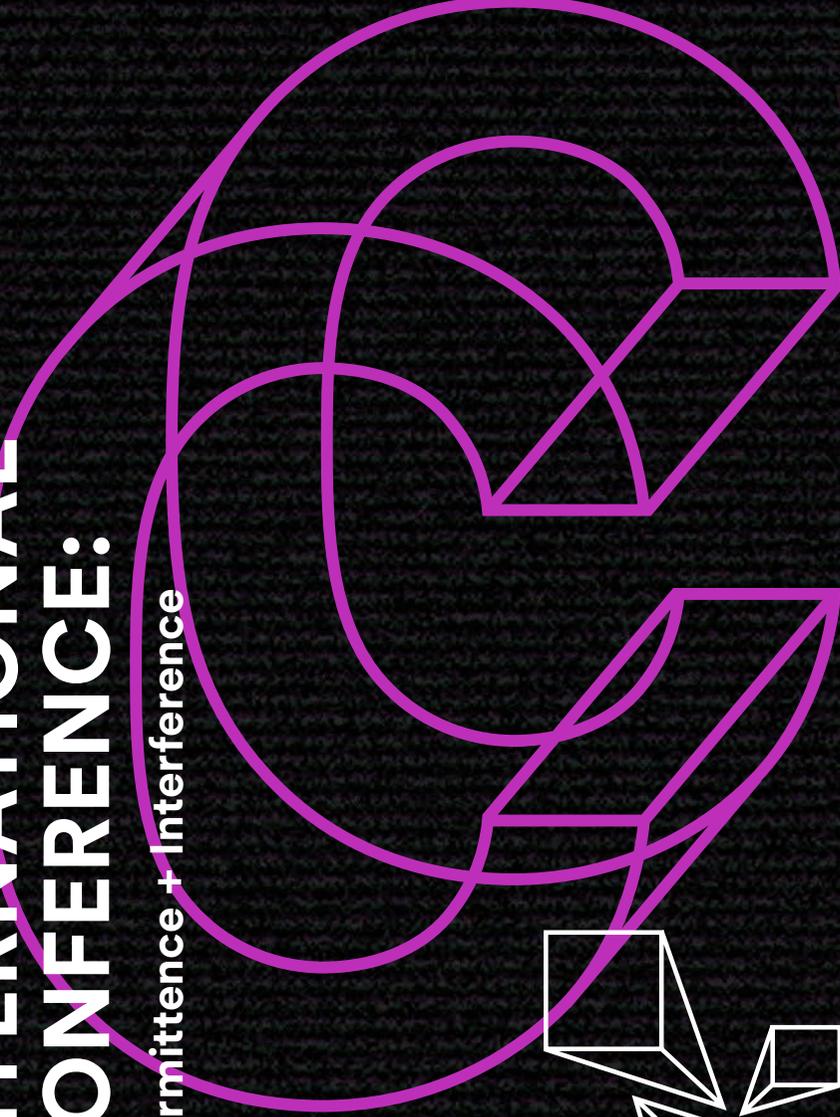


# INTERNATIONAL CONFERENCE:

Intermittence + Interference



**17 + 18 NOVEMBER**

Auditorium Armando Guebuza  
Universidade Lusófona de Humanidades e Tecnologias

**Beryl Graham  
Jussi Parikka  
Kate Mondloch  
Mirjam Struppek**

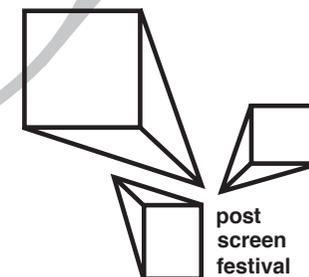
Ana Cabral Martins  
Ana Matilde Sousa  
Andreia Alves de Oliveira  
Aurélie Journée  
Camilla Jaller  
Colbey Reid  
Dennis Weiss  
Frederico Dinis  
Jill Walker Rettberg  
Rewa Wright  
Robert Tovey  
Rodrigo Hernández-Ramírez  
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Ruth Moran  
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International Festival of Art,  
New Media and Cybercultures 2016

# INTERNATIONAL CONFERENCE:

Intermittence + Interference



## CREDITS

### Title

Post-Screen  
International Conference:  
Intermittence + Interference

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Interdisciplinary Research Centre for  
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Centre for Research in Applied  
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Centro de Investigação  
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da Faculdade de Belas-Artes  
da Universidade de Lisboa

### Coordination

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### Conference Assistant Production

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### Presentations

The PSF2016 International  
Conference was fully refereed  
(double-blind peer reviewed)  
by the members of the Programme  
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### Identity and Website

Maria Serra

### Editorial Design

Leonardo Silva

### Year

2016

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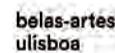
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**17 NOV. — THURSDAY**  
Auditório Armando Guebuza

