta (1997 and 2002), in the Guanghou Triennal (2008-2009), Galerie Steinle (Munich), ZKM (Karlshrue), Künstlerhaus and Neue Galerie (Graz), Venice Biennale (2003). His design collections are kept at the Fabric and Workshop Museum, Philadelphia.

Pascal Brannan is an artist whose work brings together sound, image and theatre against the backdrop of low fidelities and the curious. Originally a member of Station House Opera whose large scale architectural works have been commissioned for buildings and structures in Melbourne, New York and Tokyo Pascal's solo live art work has been shown in the more intimate environs of the I.C.A, Serpentine and Lux cinema. A commitment to political activism and involvement with ACT UP London brought about the collaboration Bum Boy with artists Michael Atavar and Robert Pacitti and his project Mr Madam is on going. Most recently Pascal Brannan has been part of the team responsible for the installation of the Tate Turner show in Beijing and is part of the on going technical and musical support offered to various members of London's alternative drag scene.

Mary Bryson is Full Professor in the Faculty of Education, University of British Columbia and Director of The Network of Centres and Institutes in Education. Focussing on advance knowledge concerning the social, cultural and educational significance of new media technologies Professor Bryson continues to make significant contributions to theoretical accounts of gendered and sexual marginality. A hallmark of her intellectual project continues to be the articulation of an original and productive dialogue between the discourses of critical studies of sexuality and gender, and of new media. Emerging from scholarly engagements with queer and feminist theory, her program of research contributes significantly to the production of theory at the interdisciplinary intersections of critical studies of gender, sexuality, and new technologies. Making the crucial step away from both disembodied narratives of virtuality and humanist accounts of liminal subjectivities, Mary Bryson's programme of research charts new directions for socio-cultural work in educational, curricular and media studies.

Art Clay was born in New York, lives in Basel, Switzerland. He has worked in Music, Video & performance. He regards himself as a specialist in the performance of self created works with the use of intermedia. Appearances at international festivals, on radio and television in Europe, USA, Canada, and Japan. He has written works for newly invented instruments of his own design and for

traditional acoustic and electro-acoustic instruments. Recently, his work has focused on large-scale performative music-theater works and public art spectacles using mobile devices. He is Artistic Director of the 'Digital Art Weeks' Programme held at the ETH in Zurich.

Phil Clipsham is Head of Information Systems and Digital Media. A member of several learned socieites including MBCS MIEE, his research involves third sector and public organisations to model and build complex social systems. Currently he is investigating modelling and requirements analysis modelling techniques particularly linked with the strategies and complexities of the Web-Science Research Initiative (WSRI).

Norbert Finzsch is Professor of Anglo-American History and Chair of the Department, University of Cologne. He received his education in Cologne, Bordeaux and Berkeley, CA. After lengthy stints in Washington DC (The Smithsonian Institute,1990 – 1992) and at the University of Hamburg (1992 – 2000), he came back to his alma mater in 2001. A leading Foucauldian scholar on regimes of power, particularly as they manifest in colonialism, post-colonialism and nationalist permutations, he has set the standard in discursive analsysis with over 15 books on the subject. Among his main areas of interest and research are the history of racisms, gender history, the history of sexuality and theories and methods of historiography. From 2005 to 2007 he served as the University of Cologne's provost.

Matthew Fuller is The David Gee Reader in Digital Media at the Centre for Cultural Studies, Goldsmiths University of London. He is the author of a number of books and articles including, Evil Media (Forthcoming: 2010); Software Studies (MIT: 2008); "Urban Versioning System v1.0' with Usman Hage (Architectural League of New York (2008)", Softness: Interrogability, general intellect; art methodologies in Softwaree (2007); Media Ecologies: materialist energies in Art and Technoculture (2005), "The Camera that Ate Itself (2005)"; Behind the Blip: Essays on the Culture of Software (2003), and ATM (2000), "Break the Law of Information (1999); "Visceral Facades: taking Gordon Matta-Clark's Crowbar to software' (1998)," "Metastasis: Genetics and Ideology/Mind Invaders", (1998),   (No God, No Master Copy (1995) ATM (2000); The Revolution of Zombies (1994).

