

EMERGENT VISIONS

ADJACENCY AND URBAN SCREENS

MARCH 30 — APRIL 01 2018
FRIDAY SUNDAY

SCHOOL OF ART, DESIGN & MEDIA
NANYANG TECHNOLOGICAL UNIVERSITY
SINGAPORE



WEBSITE

emergentvisions.org

COVER IMAGE

Krzysztof Wodiczko

*Hirshhorn Museum, Washington, D.C.
(1988)*

Proceedings of the 1st International Symposium *Emergent Visions: Adjacency and Urban Screens*

Edited by Kristy H.A. Kang, Stephanie DeBoer and Anne Balsamo

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EMERGENT VISIONS

ADJACENCY AND URBAN SCREENS

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Emergent Visions gathers a group of international artists, curators, and scholars for dialogue and thoughtful critique concerning the diverse frames and practices through which we might recognize the emergent and evocative visions, affects, and practices potentiated in and around urban screens. Hosted by The School of Art, Design and Media at Nanyang Technological University, with support and collaboration from Indiana University and the School of Arts, Technology, and Emerging Communication at University of Texas Dallas, this symposium provides a platform for expanding our conceptions of mediated public space, and for developing modes of inquiry that reflect upon, and even challenge how we might newly engage with these spaces and surfaces - from various scales and contexts and with great sensitivity to a range of perspectives.

Scholarly and artistic concerns for urban screens have addressed their integration into our shifting urban environments. Not limited to physical technological systems, urban screens are variously understood as material portals – a range of scales, forms, and functions through which we encounter the flows and infrastructures of the city. They are conceptual fields – whereby the significance of our public and technological environments are both signaled and interrogated. Urban screens are also located objects (architecturally, bodily, spatially) – practiced in situ, they take on the possibilities and limitations of their particular relational grounds. Acting as interfaces of display and broadcast within global networks, they are simultaneously geographically grounded contact zones for place-making.

The Emergent Visions symposium calls for consideration of how urban screens might be arenas for experiences and relationalities that are not only of the screen but also (and in some cases instead) formed in its adjacencies. The practices, poetics, and politics of adjacency suggest the potentials of approaching that which is felt yet not yet known – that which is at the cusp of understanding – within a given field. On the one hand, Steven Johnson's adaptation of the "adjacent possible" suggests the assemblages of odds and ends through which we might design and develop our cities in their more official capacities. Often linked to "innovation" and the development of new technological fields, this can include,

for example, new and old forms of heritage that affirm the city's past and present while shaping its global future. At the same time, adjacency can equally bring us to less progress-driven and overlooked concerns. Richard Sennett suggests the ways in which that which is felt yet still unknown can be intuited by "establishing adjacency between two unlike domains." In this way, a competing multiplicity of entwined, and sometimes shadow temporalities, affects, and ways of being can also be experienced and known in the city.

The hosting of this symposium at the The School of Art, Design and Media at Nanyang Technological University, with its links to the Centre for Contemporary Art (NTU CCA), Centre for Asian Art and Design and the Global Asia Program at NTU, provides the opportunity to investigate the contours and implications not only of the scaled spectacle of the urban screen, but also of the place-based relations that constitute urban screens through adjacent practices and experiences. Participants are encouraged to consider collective comparative methods to evoke a diverse range of located screen and urban contexts. While at times understood as a serial form for the media or networked city, urban screens take on, as Anna McCarthy has long noted, the scales, "dynamics and logics" of their practiced places. In attending to such concerns for location, we particularly welcome work attending to intimately-scaled forms or practices linked to urban screens.

PROGRAM

DAY 1

FRIDAY, 30 MARCH

TIME	DESCRIPTION	PAGE
9:30 AM	Registration	
10:00	Welcoming Remarks	
10:30	SESSION ONE Emergent Potentials, Framing Screens <i>Chaired by Mark Glöde</i> Erkki Huhtamo “The Mediated City: A Media Archaeological Genealogy” Aime Pichaya Suphavanij “Remote Viewers” Susa Pop “What Urban Screens Can Do for Creative City Making” Rose Bond “Building the Adjacent: Poetics and Projections”	14
12:30 PM	Lunch	
2:00	SESSION TWO Emergent Practices, Shared Vulnerabilities <i>Chaired by Vladimir Todorovic</i> Kimchi and Chips “Real and/or Imaginary” The Screens Collective “Urban Screen Interventions: What Has Been, What Is Adjacent, and What Might Be” Kyu Choi “Connected City”	22
3:45	Tea Break	
5:00	DISTINGUISHED KEYNOTE Krzysztof Wodiczko “Monuments, Projections, Instruments: City as Critical Screen for Public Voice” <i>Discussion with Ute Meta Bauer followed by Q&A</i>	10
6:45 - 8.30	Opening Reception	

DAY 2

SATURDAY, 31 MARCH

TIME	DESCRIPTION	PAGE
9:00 AM	KEYNOTE SPEAKER Scott McQuire "Urban Screens, Media Events and the Remaking of Public Space"	28
10:30	Break	
11:00	SESSION THREE The Futures of The Past <i>Chaired by Felicity Chan</i> Machiko Kusahara "From the Movie Screen to Moving Screens: Life in Tokyo with Moving Images" Kristy H.A. Kang "Interfaces and Intentionalities: Adjacent Practices of Urban Media Art in Singapore" Anne Balsamo "Digital Memorials: The AIDS Quilt Touch"	30
12:30 PM	Lunch	
1:30	KEYNOTE SPEAKER Tamiko Thiel "Intimate Screens in Public Places: Mobile Augmented Reality"	36
3:00	Break	
3:30 - 5.00	SESSION FOUR Post-Material Placemaking <i>Chaired by Sophie Goltz</i> Heidi Rae Cooley "Geo-fences Otherwise: Some Thoughts Towards an Interactive Koi Pond (A Virtual Reflection Pool Project)" Refik Anadol "Media Architecture in the Age of Machine Intelligence" Audrey Yue "Ambient Participation and Place-making in the Asia-Pacific"	38

PROGRAM

DAY 3

SUNDAY, 1 APRIL

TIME	DESCRIPTION	PAGE
9:00 AM	KEYNOTE SPEAKER Maurice Benayoun "Critical Fusion: Fiction Fighting for Reality in the Urban Battlefield"	44
10:30	Break	
11:00	SESSION FIVE Invisible Infrastructures <i>Chaired by Chun Chun Ting</i> Yomi Braester "Onscreen Futures: An Ethnography of the Design Firm yu+Co" Stephanie DeBoer "On Infrastructural Strategies and Tactics for Urban Screens" Nanna Verhoeff "Performative Materials: Making Urban Interfaces"	46
12:30 PM	Lunch	
1:30	KEYNOTE SPEAKER Chris Berry "Public Screens in London, Cairo and Shanghai, and the 'Adjacent Possible': from Ontology to Practice in the Digital Era"	52
3:00	Break	
3:30 - 5.30	Discussion and Planning Closed Session	
END OF SYMPOSIUM		



DISTINGUISHED KEYNOTE SPEAKER

**Krzysztof
Wodiczko**

*Harvard University
Graduate School of Design*

Krzysztof Wodiczko is a Professor of Art, Design and the Public Domain at Harvard's Graduate School of Design. He was born in 1943 in Warsaw, Poland, and lives and works in New York City, Cambridge, Massachusetts, and in Warsaw. He is renowned for his large-scale projections on architectural facades and monuments. He has realized over ninety of such projections in twenty countries. Since the 1980s, through his projections and communicative instruments, he works with marginalized city residents on enforcing their public voice and expression.

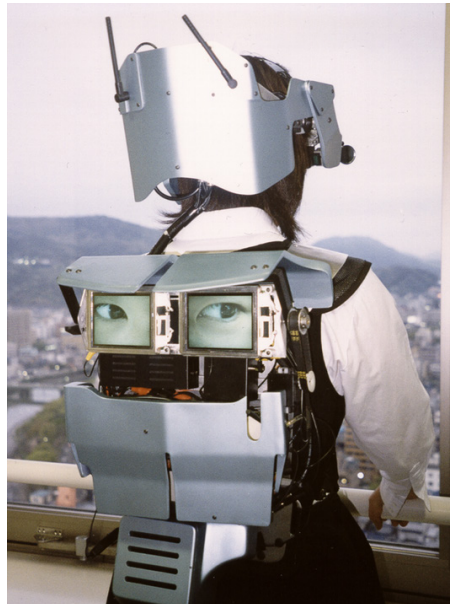
His work was presented at Documenta, Venice Biennale, Whitney Biennial, Yokohama Triennial and many other international art exhibitions and festivals. He is a

recipient of 4th Hiroshima Art Price "for his contribution as an artist to the world peace". He has held retrospective exhibitions at Walker Art Center, Fundacio Antoni Tapies, Muzeum Sztuki, Museum of Modern and Contemporary Art, Seoul, and other museums and art centers. He is author of *Critical Vehicles* (MIT Press), *City of Refuge: Sept. 11*, *The Abolition of War*, *The Transformative Avant-Garde*, and other books including a large monograph *Krzysztof Wodiczko* (Black Dog, London).