08:45	Registration and Coffee Entrance Hall	14:30	KEYNOTE SPEAKER <b>Beryl Graham</b> <i>Collecting New Media Art: The importance of audiences and exhibiting</i>
09:00	<b>OPENING SESSION</b>	15:00	<b>Debate</b> Moderator: Susana S. Martins
	<b>Book Release</b> <i>Post-Screen: Intermittence+Interference</i>	15:10— 17:30	<b>MUSEOLOGICAL PRACTICES AND SOCIAL EXPERIENCES</b>
09:30	KEYNOTE SPEAKER <b>Jussi Parikka</b> <i>Situated Practices of Media Interference</i>		<b>Frederico Dinis</b> <i>[Re]Presentation of memory spaces using sound and visual articulation</i>
10:00	<b>Debate</b> Moderator: Margarida Medeiros		<b>COFFEE BREAK</b>
10:10— 12:50	<b>NEW AESTHETICS IN PHOTOGRAPHY</b>		<b>Ana Matilde Sousa</b> <i>Beauty is in the eye of the “producer”: Japan’s virtual idol Hatsune Miku from software, to network, to stage</i>
	<b>Andreia Alves de Oliveira</b> <i>Post-photography, or are we past photography?</i>		<b>Aurélie Journée</b> <i>Beyond the Rez. The “Museum of Fetishized Identities” By Guillermo Gomez-Peña</i>
	<b>Tracy Piper-Wright</b> <i>The Intermittent Image</i>		<b>Debate</b> Moderator: Susana S. Martins
	<b>Jill Walker Rettberg</b> <i>Machine Vision as Viewed Through Art: Hostile Other or Part of Ourselves?</i>		
	<b>COFFEE BREAK</b>		
	<b>Robert Tovey</b> <i>God’s Eye View: The Satellite Photography of Google</i>		
	<b>Debate</b> Moderator: Margarida Medeiros		
13:00	<b>LUNCH BREAK</b>		

**18 NOV. — FRIDAY**  
Auditório Armando Guebuza

09:00	Registration Entrance Hall	14:30	KEYNOTE SPEAKER <b>Kate Mondloch</b> <i>Seeing Ourselves Seeing Ourselves Seeing</i>
09:30	KEYNOTE SPEAKER <b>Mirjam Struppek</b> <i>Urban Media Cultures Reflecting Modern City Development</i>	15:00	<b>Debate</b> Moderator: José Gomes Pinto
10:00	<b>Debate</b> Moderator: Rogério Taveira	15:10— 17:30	<b>SCREENING PICTURES</b>
10:20— 13:00	<b>AUGMENTED URBAN SPACES</b>		<b>Ruth Moran</b> <i>Beyond Archive: Database Narratives in YouTube Poop</i>
	<b>Rui José, Bruno Silva, Pedro Coutinho</b> <i>Media sharing in an open network of place-based displays</i>		<b>Ana Cabral Martins</b> <i>The Big Digital Screen: Differentiating the theatrical screen from a multitude of screens</i>
	<b>Camilla Jaller</b> <i>How to get away with art-tactics for implementing digital art in urban space</i>		<b>COFFEE BREAK</b>
	<b>COFFEE BREAK</b>		<b>Dennis Weiss</b> <i>Post-Human Television: Part I</i>
	<b>Rewa Wright</b> <i>Augmented Virtuality Remixing the Human-Art- Machine</i>		<b>Colbey Reid</b> <i>Post-Human Television: Part II</i>
	<b>Rodrigo Hernández-Ramírez</b> <i>Why the ontological status of (information) technology matters for art scholarship?</i>		<b>Debate</b> Moderator: José Gomes Pinto
	<b>Debate</b> Moderator: Rogério Taveira		
13:00	<b>LUNCH BREAK</b>		



**ANA CABRAL MARTINS**  
Faculdade de Ciências Sociais e Humanas, Universidade Nova de Lisboa, PT

**The Big Digital Screen. Differentiating the theatrical screen from a multitude of screens**

**Abstract:** This communication addresses the ways in which digitization and multiplication of screens has affected cinema technologically, aesthetically and narratively. The proliferation of screens has de-centered the theatrical experience and positioned it as one of several options, demanding a need to differentiate the theatrical screen by providing a more immersive experience. The digitization process that has replaced every phase of the film process with digital technologies has fostered strategies of technological innovation and narrative immersion, while maintaining the power structures of the Hollywood industry and its championing of *bigness*. As a result, cinema has essayed to renew itself through the expansion of Hollywood's blockbuster economy and digital projection.

**Keywords:** Hollywood; digital; multiplication; differentiation; bigness; technology.

**Bio:** Ana Cabral Martins is a PhD candidate at the Universidade Nova de Lisboa, in Portugal. She has finished her PhD thesis in Digital Media with a dissertation titled "Cinema in the Age of Digital Technology: A New Architecture of Immersion", which deals with changes in the contemporary Hollywood film industry, especially given the advent of digital technology. Recently, Ana has presented a paper titled "Where Comics and Movies Converge: Days of Future Present", at the International Conference "Future in Comics" at Stockholm University, and published a paper titled "American television and the explosion of the superhero genre" at *Comunicazioni Sociali: Journal of Media, Performing Arts and Cultural Studies*.



**ANA MATILDE SOUSA**  
Centro de Investigação e de Estudos em Belas-Artes, FBAUL, PT

**Beauty is in the eye of the "produser": Virtual idol Hatsune Miku from software, to network, to stage**

**Abstract:** Hatsune Miku is a Japanese virtual idol born as avatar for the cutting-edge voice synthesizer Vocaloid. Since her debut in 2007, Miku became a hub for rhizomatic "produsage", relying upon feedback operations amongst software, network and stage. While her massive multimedia repertoire, almost entirely generated by fans, is primarily composed of music videos and illustrations, it manifests in an array of commercial and noncommercial formats and pieces, from 2D graphics to 3D animation, from original or official works to derivative characters and contents. These circulate through 1) individually used applications, 2) contentsharing websites designed to enhance peer production (*Niconico*, *PIAPRO*), and 3) screenbased stage performances, e.g. Crypton or *Niconico's* holographic "live" concerts, the humanless (post-)opera *The End*, or lowbudget fan gigs. As a whole, Miku's coevolutionary phenomenon raises important questions concerning alternative modes of authorship and spectatorship in our contemporary mediasphere.

