

THIS WAS

INTERSECTIONS

23-30 JUNE 2018



ISEA2018
DURBAN SOUTH AFRICA
INTERNATIONAL SYMPOSIUM ON ELECTRONIC ART



**INNOVATION
FESTIVAL
DURBAN**



University of Brighton



DURBAN
KWAZULU-NATAL
CONVENTION BUREAU
www.durban2018.co.za

the trinity session



compiled by THE TRINITY SESSION and ISEA2018 Artistic Director Marcus Neustetter
with the assistance of Tyla Coppinger and Gabriella Peppas

INTERSECTIONS

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Image: Samora Chapman

ISEA2018

INTRODUCTION

ISEA2018 - the 24th International Symposium on Electronic Art - which came to **Durban** from 23 to 30 June, created a city-wide showcase of dozens of exhibitions, events, installations, walks, festivals and activities, and a major global conference on new media art, all talking to the theme of **Intersections**.

ISEA2018 was the **first ISEA to be held in the African sub-continent**. Hosted in venues across Durban, this event incorporated the **fifth iteration of the Durban University of Technology's Digital Festival (DigiFest), Innovate Durban's 2018 Innovation Festival (IF Durban) and the 9th Interpret Durban event** in a strategy to build a local partnership and legacy.

ISEA2018 - a festival in two parts: an academic symposium at DUT City Campus (25-27 June) comprising peer-reviewed papers, panels and keynote presentations for registered delegates travelling from around the world; and then the dozens of events on the cultural programme (23-30 June) and public workshops (22-24 June).

To the uninitiated, the public cultural component of ISEA2018 was an intense and lively ten-day festival featuring some of the world's most prominent digital artists, comprising a vast array of interesting, brave, fun, innovative and insightful happenings taking place in various venues across the city. The works combined existing art forms (such

as illustration, design, dance, fashion, architecture, photography, film and music), re-invented and re-considered to make them interesting and relevant in a new-media, technologically-savvy world. In most instances there was a cross-over with science; mostly with a research component.

Some experiences included virtual reality-based art viewed only through a tablet or smart-phone; tiny solar-paneled robots; large-scale building projections; electronic jazz performed to a silent film about dinosaurs; underwater sound-scapes; imagining the Zambian space race; digital artworks; app-guided walking tours; video installations on the beach and animated wire art.

The cultural programme was structured in such a way that visitors could follow the daily diary and be part of a set schedule – visitors followed the ISEA itinerary and move from one event to the next.

Partner venues included DUT City Campus; KZNSA Gallery; Durban Art Gallery; Denis Hurley Centre; Emmanuel Cathedral; BAT Centre; Bond Shed; Green Hub; Warwick Junction; Treasure Island; uShaka Marine World; KCap; Bulwer Park and Durban City Hall amongst others.

Events were open to the public, are family-friendly and are free of charge.

ISEA2018 culminated on Saturday evening, 30 June, with the ninth edition of Interpret Durban taking over the magnificent Durban City Hall – inside and outside the whole building from 6pm. The space was re-imagined by a team of artists from all over the world – using the spaces in an unusual way, and displaying art in various forms throughout the building.

“ISEA2018 / DigiFest05 / IF Durban’s theme, Intersections, brought new audiences, academics, and practitioners together. It positioned creative technological innovation as an activist engagement into public space and allowed for creative collaboration between artists, artisans, designers, technologists, entrepreneurs, engineers, scientists and inventors. Intersections brought together projects networks and programmes that not only push the local debate on art, science and technology collaboration but buildt a national network of practice and collaboration,” explains ISEA2018 artistic director and The Trinity Session director, Marcus Neustetter.

“The city-wide cultural programme hosted local and international projects and presentations in public spaces across Durban and surrounding areas. This included artist interventions and performances, site-specific workshops, talks in alternative spaces, thematic exhibitions and activation tours. And

all of this happened in very complex and challenging conditions. A special thank you to all the supporters, participants and artists. Only through their generosity and engagement was ISEA2018 possible.”

Local ISEA2018 / DigiFest05 / IF Durban partners are Durban University of Technology’s Faculty of Arts and Design, Innovate Durban, eThekweni Municipality, Durban KwaZulu-Natal Convention Bureau and The Trinity Session.

Facebook:

@ISEA2018Durban

Instagram:

@isea_intersections

#isea2018durban

About ISEA2018 and ISEA International:

ISEA symposia are coordinated by ISEA International. Founded in the Netherlands in 1990, ISEA International (formerly Inter-Society for the Electronic Arts) is an international non-profit organization fostering interdisciplinary academic discourse and exchange among culturally diverse organizations and individuals working with art, science and technology. ISEA International Headquarters is supported by the University of Brighton (UK)



Image: Samora Chapman



Image: Samora Chapman

ISEA2018

THE ACADEMIC PROGRAMME INTRODUCTION

The 24th International Symposium on Electronic Art (ISEA2018) will be hosted in sub-Saharan Africa for the very first time, thanks to Durban University of Technology (DUT), eThekweni Municipality, KZN Convention Bureau, Innovate Durban and The Trinity Session. ISEA2018 presents a culmination of collective efforts from a range of individuals, across disciplines, committed to electronic arts and design.

DUT's Faculty of Arts and Design, the home of DigiFest, is pleased to co-host ISEA2018. City Campus, with its rich history, is itself an intersection of heritage, tradition, innovation and the future, intersecting with highways and throughways, public and private spaces; immersed in a confluence of cultures, communities and activities. Our inner-city university campus provides an engaging space for experimental, innovative work from emerging digital artists, and our Arts and Design Digital Festival (DigiFest) provides a platform for engagement.

DigiFest was approached to be involved in ISEA2018, to engage with international scholars and practicing electronic artists, so as to enhance and grow our Durban festival. Rooted in a University with direct links to industry and the city, DigiFest is committed to providing students with a platform to experiment and showcase their work. We are pleased to present a selection of our interdisciplinary, collaborative DigiFest-incubated projects at ISEA2018. Our DigiFest app and various design and layout contributions to ISEA2018 are all the work of DUT students and graduates. We are pleased to have been selected as an ISEA2018 legacy project and hope to draw on partnerships to consolidate and sustain our local festival.

René Alicia Smith, PhD
Executive Dean: Faculty of Arts and Design, Durban University of Technology
ISEA2018 Academic Director and DigiFest Director

THE ACADEMIC PREFACE & SUBTHEMES

The overall theme of this year's ISEA, Intersections, allows for a reflection and engagement on the transformative nature of art and its convergence with science and technology. In conceptualising the ISEA2018 experience we were guided by ISEA International requirements for a localised festival, offering unique experiences of an interdisciplinary symposium, comprising "an academic conference, art exhibitions, performances, public events, and related activities", as well as incorporating "aspects of local culture, history and traditions".

We are located at intersections of African and colonial heritage; first and 'second' economies; local and international cultures; simulated and lived experiences. ISEA2018 provides a platform for encounters and interaction with innovation and activist engagement in public and private spaces. Symposium subthemes include: hybridisation and purity; emancipation and pain; spirit and flesh and in-between the cracks and submissions explore (amongst others) art interfacing with networks, urbanisation and social justice. Significantly, we find ourselves at the intersection of ISEA2017 in Manizales, Colombia where the focus was on critical considerations vis-à-vis Bio Creation and Peace and ISEA2019.

The overall programme design of ISEA2018 is based on feedback from previous ISEA experiences and guidelines from ISEA international. The final list of Keynotes prioritises inclusivity and these proceedings are equally reflective of the diversity of voices from the global south and north. A total of 281 submissions for papers, posters, panels and roundtables were received via EasyChair. A double-blind peer review process culminated in the selection of papers for ISEA2018 proceedings.

A special thank you to all contributors, IPC members and to the ISEA Board. - including its Executive Director who helped guide us on our journey to ISEA2018.

Academic Symposium Subthemes:

Hybridisation and Purity:

The sub-theme provides for contributions reflecting the purity of numbers, code and technology interfacing with art, as well as hybridisation in relation to art, science and technology. This sub-theme includes contributions on identities, diversity and pluralism, migration and urbanisation as well as notions of democracies - all in relation to art, science and technology.

Emancipation and Pain:

The sub-theme provides for contributions on the politics of art, science and technology in its broadest sense. This includes critical assessments on surveillance and intelligence; 'high art'; elitism and exclusivity, popular culture and inclusivity.

Spirit and Flesh:

The sub-theme provides for contributions on intangible and tangible heritage; on mobius and teleos; as well as indigenous knowledge systems, reality and lived experiences. It also includes contributions on the self and the body as well as on infinity and life beyond.

In between the cracks:

The sub-theme allows for contributions on anything in-between; which do not fit into identified sub-themes, and that push the boundaries of art, science and technology. Individual scholars and artists, as well as those working in groups are welcome to propose sessions, events, roundtables, exhibitions and performances which go beyond the suggested themes and which seek to enhance the overall conference experience.

ISEA2018 Academic Committee

The final academic proceedings can be found at:
<http://www.isea-international.org/isea2018/wp-content/uploads/2018/07/ISEA-proceedings-final.pdf>

ISEA2018

THE CULTURAL PROGRAMME INTRODUCTION

in partnership with **The Trinity Session, DigiFest05, IF Durban** and **Interpret Durban**.

Curator and artistic director Marcus Neustetter (The Trinity Session) in collaboration with Gabriella Peppas (Interpret Durban) structured the programme to be layered and dense with key strands taking delegates and the public through a series of free events that articulated a journey of enquiry and discovery.

The main objective was to pitch the experience towards collaboration and exchange to ensure that there is relevance and impact within the Durban context. The methodology for this was to create open-ended briefs and collaborative introductions where possible. The workshops were selected for their diversity in approach and ability to engage people and places. The curated exhibitions celebrated process and juxtaposed technologies, crafts, activist commentary, socially engaged practices and art objects. The performance series throughout the full programme set the tone, framed and provoked the day's activities. The interventions into various spaces activated site-specific ideas and concerns, playing with process-led research to gather more experience and develop projects further. The talks brought together topically selected visions and aspirations through participating presentations and time for discussion and reflection.

The theme of **Intersections** positions creative technological innovation as an activist engagement into public space and public practice. Creative collaboration between artists, artisans, designers, technologists, entrepreneurs, engineers, scientists and inventors take place in a context where survival is the most basic instigator for solutions. In such a scenario, technological developments follow and support these solutions. In addition, the role of the artist is essential in providing opportunities to build new and exciting interactions between people and place. In order to make sense of these interactions we hack, explore, innovate, collaborate, question and reinvent – the inspiration behind the subthemes: **Life**

Hacking / Art, Science and Us / Other Realities / Decolonizing Futures.

Life Hacking - Makers, recyclers, hackers, inventors, and survivalists manipulate not only materials and media, but systems. Responding to the status-quo of a time and place, these actors rethink and recycle discarded and unwanted items, structures and ideas to take ownership, create new perspectives or survive the everyday. This is a platform for local and impactful alternatives that are re-structuring approaches and knowledge systems for the benefit of many.

Art, Science and Us - Global environmental conditions raise questions about our pursuits in both art and science research. Practitioners in both fields present opportunities for reconsidering their research methodologies, assumptions and outcomes with the vision of affecting change.

Other Realities - Global technological trends find practitioners and researchers caught up in the search for meaning, immersed in new technological and mediated environments. Yet, these provide little comfort, connection or solution for those without the means to engage in them. New perspectives and narratives blending both contemporary technologies such as Virtual, Augmented and Mixed Reality and the culture of storytelling and collective sharing hope to challenge how these spaces can be developed and encourage local relevance.

Decolonizing Futures - As the globally privileged and economically powerful occupy new territories of knowledge, technology and space, voices arise to question their inclusivity and equal opportunity. Generalized assumptions, pervasive models and accepted practices need to be scrutinized for their relevance in the space of global future-thinking across economic and social boundaries.

Marcus Neustetter, co-director of The Trinity Session and Artistic Director of ISEA2018

PARTNER EVENT: Innovation Festival Durban



One of the myriad events embedded within the ISEA2018 programme was Innovate Durban's annual Innovation Festival (IF Durban), incorporating a structured morning programme of talks, presentations and panel discussions by ISEA2018 contributors and local industry experts, and an all-day outdoor Disruptive Technology exhibition. IF Durban 2018 took place at the Bond Shed and Point Waterfront surrounds on Thursday 28 and Friday 29 June.

The Innovation Festival was one of ISEA's legacy projects empowering and enabling local artists and stakeholders to fly the electronic art flag after ISEA2018 had left our shores. IF Durban is positioned as a creative collaboration between artists, artisans, designers, technologists, entrepreneurs, engineers, scientists and inventors that takes place in a context where survival is the most basic instigator for solutions and improvisation and out-of-the-box thinking are crucial to success. Thursday's programme included the following workshops: a funding roundtable, Qhakaza Girl IT Women in Tech,

the Pitching Den and the Yakha Sakhe township youth innovation programme. On Friday IF Durban hosted the fifth Future Mobility Roundtable, a critical discussion around the future of global and South African transport systems, alternative vehicle energy solutions, public transit, smart cities and freight logistics.

The panel discussions brought together practitioners from a diversity of disciplines to explore and share ideas around the core themes of the symposium and to present their own work and research. This valuable platform provided a space for cross-pollination between cultural landscapes, fields of study, and artistic practice.



The Disruptive Technology exhibition played host to a Maker Fair and industry expo, with local innovators and Durban's own Maker Space showcasing drones, 3D printing and 3D scanning, DNA testing and bioinformatics, simple drawing robots and more. In addition to this, there were electric car displays and demos by BMW, where they showed off the i8 hybrid sports car and some of the technology that drives it. Durban University of Technology's Energy Drive Truck was onsite to highlight their ideas for solar energy in road freight. Continuing with the e-vehicle theme, there was also a display of the first South African-designed and produced electric truck motor.

PARTNER EVENT: Interpret Durban



Interpret Durban is an annual mixed medium art contest that culminates in a night of exhibitions, live music, art installations, video screenings and performances. For Durban and by Durban, the contest varies in theme each year, and as the closing event of ISEA2018, Interpret Durban 9's theme was Intersections. Entrants were invited to submit work under the categories of photography, visual arts, illustration, spoken word, video and short story.

Interpret Durban is the city's undisputed premier youth-driven creative competition and encourages critical reflection on place, space, meaning and urban belonging. A signature of the event is the high calibre of entries, proving Durban's place as a creative incubator in the larger national arts and culture scene. In the past, winners have been awarded prizes including creative campaign partnerships with major local retailers, art equipment, exhibition space in local galleries, and significant cash prizes. A number of Durban's art and design schools have woven participation in Interpret Durban into their curricula as a means to support their students' artistic development and give them a chance at industry recognition.

The live musical performances are curated in a way that highlights a cross-section of both emerging and established local talent from a variety of genres. For Interpret Durban 9, projects submitted for ISEA2018 formed part of the night's activities, further speaking to the overarching shared theme of Intersections.



FULL ACADEMIC PROGRAMME

Compiled by Ismail Farouk and the ISEA2018 Academic Committee

Monday 25 th June	ACADEMIC SYMPOSIUM
09:45 - 10:15	Welcome ISEA/DUT/IF DURBAN (Dr. René Alicia Smith and Marcus Neustetter)
10:15 - 10:45	PERFORMANCE: B(l)e(e)(n)(d)ings: Augmented Ancestral Technologies and Electroacoustic Forms - Luca Forcucci (CH/ ITL), Cara Stacey (ZA), Mpho Molikeng (LSO)
10:45- 11:15	Keynote: Professor Mugendi M'Rithaa
PARALLEL SESSION 1	
11:30 – 13:30	<p>Track: Hybridisation and Purity</p> <p>1,1 When electronic art was just art. The early days of new media in Brazil. German Alfonso Nunez</p> <p>1,2 Smile to vote: towards political physiognomy analytics-experimental method for electoral behaviour prediction: Alexander Peterhaensel</p> <p>1,3 Sustaining cultural heritage through digital preservation. Sujan Shrestha</p> <p>1,4 360 degrees Dance Film: Reflections on the Making of Tidal Traces. Nancy Lee, Emmalena Fredriksson, and Kiran Bhumber</p>
	<p>Track: Spirit and flesh</p> <p>1,5 Heaven and Hellsapes: Exploring Altered Mind States through Procedural Environment: Aaron Oldenburg</p> <p>1,6 The Movement Undercommons: Movement Analysis as Meaning Making in a Time of Global Migrations. Grisha Coleman and Brenda McCaffrey</p> <p>1,7 Spaces that perform themselves. Nicole L'Huillier, Tod Machover</p> <p>1,8 The Sangamine-Enohouse. Haruo Ishii</p>
	<p>Track: In between the cracks</p> <p>1,9 Mould Racing or Ecological design: through located data games: Stanislav Roudavski, Alexander Holland and Julian Rutten</p> <p>1.10 The Institute for Interanimation: A Framework for New Media Collaboration. Mona Ksara and Peter Bussigels</p> <p>1,11 Kinetic Atmospheres and Immersion Architecture: Johannes Birringer</p> <p>1,12 Urban cyborganics: engendering sympoietic experiences through body-worn digital artifacts in a rewilded city. Raune Frankjaer</p>

	<p>Track: Emancipation and Pain</p> <p>1,13 Cyber attractions of WagonNet: modes of activist engagement for reclaiming the public space. Vanessa Sonia Santos, Gastão Frota</p> <p>1,14 Phantom Pain: From Absence Dearest Memories Are Born. Rodrigo Azaola</p> <p>1,16 Mictlan's Cyber-cartography - The Search Of Mexican Families For Their Loved Ones. Luz Maria Sanchez Cardona</p>
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Tuesday 26 th June	ACADEMIC SYMPOSIUM
09:00 - 09:30	Keynote: Professor Ahmed Bawa
	PARALLEL SESSION 2
09:45 - 10:45	<p>Track: In between the cracks</p> <p>2,1 Click: an Audiovisual sound sculpture. Paul Dunham, Mo H. Zareei</p> <p>2,2 Animating Glass: Stencil Animation and Smart Materials. Scott Hessels</p> <p>2,3 Photograms: An Exploration of Technology Through Cyanotype. Reese Muntean and Kate Hennessy</p>
	<p>Panel Discussion</p> <p>2,4 The Dark Side of Making - Reflecting on Promises, Practices and Problems of the Last 25 Years. Daniel Cermak-Sassenrath, Laura Beloff, Julian Priest, Walter Langelaar and Steve Gray</p>
	<p>Track: In between the cracks</p> <p>2,5 Empathy in the ergodic Experience of Computational Aesthetics. Miguel Carvalhais, Pedro Cardoso</p> <p>2,6 For the sleepers in that quiet earth: Experiencing the Behaviour of a deep learning. Sofian Audry</p> <p>2,7 Digital Arts for Young Audiences? Stahl Stenslie, Gustav Jørgen Pedersen and Ragnhild Tronstad.</p>
	<p>Track: Hybridisation and Purity</p> <p>2,8 Turbidity Paintings: Communicating Science Through the Lens of Art. Sara Gevurtz, Thomas Asmuth</p> <p>2,9 Expanded Relief (Holographic Meditations). Clarissa Ribeiro, Andrew Buchanan and Clara Reial</p> <p>2,10 Be Sickle cell Be a Hero (xeno fantasies in transparent scenarios). Clarissa Ribeiro (PhD), Stavros Didakis (PhD), Herbert Rocha (MSc), Daniel Valente(PhD), Candice Ribeiro</p>

	PARALLEL SESSION 3
11:15 - 13:15	<p>Artist Talk:</p> <p>3,1 People's Smart Sculpture PS2: Extended Session Martin Koplín, Igor Nedelkovski, Christian Geiger, Carl Skelton, Aura Neuvonen, Stephan Siegert, Olga Sismanidi, Lorenz Potthast, Elwira Wojtunik-Lang, Popesz Csaba Lang.</p>
	<p>Track: In between the cracks</p> <p>3,2 Put evaluation into practice: The collaborative residency life cycle. Annette Wolfsberger, Annet Dekker</p> <p>3,3 Collaborative Composition with Creative Systems. Arne Eigenfeldt</p> <p>3,4 Online social network based on Internet of Things and habit of drinking coffee in south of Brazil: Tiago Franklin Rodrigues Lucena, Hygor Vinícius P. Martins and Diana Maria G. Domingues</p> <p>3,5 The Serendipitous Pattern in Interaction Design. Ricardo Melo and Miguel Carvalhais</p>
	<p>Track: Hybridisation and purity</p> <p>3,6 Will Machinic Art Lay Beyond our ability to understand? Rui Penha, Miguel Carvalhais</p> <p>3,7 Awkward Consequence. Tomas Lorenzo, Tobias Klein, Christian Clark</p> <p>3,8 Experimental animation, Hybridisation and New Media. Michelle Stewart</p> <p>3,9 Seeing with Machines: Decipherability and Obfuscation. Rosemary Lee</p>
	<p>Panel Discussion</p> <p>3,10 Hybrid happenstances (Under 40 degrees). José-Carlos Mariátegui, Cecilia Vilca, Francesco Mariotti and Elisa Arca</p> <p>3,11 Conversations in Gondwana: Daniel Lima, Juliana Caffé, Juliana Gontijo, Aline Xavier, Haroon Gunn Salie, Ismail Farouk</p>
	Parallel Session 4
14:30 - 15:30	<p>4,1 Artist Talks</p> <p>4,2 B(l)(e)(e)(n)ding(s). Luca Forcucci</p> <p>4,3 Echo. Georgie Pinn (AU/UK), Kendyl Rossi</p> <p>4,4 Everything That Happens Will Happen Today. Brian House</p>
	<p>Panel Discussion</p> <p>4,5 Digital Lab Africa, start-up the future! Thomas Vassort (French Institut)</p>
	<p>Panel Discussion</p> <p>4,6 Curriculum In The Cracks: Encouraging Cross-disciplinary And Art-science-humanities Teaching. Kathryn Evans, Roger Malina, Haytham Nawara, Cassini Nazir</p>
	<p>Panel Discussion</p> <p>4,7 The Polar Project. Sunthra Moodley, Khaya Mchunu and Kiara Gounder</p>

	Parallel Session 5
15:45 - 16:45	Panel Discussion 5,1 Mediated Natures - Speculative Futures and Justice Panel: Part I Cesar & Lois, Meredith Drum and Grisha Coleman
	Track: In Between the Cracks 5,2 Creation in Mexican Digital art: Cynthia Patricia Villagomez Oviedo 5,3 (Re)coding the past for the future: Annet Dekker
	Track: Hybridisation and purity 5,4 Bicycling on Mars - Thoughts on the Future of Transportation. Rob La Frenais 5,5 Generating Diversity: Art, robots, and the future of farming. David Kadish 5,6 Between technological precision and artistic ambiguity in locative art. Vanessa Sonia Santos
	Panel Discussion 5,7 Machine Learning as Material: Research-creation Approaches to Behavior and Imagination. Sofian Audry, Benjamin Bogart and Stephen Kelly