Monuments, Projections, Instruments: City as Critical Screen for Public Voice

The well-being of the democratic process depends on the communicative and discursive vitality of the public space. Such vitality depends on the creation of psychosocial and cultural conditions for people to open up and fearlessly speak in public, as well as on devising aesthetic and media means for their speech transmission, and public reception. My work seeks to create such conditions through the use of especially designed communicative instruments and the appropriation of city symbolic structures as screens onto which meaning can be inscribed and re-inscribed, and thus exchanged.

In such communicative projects the priority should be given to those whose voice has been least heard and whose existential experience, and critical needs have been least known and publicly acknowledged. In building a better life for everyone, the voice of marginalized and neglected people must be heard first. Blank facades and blind eyes of lofty civic monuments face speechless and estranged city residents living in their shadows. Many residents - these "silent monuments to their own trauma", as well as the city monuments, themselves speechless and traumatized by what they witness - should be given a chance to join each other, break their silence, regain their voice and speak.

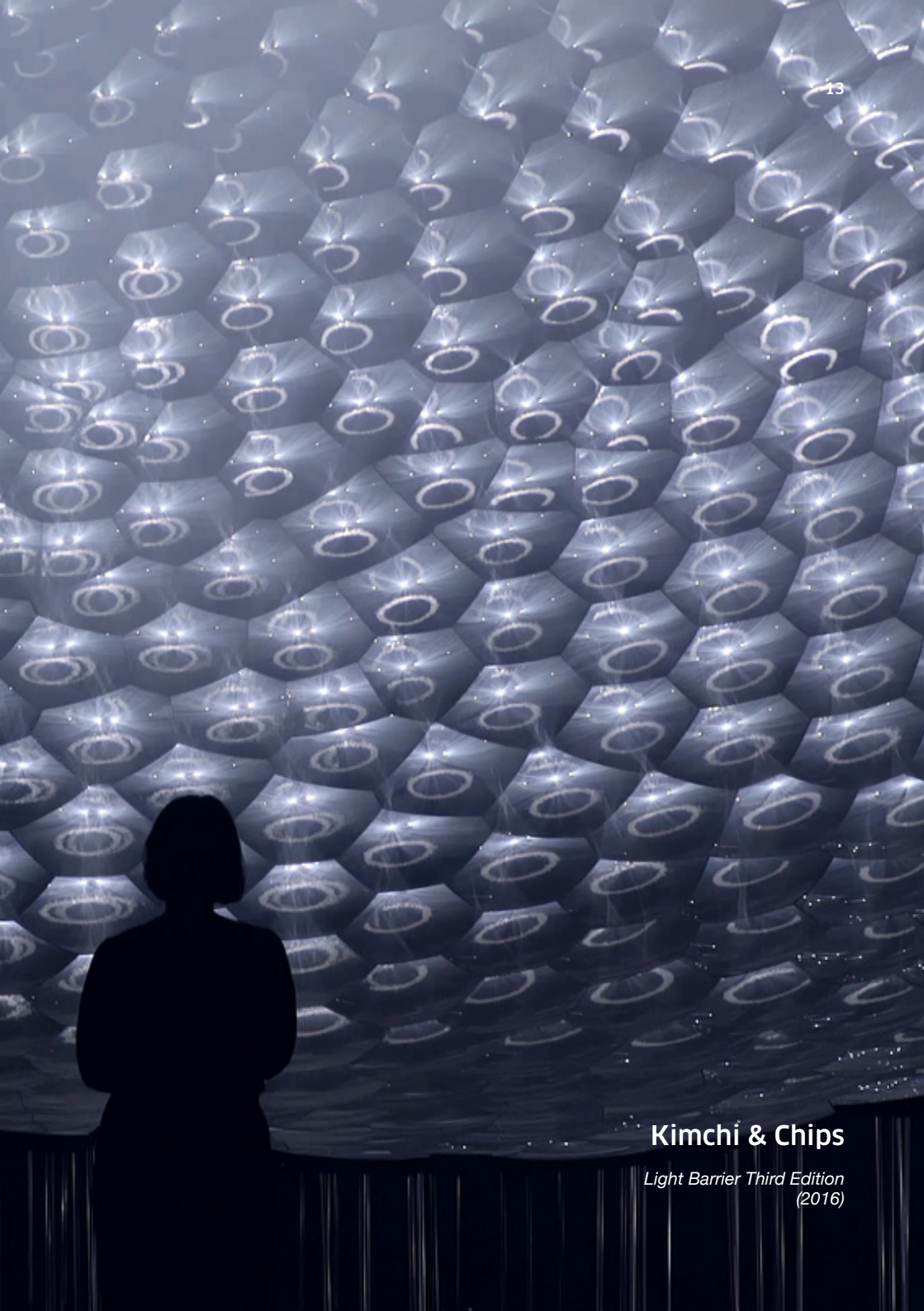


Krzysztof Wodiczko
Dis-Armor, Hiroshima (1999-2000)

In this presentation, I will elaborate on the social, psychological, technological, aesthetic, and design aspects of my projections, and instrumentations developed with the less privileged city dwellers who for the sake of their own lives, lives of others, and society at large, have made use of such projects to appear, speak, and be heard in the public space.



SPEAKERS



Kimchi & Chips

Light Barrier Third Edition
(2016)



Erkki Huhtamo

UCLA Design and Media Arts

Erkki Huhtamo works as Professor of Media History and Theory at the University of California Los Angeles in the Departments of Design | Media Arts and Film, Television, and Digital Media. He has lectured worldwide, curated exhibitions of new media arts, and directed television programs. His numerous publications on media archaeology and media arts include a large monograph, *Illusions in Motion: an Archaeology of the Moving Panorama* (The MIT Press, 2013), and a foundational book on media archaeology, edited with Dr. Jussi Parikka, *Media Archaeology: Approaches, Applications, and Implications* (University of California Press, 2011). He is currently working on four new books. The first to be published will be "Dismantling the Fairy-Engine: Media Archaeology as Topos Study."

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The Mediated City: A Media Archaeological Genealogy

Contemporary cities are mediated spaces in multiple ways. Our eyes are attracted by billboards and screens, many of which are animated. We walk around gazing at our smartphone screens and stop to take snapshots. We listen to music or news as we cruise through the city. Media culture and the urban experience have become woven together in a complex net of interconnections - mediations. How did such a state of being and experiencing develop? This lecture presents a vision of the mediatization of the urban environment from a media archaeological perspective, covering developments that go back several hundred years. Media archaeology is an emerging approach that explains culture by creating dialogical relationships between different points in time. It is interested in locating issues that have been either misinterpreted or omitted from current histories of media. The urban environment is often taken as a given; little thought is put into its slow and complicated unfolding. A media archaeological perspective to urbanity pays attention to

issues like the gradual appearance of visual and textual messages on the walls of buildings and their impact on the inhabitants. The city became, to borrow a concept from Norman Klein, a "scripted space." The external changes also affect the "interior spaces" and processes of the human mind, putting the outsides and insides into dialogue with each other. For media archaeology, the material and the discursive are never separate - they are connected in intriguing ways. The coming of media culture has been a slow process, which has always involved both in varying combinations. One issue that will receive particular attention in this talk is the role of mobility - by walking or other means of mobility we construct the urban space into an interior landscape which is different for each individual.



Aime Pichaya Suphavanij

Bangkok Art and Culture Centre

Aime Pichaya Suphavanij is Head of Exhibitions and curator at Bangkok Art and Culture Centre. Her curatorial practice focuses on works in the field of visual and media arts using a multidisciplinary approach. She studied museum planning and conceptual design in the US and Italy. Her practice in the US from 1994-2004, planning and designing various exhibitions and museums, led to cross-disciplinary works. As Head of Exhibitions at BACC since 2008, her work includes planning as well as curating art. Her recent curated projects include Hear Here, sound installation exhibition, Bangkok (2012), Media Art Kitchen, Japan / Southeast Asia media art project (2013), Proximity, contemporary art exhibition, Poland (2014), Kuandu Biennale (2014), Taiwan. Drift, experimental sound project, Bangkok (2015), Urban Media: Live the City project, Bangkok (2015), Omnivoyeur, sound and visual exhibition and electrical walks of Christina Kubisch, Bangkok (2016), and Erwin Wurm, the Philosophy of Instruction (2017), Bangkok. Recently, she has received a grant from Berliner Künstlerprogramm des DAAD (Curators-in-Berlin Program of the German Academic Exchange) to research sound arts in connection with contemporary arts. Currently, she lives and works in Bangkok.