**Keywords:** Japan, peer production; performance; virtual idol; Vocaloid.

**Bio:** Lisbon, 1984. Degree in Fine Arts/Painting and Master in Painting, with the thesis *Bukimi-tan: On the Concept of Kawaii in Contemporary Japanese Art Production (an itinerary)*, both from the Faculty of Fine Arts of the University of Lisbon (FBAUL). Currently attending the doctoral program at the same institution, specializing in Painting. Affiliated with the Centre for Research and Studies in Fine Arts (CIEBA), conducting research in the area of contemporary Japanese art and popular culture. Participates in group exhibitions since 2003 and co-founded the zine label Clube do Inferno in 2012, under which she has published her works and collaborated with projects both in Portugal and internationally. Contributes regularly to the blog *L'Obéissance Est Morte*.



**ANDREIA ALVES DE OLIVEIRA**  
Photo artist and researcher, based in London  
www.andreiaoliveira.net

**Post-photography, or are we past photography?**

**Abstract:** The paper examines the notion of 'post-photography', contending that despite being in use since the late 1980s, this is not an established concept within photographic studies. On the contrary, the idea that digital photography inaugurated a new visual regime has both defenders and detractors, generating a fascinating, ongoing theoretical debate with yet unpredictable outcomes. The paper identifies and examines the arguments under discussion and their main focuses of contention from an historical perspective, asking whether there is common ground to be found between what appear to be fundamentally antithetic, mutually exclusive positions.

**Keywords:** post-photography; photography theory; digital photography; networked image; representation.

**Bio:** Andreia Alves de Oliveira is a photographic artist and a researcher in photography based in London. She holds a PhD (2015) and an MA (2009) in photography from the University of Westminster in London.

Alves de Oliveira's practice and research explore subjects related to contemporary life in so-called Western, service-based society, employing photography and writing to investigate what makes life here and now, while questioning the mechanisms and power relations implicit in the process of representation. Further research interests include the notion of artistic research, and the theory of photography and theories of representation, in relation to the concepts of space and the everyday.

In conjunction with her practice, she is a regular speaker at artist talks and academic conferences and is currently co-convenor of Ph: The Photography Research Network.



**AURÉLIE JOURNÉE**  
École des hautes études en sciences sociales, FR

**Beyond the Rez. The "Museum of Fetishized Identities" by Guillermo Gomez-Peña**

**Abstract:** The main purpose of this paper is to understand how the video-performances made by the Chicano artist Guillermo Gomez-Peña raise some political and social questions. We postulate that these creations pursue a perspective of "emancipation". To demonstrate our hypothesis, this article studies the simultaneous use of the video medium and the cyberspace as decolonized territories, in the artwork *The Museum of Fetishized Identities*.

This perspective of "emancipation" appears through the direction of audiovisual artworks which seem to be considered as postcolonial museums, and through a utilization of the cyberspace as a "third space of enunciation".

This work is linked to my Ph.D. thesis which focuses on the representations of the body into photographic and audiovisual practices made by Contemporary Native American artists in order to "decolonize the gaze". These artworks seem to be looking for a deconstruction of stereotypes designed by Euro-Americans and European part of the world and on which relationships of power are based.

**Keywords:** Cyberspace; museum; postcolonial; ethno-cyborg; disidentification.

**Bio:** Aurélie Journée is a French Ph.D. student in Social Anthropology and Ethnology at the Ecole des Hautes Etudes en Sciences Sociales (EHESS, Paris, France), at the Laboratoire d'Anthropologie Sociale (LAS, CNRS-Collège de France-EHESS, Paris, France). Her researches are made under the direction of the anthropologist Marie Mauzé (CNRS), and the codirection of the historian of art Michel Poivert (University of Paris 1 Panthéon-Sorbonne). Untitled "The photographic at the heart of the works made by Contemporary Female Native American artists in the United States and Canada", her thesis focuses on the social and political issues of the use of the photographic medium by Indigenous artists in a postcolonial perspective. She is graduated from the University of Paris 1 Panthéon-Sorbonne where she obtained her Master of Arts in 2014, and also from the Ecole du Louvre where she got a diploma of Museology in 2013.



**BERYL GRAHAM**  
University of Sunderland, UK  
www.berylgraham.com

**Collecting New Media Art: The importance of audiences and exhibiting**

**Abstract:** New media art is being collected by both private collectors and by museums, but changes notions of archive, documentation, exhibition and audience. Issues of folksonomy, and economic models are addressed, and artwork examples include Rafael Lozano-Hemmer's *Pulse Room* and Aymeric Mansoux, Marloes de Valk, and Dave Griffiths' *Naked on Pluto*. Rhizome's *Artbase* is examined, as well as modes of collecting and exhibiting from Caitlin Jones' experience at Bryce Wolkowitz Gallery and Guggenheim Museum, New York. Long-term modes of collecting in relation to audience at the Harris Museum and Art Gallery, and the Victoria and Albert Museum, are also outlined.

