



# 15th International Symposium on Electronic Art (2009) in Northern Ireland



<http://www.isea-web.org>

## **2<sup>nd</sup> Call for Artworks and Art Projects, Papers, Workshops, Open Spaces and more - ACROSS EIGHT SUB-THEMES**

Abstracts for papers and descriptors of artworks/projects, panels and workshops etc are sought for ISEA 2009 that will illuminate both the near and long term Future of Digital Media Culture. Papers which present research outcomes, track trends or developments, describe case studies or works in progress, are speculative projection, challenge existing paradigms or record a history, are all welcome. Submissions are encouraged from any professional, craft or scholarly field that relates to communications art/design, cultural expression, practice and aesthetics, and the technical means by which they are enabled.

### **The sub-themes:**

- Citizenship and contested spaces
- Interactive storytelling and memory building in post-conflict society
- Interactive textiles
- Tracking emotions
- Posthumanism: New technologies and creative strategies
- Positionings: local and global transactions
- Transformative creativity - participatory practices
- Entertainment and Mobility



## Citizenship and contested spaces:

Over the past decades international mobility, forced and voluntary migration has changed the social fabric of many societies. Alongside a growing ethnic and cultural diversity within countries, the nation state as discrete, bounded entity is itself increasingly being eroded under the influence of global capital and digitisation.

This theme invites contributions that explore and challenge established and common sense notions of citizenship and interconnected value hierarchies particularly in politically, socially and culturally contested contexts. It aims to encourage debates on alternatives to the hegemonic model of democracy, and seeks alternative visions and creative strategies for citizen practices in contested spaces based on the (perceived) potential of digital technologies.

## Interactive Storytelling and Memory building in post-conflict society

Invited are innovative and advanced strategies of constructing inter/active storytelling through collaborative and participatory practices that build on, mobilise and explore the long tradition of oral story telling. Of interest are how stories operate in the formation of memories within post-conflict (but still conflicted) society individually and collectively, and what potential they may have in conflict transformation and identity re/formation.

Considerations of aesthetic and ethical concerns both within the narrative domain as well as in technological realisation and dissemination / distribution are welcome too.

## Interactive Textiles

The theme invites contributions related to creative and technical production and application processes that challenge and extend conventional methods of working with textiles and their perceived material properties. It aims to give consideration to innovative ways to produce and use textiles, materials and forms that are capable of extending and responding to interaction. The panel will profile fibre and fabric structures that promote expression, communication and enhanced or altered behaviours.

What kind of 'second skins', artifacts and constructions can be created that support interactions and context awareness?

Where are the hardware, software and material challenges, the ethical concerns, sustainability issues, aesthetic, cultural and activist potential? Themes may include-

- Information gatherers and communicators
- Mobile and personalized communication systems
- Enhanced aesthetics,
- Adoption strategies
- Wireless sensor networks and wearable computing
- Performance measurements in the medical and sports sectors



## Positionings: local and global transactions

The theme takes its point of departure the processes through which spaces are being constructed, re-mapped and negotiated in the contemporary situation of global capital, digitisation and migration. Issues of space are highly pertinent in terms of its constitution, perception, appropriation, consumption. These issues cannot be divorced from a scrutiny of the social, political, cultural and medial conditions under which spaces are being produced, trans/formed, and re/presented. Of particular interest are new and convergent models of space and spatial dynamics, and thus of reality construction, whether real, virtual or augmented, and the challenges they pose to the relationship between local(ised) and global(ised) transactions in the cultural domain and the re/formation and re/presentation of identities connected to them.

## Transformative Creativity - Participatory Practices

The theme highlights the operations and limitations of conventional (post-modernist) aesthetic models and cultural representation in relation to the clash of different ideological perspectives, vested interests and authority, whether they concern outright economic interests, political power or the relationship between different domains of knowledge production like art and science, or authorship and expertise, production and consumption. Contributions are invited that challenge established templates of creative practice and audio-visual / multimedia re/presentations and their associated hierarchies of value, modes of understanding and agency in society. This strands focuses on the prototyping and probing of innovative ways of dialogic exchange, of collaborative and participatory creative engagement across the domains of creative practice and the 'production of theory and reflection'. Proposals are thought that reconsider the transformative potential of creativity in society and scrutinise the role of and relationship between artist and collaborators/participants through the use of digital technologies and the development of innovative/alternative circuits of distribution, debate and social and political inter/action.

## Tracking emotions

The theme invites contributions related to emotions. It aims to give consideration to innovative ways to scan, model, simulate, stimulate, reproduce and trigger emotions.

The theme takes its point of departure the human emotions utilized in different creative processes. Where and how can artists and researchers utilize new technologies to find about spectators' - users' emotions? How do we trigger, research, teach, and organize, emotions? Emotions are extremely complex but with the new technologies we are for the first time able to quantify and scan them. How do we differentiate in different emotional experiences? How artists make certain that artworks trigger wishful emotions?