Wednesday 27 th June	ACADEMIC SYMPOSIUM
	PARALLEL SESSION 6
09:15 - 10:15	Panel Discussion 6,1 Critical Futurists from Africa (HIVOS). Sylvia Musalagani, Takura Zhangazha, Ranwa Yehia and Arthur Steiner
	Track: In Between the cracks 6,2 Future Tripping VR Project - Immersive Data Visualization of Social Networking from the Arab Uprisings. Intae Hwang and Laila Shereen Sakr 6,3 Hoax News Websites at the Crossroad Between Popular and Political. Tuğçe OKLAY
	Panel Discussion 6,4 Balance-unbalance (E-arts Meets The Actual World). Pat Badani, Anne Nigten, Mike Phillips, and Nina Czegledy
	Panel Discussion 6,5 Ecological Aesthetics Artful tactics for humans, nature and politics. Nathaniel Stern, Doung Anwar Jahangeer, Malcolm Levy, Sean Slemon, and the Overpass Light Brigade

	PARALLEL SESSION 7
10:45 - 11: 45	<p>Panel Discussion 7,1 Transdisciplinary Collaborative Practices in Art, Science and Technology. Andreia Machado Oliveira, Lenara Verle, Karla Schuch Brunet, René Alicia Smith and Ricardo Dal Farra</p>
	<p>Track: Emancipation and pain</p> <p>7,2 Promoting underrepresented culture through media arts collaboration. J. Cecilia Wu (REMOTE PRESENTATION).</p> <p>7.3 Programming is law - Can I be a feminist if I don't want to become a programmer? Dr. Sophie-Carolin Wagner</p> <p>7,4 Political New Media Artworks. Tomas Laurenzo</p>
	<p>Track Hybridisation and purity</p> <p>7,5 An e-publishing archaeology. Alessandro Ludovico</p> <p>7,6 Posthumanism, Technology, and Monstrous Life Forms. Anca Bucur</p> <p>7,7 Bio Art as a Trading zone: a creolized art form of Biology and Art. Jongcheon Shin, Siwon Lee and Joonsung Yoon</p>
	<p>Panel Discussion 7,8 MEDIATED EMPOWERMENT: Using Media and Technology to Amplify the Voices of Local Communities. Nan Kolè, Patricia Reis, Jill Scott, Eugenio Tisselli, Stefanie Wuschitz</p>
12:00 - 13:00	<p>Panel Discussion 7,9 Self-Willed: Flux and Reaction in Materials, Organisms and Systems Dr. Howard Boland, Dr. Julie Freeman, Jaden J. A. Hastings, Scott Hessels, Tobias Klein</p>
	<p>Track: Spirit and flesh</p> <p>7,10 Urban cyborganics: engendering sympoietic experiences through body-worn digital artifacts in a rewilded city. Raune Frankjaer</p> <p>7,11 Ecstatic Space. Haein Song</p> <p>7,12 OMNI ANIMA - Holophonic transformation of indigenous Sami joik song into shared and embodied flesh. Stahl Stenslie</p>
	<p>Panel Discussion: 7,13 Impact of Social Art in the People's Smart Sculpture PS2: Martin Koplín, Igor Nedelkovski, Christian Geiger, Carl Skelton, Aura Neuvonen, Stephan Siegert, Olga Sismanidi, Lorenz Potthast, Elwira Wojtunik-Lang, Popesz Csaba Lang</p>
	<p>Panel Discussion: 7,14 Collaborative Artistic Practices within Indigenous Communities. Kalinka Mallmann, Joceli Sales, Andreia Machado Oliveira, Felix Rebolledo Palazuelos.</p>
13:00 - 14:30	ISEA International Annual General Meeting (AGM)
14:30 - 15: 00	Keynote: Dr. Memory Biwa and Robert Machiri

	Parallel Session 8
15:15 - 16:15	<p>Panel Discussion 8,1 A Vocabulary for Vernacular Algorithms. Lindiwe Matlali, Dr. Tegan Bristow, Alexandre Coelho, Joao Roxo and Russel Hlungwane</p>
	<p>Track: In Between the cracks</p> <p>7,2 Through the Aleph: A Glimpse of the World in Real Time. Jing Zhou</p> <p>7,3 Chemical Skin - Computer Numeric Controlled Craftsmanship. Tobias Klein and Pok Yin Victor Leung</p> <p>7,4 Virtual Reality as a medium of abstraction. The "Stilleben"project. Jan K. Argasiński, Jakub Woynarowski</p>
	<p>Panel Discussion 7,5 Mediated Natures - Speculative Futures and Justice Panel, Part 2 Margaretha Haughwout, Rachel Stevens, Tyler Fox and Simone Paterson</p>
	<p>Panel Discussion 7,6 Towards Enactive Systems: Affective Cane.Diana Domingues, Silvana Funghetto, Mateus R. Miranda, Pedro Henrique G. Inazawa, Paulo R. Fernandes de Oliveira, Gilda A. Assis and Adson F. Rocha</p>



Image: Samora Chapman

ISEA2018

FULL CULTURAL PROGRAMME

For the weeks leading up to and during ISEA2018 the activities saw artists and scientists program **Interventions** and **Tours**, engaging with various organisations, community networks and public spaces. Some of these were self-initiated and independent, and others were part of the ISEA2018 **Workshop** programme that built on locally relevant research and development and sharing of skills, experience and knowledge. In addition to the **Academic Symposium** the programme hosted a series of **Talks, Reflections** and **Presentations** that enabled the raising of locally relevant discussions. These unpacked the artist practices, research projects and keynote presentations and were complimented and stimulated by curated **Performance Events**. The performances were strategically considered to set the tone and articulate ideas picked up thematically in the participatory workshops and the presentation of work. While linked thematically, the format of the presented artworks varied from fixed **Exhibitions** to **Temporary Interventions** and one-night **Take-Overs** of relevant venues that connected to the artworks and local research.

The ISEA2018 Cultural Programme was curated and driven by Marcus Neustetter and Gabriella Peppas and realized in partnership with DUT's Digitfest, Innovate Durban's Innovation Festival and Interpet Durban.

CULTURAL PROGRAMME

FRIDAY			22-Jun
WORKSHOP # 08	FREE SUNSHINE!	Miranda Moss (ZA), Oliver Walkhoff (CH)	KZNSA GALLERY
WORKSHOP # 09	CURATING IN THE IN BETWEEN	Beryl Graham (UK), Alexandra Ross (UK), Sarah Cook (UK)	KZNSA GALLERY
WORKSHOP # 12	AFRICAN ROBOTS	Ralph Borland (ZA)	KZNSA GALLERY
WORKSHOP # 14	GAMBIOLOGIA	Fred Paulino (BR)	KZNSA GALLERY
SATURDAY			23-Jun
WORKSHOP # 02	PS2 - TRAILS OF MEMORY 02	Michael Bertram (DE), Fabian Büntig (DE), Ivana Druzetic (CZ), Magdalena Kovarik (AT), Janna Lichter (DE), Anastasia Treskunov (DE), Christoph Vogel (DE)	BAT CENTER
WORKSHOP # 06	URBAN MEDIA ART ACADEMY	Susa Pop (DE) and Tanya Toft Ag (DK) in collaboration with the Goethe-Institut	DENIS HURLEY CENTER
WORKSHOP # 07	A VOCABULARY FOR VERNACULAR ALGORITHMS	Russel Hlongwane (ZA), Tegan Bristow (ZA)	PHANSI MUSEUM & OUTSIDE DURBAN ART GALLERY
WORKSHOP # 08	FREE SUNSHINE!	Miranda Moss (ZA), Oliver Walkhoff (CH)	KZNSA GALLERY
WORKSHOP # 09	CURATING IN THE IN BETWEEN	Beryl Graham (UK), Alexandra Ross (UK), Sarah Cook (UK)	KZNSA GALLERY
WORKSHOP # 11	SERVER FARMS	Nathaniel Stern (US), Jenna Marti (US), Olivia Overturf (US), Samantha Tan (US)	KZNSA GALLERY
WORKSHOP # 12	AFRICAN ROBOTS	Ralph Borland (ZA)	KZNSA GALLERY
WORKSHOP # 13A	THE FIREFLIES MEMORIAL (UNDER 40 DEGREES)	Francesco Mariotti (CH/PE) with José-Carlos Mariátegui (PE), Cecilia Vilca (PE), Elisa Arca (PE)	KZNSA GALLERY
WORKSHOP # 14	GAMBIOLOGIA	Fred Paulino (BR)	KZNSA GALLERY
WORKSHOP # 16	CREATING BINOCULAR RIVALRY IN VIRTUAL REALITY	Mert Akbal (DE)	KZNSA GALLERY
WORKSHOP # 17	PROTEST & ART: INTERSECTION*OLOGY WORKSHOP	Lori Hepner (US) and Kendra Ross (US)	KZNSA GALLERY
MUSIC EVENT	Live performance	Guy Buttery (ZA) & Kanada Narahari (IN)	KZNSA GALLERY

CULTURAL PROGRAMME

SUNDAY		24-Jun	
WORKSHOP # 01	PS2 – EXPRESS YOURSELF/CITY	Elwira Wojtunik (PL), Popesz Csaba Láng (HU), Lorenz Potthast (DE), Stephan Siegert (DE)	DURBAN ART GALLERY
WORKSHOP # 03	PS2 - TRAILS OF MEMORY 03	Michael Bertram (DE), Fabian Büntig (DE), Ivana Druzetic (CZ), Magdalena Kovarik (AT), Janna Lichter (DE), Anastasia Treskunov (DE), Christoph Vogel (DE)	KZNSA GALLERY
WORKSHOP # 05	PS2 – SOUNDSCAPES RESEARCH AND DESIGN OF A SONIC SPACE	Aura Neuvonen (FI)	DENIS HURLEY CENTRE
WORKSHOP # 06	URBAN MEDIA ART ACADEMY	Susa Pop (DE), Tanya Toft Ag (DK)	DENIS HURLEY CENTER
WORKSHOP # 08	FREE SUNSHINE!	Miranda Moss (ZA), Oliver Walkhoff (CH)	KZNSA GALLERY
WORKSHOP # 10	ART AND SCIENCE: INTERSECTION ACROSS CONTEXTS	Sarah Cook (UK), Anastasia Koch (ZA), Ed Young (ZA), Alistair Floyd (UK), Zandile Ciko (ZA)	KZNSA GALLERY
WORKSHOP # 11	SERVER FARMS	Nathaniel Stern (US), Jenna Marti (US), Olivia Overturf (US), Samantha Tan (US)	KZNSA GALLERY
WORKSHOP # 12	AFRICAN ROBOTS	Ralph Borland (ZA)	KZNSA GALLERY
WORKSHOP # 13A	THE FIREFLIES MEMORIAL (UNDER 40 DEGREES)	Francesco Mariotti (CH/PE) with José-Carlos Mariátegui (PE), Cecilia Vilca (PE), Elisa Arca (PE)	KZNSA GALLERY
WORKSHOP # 13B	SOUTHERN IDENTITIES LABORATORY (UNDER 40 DEGREES)	Cecilia Vilca (PE) with Francesco Mariotti (CH/PE), José-Carlos Mariátegui (PE), Elisa Arca (PE)	KZNSA GALLERY
WORKSHOP # 14	GAMBIOLOGIA	Fred Paulino (BR)	KZNSA GALLERY
WORKSHOP # 15	TURBIDITY PAINTINGS: WATER TESTING AT THE UMGENI RIVER	Sara Gevurtz (US), Thomas Asmuth (US)	KZNSA GALLERY
EVENT	WELCOMING and NETWORKING		THE WINSTON PUB
PERFORMANCE	Stone Soup - The AfroPunks (ZA)		THE WINSTON PUB

MONDAY **25-Jun****ACADEMIC SYMPOSIUM DAY 1** DUT CITY CAMPUS

EXHIBITION DUT CITY CAMPUS

<i>ISEA PAST</i>	Video reel of past ISEA events
<i>Dual Purpose, Flat-Pack</i>	Department Of Visual Communication Design -
<i>Furniture Prototypes: Inspired</i>	Interior Design Programme
<i>By The Art Deco Style</i>	Lecturers: M. Reynolds & S. Barrett

CULTURAL PROGRAMME: OTHER REALITIES**HARBOUR AND BAT CENTER**

PERFORMANCE TOUR Mikhail Peppas (ZA), Sanabelle Ebrahim (ZA) HARBOUR

SOUND INSTALLATIONS HARBOUR

<i>ORE: Soundscapes of the Anthropogenic Now</i>	BJ Nilsen (NL)
<i>Resounding Walls</i>	Wayne Reddiar (ZA)
<i>Urban Intonation</i>	Brian House (US)
<i>Chakana</i>	Ernesto Coba (CO)

EXHIBITION *The WAKPON Museum Project – Off the wall* Various artists presented by The Fondation Zinsou and the Ouidah Museum in Benin BAT CENTER

SHORT FILMS IN PROGRESS BAT CENTER

<i>Nwavu, The Blind Man</i>	João Graça (MZ), Joao Roxo (MZ), Alexandre Coelho (MZ)
<i>Spectral Power - Cameras in Conflict Zones</i>	Liat Berdugo (US)
<i>Core Dump</i>	Francois Knoetze (ZA)
<i>Cayenne Crusade</i>	Melikhaya Noqamza (ZA)
<i>Zim.Doc</i>	Rabia Williams (US)

PERFORMANCE *Chant* Nhlanhla Mahlangu (ZA) BAT CENTERARTIST PANEL *SAMPLING / REPURPOSING - SOUND* BAT CENTER CAFÉ

BJ Nilsen (NL)
Wayne Reddiar (ZA)
Brian House (US)
Ernesto Coba (CO)

ARTIST PANEL *SAMPLING / REPURPOSING - FILM* BAT CENTER THEATRE

Joao Roxo (MZ), Alexandre Coelho (MZ)
Claire Dongo (ZW)
Melikhaya Noqamza (ZA)

DURBAN ART GALLERY EXHIBITIONS

<i>THE INVISIBLE EXHIBITION</i>	THE CENTRE FOR THE LESS GOOD IDEA	Mbongeni Fakudze, Stephen Hobbs, Robyn Penn, Minnette Vári, William Kentridge, Lehlogonolo Mashaba, Andrew Kayser, Marcus Neustetter, Deborah Bell, Faith47 / Faith XLVII, Fred Clarke, Colleen Alborough, Janus Fouché (ZA)	CIRCULAR GALLERY
<i>UNPLUGGED</i>	WORKS FROM THE DURBAN ART GALLERY COLLECTION	Nils Severin Andersen, Andries Botha, Brett Murray, Norman Catherine, Christine Dixie, Malcolm Christian, Thami Dube, Paul Edmunds, Andries Gouws, Godfrey Gumede, Judy Jordan, William Kentridge, Isaac Khanyile, Mzwake Mbatha, Virginia McKenny, Langa Magwa, Gift Madziva, Sibusiso Maphumulo, Julius Mfethe, Bucks Ndimande, Vina Ndwandwe, Thomas Nkuna, Ben Nsusha, P Ntlizwana, Derrick Nxumalo, Walter Oltmann, Richard Shange, Faye Spencer, Tito Zungu among others	GALLERY 1
<i>CHANGE AGENT</i>		Keith Armstrong (AU)	GALLERY 2
<i>MEDIATED</i>			GALLERY 3
	<i>Big Man</i>	Michelle Stewart (ZA), Yane Bakreski (MK)	
	<i>Augmented Abstraction</i>	Yane Bakreski (MK)	
	<i>The Many Faces of Bob</i>	Claire Dongo (ZW)	
<i>TRACES</i>			GALLERY 4
	<i>Book of Nadine</i>	Luyanda Zindela (ZA)	
	<i>Animated Truth - Niran</i>	Kimara Moodley (ZA)	
	<i>Parragirls Past, Present</i>	Jill Bennett (AU), Bonney Djuric (AU), Lily Hibberd (AU), Alex Davies (AU), Volker Kuchelmeister (DE), Lynne Edmondson Paskovski (AU), Gypsie Hayes (AU), Denise Nicholas (AU)	
	<i>Electric Sheep</i>	Kayleigh Gemmell (ZA)	
	<i>Little by Little, then Suddenly all at Once</i>	Njabulo Dladla (ZA)	
<i>CURIOSITIES</i>			FOYER
	<i>M-ArkII</i>	Byron Rich (CA), John Wenskovitch (US)	
	<i>Lotus Flower</i>	Hyojin Jang, Pilwon Hur, Jinsil Hwaryoung Seo (KR)	
	<i>Feast or Famine</i>	Bronywn Lace, Nhlanhla Mahlangu, Xolisile Bongwana (ZA)	
	<i>Surreal Tangible Intangibility</i>	S'boniso Msawenkosi Clive Shelembe (ZA)	
	<i>The Creature</i>	Simone Beneke-Graham (ZA)	
	<i>Chrysalis: Morphology</i>	Rory Kloppe (ZA)	
		and a selection works from the Durban Art Gallery Collection	
WORKSHOP # 04	<i>PS2 - D/URBAN REMIXES - CREATING A VR CITY TOGETHER</i>	Magdalena Kovarik (AT), Anastasia Treskunov (DE), Christoph Vogel (DE)	DAG GALLERY

TUESDAY

26-Jun

ACADEMIC SYMPOSIUM DAY 2

DUT CITY CAMPUS

CULTURAL PROGRAMME: LIFE HACKING

DURBAN NATURAL SCIENCE RESEARCH CENTER

PERFORMANCE	<i>Eskin 4 the Visually Impaired</i>	Jill Scott (AU/CH), Marille Hahne (Ch/DE), Andreas Schiffler (DE/USA), Andrew Quinn (IT/AU), Vanessa Barrera Giraldo (CH/CO), Valerie Bugmann (CH), Lincoln Mason Special School (UMLAZI)	DURBAN NATURAL SCIENCE RESEARCH CENTER, HALL
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KZNSA GALLERY & BULWER PARK

EXHIBITION

KZNSA

<i>Free Sunshine</i>	Miranda Moss (ZA), Oliver Walkhoff (CH)
<i>Server Farms</i>	Nathaniel Stern (US), Jenna Marti (US), Olivia Overturf (US), Samantha Tan (US)
<i>Gambiologia: life hacking in Art & Design</i>	Fred Paulino (BR)
<i>Durban Life Hacking</i>	Samora Chapman (ZA)
<i>Google Village</i>	Byeongwon Ha (KR)
<i>The Fireflies Memorial</i>	Francesco Mariotti (CH/PE)
<i>Developing Creativity through Coding</i>	CodeMakers (ZA)
<i>African Robots</i>	Ralph Borland (ZA)
<i>iTranshumanism</i>	Melikhaya Noqamza (ZA)
<i>Saturation Point</i>	Shannon Bennetts (ZA)
<i>Binocular Rivalry</i>	Mert Akbal (DE)
<i>Echo</i>	Georgie Pinn (AU/UK), Kendyl Rossi (AU/CA)
<i>PS2 - Express Yourself: States of Public Mind</i>	Carl Skelton (USA/CA), Stephan Siegert (DE)
<i>Port with a Green Heart</i>	Dr Mikhail Peppas (ZA), Sanabelle Ebrahim (ZA)
<i>Embodisuit: A Wearable Platform for Embodied Knowledge</i>	Sophia Brueckner (US), Rachel Freire (UK)
<i>Animated Stories</i>	Peter Chanthanakone (CA)
<i>Balance</i>	Colleen Alborough (ZA)
<i>Sisyphus</i>	Colleen Alborough (ZA)
<i>In silico et in situ: fauna habitats in the age of voxels</i>	Margarita Benitez(US), Markus Vogl (US)

PARK ACTIVATION

KZNSA & PARK

<i>PS2 –Trails of Memory</i>	Michael Bertram (DE), Fabian Büntig (DE), Christoph Vogel (DE), Ivana Daruzetic (CZ), Anastasia Treskunov (DE), Christian Geiger (DE), Nuno Correia (DE), Janna Lichter (DE)
<i>PS2 - Express YourCity: What is the Internet for you? Durban/Bremen</i>	Lorenz Potthast (DE), Martin Koplín (DE)

TUESDAY CONTINUED - CULTURAL PROGRAMME: LIFE HACKING**26-Jun**

PS2 - Virtual Graffiti Michael Bertram (DE), Fabian Büntig (DE), Ivana Druzetic (CZ), Magdalena Kovarik (AT), Janna Lichter (DE), Anastasia Treskunov (DE), Christoph Vogel (DE)

Digital Calligraffiti Urban Media Art Academy (DE), Michael Ang (CA), Ofentse Letebele (ZA), Sandesh Jugmohun (ZA)

PERFORMANCE *The Lost World* OZMA (FR/ZA) with guest appearance Madala Kunene (ZA) BULWER PARK

WEDNESDAY			27-Jun
ACADEMIC SYMPOSIUM DAY 3			DUT CITY CAMPUS
CULTURAL PROGRAMME: DECOLONIZING FUTURES			
DUT CITY CAMPUS			
PERFORMANCE	<i>Listening to a Listening at Pungwe</i>	Dr. Memory Biwa (NM), Robert Machiri (ZI)	DUT CITY CAMPUS
EXHIBITION	<i>Conversations in Gondwana</i>	Ismail Farouk (ZA), Daniel Lima (ZA), Juliana Caffé (BR), Juliana Gontijo (BR)	DUT CITY CAMPUS
	<i>Same Same but Different</i>	Andréia Oliveira (BR), Sarah Kieswetter (ZA), Luyanda Zindela (ZA), Tasneem Seedat (ZA), LabInter (BR)	
DENIS HURLEY CENTER			
PROJECTION	<i>ComposingYou_Chinatown</i>	Judy Jheung (CA)	DENIS HURLEY CENTER
	<i>Digital Calligraffiti</i>	Michael Ang (CA), Urban Media Art Academy (DE)	
	<i>Electric Sheep</i>	Kayleigh Gemmell (ZA)	
	<i>PS 2 - The Public Space as Shared Museum</i>	Michael Bertram (DE), Fabian Büntig (DE), Ivana Druzetic (CZ), Magdalena Kovarik (AT), Janna Lichter (DE), Anastasia Treskunov (DE), Christoph Vogel (DE), The Amasosha Art Movement (ZA)	
	<i>Is Afrofuturism the next evolution of Black African Consciousness?</i>	Jethro Settler (ZA)	
EXHIBITION	<i>Hope to See</i>	Matthew Owendale (ZA)	
	<i>Entangled Landing Points</i>	Ruy César Campos (BR)	
	<i>Dark Sightings</i>	Camilo Hermida (CO)	
	<i>The Zambian Space Odyssey</i>	Moenia Kabwe (ZM), The Center for the Less Good Idea (ZA)	
	<i>Waiting for a Revolution</i>	Jeremiah Ikongio (NG)	
PERFORMANCE INSTALLATION	<i>The [ECO]Nomic Revolution: when microbiological logic determines everything</i>	Cesar Baio (BR), Lucy HG Solomon (US)	
PERFORMANCE & EXHIBITION	<i>Amongst Us</i>	Thobi Maphanga (ZA), Shanelle Jewnarain (ZA), Shelby Strange (ZA)	
INTERVENTION	<i>City Refl3ctor</i>	Michael Ang (CA), Urban Media Art Academy (DE)	
PRESENTATIONS	<i>Build Bridges. Break Walls.</i>	Magnus Ag (DK)	
	<i>CodeMakers</i>	Justin Yarrow (US)	
	<i>Hope to See</i>	Matthew Owendale (ZA)	
	<i>Arts and Social Media (at war): Project #DefyHateNow</i>	Hakim George Hakim Hegily (SS)	
	<i>GoGirls ICT Initiative</i>	Yine Yenki (SS)	
	<i>Denis Hurley Centre</i>	Raymond Perrier (ZA)	
SPECIALIST EVENT	<i>PS2 - Making Things Tell</i>	Michael Bertram (DE), Fabian Büntig (DE), Ivana Druzetic (CZ), Magdalena Kovarik (AT), Janna Lichter (DE), Anastasia Treskunov (DE), Christoph Vogel (DE)	BAT CENTER