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Remote Viewers

As cosmopolitanism has become evident in our urban environment, it proposes new challenges. The migration of people, commodities, and ideas is nothing new, but the level of complexity as borders become transcended has been heightened in the same proportion with technological speed. As such, the state of perceptual inertia occurred as a result of realities of simultaneity. We have become remote viewers. We see all there is to see, but lagging in concrete sense to comprehend. In this apparition, the visual in our urban environment found its new representation. It befits one unified field that is omnivident as a consequence to imply the loss of depth in the perception and loss of its effects in relation to the truth. All visual displays have been framed and merged into “the exhibition of the world,” in the sense of psychoanalysis per Jacques Lacan, and is at the very least our source of contentment. It is indeed the field of vistas given to anticipate, to provoke the gaze, and to be established for the subjects as a source to search for familiarity, for references, for alignments and truths.

Susa Pop

Director of Public Art Lab & Connecting Cities



Susa Pop is a curator, cultural producer, lecturer, and the artistic director and co-founder of Public Art Lab. She is also the initiator of Connecting Cities which is a worldwide network of urban media art environments and institutions. Having originally studied design and cultural management, she is interested in creative city-making through urban media art projects which foster digital placemaking, community building, and citizen science in urban space.

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Susa Pop is a pioneer in the field of urban media art. She curates, and has initiated, numerous projects worldwide including the Media Façades Festivals (2008 and 2010), Innovation Forum Urban Screens (2011) with the German Ministry of Science and Education, Urban Media Network Berlin (2012), Mobile Studios (2006), the Bauhaus Festival (2012 and 2013) with the Bauhaus Foundation Dessau, Germany + Brazil Year 2013 (official opening with Goethe-Institute Sao Paulo on the large-scale media facade of the SESI Building), City Visions Jena (2015) in cooperation with the City of Jena and the International UNESCO Light Year, the international programme of the Guangzhou Light Festival (2015), Live Your City in Bangkok (2016) with BACC and Goethe-Institute Thailand, and the Energy Avantgarde Anhalt, Germany (2016). In 2012 Susa Pop co-published the book *Urban Media Cultures* followed by *What Urban Media Art Can Do* (avedition, 2016). Susa Pop has given lectures worldwide in the field of urban media art and gives seminars at the Bauhaus University Weimar and the Leuphana University.

What Urban Screens Can Do for Creative City Making: Curatorial Visions and Practices for Urban Screens

My longterm investigation as an urban media art curator and producer departs from the urgent question '*what is the socio-cultural and translocal potential of commercially used urban screens?*' This exploration is facilitated by the Media Facades Festivals (2008 and 2010)¹ and the Connecting Cities Network (2012-16)² as a global, active, action research platform and practice field. One of the main goals of the network is to '*reclaim the screens*' - inspired by the popular street art and activist movement Reclaim the Streets³ - and to redefine and explore the function of urban screens and media facades as hybrid places of shared encounters and visualization zones in critical reflection on the worldwide presence of large-format digital media infrastructures and the commercialization of urban environments.

Between 2012 and 2016, the Connecting Cities Network set up a worldwide network of 45 cities and institutions which tested and explored the communicative potential of different urban media environments through three curatorial strands and city visions:

The Networked City which investigates new forms of networkedness and fosters translocal exchange by opening real-time windows between cities and connecting local audiences beyond physical borders.

The Participatory City which explores urban media environments as collaborative platforms to engage citizens in decision-making, debate and public actions around issues relevant to public space.

The In/Visible City which addresses issues of surveillance and questions the model of the 'smart city' by sensing hidden realities in urban space and making them visible to wider publics through artistic scenarios.⁴

With the collaborative curation and production of more than 100 artworks for urban screens, media facades and urban media environments, we experience new aesthetic forms, curatorial practices and urban interfaces of social interaction, translocality, participation and real-time generated data visualisations which open new perspectives of emergencies on '*what urban media art can do - why when where and how?*'⁵ The best showcases with theoretical background are published in the book of the same title and clustered under five themes: Action, Shared Experience, Human Presence, Environment & Sense Ecology, and Placemaking. My contribution will include the ecologies of digital infrastructures, its curatorial practices, and methodologies of creating urban media arts.

¹ www.mediafacades.eu

² EU funded multi-annual project within the framework of Culture 2007-12 programme; www.connectingcities.net

³ Giorel Curran, "Reclaim the Streets," 21st Century Dissent, Anarchism, in *Anti-Globalization and Environmentalism* (London: Palgrave Macmillan, 2007), 180-201.

⁴ Susa Pop, "Connecting Cities / Curatorial Strands and Practices", in *What Urban Media Art Can Do - Why When Where and How?* (avedition GmbH: 2016), 31.

⁵ Susa Pop, Tanya Toft, Nerea Cavillo, Mark Wright eds., *What Urban Media Art Can Do - Why When Where and How?*, (avedition GmbH: 2016).



Rose Bond

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Rose Bond, animator and media artist has been internationally recognized for her monumental, content-driven, animated installations. Her themes are often drawn from the site, existing at the juncture of memory, architecture and public/private space. Her installations have illuminated urban spaces in Portland, Zagreb, Toronto, Exeter UK, Utrecht and New York. In 2016 Bond directed her first feature length animated projection performed live with Olivier Messiaen's *Turangalila*. Bond's direct animation films have been presented at major international festivals and are held in the MoMA Film Collection. Canadian by birth, Bond is based in Portland, Oregon where she leads Animated Arts at the Pacific Northwest College of Art.



Rose Bond
Broadsided! (2010 Exeter UK)

Building the Adjacent: Poetics and Projections

At the core of this symposium is a dynamic concept of adjacency. Not just 'adjacent' as in flanking or what happens to be literally next door - but more the notion that by calling forth the removed, the forgotten, perhaps by taking a sideways look (Merleau-Ponty) one can suggest relationships, forge linkages - invite a fresh view, gain a new interpretation, for what may have even seemed banal. Integral to this definition is the concept of agency. Adjacencies of this sort are built.

While urban projections are most notable for their scale and spectacle, this paper will examine three large scale works that gain traction more for their range of emotion than their 'Wow Factor'. Site-specific, these multi-window rear projections co-habitate with architecture and locale. Drawing content from place-based research, they tap into the layered accretions of memory tracing shadows of human presence to find what lies latent.

Through the lens of adjacency, I have selected three of my animated installations: *Illumination No. 1* (2002 Portland), *Gates of Light* (2004 NYC) and *Broadsided!* (2010 Exeter UK) for a closer look into the creative decision making that calls forth suggestions of meaning and emotion. While acknowledging that the content was gleaned from historic and social research, I will explore how animation and cinema can work in multi-screen public spaces to enhance our ways of looking and knowing. In the case of this work, morphing creates adjacencies - editing creates adjacencies. Choreography of multiple windows creates adjacencies. Bringing the strategies of animation, the syntax of film and the dimensionality of installation into the creative mix constructs entwined meanings and unfolds content for a cognitive and affective experience.



Elliot Woods

Kimchi and Chips

Elliot Woods is a digital media artist from Manchester, UK. He tests possible futures between humans and visual design technologies (e.g. cameras, projectors, computation). Towards this goal, Elliot co-founded Kimchi and Chips, an experimental art studio based in Seoul with Mimi Son. He applies his academic studies in physics to produce sense-able phenomena from abstract systems.

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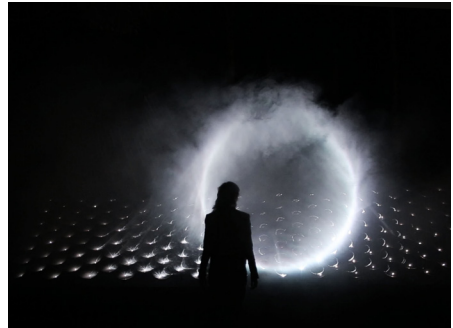
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Real and/or Imaginary

Elliot will discuss the flows of thinking between Kimchi and Chips artworks including their series “Drawing in the Air,” which attempts to draw external connections between life and death and their contributions to tool making for dissident realities. The talk will look at how artworks can present phenomena that highlight gaps in the paradigms of the viewer. By focusing on this incompleteness, the viewer is invited to rebuild his or her own reality paradigms. This journey will feature past works of the studio and art pieces currently under development and the methods behind them. These artworks draw physical ghosts into space and time, materialize second moons in the sky and bring the sun down to earth.