Sue Golding is Director of ICAS. A philosopher and artist her research covers the intra-disciplinary discourses associated with the electronic arts, post-metaphysical philosophy, and the genomic/fractal economies of percussion.   Set out in terms of installation, performance, rolling-documentaries, her books, articles and performance pieces are internationally renowned. Books include The 8 Technologies of Otherness; Games of Truth: A Blood Poetic in 7 part harmony; Honour; Dirty Theory: Aesthetics After Metaphysics (forthcoming). Her film/video work includes: Once Upon a Wormhole; I spy with my little eye; God is a Lobster (and other Forbidden bodies). Installation work includes: On the Road to Damascus: Minority Report on Aesthetics after Metaphysics and The Assassination of Time (or the Birth of Zeta Physics). Currently Research Professor for the MA-PHD in Media Arts Philosophy Practice (MAPP), Sue holds the Chair in Philosophy of the Visual Arts and Communication Technologies and holds an honorary Professorship in Media Imaging Philosophy and Art at the Duncan Jordanstone College of Art and Design (University of Dundee). Executive-Editor of the international journal Issues in Contemporary Culture and Aesthetics, she also publishes, works and plays under the name of Johnny Golding.

Beryl Graham is Professor of New Media Art at the School of Art, Design and Media, University of Sunderland, and co-editor of CRUMB (www.crumbweb.org). She was curator of the international exhibition 'Serious Games' for the Laing and Barbican art galleries, and has also worked with The Exploratorium, San Francisco, and San Francisco Camerawork. She has written extensively on curatorial and archival issues related to the media arts, including Digital Media Art (Heinemann,

2003). Dr. Graham has presented papers at conferences including Navigating Intelligence (Banff), Museums and the Web (Seattle), and Caught in the Act (Tate Liverpool). Her research also concerns audience relationships with interactive art in gallery settings, and she has written widely on the subject for books and periodicals including Leonardo, Convergence and Switch.

M. Michaela Hampf is Professor of North American History at the John-F.-Kennedy Institute of the Free University Berlin. She studied history and American literature and received her PhD from the University of Berne. She has published in the fields of cultural history, gender and the military, media history and the history of the body and has done comparative research on the integration of women in the Russian, German and American armed forces. Recent and forthcoming publications include "Free a Man to Fight": Constructing the Woman Soldier in the Women's Army Corps during World War II, Böhlau, 2010. [machine] body.gender.technology (ed. with MaryAnn Snyder-Körber), forthcoming. Wissen – Transfer – Differenz: Transnationale Verflechtungen von Rassismen ab 1700 (Knowledge – Transfer – Difference: Transnational entanglement of racisms), ed. with Claudia Bruns, forthcoming. Radio Welten - Politische, sozial und kulturelle Aspekte atlantischer Mediengeschichte vor und während des Zweiten Weltkriegs (Radio worlds: Political, social and cultural aspects of Atlantic media histories), ed. with Ursula Lehmkuhl, Münster u.a.: Lit Verlag, 2006.

Fox Harrell is a researcher, author, and artist exploring the relationship between imaginative cognition and computation. He is Assistant Professor of Digital Media in the department of Literature, Communication, and Culture at the Georgia Institute of Technology. He directs the Imagination, Computation, and Expression [ICE] Lab/Studio (icelab.lcc.gatech.edu) in developing new forms of computational narrative and poetry, gaming, social networking, and related digital infrastructures and technical-cultural media with bases in computer science, cognitive science, and digital media arts. He has presented his work internationally; sites of his publications and presentations include the MIT Press, the University of Toronto Press, the Inter-Society for the Electronic Arts (ISEA) conference, conferences and symposia of the Association for the Advancement of Artificial Intelligence (AAAI), the Digital Arts and Culture Conference, CTheory, and other book chapters, journals, and conferences. He holds a PhD in Computer Science and Cognitive Science from the University of California, San Diego. He earned an M.P.S. in Interactive Telecommunications at New York University's Tisch School of the Arts. He also earned a B.F.A. in Art, a B.S. in Logic and Computation, and minor in Computer Science at Carnegie Mellon University, each with highest honours. He has worked as an interactive television producer and as a game designer.

Ted Hiebert is a Canadian visual artist and theorist. His artworks have been shown across Canada in public galleries and artist-run centres, and in group exhibitions internationally. Recent exhibtions include Deluge Contemporary Art (Victoria, BC), the Comox Valley Art Gallery (Courtenay, BC), Two Rivers Art Gallery (Prince George, BC), and the Siauliaia Art Gallery (Siauliaia, Lithuania). Recent collaborative projects include "Electronic Shamanism" (InterAccess Electronic Arts, 2009) "The World Telekinesis Competition" (The Ministry of Casual Living, 2009; Deluge Contemporary Art, 2008) and "Dowsing for Failure" (Open Space Arts Society, 2007). Hiebert's theoretical writings have appeared in, among others, The Psychoanalytic Review, Technoetic Arts, Performance Research and CTheory, as well as in catalogues and exhibition monographs. . He is an Assistant Professor in the Department of Interdisiciplinary Arts & Sciences at the University of Washington Bothell.