THURSDAY		28-Jun
INNOVATION FESTIVAL TALKS		BOND SHEDS
WELCOME	Prof Deresh Ramjugernath, Chairman, Innovate Durban	
KEYNOTE	<i>South Africa 4.0 – Gearing a country for the fourth industrial revolution</i>	Matsi Modise - Simodisa (ZA)
PRESENTATION 01	<i>Hop On</i>	Paul Jones (ZA), Sibonelo Gumede (ZA)
PRESENTATION 02	<i>Art, Science and Us</i>	Soh Yeong Roh - Art Center NABI (KR)
PRESENTATION 03	<i>Decolonizing Futures</i>	Neo Maditla - Design Indaba (ZA)
PRESENTATION 04	<i>Rethinking Festivals</i>	In defense of the less good idea - William Kentridge, presented by <i>animateur</i> of the Centre for the Less Good Idea, Bronwyn Lace (ZA)
EXHIBITION	INNOVATORS AND MAKERS	BOND SHED
SPECIALIST EVENTS		BOND SQUARE
	<i>QhakazaGirl IT Programme</i>	Amanda Mathe
	<i>Yakhasakhe Kasi Youth Programme</i>	Russel Hlongwane
	<i>Youth Innovation Challenge</i>	Nkululeko Mthembu
	<i>Durban as SA's Innovation Capital: Scenario Planning</i>	Aurecon South Africa
PANEL	Rethinking Festivals	INNOVATE DURBAN
	<i>ISEA Archives: Preserving the History of Ground-Breaking Ideas and Artistic Endeavors</i>	Bonnie Mitchell (US), Wim van der Plas (NL)
	<i>ISEA International</i>	Sue Gollifer (UK)
	<i>Fak'ugesi</i>	Tegan Bristow (ZA)
	<i>Afropixel</i>	Marion Aïdara (SN)
	<i>ACM SIGGRAPH Digital Arts Community</i>	Sue Gollifer (UK)
	<i>Screen City Biennial</i>	Tanya Toft (DK)
	<i>Design Indaba</i>	Neo Maditla (ZA)
PANEL	Art, Science & Us	USHAKA CONFERENCE
	<i>The Planetarium</i>	Ofentse Letebele (ZA)
	<i>Agulhas Drifter</i>	Cy Keener (US)
	<i>Leikhen: A Hybrid Immersive Audiovisual Space</i>	Claudia Robles-Angel (DE)
	<i>Slipstream</i>	Sara Retallick (AU), Alex Davies (AU)
	<i>Microsculptures</i>	Jess Holz (US)
	<i>Beyond Digital Towards Biological</i>	Stavros Didakis (GR), Laura Beloff (FI)
	<i>Run Dry</i>	Kristine Diekman (US)
	<i>Wake</i>	Grace Grothaus (US), Rena Detrixhe (US)

THURSDAY CONTINUED - IF TALKS **28-Jun**

PANEL	Decolonizing Futures	BOND SHED
	<i>Ifu Elimnyama (Dark Cloud)</i> Russel Hlongwane (ZA)	
	<i>M-ArkII: Microbiome Ark</i> John Wenskovitch (US)	
	<i>ISEA2020 Winnipeg</i> Julie Nagam (CA)	
	<i>The [ECO]Nomic Revolution: when microbiological logic determines everything</i> Cesar Baio (BR), Lucy HG Solomon (US)	
	<i>Book of Nadine</i> Luyanda Zindela (ZA)	
	<i>Intersection*ology</i> Lori Hepner (US), Kendra Ross (US)	
	<i>Codemakers Durban</i> Justin Yarrow (US)	
	<i>L'Africaine d'architecture/WoeLab</i> Sénamé Koffi Agbodjinou (TG)	
	<i>KRISP</i> KRISP, UKZN Medical School (ZA)	

SPECIAL SESSIONS

<i>Funding Round Table & Life Co Unltd Pitching Den</i>		BOND SHED
<i>Hybrid Learning Environments</i>	Anne Nigten (NL)	CIAO BELLA
<i>Electronic Art Archives Meeting</i>	Bonnie Mitchell (UK), Wim van der Plas (NL)	CIAO BELLA
<i>Art, Science, Engagement</i>	Artists in Labs	USHAKA CONFERENCE
<i>Creative Europe Programme Workshop</i>	Martin Koplín (DE)	INNOVATE DURBAN

CULTURAL PROGRAMME: ART, SCIENCE & US

GREENCAMP

INSTALLATION	<i>Fireflies Memorial</i>	Francesco Mariotti (CH/PE) with José-Carlos Mariátegui (PE), Cecilia Vilca (PE), Elisa Arca (PE)	Green Camp Gallery Project
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USHAKA & BEACH

ARTWORKS		USHAKA & BEACH
<i>Walking with the Ancients</i>	Tracey M Benson (AU), Josiah Jordan (NZ)	
<i>Run Dry</i>	Kristine Diekman (US)	
<i>Behold the Tilapia</i>	Kristine Diekman (US)	
<i>Wake</i>	Grace Grothaus (US), Rena Detrixhe (US)	
<i>Leikhen: A Hybrid Immersive Audiovisual Space</i>	Claudia Robles-Angel (DE)	
<i>Microsculptures</i>	Jess Holz (US)	
<i>Tidal Traces</i>	Nancy Lee (CA), Emmalena Fredriksson (SE), Kiran Bhumber (CA)	
<i>Man Made Micro/Macro</i>	Eloff Pretorius (ZA)	
<i>Anima</i>	Ofentse Letebele (ZA)	
<i>Swim</i>	Kombo Chapfika (ZW)	
<i>Lost Water Ways</i>	Greg Giannis (AU)	
<i>In silico et in situ: fauna habitats in the age of voxels</i>	Margarita Benitez(US), Markus Vogl (US)	

<i>Slipstream</i>	Sara Retallick (AU), Alex Davies (AU)
<i>Southern Identities Laboratory</i>	Cecilia Vilca (PE) with Francesco Mariotti (CH/PE), José-Carlos Mariátegui (PE), Elisa Arca (PE)
<i>NONUMENT 01::McKeldin Fountain</i>	Lisa Moren (US), Neja Tomšič (SI), Jaimes Mayhew (US), Martin Bricelj Baraga (SI)
<i>Turbidity Paintings: Water Testing at the Umgeni River</i>	Thomas Asmuth (US), Sara Gevurtz (US)
<i>Agulhas Drifter</i>	Cy Keener (US)
<i>Man Made Micro/Macro</i>	Eloff Pretorius (ZA)
<i>PS2 - Express YourCity: What is the Internet for you?</i>	Lorenz Potthast (DE), Martin Koplín (DE)
<i>Durban/Bremen</i>	
<i>PS2 - Virtual Graffiti</i>	Michael Bertram (DE), Fabian Büntig (DE), Ivana Druzetic (CZ), Magdalena Kovarik (AT), Janna Lichter (DE), Anastasia Treskunov (DE), Christoph Vogel (DE)

GUEST SPEAKER	<i>Ushaka</i>	Tony McEwan - Director uShaka Sea World
PERFORMANCE	<i>DNA Pod</i>	Bronwyn Lace (ZA), Xolisile Bongwana (ZA)
ANNOUNCEMENT	<i>2018 Award</i>	ARTISTS IN LABS
CELEBRATION	<i>Birthday</i>	LEONARDO 50th / ISEA 30th

FRIDAY		29-Jun
INNOVATION FESTIVAL TALKS		BOND SHEDS
PRESENTATION 04	<i>Building Entrepreneurial Ecosystems</i>	Lesley Williams (ZA)
PRESENTATION 06	<i>Life Hacking</i>	Ralph Borland (ZA)
PRESENTATION 07	<i>Other Realities</i>	Tegan Bristow (ZA)
EXHIBITION	INNOVATORS AND MAKERS	
SPECIAL SESSION	<i>5th FUTURE MOBILITY ROUNDTABLE</i>	Victor Radebe, Mobility Centre for Africa BOND SHED
PANEL	Life Hacking	KZNSA
	<i>Free Sunshine!</i>	Miranda Moss (ZA), Oliver Walkhoff (CH)
	<i>Port with a Green Heart</i>	Mikhail Peppas (ZA), Sanabelle Ebrahim (ZA)
	<i>Kulturtanken</i>	Stahl Stenslie (NO)
	<i>Open Data Durban</i>	Richard Gevers (ZA)
	<i>Binocular Rivalry</i>	Mert Akbal (ZA)
	<i>Tangible Data Economics in DATA LOAM</i>	Sophie-Carolin Wagner (AT)
	<i>In silico et in situ: fauna habitats in the age of voxels</i>	Margarita Benitez(US), Markus Vogl (US)
	<i>Gambiologia: life hacking in Art & Design</i>	Fred Paulino (BR)
	<i>Echo</i>	Georgie Pinn (AU/UK), Kendyl Rossi (AU/CA)
PANEL	Other Realities	BOND SQUARE
	<i>Change Agent</i>	Keith Armstrong (AU)
	<i>NONUMENT 01::McKeldin Fountain</i>	Lisa Moren (US), Neja Tomšič (SI), Jaimes Mayhew (US), Martin Bricelj Baraga (SI)
	<i>Lost Water Ways</i>	Greg Giannis (GR)
	<i>TMRW & The Digital Foundry</i>	Rick Treweek (ZA), Brooklyn J. Pakathi (ZA)
	<i>Tidal Traces</i>	Nancy Lee (CA), Emmalena Fredriksson (SE)
	<i>Augmented Abstraction</i>	Yane Bakreski (MK)
	<i>ZERO1 American Arts Incubator</i>	Shamsher Virk (US)
	<i>Wake</i>	Grace Grothaus (US), Rena Detrixhe (US)
	<i>ComposingYou_ Chinatown</i>	Judy Jheung (CA)
PANEL	Moving Africa	HOSTED BY THE GOETHE INSTITUT INNOVATE DURBAN
		Sénomé Koffi Agbodjinou (TG)
		Alexandre Coelho (MZ)
		Joao Roxo (MZ)
		Liz Kilili (KE)
		Yine Yenki Nyika (SS)
		Marion Aïdara (SN)
		Hakim George (SS)
		Francois Venter (ZA) - Moderator

FRIDAY CONTINUED**29-Jun**

PERFORMANCE	<i>RE-VOLUTION SAMPLER – A Participatory Archive of Revolutionary Songs</i>	Daniel Cermak-Sassenrath (DK), Stina Hasse (DK)	031 DISTILLERY
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PECHA KUCHA

031 DISTILLERY

Neo Maditla (ZA), Yine Yenki Nyika (SS), Lori
Hepner (US), Reiner Friedel (US), Bronwyn Lace
(ZA), Thobi Maphanga (ZA), Lorenz Potthast (DE),
Fred Paulino (BR), Ofentse Letebele (ZA), Rob
LaFrenais (UK)

SATURDAY		30-Jun
TOUR	KulturWalks	Mikhail Peppas (ZA), Sanabelle Ebrahim (ZA) THE HARBOUR
WORKSHOPS		KZNSA
	<i>dARTa: Data & Art Design</i>	Joanne Parker
	<i>Floating Reverie</i>	Carly Whitaker
	<i>Coding Vernacular Algorithms</i>	Tegan Bristow
CITY HALL EVENT		ISEA2018 / Digifest05 / IF DURBAN & INTERPRET DURBAN 9 CITY HALL
PERFORMANCES		
	<i>INTERSECTION*OLOGY</i>	Lori Hepner (US) and Kendra Ross (US)
	<i>Ifu Elimnyama (Dark Cloud)</i>	Russel Hlongwane (ZA)
	<i>Palinopsia / seeing again</i>	Jurgen Meekel (NL), Jill Richards (ZA)
	<i>Ephemeral Edgespace</i>	Johannes Birringer (DE), Haein Song (KR), Claudia Robles Angel (DE)
SCREENING		
	<i>Echo</i>	Georgie Pinn (AU/UK), Kendyl Rossi (AU/CA)
	<i>Imaging Intersections</i>	Chisto Doherty (ZA), Samora Chapman (ZA)
	<i>Intro video ISEA2018</i>	Mark Edwards (ZA), Samora Chapman (ZA)
CEREMONY		
	ISEA2018/ DIGIFEST05/ IF DURBAN closing remarks	
	Dr Rene Smith - ISEA2018 Academic Chair	
	Marcus Neustetter - ISEA2018 Artistic Director & Curator	
	Gabriella Peppas - ISEA2018 Cultural Program and Interpret Durban Director	
	ISEA International	
	Soh Yeong Roh - Art Center NABI (KR) - ISEA2019	
	ISEA2018 - ISEA2019 Handover	
PROJECTION		
	<i>PS2 Digital Mashup</i>	Martin Koplín (DE), Elwira Wojtunik (PL), Popesz Csaba Láng (HU), Carl Skelton (UK), Jürgen Amthor (DE), Marion Bösen (DE), Patricia Lambertus (DE), Christian Geiger (DE), Lorenz Potthast (DE), Stephan Siegert (DE), Michael Bertram (DE), Fabian Büntig (DE), Ivana Druzetic (HR), Magdalena Kovarik (AT), Janna Lichter (DE), Anastasia Treskunov (DE), Christoph Vogel (DE), Aura Neuvonen (FI), Heike Baudach (DE)
	<i>Digital Calligraffiti</i>	Urban Media Art Academy (DE), Michael Ang (CA), Ofentse Letebele (ZA), Sandesh Jugmohun (ZA)
	<i>Architectural Light</i>	Collaborators with iGuzzini
EXHIBITION	Visual arts / Illustration/ Video/ Photography/ Spoken Word/ Short Story/ Youth	
MUSICAL PERFORMANCE	L2, Breezy V, Nick Hamman (ZA)	

CULTURAL PROGRAMME DISCUSSIONS: Select Observations & Visions

With a strong focus on the meeting of locally relevant innovation and change-making, key areas of intersections were identified in conversation during and after ISEA2018.

Art, Science & Us

Global environmental conditions raise questions about our pursuits in both art and science research. Practitioners in both fields present opportunities for reconsidering their research methodologies, assumptions and outcomes with the vision of affecting change.

Key areas of interest identified:

- Learning from different research and presentation methodologies
- Science communication and visualization
- Artistic pursuit in scientific development
- The studio and the lab as spaces to test, experiment and play
- Art as a means to engage the public with scientific research

Ideas for development:

- Possibilities for art-science incubation collaboration projects in addressing common research
- Building on local and international partnerships and existing cross-disciplinary research and production
- Extending the current international art-science network
- Tapping into key Durban development projects related to Science and the Humanities: the new Durban science centre, the new UKZN planetarium, marine research and current science development for the SKA partnerships

Life Hacking

Makers, recyclers, hackers, inventors, and survivalists manipulate not only materials and media, but systems. Responding to the status-quo of a time and place, these actors rethink and recycle discarded and unwanted items, structures and ideas to take ownership, create new perspectives or survive the everyday. This is a platform for local and impactful alternatives that are re-structuring approaches and knowledge systems for the benefit of many.

Key areas of interest identified:

- The growing possibilities of Maker empowerment tools for local needs
- Up-skilling and developing of recyclers and crafters into technology-enabled makers/inventors
- Pushing concept and narrative for local relevance, ownership and differentiation
- The value of experimentation and play in life hacking (and in art)
- Incorporating local & indigenous knowledge systems and ways of life into artistic approaches

Ideas for development:

- Local storytelling and concept development that incubates new ideas
- Public statements of the value of locally relevant maker projects
- Entrepreneurial and economic development possibilities through new products and processes
- Artistic sampling and repurposing of current challenges for new perspectives on current structures

Other Realities

Global technological trends find practitioners and researchers caught up in the search for meaning, immersed in new technological and mediated environments. Yet, these provide little comfort, connection or solution for those without the means to engage in them. New perspectives and narratives blending both contemporary technologies such as Virtual, Augmented and Mixed Reality and the culture of storytelling and collective sharing hope to challenge how these spaces can be developed and encourage local relevance.

Key areas of interest identified:

- Challenging AR/VR tools for local impact
- Creating local content for participation
- Fusing digital and hand craft
- Engaging and collaborating with local communities to use media arts to solve or explore their issues
- Site-specificity and altered realities as a tool for creating hope and asking poignant political questions

Ideas for development:

- Incubation project for AR/VR dialogues
- Recording and illustrating digital storytelling
- Public campaign for site-specific change-making to be translated into VR explorations

Decolonizing Futures

As the globally privileged and economically powerful occupy new territories of knowledge, technology and space, voices arise to question their inclusivity and equal opportunity. Generalized assumptions, pervasive models and accepted practices need to be scrutinized for their relevance in the space of global future-thinking across economic and social boundaries.

Key areas of interest identified:

- Showcasing and connecting projects that attempt to present alternative futures
- Empower practice-led research programs that work across social engagement, art, change-making, intangible heritage and the vernacular (word, image, performance)
- Engage largely ignored voices and knowledge systems

Ideas for development:

- Building a platform for idea and project exchange with a pan-African network
- Tap into larger Durban city visioning and planning for opportunities to collaborate and influence
- Incubate public visioning projects that present alternatives



Image: Samora Chapman

ISEA2018

WORKSHOPS

The workshops programme for ISEA2018 was a dynamic array of hands-on activities, interventions, lessons and discussions aimed at connecting artists & researchers with like-minded individuals or organisations and the Durban public. A primary intention of the workshops programme was to introduce both participants and facilitators to new ideas, technologies and ways of thinking. Having focused on selecting workshops that held local relevance, a lively dialogue was initiated between facilitators and participants, allowing for artistic practice to be opened up and exposed to the (South) African context. Many of the workshops were process-based, with their exhibitible outcomes forming part of the larger cultural program.

The KZNSA Gallery acted as the hub for most of the workshops, and became a hive of activity on the weekend preceding the symposium. The workshops running over that weekend were largely casual and drop-in friendly, making them flexible enough to engage symposium delegates as they came and left the space, as well as visitors to the gallery. A few hundred people (many of whom were high school and primary school students) in total participated, and the facilitators had the opportunity to share their knowledge and expertise and create a space where a temporary workspace and resulting installation leaves a legacy of curiosity, artistic sensibility and a make-do attitude.

Partner venues such as the Denis Hurley Centre, The Durban Art Gallery, Green Hub, Green Camp, DUT City Campus and the BAT Centre held focused and experiential workshops that exposed participants to processes, stories and places to inform the realizations of projects entering the week of ISEA2018.

Workshop #01 - PS2 – Express Yourself/City

Date: 24th June 2018

Time: 12:00 – 16:00

Venue: Durban Art Gallery

The aim of the workshop is to work on methods of participatory urban re-design and create slides and animations including art and cultural phenomena for the re-design of Durban city spaces. During the 3-4 hour workshop, participants will get information about video mapping techniques and learn about the animation creation for facade projections.

Number of participants: Max. 15 – 20

Note: Participants are requested to bring their own notebook computer and additional equipment for any of their creation processes (sketchbook, camera, smartphone etc.).

Minimum skills (at least one of the below listed):

- basic knowledge of photo editing
- minimal knowledge of After Effects / Photoshop / similar software
- familiarity with video software

Coordinators: Elwira Wojtunik, Popesz Csaba Láng, Lorenz Potthast, Stephan Siegert (PS2 team members of the City University of Applied Sciences Bremen and M2C Institute Bremen, Germany)



Workshop #02 & #03 - PS2 - Trails of Memory

Workshop #02:

Date: 23rd June 2018

Time: 12:00 – 16:00

Venue: BAT Centre

Workshop #03:

Date: 24th June 2018

Time: 12:00 – 16:00

Venue: KZNSA Gallery

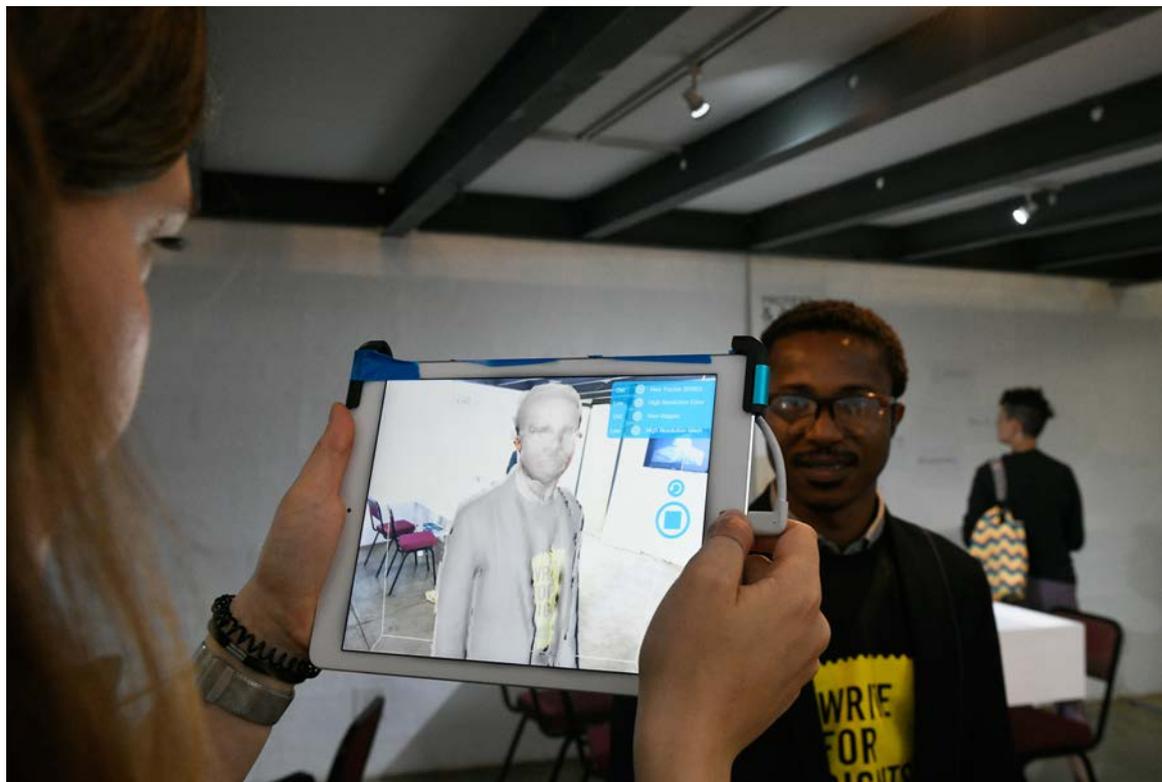
The city map of Durban has unfolded itself in a virtual space. Step into it and stop time by inscribing your urban memory on its virtual pavement while your body is being 3D scanned and crafted into a city sculpture.