Kimchi and Chips’ designs often require technical solutions that run counter to the ambitions of the corporation’s product departments. In reaction to this, Elliot as the technical lead has frequently created tools or contributed to open source projects which adjust the possibilities for artists



Kimchi and Chips
Light Barrier (2014)

and designers. Notably, this includes contributing to the openFrameworks and VVVV projects, educating people on how to hack low cost video projectors so they can replicate expensive large-scale projectors, and by releasing and teaching an open source software toolkit called Rulr. Rulr brings together highlights from a decade of Kimchi and Chips codebase into an easy to use graphical tool, which the studio uses in the creation of their latest artworks.

The Screens Collective



The Screens Collective addresses fundamental questions concerning the potential of urban screens as sites of public discourse. The Collective works to create speculative (as in exploratory, in process, in situ, on the ground) urban screen situations that enable a more sustainable set of ordinary affects, feelings, durations, and sensations to be recognized in the city. They do so by linking, transforming, and reframing urban screens and their experiences within adjacent languages, expressions, mobilities, infrastructures, and fields of attention that reach beyond cultural and national boundaries.

Petra Johnson is a research-based artist whose interests focus on contact improvisation, pedestrian movement and the role of ordinary affects in everyday life. She regularly initiates interdisciplinary research for a round of related topics. Partners of current projects are the Making Lab/Tongji University and Lijiang Studio in Jixiang Village, Yunan. Her work ranges from choreographic installations to a constantly evolving participatory walking practice (www.walk-with-me.org.uk), the outcomes of which explore poetic approaches to relational mapping: *The Constellations Below our Feet*.

Stephanie DeBoer is Associate Professor of Cinema and Media Arts/Studies in The Media School at Indiana University. Her work and research addresses the dynamics of place, space, and location for transnational and urban film, video, and screen media cultures. Often working in collaboration with other artists, critics, and scholars, her approach draws from such arenas as critical media and screen studies, critical geography and infrastructure studies, global/transnational/regional studies, as well as creative practice and digital humanities. She is the author of *Coproducing Asia: Locating Japanese-Chinese Film and Media*.

Taqi Shaheen is a filmmaker, visual artist and art educator whose work crosses mediums and defies genre distinctions to fashion witty and curious observations of contemporary Asian cultures and their urban landscapes. He uses hybrid digital video and film formats to research and construct non-fictional narratives in collaboration with various visual artists, musicians and performers. As an art educator, he has been involved with new media art education in China at the Shanghai Institute of Visual Arts (SIVA).

WU Jie achieved her doctoral degree at the University of Bremen, and currently works as Associate Professor in the College of Design & Innovation at Tongji University. Her research focuses on digital images, algorithmic aesthetics, interactive media design, technology and culture, and so on. She is the author of *The Origin of Digital Humans: 1964-2001*.

XU Zhifeng a.k.a. **SHAW** explores the theoretical and social experience of architecture through performance pieces and art exhibitions that intervene in urban spaces. He studied at the Fine Art College of Shanghai University between 2003-2008 and currently lives and works in Shanghai.

Urban Screen Interventions: What Has Been, What Is, What is Adjacent, and What Might Be

This presentation will share and build upon nearly two years of conversational inquiry, experimental research, roundtable performance, and project development by the Screens Collective, as it works to articulate how the already existing and everyday spaces of urban screens in Shanghai might become sites of public discourse as we enable a more sustainable set of ordinary affects and durations to be recognized in the city. We will thus present a series of ongoing provocations and practices, with the aim of furthering this central concern: What is potentiated, even if not yet overtly expressed, in the infrastructure, space, and language of the urban screen? What other occasions, encounters, and mobilities might we articulate – of what has been, what is, what is adjacent, and what might be.

Certainly, the medium of the urban screen in Shanghai is to this point largely state-entrepreneurial in language and design. Yet this already existing medium of the urban screen potentiates a host of other languages, performances, and potential actions and interactions. Certainly, these screens are part of urban force relations that modulate our bodies, movements, and sensations. Yet there are also moments of other affective and bodily interactions/non-interactions with urban screens. What experiences are occurring that we might not yet recognize as occurring? From here, we ask:

How might we develop languages, mobilities, and occasions suitable for urban screens that instigate a search for fields of potentiality within everyday life?

How might we visualize simultaneously a collective shaping of fluid, relational maps based on shared vulnerabilities as well as glimpses of (urban/screen/experienced) potentialities?

Current practice-based investigations circle around handwriting as a bodily (and intimate public) form of writing whereby the body of the individual is present; adjacent occasions, images, mobilities, or spaces through which to [re]articulate the urban screen; and acknowledgement of the range of infrastructures (both material and affective) that can lead to and from the screen – infrastructures that may also remain unseen, unspoken, and unknown in our “on-the-street” screen experiences.

Projects addressed will include the Screen Bus “On the Way” project, proposed with JC Decaux, as a case study developed out of previous provocations, and whose development has helped us to see the situatedness of municipal gatekeepers for the urban screen, as well as the shared vocabularies yet divergent meanings between artists and Out Of Home screen/advertising industries.



Kyu Choi

British Council, Seoul, Korea

Prior to his 3-year commitment as Creative Director for the British Council UK/Korea 2017-18 yearlong season of culture, Kyu Choi has worked as a festival director, arts producer and researcher, building an expertise in theme-based creative practices with extensive experience in cross-cultural and interdisciplinary work.

In 2005 Kyu founded AsiaNow Productions to develop, produce and present innovative Asian contemporary physical theatre, dance and interdisciplinary arts. AsiaNow has played a producing and creative role in many theatre projects, including international co-productions of Stravinsky's *A Soldier's Tale* (2012), *ONE DAY, MAYBE* (2013), and *Tale of Samulnori* (2014). Kyu's interest in fostering a new generation of Asian producers led him to initiate the Asian Producers Platform and APP Camp 2014-2017 in order to create a strongly linked network of Asian producers working effectively across the region. Kyu has also been active in teaching festival management, creative producing, and international market development.

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Connected City

An important question for urbanization in the 21st century is how to create a sustainable global city while still pursuing economic growth. Looking at the history of urban change in Seoul - from developmental urbanization in the 1960s and 70s to speculative urbanization in the 1980s - these changes show a typical example of a city undergoing rapid economic growth. But behind the myths, there are many problems and challenges in society, culture and politics. These include social inequality, urban homogenization, and a lack of diversity and integration. Over the past few years, Seoul city has pursued a variety of policies that have evolved from "growth and development" to "sharing, coexistence and cooperation". In the 1970s and 80s, the construction of facility-oriented cultural spaces such as the Sejong Center for the Performing Arts, the Seoul Arts Center, and the National Theater were the main focus. After the 1990s, the city sought to revitalize urban culture and tourism through various forms of culture and arts festivals. In the 2000s, Seoul is concentrating on revitalizing public spaces for urban design, the environment and the public, in order to display the "publicness" of urban space through projects such as the Dongdaemun Design Plaza (DDP), Cheonggyecheon, and Seoullo 2017.

In partnership with the Seoul Biennale of Architecture and Urbanism and the Seoul

Station Area Urban Regeneration Centre, UK / Korea 2017-18, Creative Futures initiated the "Connected City" project. We asked several questions, in the Seoul context, of shifting from "growth and development" to "sharing, coexistence and cooperation". First, in terms of sharing, coexistence and cooperation, what role should arts and technology play and what practices or projects can we, as creatives, provide for community and public engagement? Second, as the architecture, environment, space, and economic structure of Seoul changes rapidly and the city becomes increasingly more homogenized like other global cities (London, New York and Paris), how can we read Seoul local contexts and develop new creative approaches to create a unique urban cultural identity for the city? Third, in this era of digital technology, what can we do to change its direction towards human life, art, and culture, not just towards technology as a tool for people's convenience?

At the symposium, I will share what Connected City was, its creative process, what lessons we learned and what the future of Connected City could be.

Scott McQuire

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Scott McQuire is Professor of Media and Communications in the School of Culture and Communication at the University of Melbourne, Australia. He is one of the founders of the Research Unit for Public Cultures which fosters interdisciplinary research at the nexus of digital media, contemporary art, urbanism, and social theory. His research explores the social effects of media technologies, with particular attention to their impact on the social relations of space and time, the formation of identity, and the functioning of contemporary cities.