**Keywords:** Curating; new media art; collecting; exhibiting; audience; interaction.

**Bio:** Dr Beryl Graham is Professor of New Media Art at the University of Sunderland, and is co-founder of CRUMB resource for curators of new media art. She curated the international exhibition *Serious Games* for the Laing and Barbican art galleries. Her Ph.D. concerned audience relationships with interactive art in gallery settings, and she has written widely on the subject for periodicals including Leonardo, Journal of Curatorial Studies, and Art Monthly. Beryl Graham books include *Digital Media Art* (Heinemann 2003), *Rethinking Curating: Art After New Media* (MIT Press 2010 with Sarah Cook), and *New Collecting: Exhibiting and Audiences* (Ashgate 2014 ed.). She has presented papers at conferences including *Navigating Intelligence* (Banff), *Decoding the Digital* (Victoria and Albert Museum), and *Cultural Value and the Digital* (Tate Modern).



**CAMILLA JALLER**  
University of Copenhagen, DK

**How To Get Away With Art. Tactics for implementing digital art in urban space**

**Abstract:** This article considers new modes of audience engagement and considerations that might reflect our engagement with material and virtual worlds in a reality constantly changing due to technological developments. It raises the question of how we might understand the urban audience in relation to urban digital art, here exemplified by the art space DIAS in Denmark and the exhibition *YETI TV* by Fred Sapey-Triomphe. The notion of a critical spatial practice might be a first step towards a better way of conceptualizing a common practice uniting both artists, art institutions and involuntary museum guests, as they can all be seen to participate in the continued social creation of Vallensbæk station and DIAS as an urban digital art space and as a place able to ask questions to the urban primary definition and the world in general by being "out of place with precision".

**Keywords:** Augmented urban spaces; digital art; urban intervention; critical spatial practice; urban digital processuality.

**Bio:** Camilla Jaller (b. 1991) received her B.A. degree in Comparative Literature from University of Copenhagen in 2015 and is currently writing her M.A. thesis in Visual Culture at University of Copenhagen. Camilla has lived and studied in Berlin at the Humboldt-Universität zu Berlin. Camilla's primary area of research has focused on urban digital art, new media and digital visual culture. She has recently functioned as originator of and is now committee member in the association Visuel Kultur: DK promoting the visual culture and industry in Denmark.



**COLBEY REID**  
North Carolina State University, USA

**Post-Human-Television: Part two**

**Abstract:** This article is the companion piece to *Post-Human-Television: Part 1*, which calls for a richer framework leading to a deeper recognition of television's role in defining a critical posthumanism reterritorialized from the lab to the home. The present paper examines consumption practices that position television as an increasingly sophisticated digital technology that mediates many human ontological and relational experiences, but also as one that endeavors to preserve and restore rather than disrupt humanistic models for such experiences in the millennium. The paper thus advances the notion of a "practical posthumanism," constructed through continuity rather than rupture with humanistic conventions of interiority, materiality, and relationality but still deeply innovative in its reconstruction of those conventions in the era of their technological mediation.

**Keywords:** Television; novel; digital media; posthumanism; aesthetics.

**Bio:** Dr. Colbey Emmerson Reid is the Director of the Consumer Innovation Consortium and a marketing professor at North Carolina State University. Previously, Reid studied English literature at the University of Washington and critical theory at Cornell. She was an Associate Professor of English and Humanities at York College of Pennsylvania, and now teaches storytelling and cultural studies to MBA students. Reid's publications have addressed many aspects of consumer culture and the arts, including interior design, craft cocktails, graphic novels, e-readers, textiles, and shopping. She published *Design, Mediation and the Posthuman* in 2014, and has won Best Essay awards from the *Henry James Review* (2009) and the Society for Textual Scholarship (2011). Most recently, she is a contributor to *Emerging Genres in New Media Culture*, forthcoming this year, and her current book project is on posthuman television. She was inducted into NC State's Outstanding Extension Service Hall of Fame this spring.



**DENNIS WEISS**  
York College of Pennsylvania, USA

**Post-Human-Television: Part One**

**Abstract:** Critical posthumanism must come to terms with the place of television as a significant element in post-screen cyberculture. Contemporary accounts of human-technology relations minimize the role of the television in discussions of the posthuman. Media theorists have been more accommodating to television but their analyses often focus exclusively on either the medium or the message, failing to take the full measure of the technology. What is needed is a richer framework leading to a deeper recognition of television's role in defining a critical posthumanism. This presentation begins to lay the foundation for such a framework.

**Keywords:** Television; posthumanism; Meyrowitz; Jenkins; cyberculture.

**Bio:** Dr. Dennis M. Weiss is Professor of Philosophy in the English and Humanities Department at York College of Pennsylvania. He is the editor of the anthology *Interpreting Man* and the co-editor of the anthology *Design, Mediation, and the Posthuman*. He has authored numerous essays exploring the intersections of philosophical anthropology, philosophy of technology, feminist theory, and popular culture. His work has been published in the journals *Techne*, *Expositions*, *Contemporary Philosophy*, *Philosophy Today*, and *The Humanities and Technology Review*, among others.



**FREDERICO DINIS**  
Faculdade de Letras  
da Universidade de Coimbra, PT

**[re]presentation of memory spaces using sound and visual articulation**

**Abstract:** Opened to the public in 1913 the National Museum of Machado de Castro (MNM) is recognized for its exceptional quality. From this memory space we try to look beyond time developing a sound and visual performance, entitled *[re]presentation*, trying to understand the past and outlining new configurations for the representation of memory based on sound and visual articulation.