Of particular interest are new scanning technologies, different emotional models -whether describe emotions and related processes or use emotions or metaphors based on emotions to describe different processes and new art forms where spectators emotions are used for interactivity or reshape of the artworks.



# Posthumanisms: New Technologies & Creative Strategies

Posthumanism operates at the interface of transhumanism and cyborgology, drawing attention to the convergent spaces of biology and artifice. Its manifestation through a range of biopolitical events, along with an aesthetic staging of bioethical encounters ruptures the polarized views of bioconservatism and technoproggressivism, provoking a series of conflicts that demand multi-layered conceptual apparatus to unravel. The sensory habitus of posthuman prostheses initiates the re-staging of design principles to anticipate the demand for new sensory experiences, technologies, services. This theme explores and expands our understanding of how innovative hardware and technologies are constituted by shifts of new art and design forms and how modes of sensory experience alter arts. For example, what kind of experience is generated through imaginations of posthumanity in different art and design forms? What do viewers expect from artists in terms of adopting posthuman technologies and modes of sensory delivery? How do we prepare and critically engage new generations of artists, designers and consumers through these technologies?

## Entertainment and Mobility

Theme seeks to identify the development of entertainment and mobile media toward arts and to understand how gaming and mobile expressions, technologies, products, services and media can shape new art forms and reshape existing art forms. Areas of possible presentation include, but are not limited to, the following:

- Uses of mobile technologies in arts.

- Uses of gaming in arts.

- New gaming technologies

- New mobile technologies

- Cataloging and archiving mobile artifacts

- Mobile and gaming experimenting.

- New art forms utilizing mobile technologies

- Mobile technologies and the delivery of art and culture experiences, services and resources

- Usability

- Mobile collaborating

## **DEADLINE FOR ABSTRACTS, ARTWORKS AND INITIATIVES, PROJECTS AND WORKSHOPS ETC - 17 NOVEMBER 2008**

Go to [www.isea2009.org](http://www.isea2009.org) for further detailed information on symposium sub-themes, broader ISEA2009 activities and information on how to submit your paper/project proposal.

## **CALL FOR WORKSHOPS, ROUNDTABLES/PANELS/FORUMS/TUTORIALS AND OPEN SPACES**

Proposals are sought for ISEA 2009 that will illuminate both the near and long term future of Digital Media Culture. Submissions are encouraged from any professional, craft or scholarly field that relates to communications art/design, cultural expression, practice and aesthetics, and the technical means by which they are enabled.



## CALL FOR ARTWORKS AND INITIATIVES

ISEA 2009 invites artists, creators and researchers to submit their works. Submissions are encouraged from any art, craft or professional field. Artists, early career scholars and PhD students are particularly encouraged to submit.

### REVIEW PROCESS

All paper and project proposal will be double blind peer reviewed by an international panel and published in the proceedings. Other, more substantial publishing opportunities may arise in due course.

### fields of inquiry and practice:

ISEA 2009 accepts submissions from following fields of inquiry and practice:

electronic art, cultural activism, socially and politically engaged practices, mobile environments, locative media, GIS, interactive and nonlinear storytelling, electronic fiction, hypertext, interactive television and cinema, multimedia, new media, streaming media, cinema and video, video art, video installation, interactive and networked performance, digital aesthetics, theory, history, computer games, games culture, games system design, games theory, bio-art, nano-art, sound, electronic music, interactive architecture, MOOs, MUDs, RPG, augmented reality, virtual reality, virtual worlds,

### DATES FOR SUBMISSION

Dates for the submission of 500 word abstracts/proposals: 17<sup>th</sup> of November 2008

If you have any further questions or problems, please don't hesitate to contact [admin@isea2009.org](mailto:admin@isea2009.org)

## READ this instruction paragraph carefully

ONLY SUBMIT A 500 WORD ABSTRACT FOR PAPERS AND/OR A DESCRIPTOR OF ARTWORKS, ART PROJECTS ETC FOR THE 17TH OF NOVEMBER DEADLINE. PROVISION FOR SUBMITTING PAPERS ON THE WEB PLATFORM IS FOR A LATER DATE. YOU WILL BE GIVEN PLENTY OF NOTICE FOR THIS BY THE CHAIR OF YOUR CHOSEN PANEL. ARTWORKS AND ART PROJECTS SHOULD BE SUBMITTED UNDER THE SAME PLATFORM. YOU CAN ATTACH ONE PDF DOCUMENT WITH IMAGES INSTEAD OF A PAPER IF YOU WISH TO SUPPORT YOUR ARTWORK OR ARTPROJECT WITH VISUALS. THE INTERNATIONAL PROGRAMMING COMMITTEE MAY REQUEST FURTHER INFORMATION FROM YOU AT A LATER DATE. THE PLATFORM WILL BE OPEN FOR YOUR SUBMISSIONS IN THE NEXT TWO WEEKS.