Scott is the author of *Visions of Modernity: Representation, Memory, Time and Space in the Age of the Camera* (1998), *The Media City: Media, Architecture and Urban Space* (2008), which won the 2009 Jane Jacobs Publication Award offered by the Urban Communication Foundation, and most recently *Geomedia: Networked Cities and the Future of Public Space* (2016). *The Media City* has been translated into Chinese (2011, 2014) and Russian (2014) and *Geomedia* will be translated into Chinese in 2017. He is also the editor of *Empires Ruins + Networks: The Transcultural Agenda in Art* (with Nikos Papastergiadis, 2005) and the *Urban Screens Reader* (with Meredith Martin and Sabine Niederer, 2009), and has published over 100 essays in refereed journals, edited books and exhibition catalogues. He has been Chief Investigator on nine Australian Research Council grants, including current projects Aboriginal Youth and Digital Storytelling, and Creative Precincts and Urban Space. Scott was elected as a Fellow of the Australian Academy of the Humanities in 2013 and sits on a number of senior University committees, including the Executive Committee of the Melbourne Networked Societies Institute, the Research Unit for Public Cultures and the advisory board of the Microsoft Social NUI Research Centre.

Urban Screens, Media Events and the Remaking Of Public Space

In this paper I will begin by exploring how the emergence of the urban screen asks us to reconsider our understanding of key elements of both urbanism and screens. I then want to leverage this exploration into thinking speculatively about the future of communication in urban public space.

The first urban screens appeared in the 1970s but already seemed to belong to the 21st century city. Modern cities had themselves emerged as distinctively media-dense environments characterised by new forms of technological imagery, lighting and display. Urban screens fitted this futuristic narrative of technological progress and were initially conceived as next generation advertising platforms for sites already renowned for their concentration of spectacular media. However, other possible uses were immediately evident, if rarely pursued.

Insofar as urban screens create a new social situation for the image – in which image becomes urban surface, and urban surface becomes media interface – they enable new modes of public spectatorship. If this experience draws from older traditions including cinema, art and broadcasting, it conforms fully to none of these. The urban screen belongs to a new phase in the relation between media and cities, in which networked digital communication becomes integral urban infrastructure. This is what I have called the threshold of *geomedia*, defined by a new spatialization of media

within cities, and the opening of new forms of 'real time' communication and action across multiple domains of social life. This threshold signals the urgent need to rethink a range of accustomed settings and practices, including how we understand 'media events', as well as the implications of the contemporary embedding of data gathering into everyday communication practices.

Drawing on a range of practical examples, I argue that urban screens have the potential to play a particular and productive role in the new urban communication ecology, by supporting experiences of 'publicness' that bridge and expand different historical conceptions of the public sphere. However, realizing this potential will demand concerted action across a range of sites, practices and settings, involving new partnerships between architects and urban designers, artists, curators, media specialists, interaction designers and diverse publics.

Machiko Kusahara

Waseda University



Machiko Kusahara is Professor at the School of Culture, Media and Society, Waseda University and holds a PhD in Engineering from University of Tokyo for her theoretical study on the interplay between media culture, technology, art and society. Kusahara taught media art theory and practice at IAMAS, InterMedium Institute (IMI), Tokyo Kogei University, Kobe University, and UCLA before joining Waseda University.

Kusahara came into the field of digital media in the early 1980s as a curator, critic, theorist and educator in computer graphics and digital art. Since then she has curated and wrote internationally while serving on the jury for Ars Electronica, SIGGRAPH, ISEA, Japan Media Arts Festival, and Hiroshima International Animation Festival among many other competitions. Her current research focuses on two related fields. One is media art in Japan including Device Art and Japanese postwar avant-garde art as its starting point. The other is research on early visual media in Japan including the magic lantern, panorama, and prewar optical toys from a media archeological perspective. Kusahara has written extensively both in Japanese and in English in both fields. Her recent essays on media art are included in *A Companion to Digital Art* (ed. Christiane Paul) and *Routledge Handbook of New Media in Asia* (ed. Larissa Hjorth and Olivia Khoo). An essay in English on the history of the magic lantern in Japan will be published later this year.

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From the Movie Screen to Moving Screens: Life in Tokyo with Moving Images

The “street television” showing sport matches, which started in 1953 together with television broadcasting itself, is widely considered the origin of urban screens in Japan. However, this idea was realized much earlier with cinema. A picture from the 1950s shows an astonishing number of people gathering to see the moving image on the screen. The outdoor movie screening on summer nights became a tradition, providing a relaxing open space for families and neighbors to chat, eat and drink while watching entertaining films. Such screen practices were meant to offer excitements to be shared with others, which differed from the experience of watching a film at a theater as a more personal experience.

Screens are everywhere in major cities. In Japan, riding a train is the most common way of commuting. On the Yamanote Line that goes around central Tokyo, screens line the wall of each cabin. Standing passengers may be watching them while most of the seated passengers are glued to their mobile phone screens. These screens that travel together with the viewers are a reflection of today's urban life. Giant fixed screens such as QFRONT in Shibuya no longer attract the attention of passers-by easily unless there is something special happening, such as interactive games involving the use of mobile phones.

Are mobile phone screens enough for everyday life? The recent phenomenon of “screening with cheering” at the cinema suggests there is an increased interest in sharing space and experience with others via screens. The popularity of public viewings and the “live” concerts by the virtual singer Hatsune Miku can also be seen from such an angle.

Today it seems there are two almost opposite attitudes toward screen practice that coexist - either to own a screen, or to share a screen, each possibly compensating for the other. In this talk about the brief history of public screens in Japan, this practice will be presented with supporting visual materials, followed by discussion on the current situation in Tokyo.



Kristy H.A. Kang

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Kristy H.A. Kang is a media artist and scholar whose work explores narratives of place and geographies of cultural memory. She received her PhD at the School of Cinematic Arts at the University of Southern California, Los Angeles (USC) and is Assistant Professor at the School of Art, Design and Media at Nanyang Technological University, Singapore. Prior to this she was Associate Director of the Spatial Analysis Laboratory (SLAB) at the Sol Price School of Public Policy at USC where she collaborated with urban planners and policy specialists on ways to visualize overlooked spaces and peoples. Her research interests combine urban and ethnic studies, mapping, animation and digital media arts to visualize cultural histories of cities and communities. Her works have been exhibited and presented at institutions including the Getty Research Institute, The ZKM Center for Art and Media, the Society for Cinema and Media Studies and received awards including the Jury Award for New Forms at the Sundance Online Film Festival.

Interfaces and Intentionalities: Adjacent Practices of Urban Media Art in Singapore

This presentation looks at how urban media arts transform Singapore's public spaces and become sites for discovering an understanding of "place" - one of belonging or alienation. It discusses how official and unofficial urban media art is used to curate public space in order to tell different narratives of belonging in Singapore by looking at two case studies. The first is local independent street artist Samantha Lo who uses the city as a platform to critique overdeveloped technological urbanism in Singapore and the alienation it creates. The other is the Urban Redevelopment Authority's iLight Festival and related projects in the Marina Bay Precinct that show how the state uses urban media art

to educate and engage the public about Singapore's development, growth and global ambitions. These practices, one which is top down and the other which is bottom up, both use the city as a curatorial space to express divergent intentionalities and views of national identity. In Singapore, public space is a carefully negotiated curatorial practice between the state, artists and institutions whose adjacent practices animate the city and sometimes challenge its conventions. As such, public space becomes a potential platform, transforming urban geography into an urban interface where the citizen and the state express and reflect upon different intentions and understandings of place.



Anne Balsamo

University of Texas at Dallas

Anne Balsamo serves as the Dean of the School of Arts, Technology and Emerging Communication at the University of Texas at Dallas. Prior to her appointment at University of Texas Dallas, she was the Dean of the School of Media Studies at The New School. She held tenured faculty positions at the University of Southern California in the Annenberg School of Communication and the School of Cinematic Arts, and at The Georgia Institute of Technology. For several years she was engaged in research and design on emerging technologies, first as a member of RED at Xerox Palo Alto Research Center (PARC), and then as a co-founder of Onomy Labs, a Silicon Valley design and fabrication company that built cultural technologies and new storytelling platforms. Her book, *Designing Culture: The Technological Imagination at Work* (Duke, 2011) examines the relationship between culture and technological innovation, with a particular focus on the role of the humanities in cultural innovation.

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Digital Memorials: The AIDS Quilt Touch

This presentation describes a public interactive called “AIDS Quilt Touch.” The mixed media experience couples screen-based interaction with textile display to stage a poetic encounter with the AIDS Memorial Quilt. The digital experience is designed to expand and enhance public awareness of an important work of material culture. It is an exploration of the genre of digital memorials.