This article intends to present this practice-as-research project, which had as its starting point the apprehension of memories, the history and the collection of MNM, emphasizing concepts such as local context, sense of place and identity.

For this, we present the development of some experimental approaches and critical forms of expression and communication that relate or incorporate sound and image, articulating concerns about its aesthetic experience and communicative functionality and how the relationship between art and technology have an effect on artistic culture and new contemporary museology.

**Keywords:** Archive; imagination; memory; museology; space.

**Bio:** Portuguese (Coimbra, 1974) artist and researcher that uses both audio and visual media. His work takes on multiple forms such as installation, performance, theatre, photography, radio, video, recordings and sound pieces.

He is a researcher of the Centre for 20th Century Interdisciplinary Studies of the University of Coimbra, and as a researcher his creation projects relate to specific places, exploring throughout the research and creation process the intersection between art, technology, identity and space, seeking to reflect about the importance of site-specific and sense of place.



**JILL WALKER RETTBERG**  
University of Bergen, NO

**Machine Vision as Viewed Through Art. Hostile Other or Part of Ourselves?**

**Abstract:** This paper analyses three recent works of art that interrogate the relationship between human perception and machine vision: Nadav Asor's art-documentary *Lessons on Leaving Your Body* (2014), Muse's VR music video *Revolt* (2015), and Erica Scourti's *Body Scan* (2015). How do these works present the relationship between human and machine vision? When machines can see us, do we see them as subjects in their own right, or as expansions of our human selves? The paper shows how the three works discussed portray machine vision in three different ways: as an expansion of human perception, as a hostile, controlling force that should be destroyed, and as a commercialised force altering or co-constructing the way we view our own humanity.

**Keywords:** Machine vision; drones; Google Cardboard; VR; posthumanism.

**Bio:** Jill Walker Rettberg is professor of Digital Culture at the University of Bergen in Norway. She researches how people tell stories online, and how digital technologies affect the way we can express ourselves and understand ourselves and our surroundings. In addition to work on digital art and electronic literature, she has published on selfies, blogging, the quantified self and machine vision. She is co-editor of an anthology of scholarly articles about the online game World of Warcraft (MIT Press 2008), and author of *Blogging* (Polity Press, 2008, 2nd ed. 2014) and *Seeing Ourselves Through Technology: How We Use Selfies, Blogs and Wearable Devices to See and Shape Ourselves* (Palgrave, 2014). Jill began research blogging at <http://jilltxt.net> in 2000, and actively shares her research on her blog and as jilltxt on Twitter and Snapchat. Her current project is exploring how machine vision affects human perception and self-understanding.



**JUSSI PARIKKA**  
[www.jussiparikka.net](http://www.jussiparikka.net)  
Winchester School of Art,  
University of Southampton

**Situated Practices of Media Interference**

**Abstract:** This text engages with situated practices of media theory and practice. The past years have seen an increase in "laboratories" in media and the humanities and this paper addresses some issues and ideas how such sites and spaces act as ways to complement the future-oriented horizon of media labs. In other words, these labs are places of preservation but also of hands-on media theory and tinkering.

**Keywords:** Media archaeology; laboratory; media practice; obsolescence.

**Bio:** Dr Jussi Parikka is Professor at the Winchester School of Art (University of Southampton) who divides his time between Istanbul and the UK. His work in media theory has received wide international attention; the various books have addressed a wide range of topics relevant to a critical understanding of network culture, aesthetics and media archaeology of the digital. The books include the media ecology-trilogy *Digital Contagions* (2007), *Insect Media* (2010) and most recently, *A Geology of Media* (2015), which addresses the environmental contexts of technical media culture. In addition, Parikka has published such books as *What is Media Archaeology* (2012) and edited various books, most recently *Writing and Unwriting (Media) Art History* (2015, with Joasia Krysa) on the Finnish media art pioneer Erkki Kurenniemi.



**KATE MONDLOCH**  
University of Oregon, USA

**The Screen Turns You On: Lust for hyperflatness in Japanese 'girl games'**

**Abstract:** Visual documentation of viewers' experiences with media installation artworks, in the form of still and moving images posted to social media sites such as Vimeo, Instagram, YouTube and so on, give us new ways to think about media installation art and its spectatorship as well as studies of spectatorship more broadly. The screen-based production, dissemination, and reception of viewing experiences with media installation art indicate a new form of art spectatorship. Collecting and studying these user-generated social media uploads enhances studies of media installation and promotes insight into the changing nature of contemporary visuality itself.

**Keywords:** Media Installation; contemporary art; spectatorship; social media; visuality.

**Bio:** Kate Mondloch is Associate Professor of Contemporary Art and Theory in the Department of Art and Architectural History at the University of Oregon, where she also directs the New Media and Culture Certificate program. Her research interests focus on the cultural, social, and aesthetic possibilities of new technologies. She is the author of *Screens: Viewing Media Installation Art* (University of Minnesota Press, 2010). Her second book, tentatively entitled *Eye Desire: New Media Art, Feminism, Technoculture*, is forthcoming with the University of Minnesota Press.