Number of participants:

BAT Centre: TBC

KZNSA Gallery: 1 – 15 participants

Coordinators: Michael Bertram, Fabian Büntig, Ivana Druzetic, Magdalena Kovarik, Janna Lichter, Anastasia Treskunov, Christoph Vogel (PS2 team members of the University of Applied Sciences Dusseldorf, Germany)



Workshop #04 - PS2 - D/urban Remixes – Creating a VR City Together

Date: 25th June 2018

Time: 12:00 - 17:00

Venue: Durban Art Gallery

The workshop aims to create a fictitious intercontinental city based on human emotions and memory, rather than rational urban development planned from 'above.' The outcome of the workshop should be a merged cityscape that arises in a Virtual Reality environment co-created by participants on both continents. This workshop will be synchronised for collaboration with a workshop in Germany at the same time.

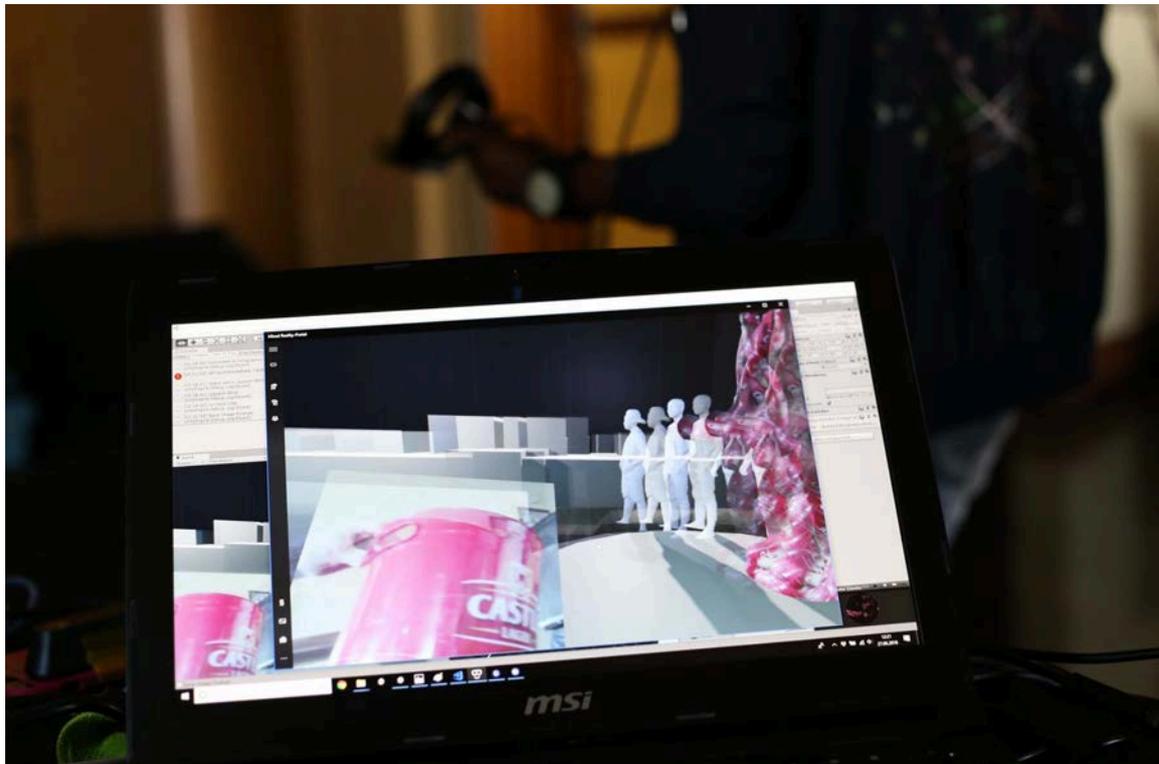
Skills to learn:

- interdisciplinary collaboration
- critical work on urban space connected to personal memory and citizenship
- first steps in Unity
- VR development

Number of participants: Max. 20

Note: Participants are requested to bring their own phone with photo function, smartphone or digital camera to the workshop.

Coordinators: Anastasia Treskunov, Magdalena Kovarik and Christoph Vogel (PS2 team members of the University of Applied Sciences Dusseldorf, Germany)



Workshop #05 - PS2 - Soundscapes Research and Design of a Sonic Space

Date: 24th June 2018

Time: 11:00 – 13:00

Venue: Denis Hurley Centre

The workshop approaches:

- what soundscape research is
- history, the present, and changes in sonic environment
- soundscape design vs. sound design
- how to use mobile tools in soundscape research
- designing a soundscape
- lectures, hands-on exercises, and discussion

From the research point of view, the target of the workshops is to raise knowledge about soundscapes, sound memories and soundscape design. The sonic experience is a complex entirety but yet we all have similarities in experiencing sounds.

Number of participants: Max. 10 – 15

Note: Participants are requested to bring their own smartphone to the workshop. Internet connection is needed.

Coordinator: Aura Neuvonen (PS2 team member of the Metropolia University of Applied Sciences Helsinki, Finland)



Workshop #06 - Urban Media Art Academy: City of Intersecting Rituals

Date: 23rd & 24th June 2018

Time: 23rd: 9:00 – 13:00, 24th: 11:00 – 17:00

Venue: Denis Hurley Center

Since ancient times and through many different cultural and spiritual traditions, rituals have been part of everyday life as gestures of tradition, repetition and performance – from eating, celebrating and praying, to codes of human interaction. Rituals are codes of co-existence but also mechanisms of governance, fixity and maintenance of diversion. In public space, rituals of different times, cultures and realities intersect. In Durban, public space is a complex reality of social, economic, political, cultural, religious, and geographical interpretations and origins. In this program we will discuss the intersecting rituals of Durban, their origins and meaning for Durban's urban development, and explore how urban art and creativity can interrupt, adjust or affect urban situations in which rituals intersect.

The program combines talks and discussions by local and international experts, including Magnus Ag and Michael Ang, in a Lab+Lecture format, and a field trip in collaboration with KulturWalks and the Digital Calligraffiti project resulting in a performative projection of our collective research and messages.

The Urban Media Art Academy is a networked, global educational initiative that investigates and intermediates urban media art as an interdisciplinary domain of practice, theory and knowledge-sharing.

Coordinator: Susa Pop and Tanya Toft Ag in collaboration with the Goethe-Institut



Workshop #07 - A Vocabulary for Vernacular Algorithms

Part 1

Date: 23rd June 2018

Time: 9:00 – 12:00

Venue: Phansi Museum & Durban Art Gallery

An intimate exploratory conversation to take place around the beadwork and weaving collection of Phansi Museum and Durban Art Gallery between Hlengiwe Dube (wireworker and curator), Gcina Mhlophe (writer and storyteller) from KwaZulu-Natal, Lindiwe Mtlali (tech educator and entrepreneur) and Tegan Bristow (Festival Director, artist, and educator) from Fak'ugesi Festival in Gauteng.

Coordinator: Tegan Bristow

Part 2

Date: 23rd June 2018

Time: 12:00 – 17:00

Venue: Outside Durban Art Gallery

A public conversation to engage the general public outside the Durban Art Gallery and in Warwick Junction (downtown Durban). This public conversation will explore the language and vocabulary of traditional beadmaking with passers-by in relation to personal histories and practices. Part of this public conversation with passers-by will be informed by discussion points raised in the above exploration of the DAG's collection of beadwork. This intervention will also act as an invitation to participate in further activities.

Coordinator: Russel Hlongwane

Part 3

Date: 26th June 2018

Time: 12:00 – 17:00

Venue: KZNSA Gallery

Growing out of what was understood from the vocabularies developed in the conversational series, this is a creative coding workshop aimed at beginner coders and those wanting to engage vernacular forms in their existing programming practices (in p5.js / Python). Basic principles of coding will be explored in line with the beadwork patterns, followed by co-making by any practitioners more comfortable with coding to code a few of the pieces for display at the exhibition on the 30th June.

Coordinator: Lindiwe Matlali, Tegan Bristow and Alexandre Coelho



Workshop #08 - Free Sunshine!

Date: 22nd, 23rd & 24th June 2018

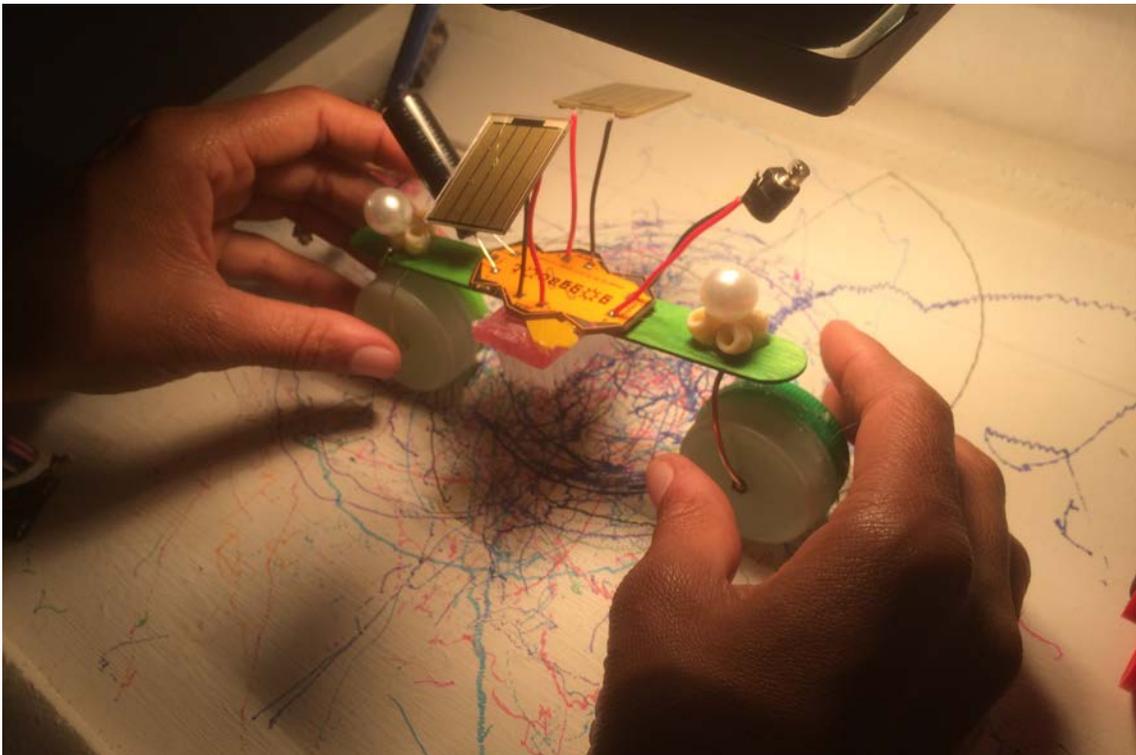
Time: 10:00 – 16:00

Venue: KZNSA Gallery

Free Sunshine! is an intervention and installation comprising of a temporary electronics lab offering free solar-powered robotics workshops to the public. The project has formed in response to Eskom and The National Energy Regulating Authority of South Africa's drafting of rules requiring all small scale energy generators under 1 kilowatt to be registered; a process which also involves a fee. As this includes sustainable energy systems such as solar and wind power, the swarm of sun-powered G2ggaB2ts made during the workshops will be used as demonstrators against problematic energy regulation and service, by attempting to register all of them in an absurd spam protest. For ISEA2018, the Free Sunshine! Lab will be occupying the KZNSA Gallery, transforming the art institution into a space where school children and members of the general public can learn and tinker with electronics, create mechatronic art works, and have their voice heard regarding their relationship and access to electricity in the South African context.

The predominant aim of this project is the hugely important need to expose specifically young people to electronics—not as consumers, but as active agents. Overall, the workshops will be a playful way of introducing and promoting STEAM (Science, Technology, Engineering, the Arts and Mathematics) in an extra-institutional context. To ensure the project grows outside of the context of the physical workshops, documentation and further resources will also be published on a website and participants will be encouraged to play with and hack the circuits and components so that users/makers can come up with their own solutions to specific needs and wants.

Coordinator: While the project is being driven and organised by Miranda Moss and Oliver Walkhoff, it is powered by contributions from Thulile Gamedze, The Swiss Mechatronic Art Society and the broader Maker scene in Switzerland as well as The MakerSpace Durban. Supported by Pro Helvetia.



Workshop #09 - Curating in the In-Between

Date: 22nd & 23rd June 2018

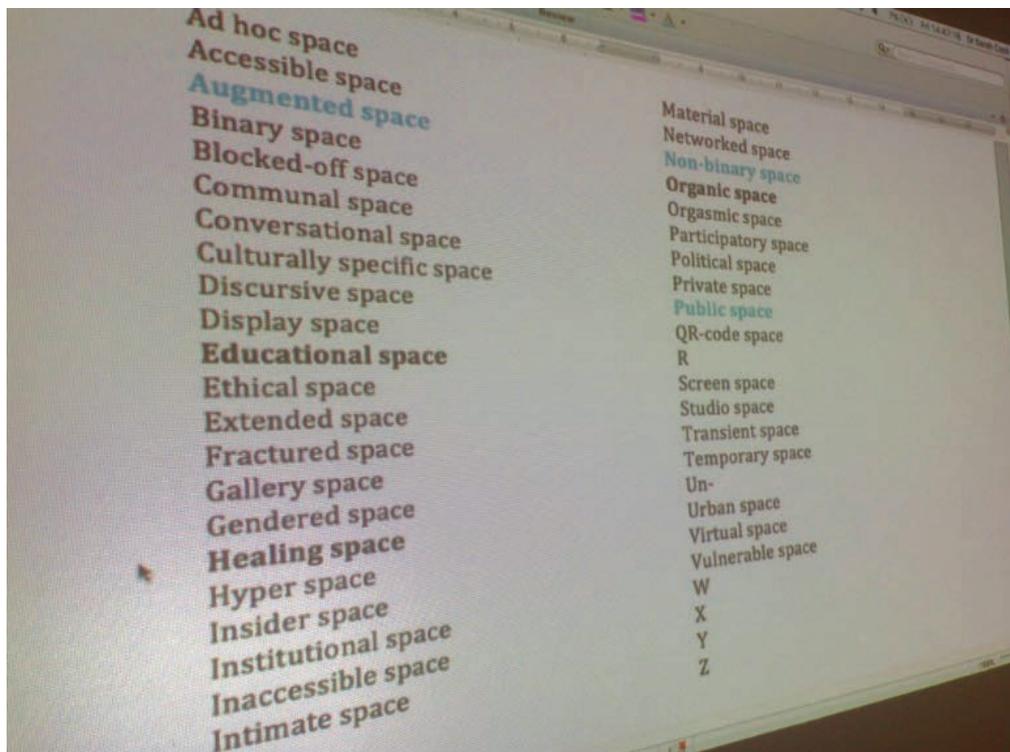
Time: 10:00 – 17:00

Venue: KwaZulu-Natal Institute for Architecture

The hacked-together term “curatoriality” was used to describe the way in which the practice of curating is applied in various degrees according to context and local conditions, this two-day workshop will bring together curators and producers/artists working in the interstices between art and technology. In keeping with the ISEA theme In-between the Cracks, it will share examples of places and times where curatorial practice (or the curatoriality applied) was as much a result of serendipity, chaos, or risk-taking as of careful planning. Contexts and local conditions (Durban to Dundee and everywhere in between), in which hustling and getting things done takes priority over theoretical frameworks, will be celebrated. Framed around how ‘the hack’ (like curatoriality) involves both informed prior experience and a blind new attempt or best guess at how it will work, the workshop will pull itself up by its bootstraps, insert itself into the interstitial, and evolve as local and international participants get to know and learn from one another.

Exercises undertaken in small groups across the two days will focus the discussion. These will include exercises on ideas for hacking a particular space, new formats for commissioning across and in between sectors or disciplines, new formats for production, and audience reception.

Coordinator: Beryl Graham on participatory production or commissioning models in contemporary art curating, including critical making and open source methods; Alexandra Ross on curatorial strategies for hacking mindsets and reorienting perceptions, with an attention to AR and VR; Sarah Cook on temporary, recurrent festival curating, and how to deal with spaces that have a pre-determined set of expectations about what goes on there.



Workshop #10 - Art and Science: Intersection Across Contexts

Date: 24th June 2018

Time: 10:00 – 17:00

Venue: KwaZulu-Natal Institute for Architecture

So-called SciArt is often the result of public engagement activities within interdisciplinary and international research teams, but how can curators and producers develop strong art projects that resonate beyond the immediate research project, its location and its timeframe? This one day intensive workshop will consider models of curating art and science, best practice, current examples, and future possibilities, all with an emphasis on the questions around publics to work with, community impact, and ethics.

It will draw on the case of the UK LifeSpace Science Art Research Gallery at the University of Dundee (<http://lifespace.dundee.ac.uk>) and the public engagement programme of the Wellcome Centre for Anti-Infectives Research (WCAiR) (<http://www.lifesci.dundee.ac.uk/research/wcair>), and in South Africa with the Wellcome Centre for Infectious Diseases Research in Africa (CIDRI-Africa) (www.cidri.uct.ac.za/). LifeSpace in the School of Life Sciences has received a Gold Standard Award from the National Coordinating Centre for Public Engagement, while CIDRI-Africa is home to the internationally recognised project Eh!woza (www.ehwoza.com).

Coordinator: Sarah Cook and Alistair Floyd; Anastasia Koch and Ed Young.



Workshop #11 - Server Farms

Date: 23rd & 24th June 2018

Time: 10:00 – 16:00

Venue: KZNSA Gallery

Turn e-waste into contemporary planters! Server Farms are, in their simplest form, computers and other technological equipment repurposed as planters. A gutted iMac, face up, where the screen and motherboard are replaced with wheat grass... A Mac Pro growing cacti and succulents, embedded in sand... A Dell, filled with house plants...

We root trees in laptops, grow molds and fungi in and around tablets, inject watches, phones, and cameras with spores and microscopic life—then let each flower, flourish, incubate, and spread. What life may spur, how might techno-minerals diffuse? Bring your old computers, phones, and tablets, some plants, dirt, and/or seed, and we will help you along! Some materials will be available, but it is limited...

Coordinator: Nathaniel Stern, Sam Tan, Jenna Marti, Olivia Overturf



Workshop #12 - African Robots

Date: 23rd & 24th June 2018

Time: 10:00 – 16:00

Venue: KZNSA Gallery

African Robots is a project to intervene in street ‘wire art’ production in Southern Africa, and in other locations with similar conditions. In South Africa and Zimbabwe, subsistence artists make largely ornamental goods from galvanized steel fencing wire and other cheap materials, which they sell in the street. African Robots brings DIY electronics knowhow and cheap components to produce interactive and kinetic forms of work: African automatons such as birds, animals and insects. The project functions as interventionist art and design fiction while establishing new social connections and the exchange of knowledge. It plays on the aesthetic similarity between old-school computer wireframe 3D, and handmade three-dimensional objects made with wire – particularly in the offshoot project SPACECRAFT, which sees the design and production of wire spaceships, including a Zimbabwe Space Station drone! The project refers to the history of mechanical automatons in the advent of computing, and pays attention to the affective aspects of robots and the animation of material objects. For ISEA in Durban, African Robots will undertake workshops with local wire artists and exhibit the work made.

Coordinator: Ralph Borland



Workshop #13 A - Hybrid Happenstances (Under 40 Degrees)

The aim is to develop Peruvian and South African cultural encounters mediated by art and technology to find connections and cross-pollinations. The workshops will be led by Cecilia Vilca and Francesco Mariotti, artists from different generations and working in different contexts. The main topics that will be discussed are: mobility of population (in and outside the countries), material culture, renaturalization and technological appropriation of high- and low-tech solutions. Both artists will discuss their work processes and previous artwork and develop a community-based project along with the Durban community of artists, activists, scientists as well as general public. The workshops will result in installations by Cecilia Vilca and Francesco Mariotti later in the week.

13A - Fireflies Memorial, facilitated by Francesco Mariotti

Date: 24th - 26th June / Time: 10:00 – 16:00

Venue: KZNSA Gallery & Green Camp Gallery Project

Fireflies Memorial is a long-term-project which aims to create an artificial habitat in a contaminated space in Durban that can accommodate a population of fireflies and demonstrate the link between inert matter and living matter, which not only generate a hybrid bond, but establish a dialogue and participation within a community. In addition, this hybrid and transdisciplinary project aims to connect the Latin American (Andean and Amazonian) traditions with local South African ones, developing social processes that may impact in a community by collaborating with scientists, local artists and activists. The project will be installed at The Green Camp Gallery Project, a rehabilitated space converted into an organic and sustainable lifestyle hub on urban farming and creativity based in Durban, founded by Xolani Hlongwa.

The firefly habitat also acts as a memorial of murdered ecologists and environmentalists; a collaborative work that pays tribute to all the people and organizations that are committed to the protection of nature. It is also a stance to remember people in Latin America and South Africa who had been murdered during their struggle, such as Honduran environment and human-rights activist Berta Cáceres; Brazilian environmental activist Chico Mendes; and, South Africa's Wild Coast anti-mining activist Sikhosiphi "Bazooka" Rhadebe.

The installation is a work-in-progress that combines light-emitting diodes (LEDs) – simulating fireflies' sparks – and organic farming – in teamwork with Nkazimulo Gabuza; sounds of the Amazonian uirapuru bird and the South African cicada insect; a visual projection by Crosby Luhlongwane; and, written and spoken texts by Mzwandile Mlangeni which were nurtured and inspired throughout the happenstances.