Tamiko Thiel

Independent Artist



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Tamiko Thiel is an internationally acknowledged pioneer creating poetic spaces of memory for exploring social and cultural issues in virtual reality (VR, since 1994) and augmented reality (AR, since 2010). She was founding member of artist group Manifest.AR, participating in their path-breaking AR intervention at MoMA NY in 2010, and was main curator and organizer of their intervention into the 2011 Venice Biennial. As AR artistic advisor to the Caribbean Cultural Center and African Diaspora Institute she helped secure a Rockefeller Foundation Cultural Innovation Award for “Mi Querido Barrio” AR project on the history and culture of East (Spanish) Harlem/NY. In 2015 she collaborated with master calligrapher Midori Kono Thiel on “Brush the Sky,” writing their family history as Japanese Americans on the Seattle skies. In 2016 the Seattle Art Museum commissioned her dystopian climate change AR installation “Gardens of the Anthropocene” for their Olympic Sculpture Park. In 2017 she was GoogleVR Tilt Brush Artist in Residence, and in 2018 Visiting Professor for AR at the University for Art and Design Linz. In her first career she was product design lead for the Connection Machine CM1/CM2 artificial intelligence supercomputer designed in 1989 - then the fastest on earth and now in the collection of the Museum of Modern Art NY.

Intimate Screens in Public Places: Mobile Augmented Reality

In 2017 Apple and Google Android announced native augmented reality (AR) functionality on their newest mobile devices and operating systems. A hitherto obscure technology suddenly was trumpeted as the most important new feature of our most essential personal devices. Free AR apps have been available on mobile devices since 2010, but the mobile phone giants' support bring AR's potential for creating personal, portable Urban Screens into the mainstream of our mediated 21st century daily lives.

The first mass AR craze was in July 2016: hordes of millennials who grew up with the Pokémon franchise took over streets and parks in many countries playing the geolocative AR game Pokémon GO. From that peak of 45 million users per day, a year later in summer 2017 this had stabilized to "only" 5 million users per day worldwide – but with 65 million active users per month.

In summer 2017 Snapchat brought out a dancing hot dog augment they claim was viewed 1.5 *billion* times. They announced a worldwide AR "art exhibit" of virtual Jeff Koons balloon poodles set in popular public places such as the Eiffel Tower in Paris and Central Park in New York – and anyone who was using the Snapchat app in these areas were notified immediately.

What does this mean for our daily life? Will we have to walk around with clunky AR glasses on our faces and endure flashing animated ads overlaid on our neighborhood streets in order to access our daily navigation and information needs? Will this bring recognition for AR as an artistic medium? Or overwhelm it with commercial advertising interests at the level of popular toy franchises and dancing hot dogs, and reduce "art" to click bait content we'd rather not even see?

Augmented reality can be so, so much more. Just as the telescope and the microscope allow us to see things that are really there but invisible to the naked eye, so can a site-specific AR app allow artists to enmesh the user in a web of experiences that allude to historical, cultural or fantastical connotations evoked by that location. The social media giants will persist in their clickthrough metrics, but curators and producers interested in deeper and broader artistic experiences in public spaces can also create portals to artworks that enrich our lives beyond the flash of eye candy.



Heidi Rae Cooley

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Heidi Rae Cooley is an Associate Professor of Media Arts in the School of Visual Art and Design at the University of South Carolina, where she also holds a joint appointment in the Film and Media Studies Program. Her monograph *Finding Augusta: Habits of Mobility and Governance in the Digital Era* (2014) and its digital complement *Augusta App* won the 2015 Society for Cinema and Media Studies Anne Friedberg Innovative Scholarship Award. She is currently working on a second book, tentatively titled “You Are Here? Charles Sanders Peirce and the Vagaries of Location Awareness.”

Geo-fences Otherwise: Some Thoughts Towards an Interactive Koi Pond (A Virtual Reflection Pool Project)

I am interested in geo-fencing technologies and how they might serve purposes other than consumption.¹ More specifically, I am interested in how they might cultivate a site-based/place-based “community of interpreters” (Charles Sander Peirce). I have begun to conceptualize a virtual reflection pool project, which will take the form of an interactive koi pond (possibly using submersible screen technology) with a companion mobile app that invites people to skin fish avatars that surface in the koi pond (e.g., as their persons near the site of the koi pond), form schools (e.g., as individuals declare affiliations with others or “discover”

affiliations algorithmically), and recognize and interact with each other (e.g., affiliated persons gather, participate in like activities, and/or schedule to meet on site). [NOTE: the initial demonstration of the project’s potential and the technology’s functionality will be an interactive goldfish bowl (using holographic projection).] This presentation will describe the proposed project, report on initial investigations into various technologies, and provide an account of similar floor-based/virtual reflection pool projects. After which, it will be open for general discussion.

¹ For example, geo-fencing technologies can sense that you are at Walmart, calculate that you have not purchased toothpaste in some time, and push to your touchscreen device a notification indicating that toothpaste is on sale and can be found in a particular aisle.



Refik Anadol

UCLA Design and Media Arts

Refik Anadol is a media artist and director born in Istanbul, Turkey in 1985. Currently he lives and works in Los Angeles, California. He is a lecturer and visiting researcher in UCLA's Department of Design Media Arts. He works in the fields of site-specific public art using an approach called "parametric data sculpture" and live audio/visual performance with immersive installation. In particular, his works explore the space among digital and physical entities by creating a hybrid relationship between architecture and media arts with machine intelligence. He holds a Master of Fine Arts degree from University of California, Los Angeles in Media Arts, Master of Fine Arts degree from Istanbul Bilgi University in Visual Communication Design as well as a Bachelors of Arts Degree with summa cum laude in Photography and Video.

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Media Architecture in the Age of Machine Intelligence

Embedding media arts into architecture, Refik questions the possibility of a post digital architectural future in which there are no more non-digital realities with machine intelligence. In this talk he will share his studio's unique journey with light as a material and architecture as a canvas. His recent experiments and permanent public art installations will collide with machine intelligence and future-forward insights to conclude his talk.



Audrey Yue

National University of Singapore

Audrey Yue is Professor of Media, Culture and Critical Theory in the Department of Communications and New Media at the National University of Singapore. She conducts research in the fields of Sinophone media cultures, cultural policy and sexuality studies. This paper draws from her current Australian Research Council funded project on art precincts and cultural participation in networked public space (DP170102796).

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Ambient Participation and Place-making in the Asia-Pacific

Public screens have become significant urban sites for place-making. Whether through physical location, the programming of art and cultural content, or capacity for networking, they are focal points for community formation and civic belonging. Using case studies from Australia, Hong Kong, Singapore and Seoul, and examining a myriad of public screens including protest screens, large architectural media screens, and light projections, this paper develops a model for ambient participation and a methodology for cultural evaluation. Departing from top-down models of cultural policy and neoliberal public management that more often than not structure the use of these sites and media forms to inform the design of and activate the city, this paper considers ambient participation through theories of urban communication

and cultural resilience. While place-making is often promoted as an official project of cultural governance, this paper argues that a robust cultural evaluation model must also include ambient participation.



Maurice Benayoun

City University, Hong Kong

Artist, theorist and curator, Maurice Benayoun (MoBen, 莫奔) is a pioneering and prominent figure in the field of New Media Art. MoBen's work freely explores the boundaries of media, encompassing video and virtual reality, perfume and sculpture, interactive art and large-scale public installation. MoBen's work has been widely awarded and exhibited in many major international museums including the Centre Pompidou in Paris, the museums of contemporary art in Lyon, Montreal, Seoul and Helsinki, Eyebeam and Museum of the Moving Image in New York, the Machida Museum, the ICC Tokyo, as well as the permanent exhibition inside the Arc de Triomphe, Paris.

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From the *Tunnel Under the Atlantic* (VR installation 1995) to *NeORIZON* and major works like *World Skin*, *a Photo Safari in the Land of War* (Golden Nica, Ars Electronica 1998) and the *Mechanics of Emotions*, MoBen's work tries to exceed technology, exploring new ways of creating meaning through experiencing intense metaphorical situations. MoBen has won more than 20 international awards, including the Villa Medici Hors les Murs, more than four Ars Electronica awards (including the coveted Golden Nica), Siggraph, Imagina, SACD and four International Monitor Awards. In 2014, MoBen was nominated for the Prix Ars Electronica Visionary Pioneer of Media Art award. MoBen is currently a Professor at the School of Creative Media, City University of Hong Kong and Chair of Graduate Studies Committee and PhD Program Coordinator.

Critical Fusion: Fiction Fighting for Reality in the Urban Battlefield

The war for attention in the urban battlefield started with urban advertising, which has now become a city planning challenge. Sneaking in between glittering advertising and dull institutional self-branding, the artists claim their place. Attention is a key part of the survival process. Being alternately the prey and the predator, the citizen is bombed by consumerist injunctions.