**MIRJAM STRUPPEK**  
struppek@interactionfield.de  
Urban Media Research and Curating

**Urban media cultures reflecting modern city development**

**Abstract:** The recent revitalisation and reactivation of urban public space has been clearly connected to the emerging phenomenon of a hybrid urban media space, merging the digital sphere and the urban landscape. Screens of all shapes became everyday objects that are augmenting our reality with digital information. However the materialising outcome seems to be mainly dominated by commercial interests oriented towards taking advantage of this layer of digital information for marketing, advertisement and customer tracking. We need to better understand the options we have to actively influence the development of our future cities and engage in shaping a public space open for diverse interactions and interference that can truly improve our society. Thus the article illuminates the strong parallels between different urban revitalisation strategies and the growing influence of various new media tools in shaping our lives and surroundings.

**Keywords:** Public Space; Revitalisation Strategies; Spectacle; DIY Urbanism; Participatory Art; Urban Media

**Bio:** Mirjam Struppek lives in Turin and works as independent networker, urbanist and curator. She is focusing on the sustainable livability of urban space and its transition through new media and artistic interventions, with a particular interest in interactive, participatory processes and interdisciplinary approaches to collaborative actions. 2004 she founded "Urban Media Research" and the monthly expert dinner discussions Urban Media Salon. Mirjam has been instrumental in building the worldwide community around "public non-commercial moving images" through the traveling Urban Screens Festivals and founded the International Urban Screens Association. Since 2007 she is as well part of Public Art Lab, Berlin and co-initiated the Media Facades Festivals. Among others she worked for the Screen City Festival Stavanger, Farbfest Bauhaus Dessau, Share Festival, Public Art Screens, Media Architecture Conference. She held presentations and workshops in more than 38 cities in 18 countries and published several articles in magazines and books.



**REWA WRIGHT**  
University of New South Wales, AU

**Augmented Virtuality. Remixing the Human-Art-Machine**

**Abstract:** A growing number of artists are experimenting with 3D motion interfaces such as the Leap Motion, however there is a paucity of non-technical literature available. The aim of this paper is to explore the Leap Motion from the perspective of experimental digital art practice, in order to develop a theoretical conception of the Leap Motion that draws on but is separate to its technical lineage in computer science. In so doing, this communication will link the Leap Motion to the notion of *augmented virtuality* (Milgram & Kishino 1994), attempting to shape a technical-material-discursive formulation in resonance with the intensified 'physiological turn' of our current cross-modal interface technologies.

**Keywords:** Augmented Virtuality; Leap Motion; Software Studies; Gilbert Simondon; Mixed Reality.

**Bio:** Rewa Wright is an artist and inverse technologist who is fascinated by shifts in dynamic systems and emergent software assemblages. She works across the territories of generative art, networked abstraction, experimental documentary, audio-visual performance, and mixed reality. She has presented her work at ISEA2013 (Sydney), the Post Screen Festival 2014 (Lisbon), and ISEA2015 (Vancouver), ISEA2016 (Hong Kong) and Vivid 2016 (Sydney). She is currently working toward her PhD in Art, Design & Media at the University of New South Wales in Sydney.



**ROBERT TOVEY**  
Coventry University, UK

**God's Eye View: The Satellite Photography of Google**

**Abstract:** Google Maps' satellite view of the Earth brings together photography and cartography to create an image that is deeply political. Despite the image's ubiquity it remains without designation or theoretical framework. This essay seeks to situate Google Maps' satellite view and will argue that the underlying cartographic projection combined with digital photography creates a representation that is potent and problematic yet somehow invisible.

**Keywords:** Satellite photography; Google; mapping; digital; hybrid image; photomap.

**Bio:** Dr Rob Tovey is Senior Lecturer in graphic design at Coventry University. His PhD investigated photo-composites in the context of information design, mapping and the digital image. His research interests include experimental graphic visualisations and communication design within the context of health and well-being. He is currently working on three funded research projects, and is a research leader in both the Visual Arts Research (VAR) group and the Health and Arts Research Cluster (HARC). His research has been published in *The Edge of Our Thinking* (Royal College of Art Publishing), *The Reflexive Photographer* (Museums Etc) and he is currently co-editing the collected volume *Body^Space^Object^Memory^Identity*. Commercially, Rob has worked for a range of design studios in London and the Midlands and ran his own studio, show+tell. He has won and been shortlisted for numerous awards including The Searle Prize, Fresh Awards, D&AD, Digital Innovation Awards and the George Jackson Prize.



**RODRIGO HERNÁNDEZ-RAMÍREZ**  
Faculdade de Belas-Artes da Universidade de Lisboa

**Beyond media. Why the ontological status of (information) technology matters for art scholarship?**

**Abstract:** While computational tools continue to shift and expand aesthetic practices, art scholarship is still reluctant to conceptualise information technology beyond the notion of 'media'. By showing media theory is not the only nor the most adequate approach attempting to characterise computer-generated aesthetic artefacts this paper argues art scholarship should problematise what it understands by 'technology' in the first place. Based on recent insights from postphenomenology and philosophy of information this paper also shows why recognising that technology is an inescapable feature of being human, instead of a limiting force, is crucial for understanding current changes in aesthetic practices. Overall, the take-away idea is that clarifying what we mean by technology is not a matter of conceptual pedantry, but a necessary step for understanding how we construct and relate to the world and hence, how we imagine it and represent it.