Stephen Kennedy is a political theorist/political-philosopher, composer/sound musician and DJ. He has written extensively on the political economy of media, and is currently re-thinking the advent of sound as a fractal economy which lends a political and historial tone (colour, shape, politic) to

all cultures. Embodied in his forthcoming research: Sound Economy: A Motorcity Project, and his latest manuscript Re-thinking the Technology Agenda, Dr Kennedy is also Head of the MA in Media-Arts Philosophy Practice (MAPP) and the associated BA/BSc degrees (Media Arts Production, and Media and Communication). In the School of Humanities & Social Sciences, University of Greenwich

Olga Kisseleva is one of the most accomplished Russian artists of her generation. A member of the High Scientific Committee of Sorbonne, Olga graduated from St. Petersburg University, Russia. She belongs to the first generation after Perestroika which helped to bring down the Berlin Wall. Working mainly in installation, science and media art, her work employs various media, including video, immersive virtual reality, the Web, wireless technology, performance, large-scale art installations and interactive exhibitions. In the 1990's, she was invited by the Fulbright Foundation to form part of an American research group involved in the early stages of digital technology development and, in so doing, participated in the first adventurous beginnings of Silicon Valley. In 1996 she received her PhD for her theoretical work on new forms of hybridization and she was invited to the Fine Art Institute of "Hautes Etudes" in Paris. She currently teaches New Media Art and Art & Science at the University Paris 1 Pantheon-Sorbonne. Olga's exhibitions include: Centre Pompidou (Paris), KIASMA (Helsinki), Guggenheim Museum (Bilbao), National Centre for Contemporary Art (Moscow), ARC (Paris), Reina Sofia (Madrid), Art Institute (Chicago), Venice, Istanbul, Dakar, Tirana and Moscow Biennials.

Tony Mann is Head of Department, Mathematical Sciences, at the University of Greenwich. He is also Secretary of the British Society for the History of Mathematics and Treasurer of the Leonardo da Vinci Society. He was previously employed as a software engineer and mathematical modeller in the electricity industry. Tony particularly delights in the privilege of working in Wren's beautiful buildings amidst Greenwich's rich mathematical heritage. He was awarded the prestigious National Teaching Award 2008.

Mattia Paganelli is a visual artist whose work has been shown in New York, London, Marseille, Genova, Shanghai, and Beijing. He also holds a Laureate in Philosophy from the Università degli Studi of Milano, a Masters in Fine Arts from Chelsea College of Art in London, and a Master's in Media Art and Philosophy from the University of Greenwich (Distinction, 2008). Mattia is currently embarking on a new set of researches reformulating the notion of representation through the intersection of Wittgenstein's philosophical grammar, Deleuze's plane of immanence, and Einstein's relativity. (The Sensual Logic of Resonance: Philosophical Grammar, Relative Speed and the End of Semantic Representation in Contemporary Art).

Dick Rijken is the Director of STEIM (Centre for Research and Design in Music – Studio for Electro-Instrumental Music, Amsterdam) and Reader on Information Technology and Society, The Haage Hogeschool. One of the leading advisors on new media projects in the Netherlands cultural sector, his projects include the establishment of VPRO's 3voor12 lokaal, and more recently the 'Wonderkamers' in the Gemeente Museum in The Hague. Dick teaches at the Haagse Hogeschool, where he set up a course for students who come up with new media projects for cultural and social NGOs. The key issue in this course is to coach the student/artist/cultural producer on the processes in which an idea becomes a concept, a concept a project, and a project into a solid proposal that can raise funds within the media-arts environments.