What is the role of the artist in such an unbalanced conflict? How has the city, host of billboards, LED screens become a medium of its own? Supporting power, the corporation, the institution, the city now reflects the fabric of urban society. This fabric is a skin with an urban impact. As human skin preserves the intimate organization of the body, the outer skin has become an interface perceiving weather conditions and displaying messages to the city. By doing so, it alters the very nature of the public space that becomes a virtual shopping mall when surrounded by explicit advertising, a theme park when in the middle of playful cosmetic attractions, or virtual art gallery when surrounded by meaningful artworks.

Artists chose their position: entertainers, players, poets, social activists, and political fighters. Large-scale presence and interactivity have drawn some artists to play a role in cosmetic, playful entertainment. They practice the “fusion” of fiction and reality, accepting the power deal: Bread and Circus!

The price of social peace based on status quo and consent. Contemporary society is based on submission and “gamification of consent”. Is the artist’s game about playing consent for praise?

Beyond the cosmetic improvement of the urban set, paving the way of the global fusion of fiction and reality, I am promoting “Critical Fusion” - where fictions overlay the real, physical world, to make it more visible, more understandable. This is a permanent fight where long term stealth action with long tail impact can be destroyed by one-shot self-promotion. This is the story of the Open Sky Project in Hong Kong.



Yomi Braester

University of Washington

Yomi Braester is Byron and Alice Lockwood Professor in the Humanities and Professor of Comparative Literature, Cinema and Media at the University of Washington in Seattle, as well as Distinguished Visiting Professor at the Beijing Film Academy. He is the co-editor of *Journal of Chinese Cinemas* and former president of the Association of Chinese and Comparative Literature. He has published extensively on modern Chinese literature, film, and visual culture. Among his books are *Witness Against History: Literature, Film, and Public Discourse in Twentieth-Century China* (2003) and *Painting the City Red: Chinese Cinema and the Urban Contract* (2010), which won the Joseph Levenson Book Prize, awarded by the Association of Asian Studies. His current book projects include *Archives of the Future: New Media and the Reinvention of Public Space* and *Cinephilia Besieged: Viewing Communities and the Ethics of the Image in the People's Republic of China*, which is supported by a Guggenheim fellowship.

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Onscreen Futures: An Ethnography of the Design Firm yu+Co

Urban screens derive their function and significance from their specific locations in the city. Yet what does it mean to be *in the city*? What makes screens count as part of the built environment? Are screens separate from other architectural and media elements that are then placed *in the city*? What allows citizens to acknowledge screens as part of the urban network and interact with them as such?

I address these questions by examining screens in real estate promotion and sales centers, using as my primary example the installation at the Ping An International Finance Centre in Shenzhen. At 115 storeys, the Ping An IFC is an emblem of Shenzhen's development, and there are high stakes in its effective presentation to buyers, leasers, and municipal policymakers. The promotional exhibit (2016–18) was designed by yu+Co, a firm with offices in L.A., Shanghai, Hong Kong, and Shenzhen. It includes multiple miniature models and video screens showcasing the building in a separate space, as well as areas containing model interior spaces and business meeting areas organized around smart screens built into the desks.

The exhibit presents a composite image of the built environment, raising questions about the symbiosis of screens, maquettes, moving walls, and other devices used in the exhibition area. We must also ask if and how the city provides a material space when the exhibit is confined to a sealed room. Do the screens and models literally reproduce the built environment? Are they mere renderings of a reality that exists outside them? Or can we understand them as transpositions of the city to a different symbolic order? Insofar as we may side with the last answer and conceive of the screen/city as a single multifaceted entity, what does it mean to claim that the multiple versions of the screen/city exist one within the other?

I explore these seemingly abstract questions in the context of the production and use of yu+Co's exhibition spaces. I base my observations on multiple visits and conversations with yu+Co project managers, designers, and office head. Looking at the Ping An IFC exhibit together with other yu+Co projects, I offer an ethnography of the firm and how its designs are conceived and deployed.



Stephanie DeBoer

University of Indiana Bloomington

Stephanie DeBoer is Associate Professor of Cinema and Media Arts/Studies in The Media School at Indiana University. Her work and research addresses the dynamics of place, space, and location for transnational and urban film, video, and screen media cultures. Often working in collaboration with other artists, critics, and scholars, her approach draws from such arenas as critical media and screen studies, critical geography and infrastructure studies, global/transnational/regional studies, as well as creative practice and digital humanities. She is the author of *Coproducing Asia: Locating Japanese-Chinese Film and Media* (U of Minnesota Press, 2014), and her articles have appeared or are forthcoming in journals such as *Screen*, *Theory, Culture & Critique*, and *Leonardo*. She is co-convener of the Screens Collective, which addresses fundamental questions concerning the potential of urban screens as sites of public contact.

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On Infrastructural Strategies and Tactics for Urban Screens

Public urban screens are material interfaces for engaging with the relations between urban inhabitants and the urban infrastructures in which they live and pass. This presentation reflects upon the relations between Shanghai's entrepreneurial - state context for urban screens and the tactics of adjacency available to urban media artists and curators (and by extension urban inhabitants) for encountering them. Mainstream platforms and technological systems "generates movement" within the city, as critics of infrastructure have argued; yet "this movement creates possibilities for other new actions and mobilities to occur." Urban screen infrastructures are thus productively approached in the performative modalities of the interface. Marking "a shared space of dialogue as well as a site of contestation and tension," urban screens here sit at the razor-thin line between competing articulations of 'adjacency.' Indicative of the potentials of expression, experience, and encounter that might emerge in the proximity of otherwise

unlike domains - here among unlike layers of urban infrastructure - adjacency is articulated by Out of Home urban screen industries in recombinant innovations that advance us toward new technological and urban futures. It is here where media artists and curators, however, have opportunity to take advantage of the layering of urban/screen infrastructures to potentiate other ways of being to be recognized in the city. Here, practices of adjacency can reframe the urban screen to make known the relations, encounters, movements, and sensations that otherwise sit in the shadows or interstices of our everyday lives in the entrepreneurial city.

Nanna Verhoeff

Utrecht University



Nanna Verhoeff is Associate Professor in the Department of Media and Culture at Utrecht University. Interested in comparative approaches to changing media forms, she investigates emerging and transforming media cultures from early cinema to contemporary mobile and location-based, interactive screens and installations. Besides her work on 3D cinema and immersive screen media, she has published on mobile media, augmented reality, screen-based installations and media architecture. Her books include *The West in Early Cinema: After the Beginning* (2006) and *Mobile Screens: The Visual Regime of Navigation* (2012). She is co-editor of a special issue on Urban Cartographies with *Television and New Media* (Spring 2017). In 2014, she initiated the interdisciplinary research group [urban interfaces] at Utrecht University - a platform for research on location-based and mobile media, art and performance in urban public spaces. Currently, she is co-editing a special issue for Leonardo Electronic Almanac: *Urban Interfaces: Situated Media, Art, and Performance Making Public Spaces* (planned for 2018).

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Performative Materials: Making Urban Interfaces

I am interested in the interfacing role of media art and architecture – from screens, projections and installations, to other mediating objects, structures, and surfaces in our cities. Conceptually, interfaces are increasingly theorized as performative, processual and relational, and in that sense, as non-material territories. However, it is precisely the performativity of interfaces, or perhaps rather, *interfacings*, that prompt us to understand and approach interfaces as material practices that imply various (interrelated) materialities. We may distinguish, for example, between materials that come to function as interfaces, practices as *interfacings with* materials, and *interfacings* as the materializing of situations.

In my presentation I will sketch some questions that arise from this perspective when looking at current examples of critical making and creative and tactical design of urban screens as public dashboards for the visualization of data and data flows within the city. In collaboration with European partners and with our research group at Utrecht University (*urban interfaces*) I am currently developing a research perspective on the productive connections – *interfacings* –

between theoretical and critical analysis on the one hand, and practices of creative and critical making, and reflexive design and curation on the other. In my contribution I will bring this methodological reflection on interdisciplinary (artistic and theoretical) approaches of urban screens and media art in relation to questions about the performative materiality of these urban interfaces.