**Keywords:** Art; information technology; media; ontology, postphenomenology.

**Bio:** Rodrigo Hernández-Ramírez was born in Mexico City in 1982. In 2006, he obtained a BA in social communications. After a few years working as a production and photography assistant, and as a web designer, he decided to pursue a MA in photography at the Faculty of Fine Arts in The University of Lisbon. Currently he is completing his Ph. D. dissertation (*Aesthetic informational systems: Towards an ontology of computer-generated artefacts in art*) at the same institution. His primary research interests include photography, philosophy of technology, media studies, and software and videogame studies. His future research plans involve analysing the aesthetic and cultural impact of information technologies through contemporary philosophy.



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**BRUNO SILVA**  
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**Media sharing in an open network  
of place-based displays**

**Abstract:** In this study, we aim to uncover emerging media practices for open place-based displays and understand how people appropriate the opportunities created by this new medium. Based on usage data from 43 displays, we study the role played by different publication paradigms, more specifically subscription of pre-defined content channels, integration of arbitrary content sources from social media and direct media creation. The results suggest that these different publication paradigms can all play an important role in an open model for public displays and that they complement each other in a very flexible way. This seems to confirm that openness can represent an important step towards more effective and more relevant uses of large screen displays.

**Keywords:** public displays; urban screens; open displays; media.

**Bio:** Rui José is Assistant Professor at the University of Minho. His research interests are focused on public digital displays and how they can be transformed into a new open communication medium for public and semi-public spaces. He has been PI or co-PI in multiple international research projects in this topic and has over 100 scientific publications, most of

them directly related with public displays. In 2012, he was the General chair for the first Symposium on Pervasive Displays, which has since then evolved to become a key event for researchers in the field. Rui José is also a co-founder and the Chief Visionary Officer at Displr.

**Bio:** Pedro Coutinho is a PhD student at University of Minho and a Lecturer at Instituto Politécnico de Viana do Castelo. His research interests are on media publication practices for public displays. Pedro has worked on these topics for over 10 years, across multiple international projects and institutions.

**Bio:** Bruno Silva is a Software Engineer. As a researcher, he was member of the PD-NET project, having been involved in the design, development and deployment of the display systems created by the team at University of Minho. In 2013, he was one of the co-founders of Displr.



**RUTH MORAN**  
Dun Laoghaire Institute of Art,  
Design and Technology, IR

**Beyond Archive: Database Narratives  
in YouTube Poop**

**Abstract:** Contemporary remix practices in online video have flourished, due to the unprecedented access to our shared media culture that has been made possible by the databases underpinning online space. The technological and functional specificities of the database intercede our experiences of our shared digital culture and influence how we think about and express ideas about that culture through creative practices. These technological and correspondingly, cultural, significances of the database are articulated in the complex narratives of the digitally specific remix video sub-genre, YouTube Poop (YTP). YTP is a narrative response to the database because it articulates the concepts of ahistoricism, multi-temporality, media abundance, the constant availability and the non-hierarchical, unclassified nature of media that the database has introduced to contemporary culture. This essay examines three recent YTP videos in order to establish this relationship between the cultural and conceptual implications of the database and audiovisual narrative.

**Keywords:** Remix; YouTube Poop; database; narrative; audiovisuality.

**Bio:** Dr Ruth Alexandra Moran has been practising audiovisual media for the past twenty years. Her doctoral thesis, *Digital Audiovisuality: the Articulation of the Digital Medium in Online Video* (2015), established a working concept of a specifically digital audiovisual medium in response to the immateriality of digital mediation and to the lack of a suitable development of the concept of a digital medium in contemporary digital discourse, despite the proliferation of, and the pervasive use of the term, digital media. In addition to her on-going research, practice and writing in digital arts and media, she lectures and supervises research in Creative Media Technologies, Creative Music Production, and Animation at Dun Laoghaire Institute of Art, Design and Technology in Dublin.



**TRACY PIPER-WRIGHT**  
University of Chester, UK

**The Intermittent Image**

**Abstract:** Errors can occur in all photographic practice but the technology and culture of digital photography reduce opportunities for mistakes and the likelihood of any being retained or published. This has led to the removal of error from the prevailing image culture with the consequent foregrounding of accuracy and resemblance in relation to everyday photography practice. Error images disrupt the conventions of photographic representation and in so doing present an alternate conception of photography as emergent, processual and performative. The error image exposes photography as a human and technological 'act' and presents the viewer with a transformative visual experience which has aesthetic interest and value.

**Keywords:** Digital; error; photographic culture; aesthetics; performative.

**Bio:** Tracy Piper-Wright is an artist, writer and Senior Lecturer in Photography at the University of Chester. She has a PhD from the University of Wales (2011), a BA (Hons) in Fine Art from Wrexham Glyndwr University (2005) and a BA (Hons) in English and Philosophy from the University of Hull (1995). Her post-doctoral research examines the culture of digital photography and explores how digital technologies and online networks evolve new forms of practice.

From 2013-2015 she was Principal Investigator on *Show and Tell* a research project funded by Nesta, Arts Council England and the AHRC which used mobile technology to engage audiences with the arts. Recently publications include 'That's the Story of My Life: Daily photography as a Reflexive Practice', in Carson, J et al (2013) *The Reflexive Photographer*, Edinburgh: Museums Etc. She exhibits her film and photography work in locations across the UK.