Workshop #13 B - Hybrid Happenstances (Under 40 Degrees)

13B - Southern Identities Laboratory, facilitated by Cecilia Vilca

Date: 24th - 26th June

Time: 10:00 – 16:00

Venue: KZNSA Gallery & DUT City Campus

What is the South? How to build an identity when the mere act of searching is already a political act, as the subject ceases to be an object of exotic study in order to define itself? This itinerant laboratory of epistemological decolonization uses scientific tools and methods for an artistic purpose. It is based on the idea that some disciplines regarded as neutral are tinged with a Western halo of tautological and epistemological construction. Technology understood not only as a device, but as a process, is perceived as a bridge to ancestral knowledge that evades the autocracy of Western aesthetics and narrative as it connects past and future.

Coordinator: Cecilia Vilca and Francesco Mariotti with José-Carlos Mariátegui and Elisa Arca of ATA - Alta tecnología andina



Workshop #14 - Gambiologia

Date: 22nd, 23rd & 24th June 2018

Time: 10:00 – 16:00

Venue: KZNSA Gallery

Gambiologia is a Brazilian creative hub which adopts the country's tradition of *gambiarra* as a source of inspiration for works on art and technology. This term is commonly translated as “jury rig” or “life hack” and refers to makeshift repairs or temporary contrivances, made only with tools and materials that happen to be on hand. Gambiologia is thus “the science of gambiarra”. Through a vigorous creative production and a set of collective initiatives, the project investigates how the Brazilian tradition to adapt, improvise, find simple and smart solutions for everyday problems can be applied to the context of electronic art.

In this workshop, we will collect unused objects from urban landscape and hack them in order to create up-cycled design objects. For that, we will explore the concept of “industrial coincidence”, in which two industrial objects with distinct origins fit perfectly in each other. We will also provide basic electronics theory and materials that will be applied in the students' creations.

Maximum number of participants: 15

Coordinator: Fred Paulino



Workshop #15 - Turbidity Paintings: Water Testing at the Umgeni River

Date: 24th June 2018

Time: 10:00 – 16:00

Venue: Green Hub

The project “Turbidity Paintings,” proposes a new visualization methodology to record images and collect data on water quality. The core of this is to develop a system of image collection using an image-based system to go alongside with traditional water testing equipment. In this workshop, participants will learn about the various aspects that affect water quality and take their own measurements at the Umgeni River, which is one of the most contaminated rivers in the region and is the primary source of water for more than 3.5 million people.

Coordinator: Thomas Asmuth and Sara Gevurtz



Workshop #16 - Creating Binocular Rivalry In Virtual Reality

Date: 23rd June 2018

Time: 10:00 – 16:00

Venue: KZNSA Gallery

This workshop forms part of Binocular Waves, an artistic research project in progress on binocular vision. The project explores what happens when we present two different images to the left and the right eye using a VR Headset. Depending on their similarities and differences these two images fuse, compete, or coexist in the conscious visual perception creating different binocular phenomena.

In this workshop we will create stereoscopic 360° scenes making small changes to the images presented to each eye. We will solely use open-source software (Blender 3D and Krita).

Maximum number of participants: 8

Technical requirements: laptop, VR headset with smart phone

Coordinator: Mert Akbal



Workshop #17 - Protest & Art: Intersection*ology Workshop

Date: 23rd June 2018

Time: 10:00 – 16:00

Venue: KZNSA Gallery

Working at the intersection between art, gender, race, and technology, Hepner & Ross use light, sound, movement, and image to situate memories of the feminine past and corporeality in the natural world into new, technologically mediated locations and spaces. The artists insert sonic and image-based queries at particular points in how they process women's pasts into future technological landscapes of digital information. In doing so, Hepner & Ross explore how their physical, female selves are adapting, morphing, rejoicing, and revolting (in)to how they are perceived both physically and digitally, as their digital ecologies grow parallel to that of their physical ecologies in this new space.

Prior to the public performance, this workshop will discuss community protest and the creativity and powerful effect that it can have. Workshop participants will create protest signs that will then be used in the final scene of Intersection*ology where members of the audience also will have been led onstage and given signs to join the performers.

Coordinator: Lori Hepner and Kendra Ross



Workshop #18 - Floating Reverie: A micro-residency workshop exploring Internet art

Date: 30th June 2018

Time: 10:00 – 16:00

Venue: KZNSA Gallery

This workshop acts as a 'micro-residency' exploring the concepts that occur in Floating Reverie's //2Week residency programme. The //2Week residency programme invites selected artists to produce art online, every day, for two weeks. The daily 'checking-in' and repetition acts as a form of production. This workshop will allow participants to be part of this interactive, online residency programme in a condensed, micro-format over a period of 5 hours. This micro-version of the //2Week residency explores idea generation, repetition, artistic process and production of art in an online context.

The Internet is an incredibly vast space where people can come together; it generates its own culture from within. The Internet acts as more than a final space for a gif, a meme, or an animation, but is rather a perpetual cycle of iterations; a space for continuous, dynamic production where experimentation and interactivity are encouraged. If you are interested in the various ways in which artists are using the Internet to make art, produce, and rethink the medium then this workshop is for you.

The workshop will start off with a short introduction to Internet art, exploring the space as a dynamic and exciting medium for artistic process and practice to emerge. Floating Reverie will be introduced and past residencies shown as examples and inspiration. After this initial introduction to the workshop's content and outline, participants will be given a chance to come up with their own concepts for their 'micro-residency' which will then be discussed amongst the group. Participants will then be given a deadline of producing every hour for four hours, with final presentations of the residency occurring afterwards. The final micro-residency outcomes will then be displayed in the evening.

Maximum number of participants: 15

Coordinator: Carly Whitaker

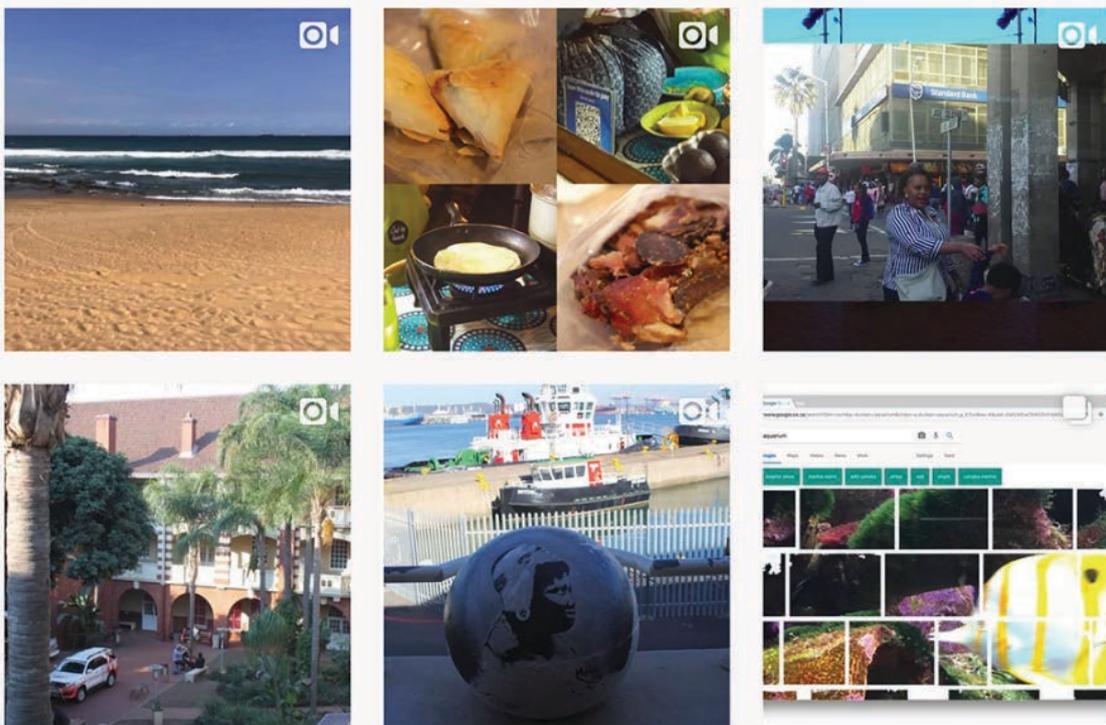




Image: Samora Chapman

ISEA2018

PERFORMANCES

The performances on the program for ISEA2018 were curated to set the tone for the day's events, or conclude them. They were selected to be key moments of each day's journey, and to draw the audience's attention to particular elements of the day's theme. As a series of events and activations in different spaces they not only highlighted the juxtapositions between the intentions of a platform such as ISEA and the local needs and conditions, but presented creative insight and at times alternatives into the thematic debates of the day.



Guy Buttery (ZA) and Kanada Narahari (IN)

Live at KZNSA Gallery - 23/6

As an internationally recognized guitar player, Guy enjoys invitations to play sell-out performances all over the globe. His international role has surpassed merely performing concerts to foreign audiences. It has evolved into one as an ambassador of South African music, inspiring people across the world with his homegrown style at the very heart of his talent and tenacity. Guy's distinct unification of South African guitar music is the musical advocate for everything positive and beautiful about the place he calls home. Buttery has worked with an incredible myriad of artists including Dave Matthews, Jethro Tull, Vusi Mahlasela, Will Ackerman, Salif Keita, Preston Reed, The Violent Femmes, Jon Gomm and countless others.

Dr. Kanada Narahari is an ayurvedic doctor, writer and classical musician from Bangalore, India. Medicine in one hand and sitar in the other, he experimented with the healing properties of Classical Music and began to infuse music into his therapeutic practice. He developed an academic interest in all genres of music and today is widely recognized as a prominent music therapist. He is based in Durban.

With a meeting of two very distinct creative minds united by their mutual curiosity in each other's diverse musical worlds, Guy Buttery and Kanada Narahari bring India even closer to its well established home in South Africa. The fusing of music from both of these rich and varied musical backgrounds is rooted in Guy and Kanada's progressive exploration of these worlds bridging the gap, as well as re-imagining the realms between Africa and India. Together, Kanada Narahari and Guy Buttery create something uniquely their own whilst simultaneously drawing from their respective traditions. Expect high dynamics, delicate African-Indian inflections and virtuoso string playing of an entirely new order.

Image: Niamh Walsh-Vorster



StoneSoup - The AfroPunks (ZA)

StoneSoup is a Durban-based afropunk band, which comprises of six members. The band has a unique sound - an alternative African sound never heard before.

The band comprises of six extraordinarily talented musicians with a new and unique sound. With powerhouse songstress Onele Makiwane on lead vocals, super-skilled duo Suthu Makiwane and Mbusi "Songav" Ndlela on guitar, master multi-tasker Njabulo "Oudskul Funk" Nzuza on Drums, rhythm-ruser Sphelele Bulunga on percussion and gifted Bonga Xulu on Bass, they have merged their unique talents and sounds and are taking on Durban and further afield by storm!

Live at the Winston Pub - 24/6

StoneSoup were chosen to (un)officially kick off the program for ISEA2018 because of their particular embodiment of the theme Intersections: an African punk band, many of the members of which also perform in other projects. In their own words, they "drawn sounds from African traditional, punk, neo-soul, hip-hop, funk and R&B".



Luca Forcucci (CH/IT), Cara Stacey (ZA), Mpho Molikeng (LS)

Luca Forcucci is an artist and scholar of Swiss and Italian citizenships based in Berlin. Luca achieved a PhD in Sonic Arts from De Montfort University and a MA in Sonic Arts from Queens University of Belfast. He has graduated in architecture from Switzerland and studied electroacoustic music with the Swiss composer Rainer Boesch.

Mpho Molikeng is a Lesotho-born multi-faceted artist. He is a curator, actor, musician, poet, painter, storyteller and cultural activist who trained with Soyikwa Institute of African Theatre (Drama, 1998). Molikeng plays a number of African instruments. In 2016, Molikeng was the co-facilitator at the Music In Africa Instrument Building and Repair Workshop. As of 2017, he was a visiting lecturer at Wits University in Johannesburg, South Africa.

Cara Stacey is a South African musician, composer and researcher. Cara holds a Masters in musicology (Edinburgh Uni.), and a MMus in musical performance from SOAS (London). Cara studied African instruments with Dizu Plaatjies, Tinashe Chidanyika, Modou Diouf, Linos Wengara, Kadialy Kouyate, and Andrew Cooke. Cara completed her doctoral research through the South African College of Music and SOAS (London), specialising in the makhoyane braced-bow of Swaziland.

B(l)e(e)(n)dings: Augmented Ancestral Technologies and Electroacoustic Forms

B(l)e(e)(n)dings is an on-going process-based project, presented in Durban as a trio based on experiences and collaborations conducted by Luca Forcucci during the last two and a half years in Southern Africa (Mozambique, South Africa and Swaziland). The performance merges ancestral and contemporary technology. This includes field recordings collected in the Limpopo region at the border of Botswana. The trio proposes an exploration of bows and wind instruments within an electroacoustic context. Partially written, the collaboration dedicates a big part to improvisation and live composition. The core idea relates to a hybrid form merging Southern African virtuosic instruments techniques, live composition, electroacoustic music technology and collaboration.

Image: Christo Doherty

**Nhlanhla Mahlangu (ZA)**

A graduate in the theory and practice of dance teaching from Moving Into Dance Mophatong, with over 17 years of experience in theatre, dance, dance theatre and dance in education, Nhlanhla Mahlangu is a multi-skilled performer, teacher, director and composer. Born in 1979, he has travelled all over the world with his exceptional repertoire. Mahlangu currently directs his own company, Song and Dance Works.

Image: Christo Doherty

Chant - 25/6

In memory of my Grandmother. A grandmother, Penny the dog and a young boy come together in a space and time crippled by war. *Chant* tells a personal story journeying from the suburbs of Alberton to the squatter camp in Phola Park during the 80's and 90's. *Chant* was first commissioned by the Juliedans Artist's Lab in 2010 and premiered at the Juliedans Festival in Amsterdam in 2011. Other performances include Goethe on Main, Dance Umbrella Festival 2012 and the Jomba! Festival in 2015.



Jill Scott (AU/CH), Marille Hahne (CH/DE), Andreas Schiffler (DE/USA), Andrew Quinn (IT/AU), Vanessa Barrera Giraldo (CH/CO), Valerie Bugmann (CH), Lincoln Mason Special School (Umlazi), Thobile Maphanga (ZA), Lorin Sookool (ZA) *Eskin 4 the Visually Impaired - 26/6*

Prof. Dr. Jill Scott: Director of project, director of actors, interactive media sculpture designer, specialist in sensory perception and neuroscience

Prof. Marille Hahne: documentary film director, sound and video editing expert, stage producer

Valerie Bugmann: Artificial intelligence, touch interface researcher and designer

Dr. Andreas Schiffler: Systems designer, physicist and programmer at Microsoft

Andrew Quinn: real time 3D and sound artist

Vanessa Barrera Giraldo: audio engineering

Thobi Maphanga & Lorin Sookool: choreography

Image: Christo Doherty

The aim of *Eskin4 the Visually Impaired* is to create a trans-disciplinary platform to enable visually impaired participants to become performers alongside their own pre-recorded audio content and local ecological stories. In a workshop prior to ISEA2018, seven participants from the Mason Lincoln Special School in Umlazi, Durban worked with local dancers and choreographers Thobi Maphanga and Lorin Sookool and the Swiss-based media art group AIL Productions, under the direction of Jill Scott. Together we developed navigation potentials inspired by current research in AI, neuroscience, augmented reality and wearable computing. The role of the media art team was to visually interpret the individual stories and audio content for a sighted audience and to support the performers to be creative on a mediated stage. Here, technology is used as a platform for social engagement that will amplify the voices of this community and empower them with new navigation and orientation skills. The workshop results were shown in a final performance, where the audience was introduced to a unique experimental theater format.



OZMA (FR/ZA), guest appearance by Madala Kunene (ZA)

The Lost World - 26/6

One foot in the liberty of jazz, the other in electro's trance, both hands covered in greasy rock. OZMA is an energetic quintet driven by Stéphane Scharlé on drums and Edouard Séro-Guillaume on the bass. The band has shared their adventurous yet accessible music through 6 albums and more than 300 concerts on 4 continents.

Born in Cato Manor, Durban, Madala Kunene is commonly referred as the King of Zulu guitar. He began his musical career at the age of seven, making his first guitar out of a cooking oil tin and fish gut for strings. He soon became a popular performer in the townships.

He went professional in the 70's, and in the 90's teamed up with the dance group Woza Africa where he wrote, sang and played guitar. Best known for his 1995 debut album, *Kon'ko Man*, Kunene has no interest in genre specifications and prescriptions. Instead, his brand of blues operates in an opaque space where cool jazz, maskandi, mbaqanga, and a myriad of East Coast blues intersect.

Professor Challenger, the head of a courageous expedition, explores the Amazon jungle in search of a fabulous lost world! A thrilling adventure, the treasure of a silent film that the OZMA ensemble dusts off by infusing it with a contemporary soundtrack, touching and refreshing. While retaining jazz's freedom and love of sound, it is in more popular forms of music that this film concert finds inspiration. Pop melodies, rock explosions, and traces of repetitive, electronic music punctuate the film by accompanying theme changes and nurturing improvisations. Professor Challenger trains bold scientists and adventurers, as well as the daughter of a missing explorer, in an expedition into the depths of the Brazilian jungle. The little troop is not disappointed. This wild region is infested with hungry prehistoric monsters and unpredictable monkey-men. As evidence, Professor Challenger manages to bring a brontosaurus back in a steel cage. The news then becomes all the more sensational in London when the cage breaks on its arrival to the Museum and the monster sets out on a terrifying visit of the city.


Memory Biwa (NM), Robert Machiri (ZW)
Listening to a Listening at Pungwe - 27/6

Robert Machiri aka Chimurenga is a Zimbabwean multidisciplinary artist based in Johannesburg. Machiri's work exists at the juncture of two streams of practice; his curatorial concepts and a multi-disciplinary production of artworks. His works draw on de-colonial discourses that are presented through embodied critique, learning and unlearning, interweaving sound, music and image making. His current work is presented through a dialectic between object and subject, with inter-medial experiences of sound and image.

Memory Biwa lives in Windhoek, Namibia. Her research combines memory, performance, sound studies and archival theory. Her research on narratives and performance, as archive informs notions of subjectivity and the re-centering of alternative epistemologies and imaginaries. Her post-doctoral research on Khoekhoegowab sound recordings from a 1950s sound collection of central Namibia has developed her interests in oral/aural sonority and performative excess.

We perform through an experimental platform, "Pungwe Nights", to track and reimagine transnational sonic cultures in southern Africa. We re(hear)se historical and contemporary recordings between Namibia and Zimbabwe on a reel-to-reel player, turntables and computer. Our practice with sound technology has parallel currents, whilst it draws on research on the use of African bodies in phonetic experiments in colonial linguists and ethnomusicology, we explore the concept of the body as sound technology and translation of voice to various instruments and vice versa.

We playback Machiri's mbira tongues (lamellaphone) from Mhondoro, Zimbabwe in response to recorded khoekhoegowab orature. We re-code tongues and produce a new loop anchored in the recordings' socio-historical context and the performers mastery of their instruments. Using the remix framework, we interrogate the preservation impulse of hegemonic archives and permit the notion of an un-originary sound or speakerly texts connected to source.

Image: <https://listeningatpungwe.wordpress.com>



Thobi Maphanga (ZA), Shanelle Jewnarain (ZA), Shelby Strange (ZA). Dancers: Thobi Maphanga, Kirsty Ndawo, Gcina Shange, Andiswa Mbambo

Amongst Us - 27/6

Thobile Maphanga is a Durban-based dance practitioner. She is co-founder of the Rickshaw Collective and sits on the Flatfoot Dance Company board. Her recent work has been site-specific and film-based as she interrogates what it truly means to provide access to the arts and engage the public in dialogue around everyday topics.

Shanelle Jewnarain is a filmmaker based in Durban, South Africa. She has worked as a director, scriptwriter and script editor, and occasionally in the art department. Shanelle has a keen interest in collaborating with other creative mediums. Her work also explores issues of social justice.

Shelby Strange is a freelance dance practitioner whose work is rooted in the people, places and feel of Durban. She has performed and choreographed locally and internationally. Strange focuses on professional development, collaboration, site-specific work and film-based work in dance.

Our project takes a look at certain statistics about specific locations in Durban. These will be represented through dance and broadcast in highly populated areas in the city for public consumption. The public will be given the opportunity to vote whether they agree or disagree with the statistics via answering simple questions that should show what their interpretation or experience has been. This will then show how similar or different public perception is to specific data. In this way we hope to encourage the public to become more aware of their environment and engage with statistics that are readily available but hardly ever given the time of day.

This performance evokes the videos made for the social media campaign that was part of *Amongst Us*.

Image: Christo Doherty


Bronwyn Lace (ZA), Xolisile Bongwana (ZA)
DNA Pod - 28/6

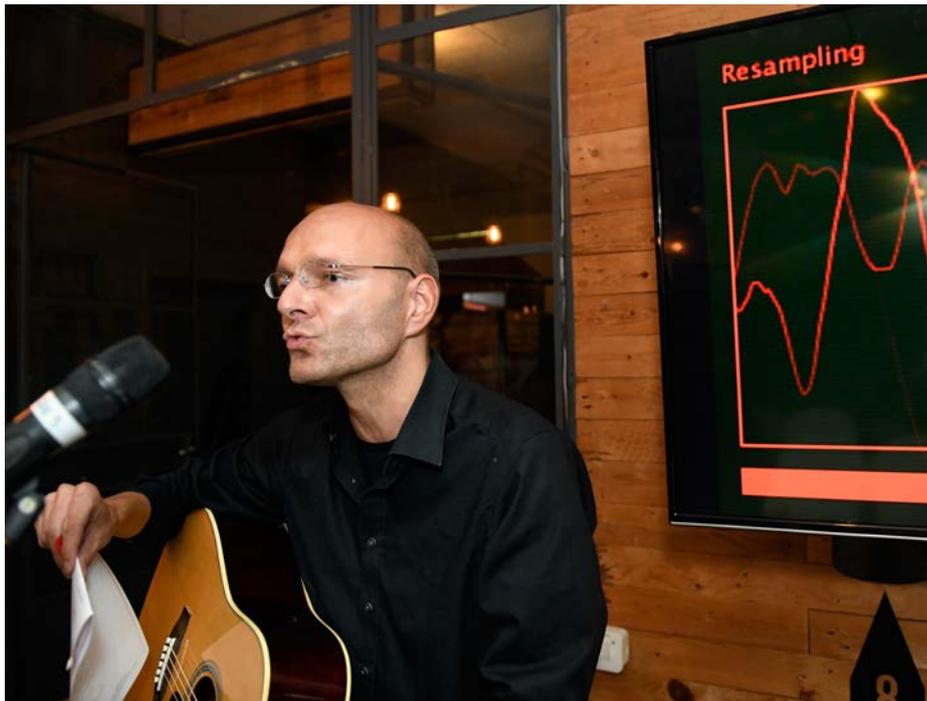
Bronwyn Lace is an artist and cultural activist based in Johannesburg, South Africa. Lace works primarily in site-specific installation, sculpture and performance and participates in national and international projects focusing on the relationships between art and other fields, including physics, museum practice and education. An important element of Lace's practice involves creating site-specific installations with found, recycled and repurposed elements.