Chris Berry

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Chris Berry is Professor of Film Studies at King's College London. In the 1980s, he worked for China Film Import and Export Corporation in Beijing as a translator. Prior to his current appointment, he taught at La Trobe University in Melbourne, The University of California, Berkeley, and Goldsmiths, University of London. His curating work includes the 2011 Cultural Revolution in Cinema season in Vienna (with Katja Wiederspahn) and the 2017 Taiwan's Lost Commercial Cinema: Recovered and Restored project on taiyupian (with Ming-Yeh Rawnsley). Film Festival jury service has included Golden Horse, Hawai'i, Pusan, and Singapore. Primary publications include: (with Mary Farquhar) *Cinema and the National: China on Screen* (Columbia University Press and Hong Kong University Press, 2006); *Postsocialist Cinema in Post-Mao China: the Cultural Revolution after the Cultural Revolution* (New York: Routledge, 2004); (co-edited with Luke Robinson) *Chinese Film Festivals: Sites of Translation* (Palgrave Macmillan, 2017); (co-edited with Koichi Iwabuchi and Eva Tsai) *Routledge Handbook of East Asian Popular Culture* (Routledge, 2016); (edited with Janet Harbord and Rachel Moore), *Public Space, Media Space* (Basingstoke: Palgrave Macmillan, 2013); *Chinese Cinema, 4 vols*, (London: Routledge, 2012); (edited with Lu Xinyu and Lisa Rofel), *The New Chinese Documentary Film Movement: For the Public Record* (Hong Kong: Hong Kong University Press, 2010); (edited with Kim Soyoun and Lynn Spiegel), *Electronic Elsewheres: Media, Technology, and Social Space* (Minneapolis: University of Minnesota Press, 2010); (edited with Nicola Liscutin and Jonathan D. Mackintosh), *Cultural Studies and Cultural Industries in Northeast Asia: What a Difference a Region Makes* (Hong Kong: Hong Kong University Press, 2009); (edited with Ying Zhu) *TV China* (Indiana University Press, 2008); (editor) *Chinese Films in Focus II* (British Film Institute, 2008); and (co-edited with Fei Lu) *Island on the Edge: Taiwan New Cinema and After* (Hong Kong: Hong Kong University Press, 2005).

Public Screens in London, Cairo and Shanghai, and the “Adjacent Possible”: From Ontology to Practice in the Digital Era

In this talk, I will reflect on some comparative research on public screens in London, Cairo, and Shanghai, which I have been conducting together with various colleagues on and off for over a decade now. My aim with these reflections is to ask what the disciplinary and research implications are of research into public screens. The public screen has become established as a new place where moving images appear – a sort of junior object of study adjacent to both Film Studies’ cinema and Media Studies’ television. If the public screen can be considered, in Steven Johnson’s borrowing from Stuart Kauffman as an example of the “adjacent possible,” what new possibilities does it usher into our established patterns of thinking and research?

Comparing public screens and their everyday deployment in London, Cairo, and Shanghai, certain patterns emerge. These patterns vary from city to city and confirm the importance of Anna McCarthy’s insistence in her work on ambient television in the United States - that their deployment is also highly site specific. Comparing them to television and the cinema, other differences appear, such as the potential ubiquity of screens rather than confinement to rooms, and the passing glance that replaces the gaze when we move amongst screens rather than sit down in front of them.

How should we understand these differences? McCarthy was writing in the era when television still meant the specific medium based around the cathode ray tube receiver. Instead, I will argue, in the digital era, medium specificity understood ontologically as either a technological or philosophical abstraction is less useful than the idea of practice, understood as patterns of behaviour determined by and responding to configurations of power.



CHAIRS



Kimchi & Chips

*483 Lines Second Edition
(2015)*



Ute Meta Bauer

Centre for Contemporary Art Singapore (NTU CCA)

Ute Meta Bauer is a curator, the Founding Director of the Centre for Contemporary Art Singapore (NTU CCA) and Professor at the School of Art, Design and Media at NTU. Prior to this she was an Associate Professor at MIT, Cambridge (USA) and Director of the MIT Program in Art, Culture and Technology (ACT). She was Co-Curator for *Documenta11*, Artistic Director for the 3rd Berlin Biennale for Contemporary Art, and the Founding Director of Office for Contemporary Art Norway. Her recent publications include *Becoming Palm*, *Symrin Gill/ Michael Taussig*, *Theatrical Fields - Critical Strategies in Performance, Film and Video*, *SouthEast Asia Spaces of the Curatorial*, *Tomás Saraceno: Arachnid Orchestra*, and *Place.Labour.Capital*.

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Felicity Hwee-Hwa Chan is an Assistant Professor at Nanyang Technological University in Singapore. She teaches urban sociology and planning. Felicity's research interest lies at the intersections of the formation of social life in cities, global immigration and the planning/design of the urban built environment. Felicity has worked as a physical planner with the Urban Redevelopment Authority of Singapore, received her Master in Urban Planning at the Harvard Graduate School of Design and her PhD from the Sol Price School of Public Policy, University of Southern California in 2013. In 2014, she was a postdoctoral fellow at the Max Planck Institute for the Study of Religious and Ethnic Diversity in Göttingen, Germany. Felicity is also a member of the American Institute of Certified Planners since 2007.

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Marc Glöde is a curator, critic and film scholar. His work focuses on the relation of images, technology, space, and the body, as well as the dynamics between fields such as art/architecture, art/film, and film/architecture. He received his PhD at the FU Berlin and taught at the Academy of Fine Arts Dresden, the FU Berlin, Academy of Fine Arts Berlin, and at the ETH Zürich. Since 2017 he is an Assistant Professor at NTU/ADM, Singapore and Co-Director of the MA in Museum Studies and Curatorial Practices. His curatorial work started in the mid 1990s and included the Experimenta Festival 2007 in Mumbai/Bangalore and the exhibition “STILL/MOVING/STILL” (Knokke). Other curatorial projects include his work for berlin contemporary, (Berlin), the exhibitions “(Re-)locating the Self” (Hamburg), “Tom Marioni – Actions” (Berlin) and “Tadeusz Kantor” (Edinburgh/Berlin). From 2008 to 2014 he curated Art Basel’s film program. He was co-editor of *Umwidmungen* (2005), *Synästhesie-Effekte* (2011) and author of *Farbige Lichträume* (2014).

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Sophie Goltz is Assistant Professor at the School of Art, Design and Media at Nanyang Technological University, Singapore. She also serves as a Deputy Director for Research and Academic Programmes at the Centre for Contemporary Art Singapore (NTU CCA). Her main research interest focuses on art and public spheres, critical spatial practices, and urban cultures. In 2017 together with an interdisciplinary group Goltz has submitted an expert assessment for a new research institute of urban art for the city of Hamburg. In 2018 her book *Passages: Art in Public Space Hamburg Since 1981* will be published with Spector Books. It also reflects on her tenure as Artistic Director of *Stadtkuratorin Hamburg* from 2013 to 2016.

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Vibeke Sorensen is a professor and artist working in digital multimedia, computer animation, interactive architectural installation, and visual-music. Her artwork spans four decades and has been published and exhibited worldwide. From 1984 - 1994, she was faculty and Founding Director of the Computer Animation Laboratory at the California Institute of the Arts, and from 1994 - 2004 Professor and Founding Chair of the Division of Animation and Digital Arts at the School of Cinematic Arts at the University of Southern California. She has a long history of collaboration with scientists and engineers in developing new technologies, including at the San Diego Supercomputer Center, the California Institute of Technology, the University of Southern California, and Princeton University. She is a 2001 Rockefeller Foundation Fellow in Film/Video/Multimedia, and has been a consultant for Disney and the Jet Propulsion Laboratory/NASA. Her research has been supported by the US National Science Foundation, the USC Annenberg Center for Communication and Zumberge Fund for Innovation in Research, and Intel Corporation. She has been Professor and Chair of the School of Art, Design and Media at NTU Singapore since 2009 and Adjunct Professor at the Royal Melbourne Institute of Technology, Australia since 2016.

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Chun Chun Ting is an Assistant Professor at the School of Humanities in Nanyang Technological University, Singapore. She teaches Chinese literature, cinema, and cultural studies. She graduated from the University of Chicago in 2015 and is currently working on a manuscript on artistic activism in post-Handover Hong Kong, focusing on the politicization of urban planning and place-making to address the Hong Kong people's re-imagination and reclaiming of the city through political actions as well as popular and artistic representations.

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Vladimir Todorovic

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Vladimir Todorovic is a filmmaker, new media artist and educator based in Singapore. He is working as an Associate Professor at the School of Art, Design and Media, NTU. His projects have won several awards and have been shown at various festivals, exhibitions, museums and galleries including: Visions du Reel (46th, 44th), Cinema du Reel (37th), IFFR (42nd, 40th and 39th), Festival du Nouveau Cinema(42nd), BIFF, SGIFF, L'Alternativa, YIDFF, Siggraph, ISEA (2008,2006), Ars Electronica, Transmediale, Centre Pompidou, The Reina Sofia Museum(Madrid), and Japan Media Art Festival.

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