**JOSÉ GOMES PINTO**

José Gomes Pinto holds a PhD in Philosophy. He is an Associate Professor at School of Arts, Architecture, Arts and Information Technologies, Lusófona University in Lisbon, Portugal. He is currently Invited Professor at Fine Arts Faculty of Lisbon University. He taught also as a Guest Professor at Salamanca University, Spain and Évora University, Portugal. He is the head of a PhD Program in Philosophy-Contemporary Thought and Media Art. He is affiliated to CICANT (Center for Research in Applied Communication, Culture and New Technologies), being part of its Board since 2011. He was a visiting fellow at Humboldt Universität, Philosophische Fakultät III, Ästhetik Seminar under the supervision of Prof. Dr. Friedrich Kittler. His main areas of interest are Aesthetics and Theory of Art, Media Art and Media Theory, Philosophy of Technology, Philosophy of Media, Politics and the Media.

**MARGARIDA MEDEIROS**

PhD in Communication Sciences from the New University of Lisbon. She teaches at the same Faculty in the field of Photography Studies, Visual Culture, History of Image. As an author she has published 3 books: *Fotografia e Narcisismo - o auto-retrato contemporâneo* (Lisboa, Assírio & Alvim, 2000); *Fotografia e Verdade - Uma História de Fantasmas* (Lisboa, Assírio & Alvim, 2010); *A Última Imagem - fotografia de uma ficção* (Lisboa, Documenta, 2012), as well as articles in academic journals. As editor she is the organizer of the forthcoming *Fotogramas - ensaios sobre a fotografia*. She has been photographic critic attached to the national newspaper "Público". She is also an invited teacher at the Faculty of Fine Arts of University of Lisbon.

**ROGÉRIO TAVEIRA**

Born in Lisbon, 1966. Has a degree in Architecture, Faculty of Architecture from the University of Lisbon, 1989. He has a PhD on Fine Arts from the Faculty of Fine Arts of the University of Valencia, 2011.

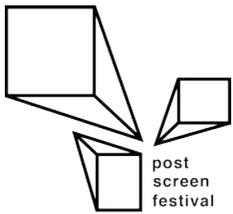
He is an Assistant Teacher in the Multimedia Art Department of the Faculty of Fine Arts of the University of Lisbon since 2006. Currently he coordinates the Multimedia Art Master's degree and he's Vice-Dean of the Faculty. He's a researcher at CIEBA focusing on photography and moving image to explore human geography. Since 1988 he has developed an intense activity on various medium such as: graphic design; drawing; photography; video and performance.

**SUSANA S. MARTINS**

Susana S. Martins is an FCT-Research Fellow both at the Institute of Art History, Universidade NOVA de Lisboa, where she also teaches, and at the Institute for Cultural Studies, KU Leuven (Belgium).

Trained as an art historian, she completed her doctorate on photography and cultural studies at the KU Leuven. Martins has been mainly working on the intersection of photography and exhibitions, and her research covers topics such as photographic books, national identities, city and insecurity and world expositions. She has authored several publications on these themes, and worked with different museums and curatorial projects. She is currently involved in a research project devoted to printed photography and propaganda, and her most recent book is "Paper Cities. Urban Portraits in Photographic Books" (2016).

Martins also lectures in the fields of photography, 19th-century visual culture and contemporary art.



# PSF2016 Welcome Guide

The Post-Screen Festival will take place in different locations easily accessible by Metro:



### 1. CONFERENCES AND WORKSHOPS

**Universidade Lusófona de Humanidades e Tecnologias (ULHT)**

Campo Grande, 376  
1749-024 Lisbon



### 2. EXHIBITION

**Galeria Millennium**

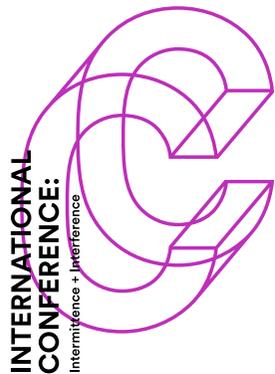
Rua Augusta, 96  
1100-054 Lisbon



### 3. ROUNDTABLES, ARTIST TALKS AND SEMINARS

**Faculdade de Belas-Artes da Universidade de Lisboa (FBAUL)**

Largo da Academia Nacional de Belas-Artes  
1249-058 Lisbon



## CYCLE OF INTERNATIONAL CONFERENCES Post-Screen: Intermittence+Interference

The Cycle of Conferences will take place at the Auditorium Armando Guebuza at Universidade Lusófona de Humanidades e Tecnologias (ULHT).

#### Airport > ULHT (Metro)

**Red line** > Direction: **S. Sebastião** (Hop off at **Alameda**)  
Switch to **Green Line** > Direction: **Telheiras** (Hop off at **Campo Grande**, Jardim do Campo Grande exit)  
From the Metro station **Campo Grande** walk to Universidade Lusófona or Auditorium as shown in the image.

#### Airport > Chiado (Metro) - FBAUL / Galeria Millennium

**Red line** > Direction: **S. Sebastião** (Hop off at **Alameda**)  
Switch to **Green Line** > Direction: **Cais do Sodré** (Hop off at **Baixa-Chiado**).

#### Chiado > ULHT (Metro)

**Green Line** > Direction: **Telheiras** (Hop off at **Campo Grande**, Jardim do Campo Grande exit).



- Metro tickets:**
- 1,40€ (one trip, for one hour)
  - 6€ day ticket
  - Zapping card:  
1 trip = 1.25€ / Card: 0.5€ (rechargeable)

**Taxi/Uber:** aprox 8/10€ from Airport  
(we recommend Uber)

**Info about Lisbon and places to visit:**  
<http://www.visitlisboa.com>