Xolisile Bongwana, based in the Eastern Cape, is a dancer and choreographer. In 2005 he joined Uphondo Lwe Afrika in Port Elizabeth, before spending several years with the Dodgy Clutch Company where he got to tour internationally, and to collaborate with renowned international choreographer, Robyn Orlin. Bongwana has worked extensively with choreographers Gregory Maqoma and Luyanda Sidiya of Vuyani Dance Theatre and theatre director James Ngcobo. Bongwana is today production assistant for Vuyani Dance Theatre.

DNA Pod consists of a throng of 60 small sculptural works, created out of a process of origami folding and unfolding DNA autoradiographs collected from universities. This method of DNA sequencing is no longer used as it's been taken over by digital technology. The redundant information slides find new life as art.

In this iteration of the piece, it is accompanied by a choreographed performance from Xolisile Bongwana and a video documenting the Sardine Run, an annual phenomenon that occurs just off the coast of Durban in which millions of sardines move north along the eastern South African coast.

Image: Christo Doherty



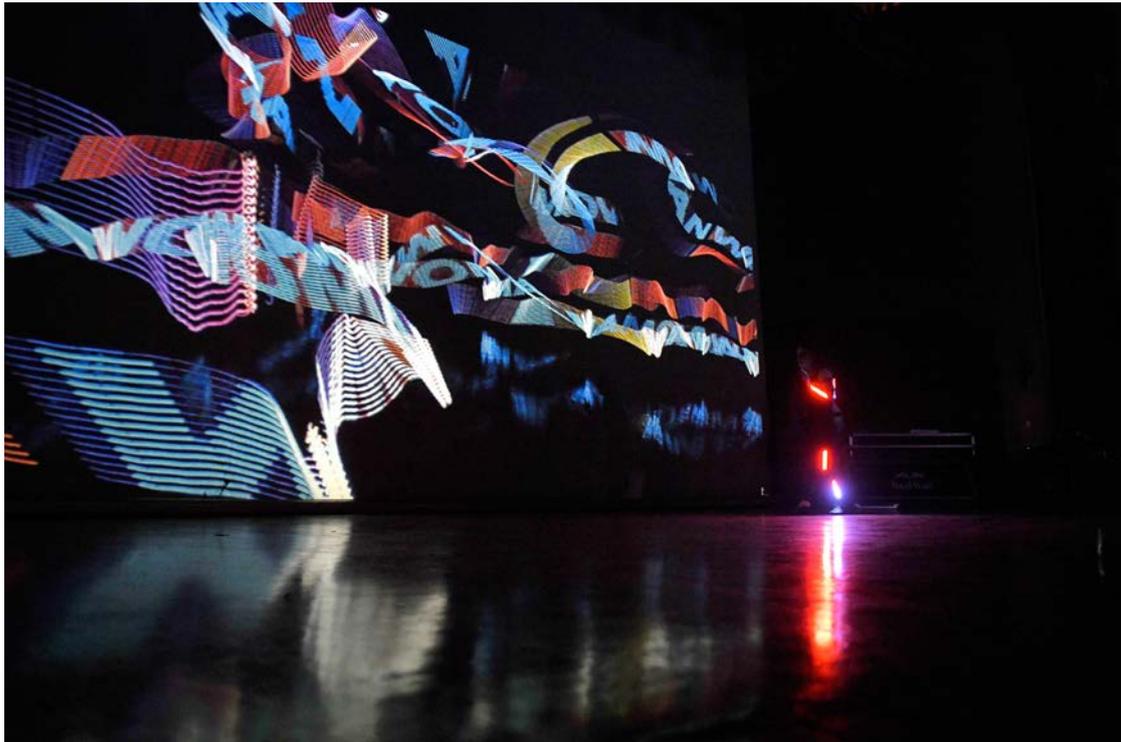
Daniel Cermak-Sassenrath (DK), Stina Hasse (DK)

Re-volution Sampler – A Participatory Archive of Revolutionary Songs - 29/6

Daniel Cermak-Sassenrath is Associate Professor at ITU Copenhagen, and member of the Center for Computer Games Research (game.itu.dk) and the Pervasive Interaction Technology Lab (PitLab, pitlab.itu.dk). He is interested in artistic, analytic, explorative, critical and subversive approaches to and practices of play. Discourses he is specifically interested in are play and materiality, play and learning, and critical play. He runs the University's monthly workshop series which is about electronics, mechanics, alchemy, interface devices and dangerous things.

Stina Hasse Jørgensen is a research assistant at the IT University of Copenhagen. Stina has published articles on contemporary art, design, technology, sound, collective practices and feminism in international magazines and journals. Stina is also a practitioner and curator of design and art with a focus on sound, technology, feminism and collective practices. She has presented her projects at various leading festivals and events across Europe.

One challenging issue of cultural institutions such as museums and libraries is offering their audiences access to their often extensive materials in engaging ways. This is specifically the case with time-based media such as audio recordings. The *Re-volution Sampler* installation aims to mitigate the challenge. It is an open, participatory, multi-layered assemblage of personal memories, associations, and performances of political revolutionary sonic texts. The installation integrates playback and recording of revolutionary sonic texts such as protest songs, political speeches or poems and personal stories. Visitors are not only able to listen and receive but also to add, extend and comment. The installation builds an archive of sonic documents and audience responses to it, thereby creating a network of meaningful relations accumulating during the time of the installation period. *Re-volution Sampler* becomes a lively, meaningful, ongoing collection of the multiple personal and collective experiences of revolution people have and share across countries and cultures.


Lori Hepner (US), Kendra Ross (US)
***Intersection*ology* - 30/6**

Lori Hepner is a fine artist working primarily in conceptually based photography and LED device artworks to create experimental landscapes regarding personal landscape, memory, and climate change in the Arctic. Lori's work has been featured in Time Magazine's Lightbox blog and in Wired Magazine, and has been exhibited in places such as the Houston Center for Photography, Carnegie Museum of Art, and Brooklyn Museum. She is currently associate professor of integrative arts at Penn State University's Greater Allegheny campus and lives and works in Pittsburgh, PA.

Kendra Ross is an award-winning songwriter and performing artist. Passionate about the nexus between artistic practice, arts advocacy, scholarship, and social justice, she believes that her worldview as an intersectional feminist both informs and collates her work in all arenas. Kendra has spent the last 15+ years writing, recording, and performing music as a solo act and in collaboration with artists such as Quincy Jones, Talib Kweli, and Res. She is currently a PhD candidate (2018) in Community Engagement at Point Park University.

*Intersection*ology* is an experimental stage piece and art installation-in-motion co-created and performed by artists Lori Hepner and Kendra Ross. The piece consists of lighting, image and video elements designed by Hepner in conjunction with musical compositions by Ross with their collaborative movement throughout. Working at the intersection between art, gender, race, and technology, Hepner & Ross use light, sound, movement, and image to situate memories of the feminine past and corporeality in the natural world into new, technologically mediated locations and spaces. The artists insert sonic and image-based queries at particular points in how they process women's pasts into future technological landscapes of digital information. In doing so, Hepner & Ross explore how their physical, female selves are adapting, morphing, rejoicing and revolting to/in how they are perceived both physically and digitally, as their digital ecologies grow parallel to that of their physical ecologies in this new space.

Photo: Christo Doherty



Russel Hlongwane (ZA)

Russel Hlongwane is a cultural producer based in Durban. His work is located at the intersection of Heritage, Modernity and Culture/Tradition as it applies to various disciplines of artistic practice. His said practice includes cultural research, creative producing and curating. Within the built environment, he worked on the Union of International Architects (2014) and is currently undertaking a research project (ekhaya nomkhaya) commissioned by the Urban Futures Centre at Durban University of Technology. He is a member of the Creative Producers International platform which is a cohort of creative producers sourced from 15 cities across the world.

Ifu Elimnyama (Dark Cloud) - 30/6

Ifu Elimnyama is a recited piece of literature that imagines Zulu mythological figures as agents from the fourth dimension. These figures (imincwi) have travelled through space-time to deliver messages to the Zulu people who lost their culture when they lost connection to the “cloud”, their repository of all their histories and collective memories. They are desperately needing to reconnect with the (dark) cloud in order to unlock their connection to uNomkhubulwane (the Zulu goddess of rain) through the (dark) cloud by means of laying a fibre network. History is a contested space and this work uses Zulu history and mythology as ingredients to reposition Zulu mythology in modern parlance through the vocabulary and activities associated with digital customs and/or rituals.

Photo: Christo Doherty


Jurgen Meekel (NL), Jill Richards (ZA)
Palinopsia / seeing again - 30/6

A cum laude graduate from the Rietveld Academy of Fine-Arts in audio-visual art and sculpture in Amsterdam (1989), Jurgen Meekel has been living in Johannesburg since 2005. From 1996 till present date he has also worked on motion-graphics design, animation, camera and sound work, compositing, visual effects, editing and music scoring for video productions in the arts and adjacent applied fields. Currently, he lectures Post-production and VFX at Wits School of the Arts and continues producing, collaborating and exhibiting work in the field of the arts.

Jill Richards is a South African pianist specialising in new music. Versatile and dynamic, her interests range from Bach to free improvisation. Her career includes collaborations with numerous composers from around the world. Jill has worked with Jörg Schäffer, François Sarhan, Rudiger Meyer, Clare Loveday, and many others. She has also toured with live music performances to William Kentridge's films.

Palinopsia / seeing again is a laser projection work on a Glow-in-the-Dark (GITD) surface made in collaboration with Jill Richards & BushveldLabs. The 1st tryout and première of this digital artwork was shown at the 'Alight block party' on 1 Sept 2016 in Johannesburg as part of the Fak'ugesi African Digital Innovation Festival. With a purplish-blue UV laser as a projection source and using fully covered painted phosphorescent canvas as the projection surface, I project after-glowing images that appear line by line (much like a fax or inkjet printer). In this way the projection canvas records the image. The projected image/text elements will diminish in luminosity over time. New elements will be projected as the older ones fade. The way temporality and perseverance leave a finite mark or trace of the projected image positions glow-in-the-dark laser projection between cinema and photography.

Photo: Christo Doherty



Johannes Birringer (DE), Haein Song (KR), Claudia Robles-Angel (DE)

Ephemeral Edgespace - 30/6

Johannes Birringer is a choreographer and media artist; he co-directs the DAP-Lab at Brunel University where he is a Professor of Performance Technologies in the School of Arts. He has created numerous dance-theatre works, video installations and digital projects in collaboration with artists in Europe, the Americas, China, and Japan. He is also the founder of an annual intermedia laboratory held at a disused coalmine in southwest Germany.

Haein Song is a choreographer, dancer, and associate director of MARO who is passionate about creating multi-cultural performances between traditional and contemporary culture and arts. She has been trained in a wide range of dance vocabulary such as Korean dance, ballet, contemporary in the dance department of Gukak National middle and high school. After studying choreography at Korean National University of Arts, she has created numerous performance works interacting with diverse genres of arts such as multimedia, costume, and live music.

Claudia Robles-Angel is an interdisciplinary artist living in Germany, whose work and research covers different aspects of visual and sound art, extending from audiovisual fixed media compositions to performances and installations interacting with bio-data via the usage of interfaces such as EEG (electroencephalogram). She is pursuing her PhD at Brunel University (UK) and is currently artist in residence at the immersive Lab ICST Institute in Zürich.

Ephemeral Edgespace is an installation-performance that opens out to an immersive, ritualized, intimate event, ensouning the participants and including audiovisual, tactile and shamanic (mugu) interfaces that draw on particular concepts of multisensorial choreographic architecture, interactional objects, and luminescence. We understand such choreographic architectures as kinetic atmospheres (“kimospheres”) which are not art installations in the traditional sense but participatory scenarios, often built with fabrics and paper, which emphasize sensorial and affective ritualized engagements between dancers, musicians and audience. Ephemeral Edgespace is not a completed work but will be constructed to emerge in the South African local context of ISEA2018, adapted to the particular place we are given to work in.

Photo: Christo Doherty

ISEA2018

ARTISTS / ARTWORKS

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DUT DURBAN UNIVERSITY OF TECHNOLOGY

South Africa Zulu Kingdom Expatment

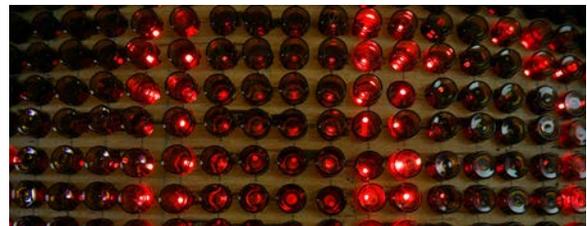
DURBAN KWAZULU-NATAL CONVENTION BUREAU www.durban2018.co.za

the trinity session

INNOVATE DURBAN

OTHER REALITIES

The Other Realities thematic programme focused on workshops, interventions, talks, exhibitions and performances at the harbour, DUT City Campus, BAT Centre, Durban Art Gallery, City Hall and the Bond Shed.



**Nhlanhla Mahlangu (ZA)**

A graduate in the theory and practice of dance teaching from Moving Into Dance Mophatong, with over 17 years of experience in theatre, dance, dance theatre and dance in education, Nhlanhla Mahlangu is a multi-skilled performer, teacher, director and composer. Born in 1979, he has travelled all over the world with his exceptional repertoire. Mahlangu currently directs his own company, Song and Dance Works.

Image: Christo Doherty

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Image: Christo Doherty


Mikhail Peppas, Sanabelle Ebrahim (ZA)
Walks of Culture

Media entrepreneur and film historian Mikhail Peppas holds a PhD in Visual Anthropology. He is an Honorary Research Associate in the Faculty of Arts and Design at the Durban University of Technology. Peppas is Vice-Chairman of the Durban Community Tourism Organisation (DCTO).

Eco-art practitioner Sanabelle Ebrahim is a committee member of the DCTO. She holds a Master of Social Science degree in Cultural and Media Studies. Her interests include sign language, city identity, graphic novels, calligraphy, poetry, board games, shared value entrepreneurship, publishing and sustainable living activations.

They are originators of the KulturWalk and co-founders of the Green Heart Movement.

Experience Durban's past, buried just beneath the surface, through narrated histories by Dr. Mikhail Peppas, visual anthropologist and avid tourism advocate.

Looking out into Durban Harbour amidst Festival Island, the yacht clubs and the Maritime Museum, be immersed in stories about fishermen of old, the harbour's relationship with the sugarcane trade, and how where you stand hippos used to roam the mangroves.



Clarissa Ribeiro, Herbert Rocha, Daniel Valente (BR)

Entrancer: Be Sickcell Be a Hero

Clarissa Ribeiro, PhD in Arts, Former Fulbright Scholar, MArch, B.Arch, is chair of the first LASER talks to be organized monthly in Brazil. As an independent artist she has been producing and exhibiting experimental interactive installations exploring affectiveness and consciousness through metaphorical translations of micro, molecular and subatomic scale phenomena, working in collaboration with other artists, research groups and art collectives in her home country and abroad.

Herbert Rocha, Industrial Designer, MSc, works at LAPIN UNIFOR developing innovative products and strategies. He has been collaborating with Clarissa Ribeiro for over a year in projects involving Augmented Reality and 3D modeling and animation.

Daniel Valente, PhD, works at LAPIN UNIFOR developing innovative products and strategies. He was awarded the Sony Ericsson Content Awards in 2009, and best article in the 11th Brazilian Symposium on Computer Games and Digital Entertainment. He has been collaborating with Clarissa Ribeiro for over a year in projects involving Augmented Reality and online application design.

Entrancer: Be Sickcell Be a Hero proposes a reflection concerning issues of race in science research, mainly related to sickle cell anemia. As an action in public spaces, the work invites the experience of a possible dance with a virtual moving model of a sickle-cell in Augmented Reality – mutated from the 3D model of a normal blood cell using morphogenetic algorithmic strategies. The experience is conducted by the musical rhythm of a Brazilian samba, distorted and combined with sonified fragments of a sickle-cell's textures under the microscope. The samba metamorphoses the cell into its distorted version, resembling the mutant sickle-cell that changes shape due to a chemical alteration – a strategy against malaria – and not a genetic condition of black men and women. The installation is a tribute to emblematic works of Hélio Oiticica, bringing together in a conceptual combination or convergence the 'Parangolé' and the stencil "Be an Outlaw Be a Hero" from the series *Marginalia*, proposing a piece that is a 'cross-over' of both referred works, that has adaptive qualities concerning the most diverse exhibition conditions and spaces, and that is itself a mutant work in relation to the body and the environment.



João Graça (MZ), Joao Roxo (MZ), Alexandre Coelho (MZ)

Nwavu, the Blind Man

Film director João Graça (1979) graduated in Communication Design and holds a Masters degree in Multimedia Art from Lisbon Fine Art School. He is one of the founding members of Anima Estúdio Criativo, based in Maputo, Mozambique, where he is established as a documentary filmmaker. His interests have always revolved around Social Development and Art and he is committed to encourage and develop film production in Mozambique.

Nwavu, the Blind Man is a short animation film in the development stage. It's a film that proposes to combine a tale adapted from the Mozambican oral tradition with the visual aesthetic of the Batik, which is one of the most iconic artistic expressions of our culture. The animation appears in this case as a privileged means to give a second life to this tales in risks of extinction. The process behind the making of this animated film is an experimental one. All the characters and backgrounds will be created as batiks and thereafter, we will scan, rig and animate with digital media. Oral storytelling tradition is our starting point, the will to revitalize this tradition and take it to a contemporary medium, recontextualizing while simultaneously preserving it.



Melikhaya Noqamza (ZA)

Melikhaya Noqamza is University of KwaZulu-Natal Digital Arts Masters student with an ongoing focus in art technology, focusing on Artificial Intelligence and singularity theories. Most of his art since leaving the Durban commercial realm of app and web design has been in creating a visual language that represents the future of machinery and humans by documenting the dual developments. With his studies in Augmented Reality and Installation he also attempts to shift the focus of creators from trying to compete with mobile devices but rather to embrace them and include them in the viewing process.

Cayenne Crusade

The title *Cayenne Crusade* is derived from the first Portuguese voyage and subsequent creation of the spice route, the first trade route that bypassed European and Asian taxes by going around Africa. Cayenne is a form of pepper, as valuable as gold in the 13th century; the Crusades is the collective name given to the religious conquests of Christian soldiers. The animation is a sand and spice stop motion animation, with elements of 3D. The sand and spice represent the high commodity which shaped the landscape of Africa with the Portuguese voyage that first began a trend of African colonization by Europe. On the way to India the Portuguese armada would use these African coastal conquests to create Portuguese stations for the return trip and subsequent voyages. These stations would become small colonies with Portuguese communities and Christian monuments like Vasco da Gama's Memorial Cross in Cape Town and the Vasco da Gama Memorial Clock in Durban. da Gama is credited for naming Natal and discovering Durban.



Francois Knoetze (ZA)
Core Dump

Born in Cape Town in 1989, Francois Knoetze is a performance artist, sculptor and filmmaker. He holds a BA Fine Arts degree from Rhodes University and an MFA from Michaelis School of Fine Art, UCT. Knoetze retraces the life cycles of discarded objects and explores junctures between material and social histories. In 2015 Knoetze featured as one of Mail & Guardian's 'Top 200 Young South Africans'. His series Cape Mongo formed part of the Grahamstown National Arts Festival Main Programme in 2015 and the Global Graduate Programme at Design Indaba 2016.

Core Dump explores the place of screens in global and localised politics and history, looking specifically at the contradiction of Silicon Valley's techno-utopianism and its impact on the low-tech manufacturing bases of Africa.

The project comprises a series of performances, projection-mapping video installations, and interviews that draw from audiovisual archives, early African cinema and the daily life of the city of Dakar. In contrast to the spectacle of technological singularity and the Western myth of progress, *Core Dump* considers the connections, disconnections and multiplicity of utopia through conflicting scales of value and waste. The first iteration of the video piece was produced over the course of 3 weeks while on residency at Ker Thiossanne. It was presented during Afropixel 6 and forms part of the first chapter of the Digital Imaginaries project, 'Non-Aligned Utopias'. The video presented at WAM is a work in progress that will be further developed in Kinshasa, DRC in July 2018 and at ZKM, Germany in November 2018.

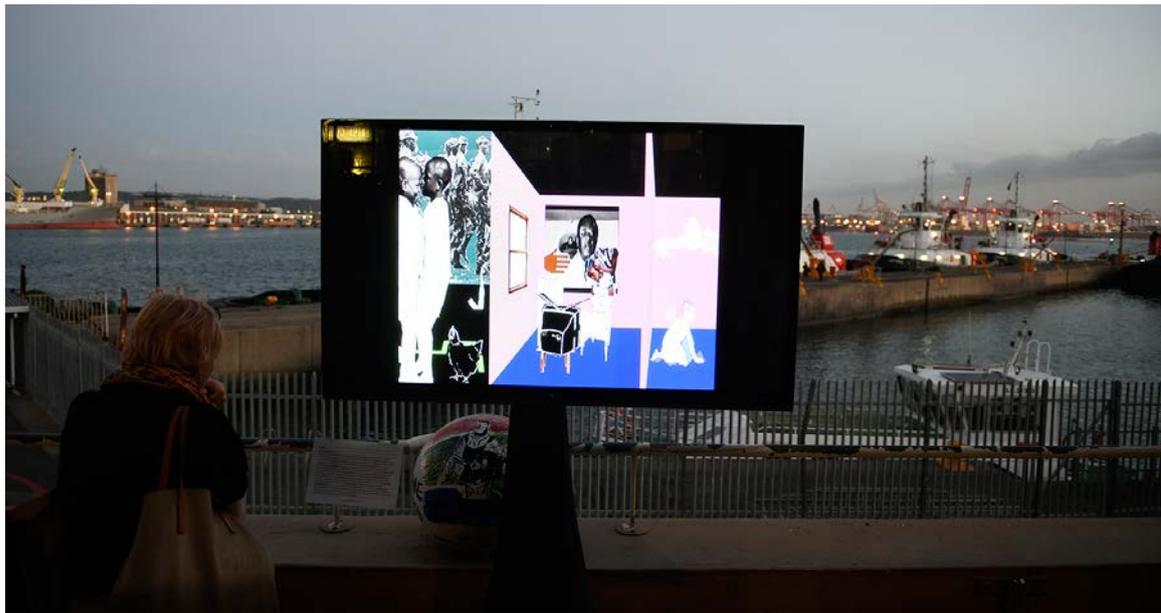

Liat Berdugo (US)
Spectral Power - Cameras in Conflict Zones

Liat Berdugo is an artist, writer, and curator whose work — which focuses on embodiment and digitality, archive theory, and new economies — interweaves video, writing, performance, and computer programming to form a considerate and critical lens on digital culture. Berdugo has been exhibited in galleries and festivals internationally, and she collaborates widely with individuals and archives.