Daniel Rubinstein is an artist and critical philosopher. Head of the BA in Digital Photography at London Southbank University, Daniel previously studied History at Tel-Aviv University and Photography at the London College of Printing. He has written extensively about camera phone photography, mobile multimedia and digital image culture. Currently embarking on PHD at the
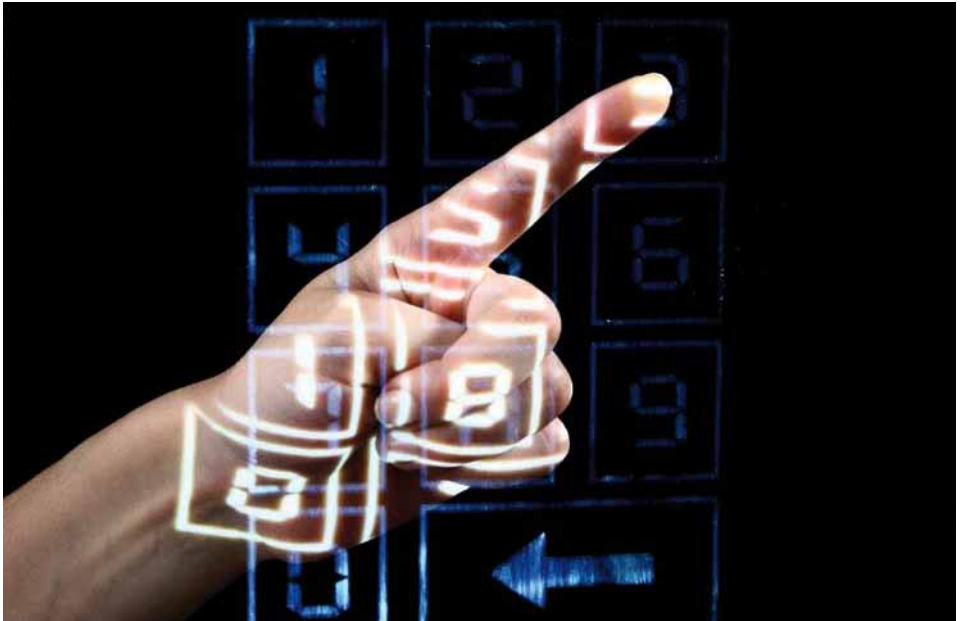
University of Greenwich, Daniel's research proposes that at an age when digital images continue to play significant and often controversial roles in political and cultural events; when commercial advertising is increasingly promoting not only the product but the 'image' (brand) as meaningful substance of that product, it is important to investigate the very mechanisms through which the (im)materiality of the digital image reaches into the sense of who we are, how we use images to establish our identity and how images use us. Daniel is also the Editor of the new international journal, The Philosophy of Photography.

James Swinson is a theorist and artist specialising in documentary filmmaking, site-specific installation, video and television script/camera/directing and postproduction. Coming from a science and technology background, James's research cuts across the creative modes of visual arts, moving image, photography, literature, music, digital, data-based and network art. Phases of technological development from mechanical to electronic to digital are central to his research, giving voice to creative practices as a poetics located in the flux of the modern city. Forthcoming monograph: Urban Poetics, which sets out to map the contours of current creative practice, especially in terms of the shifting landscapes between the artist, technology and urban existence, defining the emergent field of new media theory against the confines of current theories of visual culture. He is the Editor of Outsidedge, (www.outsidedge.co.uk) an internationally refereed online journal with site-specific gallery exhibitions. James is also Senior Lecturer at Central St Martins, The University of The Arts London.

Maureen Thomas is a Creative Director of the Cambridge University Moving Image Studio. She is a writer, director and dramaturgist. A Senior Research Fellow of Churchill College, University of Cambridge. From 1993 – 1998 she was a Head Tutor at the National Film and Television School, UK (from 1986 – 1993 a visiting tutor), where, as well as developing productions across fiction, documentary and animation, she led the NFTS' successful Digital and Interactive Studio initiative, funded in 1996 through the Department of Trade and Industry, UK, Technology Foresight Challenge. Maureen is Visiting Professor in Narrativity and Interactivity at the Norwegian Film School, Helsinki, and a member of the Editorial Board of the journal Digital Creativity. She is also on the Board of UK Screen Agency Screen East.

Some of Maureen's work include: International UNESCO/NCF New Media Expo, Reykjavik 2003; Cambridge International Film Festival, 2001 (shortlisted for BAFTA interactive award nomination): full-length interactive movie, Vala; Anglia TV/UK Film Council, 2004: Unreal City (animation, d. Peter Addington); Wall to Wall TV/ Channel 4 TV/Discovery Channel, 2002 & 2004: Iceworld (drama-doc d.Tim Lambert); Covent Garden Opera House Linbury Studio, 2001: Lombroso in About Face (music Rachel Leach); New End Theatre, London, 2001: Alice (from Lewis Caroll's Through the Looking Glass) (m.d. Stephen Daltry); Moviemakers 1996: Goodbye Thirteen (d. Sirin Eide) [Jury and Audience awards for Best Film International Festivals Frankfurt 1996 and Antwerp 1997]. In 2004-2006, for LUME Crucible Finland, Maureen developed RunoTanssi, a reconfigurable multimedia dance/music performance (Gloria Theatre, Helsinki; Kuopio International Festival).

Aya Walraven is a digital media and internet enthusiast who primarily works in video, web, holographic interactivity and music. A self-appointed internet-culture historian and archivist, she studies and documents online behaviour, particularly in Japanese youth and anonymous communities. Walraven is also active in theatre, managing the production of several plays in Canada and Japan, including among others The Face of Jizo (Chici to Kuraseba) and The Lady Aoi (Aoi No Ue). She is currently a researcher at PACTAC at the University of Victoria, BC.

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