Her writing appears in *Rhizome*, *Temporary Art Review*, *Real Life* magazine, and others, and her book, *The Everyday Maths*, was published by Anomalous Press in 2013. Berdugo received an MFA from RISD and a BA from Brown University. She is currently an assistant professor of Art + Architecture at the University of San Francisco.

Recently, visual studies scholars have turned toward conflict studies and proposed an examination of conflict through vision, itself. This radical approach means asking questions of how we see a conflict, visually — in place of how media might have re-represented what “really happened.” Such scholarship is only the first step in understanding implications of newly weaponized cameras in conflict zones.

Since 2013, Berdugo has been researching the use of cameras in Israel/Palestine, and has gained unprecedented access to a video archive in the region (note that a distinguishing feature of the Israeli-Palestinian conflict is the freedom to record). This work traces the emergence of direct camera face-offs between Palestinian cameras and Israeli cameras — a trend Berdugo calls “shooting back at shooting back,” and which she has collected into numerous video pieces. It also analyzes how conflicts produce an inequality of visual rights, including rights to see and rights to be seen; rights to look and to surveil; rights to be out of sight; and rights to have one’s image circulated, posted, and trusted.

**Rabia Williams (US)*****zim.doc***

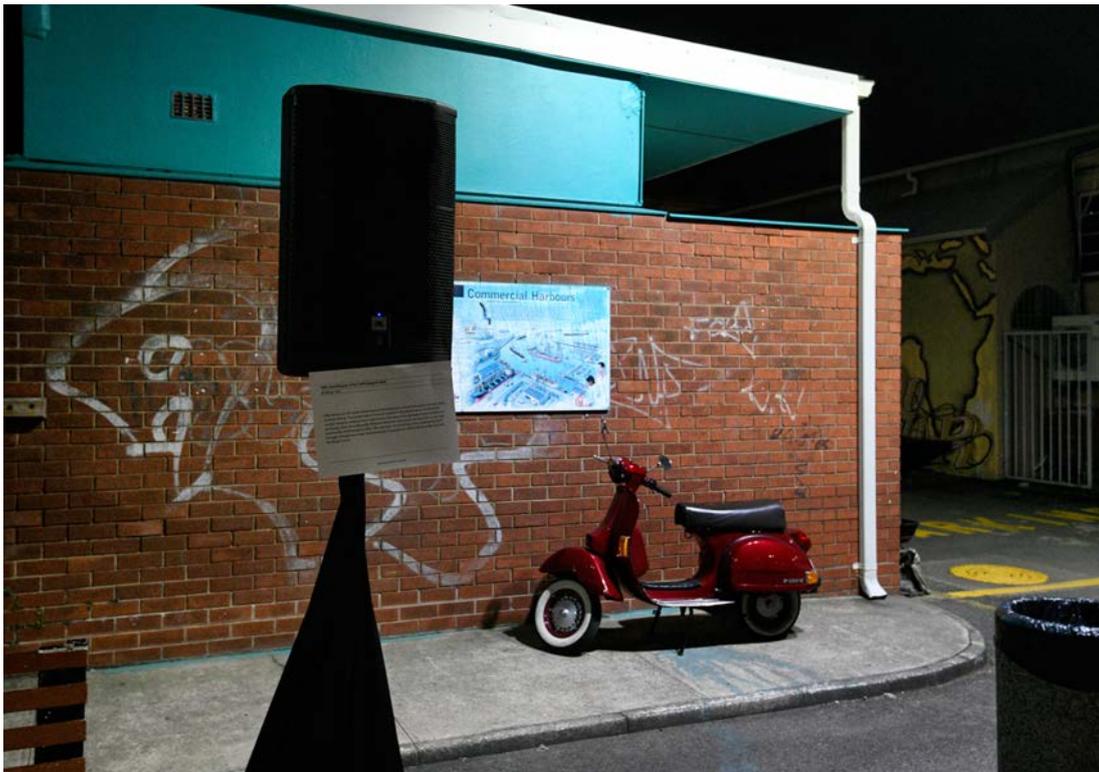
Rabia Williams is an artist, documentary filmmaker, producer and creative developer. She is cofounder of the association ACA and the head of the TALATALA FILMMAKERS' New Media department. Presently her work ranges from documentary storytelling, collaborative and interactive documentary, to radio, radio-sculpture, micro-broadcast and broadcast interventions in public spaces. Her workshops are creative initiatives that are multidisciplinary environment for exploring and developing new audio/visual languages and relationship structures for documentary storytelling and related experiences.

zim.doc is a cross-platform documentary project, a work-in-progress that consists of an interactive web-documentary and a real space exhibition. The project emerges from a creative collaboration of a group called Women Filmmakers of Zimbabwe (WFOZ), based in Harare, and filmmakers from NYC/ Barcelona. *zim.doc's* interactive documentary juxtaposes the filmmakers' footage of present day Zimbabwe with turning-point moments in its history. The story world set in the past blends character narratives (based on personal memories) with historic archives in settings that come to life through the interaction of the user. The scenes take us from the last stages of Colonial Rhodesia, through important moments, (such as the "breadbasket" post liberation, the end of socialism in the 90's, financial collapse, and land reappropriation), up until the present day. A new take on the genre of musicals, these story worlds become variable choreographies entwined in rhythm and melodies of song. In a society that has been burdened by over simplification made by both the international and state-run national media, by extremes of polarization and of institutional hegemony, *zim.doc's* process has been a test in emancipating and reclaiming history.

**Ernesto Coba Antequera (CO)*****Chakana***

Ernesto Coba Antequera, born in 1976 in Barranquilla, Colombia, is a multifaceted artist, musician and sound designer. He studied visual arts (emphasis in audiovisuals), audio engineering and transdisciplinarity in the arts. His works include numerous music compositions, multimedia installations and sound design for diverse artistic forms. He's mainly interested in electronic arts and media (both analog and digital) and works with diverse hardware and software. Nature, cities, noise and silence are specially relevant for him as sources of inspiration. The goal in his work is to achieve an equilibrium between intellect and emotion. He currently lives and works in Zurich.

Chakana (or Inca Cross) is a multichannel sound installation consisting of manipulated field recordings of environmental sound recorded on location in South Africa. It is inspired by the Crux constellation, which can only be seen in the Southern Hemisphere. It is a deep, immersive experience which creates a new sonic reality and intends to talk to the spirit by means of combining natural sound and voice with extreme electronic manipulation and live audio processing. *Chakana* is an organic being with a life of its own.



Benny Jonas Nilsen (NL)

BJ Nilsen is a composer and sound artist based in Amsterdam. His work primarily focuses on the sounds of nature and how they affect humans. Recent work has explored the urban acoustic realm and industrial geography in the Arctic region of Norway and Russia. His original scores and soundtracks have featured in theatre, dance performances and film, in collaborations with Chris Watson, Jóhann Jóhannsson, Stilluppsteypa and others. He co-edited the book+CD publication *The Acoustic City* (2014), published by jovis. His solo albums *Eye Of The Microphone* (2013) and *The Invisible City* (2010) were released by Touch. In 2014, Nilsen collaborated with filmmaker Karl Lemieux on the audiovisual work *unearthed*, which was presented along with the *Sonic Acts* publication *The Geologic Imagination*. In 2017, Editions Mego releases *Massif Trophies*, an exploration of the alpine soundscape.

ORE: Soundscapes of the Anthropogenic Now

ORE focuses on the audio dimensions of contemporary mining techniques and rare earth mineral mining. The project stems from an interest in the global nature of mining for various reasons, ranging from a fascination with deep time (geological and evolutionary processes occur on profoundly different timescales than those we deal with in our daily lives) to the Anthropogenic Now. The concepts of controlling and re-shaping the Earth through mining have major environmental consequences which will be evident far into the Deep Future.

**Wayne Reddiar (ZA)**

Wayne Reddiar is an interdisciplinary artist and researcher based in Pietermaritzburg, ZA, who works between media art and spatial art practices. In 2016 he completed a post-MA course, entitled Critical Habitats at the Royal Institute of Art (SE), and in 2010 he completed an MA in Digital Arts at the Wits School of Arts (ZA). In 2016 Reddiar contributed towards The 9th Annual Drama for Life Africa Research Conference, on Decolonising Arts Education, which involved a site specific installation at the historically significant Constitution Hill, in Johannesburg (ZA). Earlier that year he participated in a group exhibition entitled Population 14 at Galleri Mejan (SE) and for the International Conference on Use and Uselessness in Contemporary Art, at the Royal Institute of Art (SE).

Resounding Walls

Resounding Walls takes its conceptual starting point from the interdisciplinary field of Acoustic Ecology and the practice of Sound Design. Acoustic Ecology highlights the importance of creating an awareness of the role that sounds plays in shaping our experience with our respective environment and habitat. These experiences affect us physiologically, psychologically, cognitively and behaviourally. Parallel to this field, the practice of Sound Design has the potential to activate our awareness of our acoustic surrounding. The project will be actualised as an immersive sound installation which intersects with the context of the exhibition space. This will be composed of a Sound Design artwork based on field recordings taken in and around the city of Durban.

**Brian House (US)*****Urban Intonation***

Brian House is an artist whose work explores the interdependent rhythms of the body, technology, and the environment. His work has been shown by MoMA (NYC), MOCA (LA), Ars Electronica, Transmediale, ZKM, Cincinnati Contemporary Arts Center, Tel Aviv Center for Contemporary Art, and Rhizome, among others, and has been featured in publications including TIME, WIRED, The New York Times, Neural, Metropolis, and on Univision Sports. He is currently a doctoral candidate at Brown University.

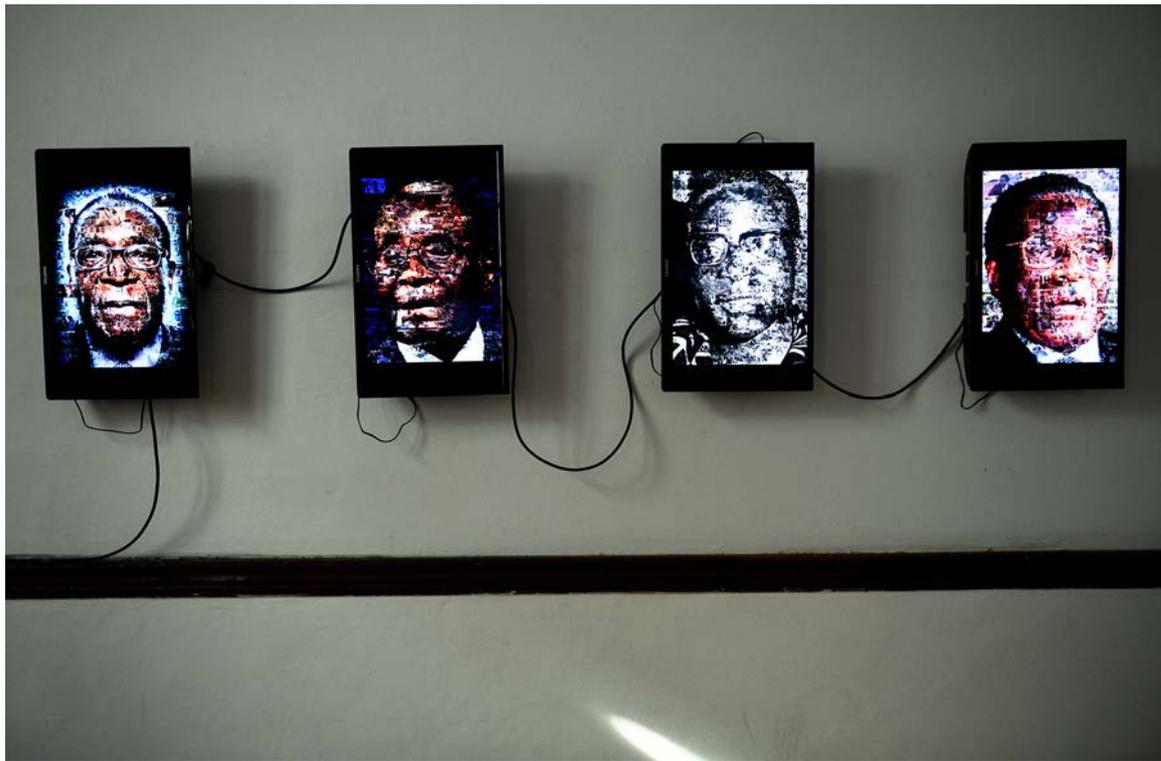
This installation is part of the ongoing ultrasonic recording project and installation series *Urban Intonation*, which explores human-murine relationships. To my knowledge, these are the first ultrasonic recordings made of “wild” rats in New York City, and reveal surprising things about the use of the acoustic spectrum by animals in cities. We are not usually privy to the vocal address of one rat to another, however, as they primarily speak above the (20khz) threshold of human hearing. But for *Urban Intonation*, I recorded rats at multiple sites in NYC with a custom ultrasonic microphone that I left in their burrows for 24-hour periods. I then pitch-shifted the result into the human auditory range and mixed it for multi-channel playback over a human public address system, repositioning rat sound as something that is recognizable, if not intelligible, as speech. In addition, this project has revealed that rats adapt to niches in the acoustic frequency spectrum created by human and mechanical noise in the city.



Various artists presented by The Fondation Zinsou and the Ouidah Museum in Benin

The Wakpon Museum Project – Off the Wall

Welcome to the Ouidah Museum in Benin! The Fondation Zinsou, with the support of Christian Langlois-Meurinne and the IDI, is releasing the Wakpon Museum Project's Off the Wall application. Wherever they are in the world, Wakpon takes its users on a journey to discover 10 contemporary Beninese artists whose work is featured in the Ouidah Museum collection and offers them a totally new experience, using specially-designed QR codes as AR markers to offer the viewer a guided tour through the gallery. Designed under the technical direction of Mr. Pierrick Chabi, it makes use of the possibilities afforded by the technology known as "augmented reality".



Claire Dongo (ZW)

Claire Dongo is a Zimbabwean digital artist, lecturer and PhD student in digital arts at University of KwaZulu-Natal with over 10 years' working experience in the digital arts industry. She graduated from Witwatersrand University (Wits) with a Master's degree in Digital Arts in 2015. While at Wits, she produced an award-winning short animated film "Amoeba". She is a former student and lecturer at the Zimbabwe Institute of Digital Arts (ZIVA), one of the very few digital art schools in Zimbabwe.

The Many Faces of Bob

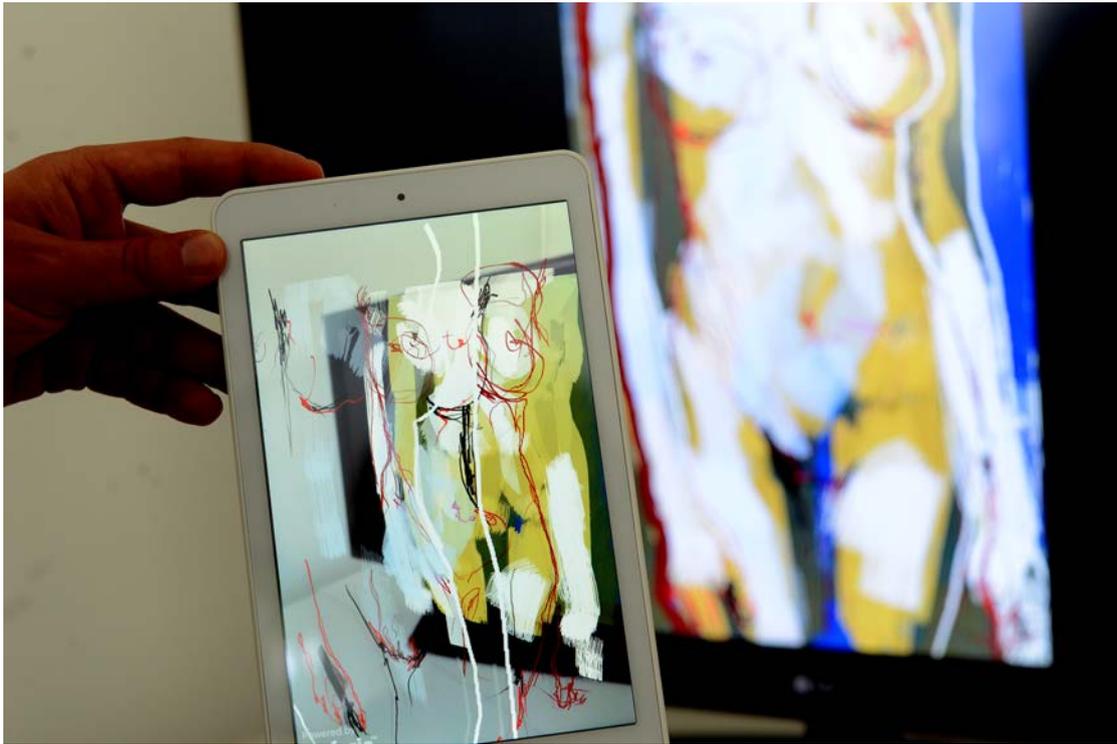
This piece highlights the social commentary on the political life of Robert Mugabe - an international icon (of sorts) - Hero to Villain. This is showcased in the various different portraits that embody the many faces he carried in the different parts of his political life: himself, the people around him (such as his family, his allies), and the socio-economic effects of his political decisions. The portraits will be animated - made up of a collage of still images and videos and his journey is so rich in great visuals. This will be further complimented by short sound bites of his speeches and instrumental music that defined the different eras so to speak - such as the political jingles. I have divided his political life into 4 main sections: 1960s - 1980s - he was the man of the people - the ultimate hero; 1990's - he was the true darling son of the West who was slowly starting to rebel; 2000-2016 - He was the villain that people didn't see coming and he became the man who completely sucked the life out of the "Breadbasket of Africa"; and 2017 - he was the ultimate villain and dictator who everyone gravely disliked.


Michelle Stewart (ZA), Yane Bakreski (MK)
Big Man

Yane Bakreski (born in Ohrid, Macedonia) is a visual artist and professor in visual arts. Currently he is lecturing in the Department of Digital Arts at the University of KwaZulu-Natal. He holds Bachelor's, Master's and PhD degrees from the National Art Academy in Sofia, Bulgaria. Yane is author of many one-man shows and various group art projects in Macedonia and abroad. His creative and teaching interests are interdisciplinary, equally oriented towards the traditional art disciplines, as well as the new digital media and art forms created with computer technology.

Michelle Stewart is a lecturer in Digital Arts, University of KwaZulu-Natal, Pietermaritzburg. Her research interests are traditional painting and drawing media, 2D animation and experimental 'fine art' animation. Her teaching areas are traditional and digital 2D animation, digital image making, digital drawing and digital Arts theory. She has recently completed her PhD, a practice-led study for which she produced a 13 minute experimental animation titled "Big Man", and a theoretical analysis on the making of the film which locates the research within animation practice and theory. She won the Best Animated Film Award for her production of "Big Man" at the Euro Kino Czech International Independent Film Festival.

The installation echoes the theme of Michelle's PhD film, which is the corruption of power, both in the South African and international context. The inspiration for the installation came from the last scene of the animated film, which is emphasizing the notion of the corrupt, laughing figure. So, this notion of the "big man", this notion of the corruption of power is carried over to the installation. The installation is also a reflection of Michelangelo's "Last Judgement". It has support of the underlying broader Biblical theme that is juxtaposed with the nuances of the South African context. The idea of the installation is to expose the "big man", corrupted laughing figure sitting on top of the society, while at the same time all of the common people beneath are suffering because of the corruption, and their souls are captured in hell without having way out. The installation consists of 20 screens attached on a wall (the wall of judgement) depicting these "captured souls". Each of the screen has very short video loop, different close-ups of suffering bodies. The visual reference is the western wall of the Sistine Chapel, the composition "Last Judgement". On top of the installation is the biggest screen showing the "big man" laughing. It is again a very short loop of an animation depicting (like in a metamorphosis) the laughing face of the corrupt "big man".



Yane Bakreski (MK)

Yane Bakreski (born in Ohrid, Macedonia) is a visual artist and professor in visual arts. Currently he is lecturing in the Department of Digital Arts at the University of KwaZulu-Natal. He holds Bachelor's, Master's and PhD degrees from the National Art Academy in Sofia, Bulgaria. Yane is author of many one-man shows and various group art projects in Macedonia and abroad. His creative and teaching interests are interdisciplinary, equally oriented towards the traditional art disciplines, as well as the new digital media and art forms created with computer technology.

Augmented Abstraction

The subject of the installation is the inter-spatiality in art. The key challenge is to detach color (sensations) from form (representation) and make the creative process aboveboard i.e. to deal openly to the audience. *Augmented Abstraction* deals with the creation of a simple Augmented Reality (AR) system designed to create an immersive environment simulated by a computer. Consisting of a camera, computational unit and a display, the system is run on a tablet PC using a built-in camera. By using marker-based tracking, it captures the marker, which is a digitally painted nude depicted in a mode of everyday visibility, displayed on a large TV screen. The augmentation is in 3D, consisting of multiple parallel offset planes (and parallel to the marker), holding the Photoshop layers i.e. different abstract color patches, color patterns, brushstrokes etc. produced during the painting process, thus creating complex 3D abstract permutations. By using the AR technology, the final result is the chance to observe simultaneously the real world, represented in the mode of everyday visibility, and the virtual elements which exemplify the idea or the abstract code.

**Kimara Moodley (ZA)**

Kimara Moodley is a Digital Artist who enjoys working with animation in documentary format. She is currently studying her Master's Degree in Digital Arts through the University of KwaZulu-Natal and working as a full-time Website Designer and Graphic Designer.

Animated Truth - Niran

Animated Truth – Niran is the beginning of a series of Polaroids that tell only half the truth. The Polaroid is a traditional format of documentary, whilst animation is considered far removed from documentary. However, in this piece the animation will inform the truth by giving life to the experience truth that cannot be captured with Polaroid film of digital footage. The piece is a stand alone piece that demonstrates how a story of trauma that defines a person can be told with more meaning using the experiential world – the other world – created by animation.



The Book of Nadine (2018)

Luyanda Zindela (ZA)

Born in 1991, Luyanda Zindela is a young artist who currently lives and works in Durban, South Africa. He completed his BTech Degree in Fine art in 2012 and is currently studying towards his Master's Degree at the Durban University of Technology. Zindela was the recipient of the ABSA L'atelier Art Competition Merit Award in 2014, and became a fellow of the Ampersand Foundation's artist's-in-residency programme in New York in 2015. Zindela has also curated a number of notable exhibitions in South Africa, including the Change in the Narrative: Absa L'Atelier Gerard Sekoto Award group exhibition. He specializes in drawing but his work spans a variety of different physical and digital media.

The Book of Nadine

Entitled *The Book of Nadine*, this project explores the auidial representation of Nadine Ross, a prominent black South African female character of the popular video game Uncharted 4, voiced by Laura Bailey, a white American voice actress. South African participants were invited to listen to short dialogue snippets from the video game, focusing on Nadine's "South African" English accent and were then invited to create and record fictional backstories explaining Nadine's accent. This project is a collection of those diverse voiced South African fictional narratives.



Keith Armstrong (AU)

Keith Armstrong is an experimental artist profoundly motivated by issues of social and ecological justice. His engaged, participative practices provoke audiences to comprehend, envisage and imagine collective pathways towards sustainable futures. He has specialised for over twenty years in collaborative, experimental practices with emphasis upon innovative performance forms, site-specific electronic arts, networked interactive installations, alternative interfaces, art-science collaborations and socially and ecologically engaged practices. Keith's research asks how insights drawn from scientific and philosophical ecologies can help us to better invent and direct experimental art forms, in the understanding that art practitioners are powerful change agents, provocateurs and social catalysts. Through inventing radical research methodologies and processes he has led and created over seventy major art works and process-based projects shown globally.

Change Agent

Change Agent is an exhibition of twelve works, that presents learnings from a series of arts-led, development-focussed projects I participated in during 2016-17 in Bloemfontein, Mangaung, South Africa. During the project I was invited to become 'embedded' within a transdisciplinary team of South African township residents & international development workers. The aim was to facilitate the township residents to build a creative, no-cost house to replace their existing tin shack, solely made from recycled or scavenged materials.

The festival's theme 'Intersections' positions creative technological innovation as an activist engagement into public space and public practice in African contexts. This exhibition of electronic sculptures, videos and interactive works examines the innovative cultural practices I witnessed and helped foster through media arts-thinking and action in the townships, showcasing the transformative power of cooperative, creative action for the festival's local and international audiences.

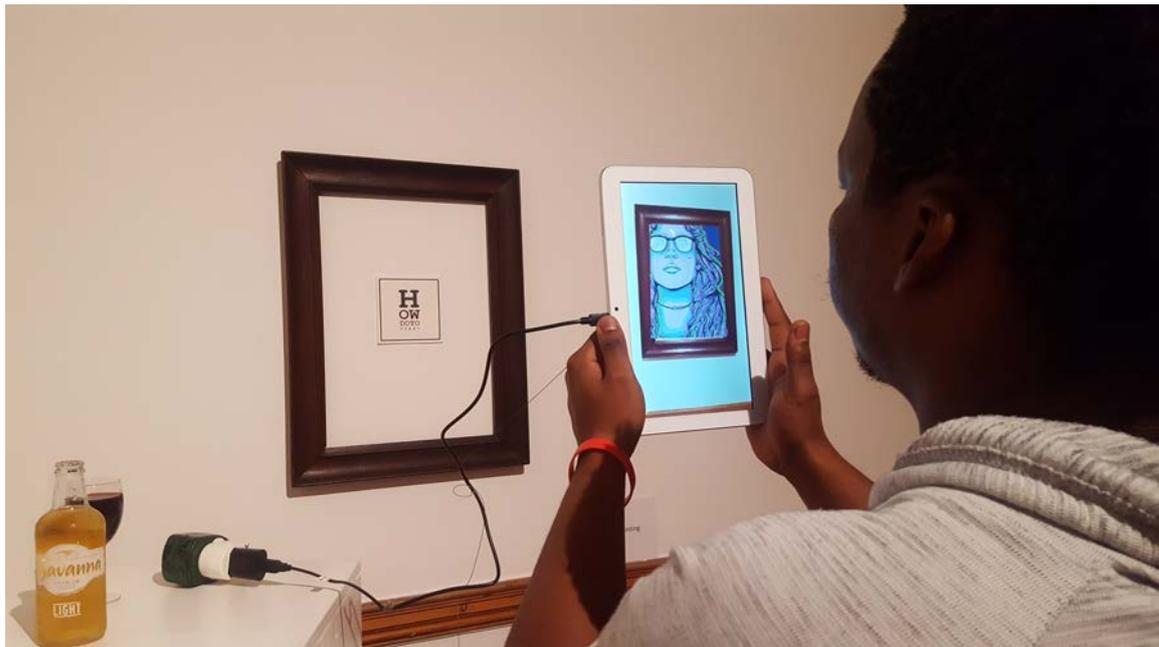


Rory Klopper (ZA)

b. 1981, Pietermaritzburg, Kwa-Zulu Natal. There was a period of my life where I became a person who thinks of themselves as an artist, but doesn't make any art. In 2014 I obtained my Master's Degree in fine art and am currently working towards a PhD in fine art: practice-led research at the University of KwaZulu-Natal. My primary interest is identity and the politics of the body. I enjoy working in diverse media in both 2D and 3D. I have been a finalist in Sasol New Signatures 2014, 2015, 2016, 2017, and Absa L'Atelier 2015.

Chrysalis: Morphology

I approached this work as if I were scientifically documenting a (hybrid) creature, such as a butterfly, in the act of transformation – from one state of being to another. My primary interest is the social implications of homosexuality. As much as this work is about my engagement of my own issues: the lens through which I view my sexuality, feeling like an imposter within the heteronormative worldview, and trying to understand post-modernist views on the body as a social construct, and paradoxically the physicality and tangibility – aches and pains – of the body as an organism, it is also a work that cannot avoid its problematizing of my white (gay) body using a black (gay) body to engage with the manifestation of identity – when these bodies attach themselves to their historical contexts. The metallic skin that enshrouds and obscures the gaze creates a conversation between nature and culture through which the body emerges. The abyss from which the images emerge creates a quiet space for contemplation detached from my physical reality in which the politics of my body is immersed.

**Kayleigh Gemmell (ZA)**

As a current Digital Art MA student, animator and fine artist, Kayleigh Gemmell finds that the majority of her interests lie in actively combining traditional Fine Art processes and techniques with the Digital Medium, producing experimental hand-drawn animations preoccupied with mark, texture, gesture and movement. The relationship between artwork and viewer has always intrigued her and features prominently in her work.

Electric Sheep

Electric Sheep is a series of animated digital portraits that explore of the formation of a dialogue between the 'subject' of an art work and the 'viewer' of an art work. This established relationship between 'subject' and 'viewer' is purposefully disrupted through the portrayal of the subjects, who are so engrossed in the usage of their own technology, that they are unwilling or unable to engage with the viewers who stand directly before them. Electric Sheep is thus a commentary on the increasing dependence on technology as an accessible and constantly evolving form of communication. The animation and stylisation of the portraits are reminiscent of uniquely digital experiences facilitated by the digital platform; namely computer glitches and the fashionable applications and filters associated with popular new forms of communication.



Bronwyn Lace, Nhlanhla Mahlangu, Xolisile Bongwana (ZA)

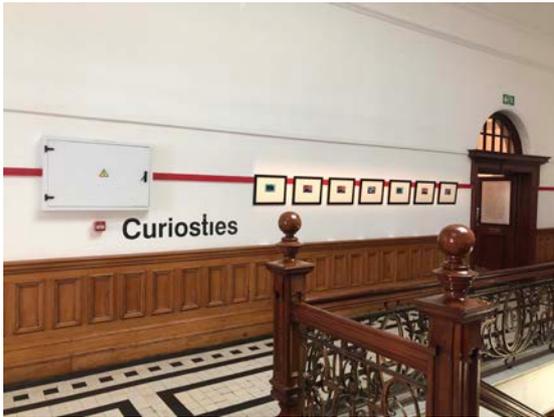
Feast or Famine

Bronwyn Lace is an artist and cultural activist based in Johannesburg. She completed her BAFA at the University of Witwatersrand, Johannesburg in 2004. Lace works primarily in site-specific installation, sculpture and performance and participates in national and international projects focusing on the relationships between art and other fields, including physics, museum practice and education. Lace is currently the director of The Centre for the Less Good Idea, an interdisciplinary incubator space for the arts based in Johannesburg. Founded by William Kentridge, the Centre creates and supports experimental, collaborative and cross-disciplinary arts projects.

A graduate in the theory and practice of dance teaching from Moving Into Dance Mophatong, with over 17 years of experience in theatre, dance, dance theatre and dance in education, Nhlanhla Mahlangu is a multi-skilled performer, teacher, director and composer. Mahlangu currently directs his own company, Song and Dance Works.

It was in 1999 that Eastern Cape-based Xolisile Bongwana realised that he would be a dancer. In 2005 he joined Uphondo Lwe Afrika in Port Elizabeth before spending several years with the Dodgy Clutch Company, where he got to tour the UK and the USA, and to collaborate with renowned international choreographer, Robyn Orlin. Bongwana has worked extensively with choreographers Gregory Maqoma and Luyanda Sidiya of Vuyani Dance Theatre and theatre director James Ngcobo.

For this video piece artist Bronwyn Lace requested permission from the Naturhistorisches Museum Wien (Vienna) to document through time-lapse photography the process of *Dermestes maculatus* (carrion beetle) removing the flesh of a *Tyto alba* (barn owl). The carrion beetle is typically used by universities and museums to remove the flesh from bones in skeleton preparation. Whilst at first the focus of this video piece may be on the dead and skinned body of an owl after some time it shifts to the movement of the beetles. The video makes visible all the stages of the life cycle of this beetle. While the subject may initially be death and decay it quickly becomes apparent that it's equally about life. Museums and universities use the beetles to prepare skeletons because they preserve the DNA of the specimen. A sound component has been collaboratively created by South African composers and vocalists Nhlanhla Mahlangu and Xolisile Bongwana. The sound is a meditation on mourning.



Selected works from Durban Art Gallery's permanent collection

Featured artists from the collection: Turiya Magadla, Tom Van Herrewege, Bronwyn Lace, Greg Streak, Sicelo Ziqubu, Janet Solomon, Godfrey Gumede, Vaughn Sadie amongst others.

Curiosities

As part of the Other Realities show at Durban Art Gallery, *Curiosities* seeks to shine a light on the realm of the strange, playful, ethereal, illogical and satirical. Many of the works in this section of the exhibition take an oblique view of electronic art, incorporating references to natural forms and the world around us. With the pieces from DAG's collection alongside the ISEA2018 projects selected for this show, an interplay between history and the future, the natural and the robotic, and the strange and the beautiful is evident.


Njabulo Dladla (ZA)
Little by Little, then Suddenly all at Once

Njabulo Dladla, 26 years of age, is a Bachelor of Visual Arts graduate from UKZN. He is naturally creative and obsessively in love with arts, specifically Digital Arts, thus always trying to explore and integrate numerous forms of Digital arts together, from animations to motion graphics, 3D to print.

This surrealistic picture illustration deals with the psychological process of failing relationships, covering how it all begins little by little then suddenly fails beyond repair. Through a therapy session, my main character reflects on how things deteriorated with his loved one, these include fights, misunderstandings, mental issues or as the main character states: “a simple case of feelings wearing off”. The intended purpose for this project is to show the gradual phases of problems, from miniscule to immense. I then use Surrealism and dreams to depict the inception and unconscious states of such problems as they develop in “Little by Little, then Suddenly all at Once”.



**Hyojin Jang, Pilwon Hur, Jinsil Hwaryoung Seo
(KR)**

Lotus Flower

Hyojin Jang was born in Seoul, Korea. She earned both her B.A and M.A degrees in Korean language and literature in Korea. After moving to the United States, she took a double major of Time-Based Media and Illustration at Milwaukee Institute of Art and Design in 2015. Hyojin is currently studying to obtain her MFA degree from Texas A&M University.

Pilwon Hur is an assistant professor in the Department of Mechanical Engineering at Texas A&M University. He is the director of the Human Rehabilitation Group and is a member of Center for Remote Health Technologies and Systems. Dr. Hur is interested in the control and rehabilitation of human movement and robotics.

Jinsil Hwaryoung Seo is an assistant professor in the Department of Visualization at the College of Architecture and a faculty fellow in the Center for Health Systems & Design at Texas A&M University. She received a Ph.D. in Interactive Art and Technology from Simon Fraser University in Canada and an MFA in Computer Arts from School of Visual Arts (SVA).

An installation art called “Lotus Flower” is proposed. First, each leaf of the lotus flower was made of ribbons that are twinkling and transparent. As needed, I included ribbons with wires, ribbons with laces, and normal ribbons to maximize the characteristics of the flowers and thus maximize reality. Second, I controlled the light in the flowers using Arduinos so that the flowers respond to the movement of audiences. Each leaf responds to one audience. To see how all leaves of the flower are responding, a collaboration of multiple audiences are needed. Third, I added the design of Korean alphabet “O”. For the Lotus, two colors, i.e., red and white, will be displayed by LEDs. When all red LEDs are turned on, it will form “O” whose Korean name is “ieung.” “O” is the first consonant in the word “Lotus Flower” in Korean. To make “O”, several audiences have to collaborate. In this way, my work shows the beauties of the Lotus flower, the Korean alphabet, and collaboration of audiences for the public art.



Byron Rich (CA)

Byron Rich is an artist, professor and lecturer born in Calgary, Alberta, Canada. His work exploring speculative design, biology futures and tactical media has been widely shown and spoken about internationally. He pursued a degree in New-Media at The University of Calgary before finding himself in Buffalo, New York where he obtained an MFA in Emerging Practices at The University at Buffalo. He was the runner-up for the 2016 BioArt & Design Award, and the recipient of an Honorary Mention at the 2017 Prix Ars Electronica. He now teaches Electronic Art & Intermedia at Allegheny College in Meadville, Pennsylvania.

John Wenskovitch is a computer scientist and accidental artist, performing research in the fields of Information Visualization and Visual Analytics while also contributing to technology-enabled art. His artistic pursuits include communicating the role of science, the development of a brighter future, and exploring unique methods of interacting with technology. He is currently completing his PhD at Virginia Tech.

M-ArkII

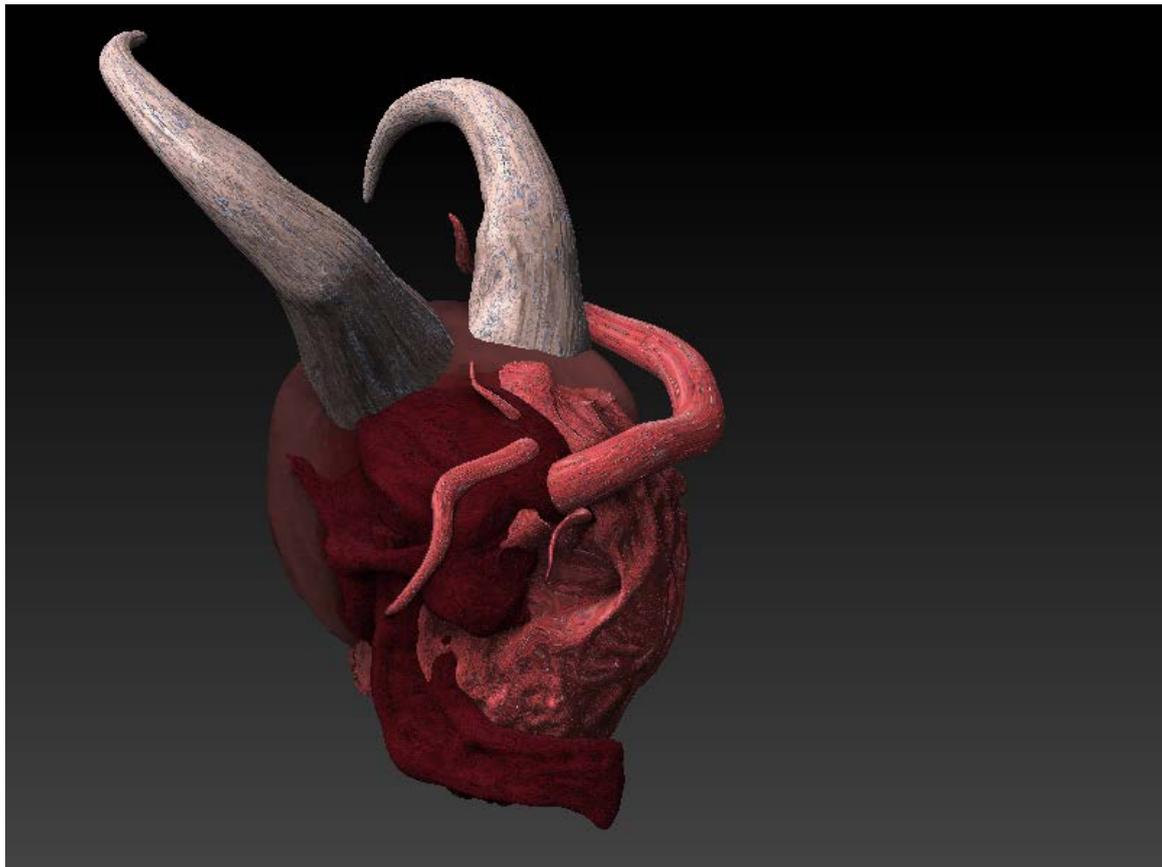
M-Ark is a project that tackles the prospect of a future in which humanity has rendered our planet inhospitable; a prospect made all the more possible with the United States pulling out of the Paris Climate Treaty. M-Ark uses the philosophically compelling theory of panspermia, the notion that life is spread throughout the universe by comets, asteroids, planetoids, or even artificially as its core concept. M-Ark is a small satellite that carries on board a human microbiome, capitalizing on the hypothesis that human evolution was guided in part by our microbiome. This small satellite is designed to crash back down to earth at such a point that climate conditions have once again become favourable, kick-starting panspermia and possibly altering the evolutionary journey of another species.



Jill Bennett, Bonney Djuric, Lily Hibberd, Alex Davies, Lynne Edmondson Paskovski, Gypsie Hayes, Denise Nicholas (all AU), Volker Kuchelmeister (DE)

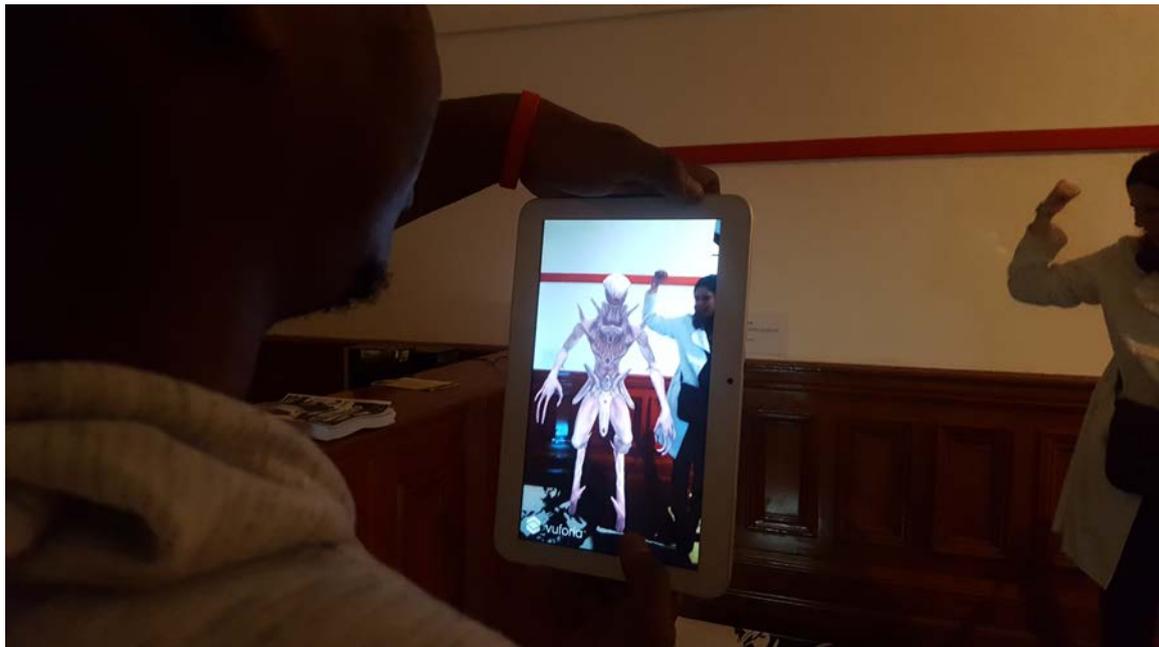
Parragirls Past, Present

Parragirls Past, Present is a deeply moving immersive 360-degree virtual reality project that presents former residents' visions of Parramatta Girls Home, a punitive Australian child welfare institution closed in 1974. This project develops new digital media approaches to testimony and memory arising from otherwise marginalised institutional experiences. Unlocking contested memories of institutional 'care', this collaboration between a team of UNSW Sydney media artists and former Parragirls rewrites the history of Parramatta Girls Home. Over a century, children held at this site were subjected to unwarranted punishment and abuse. Returning after 40 years, Parragirls seek out traces to substantiate what really happened here, moving through fear and futile confinement to resistance and solidarity.

**S'boniso Msawenkosi Clive Shelembe (ZA)*****Surreal Tangible Intangibility***

S'boniso is a digital artist studying at the University of Kwazulu-Natal. Growing up in Pietermaritzburg, he has lived a relatively sheltered life. It is this life that gave birth to his interest in the bizarre. Shelembe has an interest in creating art pieces that incorporate many different elements of human and animal forms, resulting in abstract, strangely organic digital sculptures. Having lacked artistic talent, S'boniso had no prior aspirations to be an artist. This changed when he was introduced to the digital arts a scant five years ago. His works are primarily digital sculptures, although he is exploring other artforms. He is constantly learning and refining his skills and techniques.

Digital Art technology has allowed for the creation of a myriad of different types of art. There are very few limitations when it comes to creating digital art. As an artist, S'boniso Shelembe seek to explore the possibilities presented by this technology. This work is a short series of digital sculptures exhibited as augmented reality objects. These sculptures are made to look like amalgamations of organic objects, creating forms which bring to mind the idea that the artwork could have, at some point, been alive. At their core, they are created to be curiosities. Abstract pieces that seek to make their audience question what the sculpture actually is, and what went into their creation, they explore the interplay between the intangible (the digital) and the tangibly real (physical space).

**Simone Beneke-Graham**

Simone Beneke-Graham is a UI and Brand Designer, as well as freelance concept artist and graphic designer. She is currently finishing her Masters in Digital Art, focusing on pre-production design within video games and the effects of hyper-reality on the industry. Her passion is in Character and Creature design - nothing is more exciting to her than crafting a unique creature design that hasn't been seen before. She has always been fascinated with how we view characters and creatures, how we try and relate or connect to a character. The idea that we can tell what role a character plays purely on visual clues fascinates her.

The Creature

This artwork is an exploration of our reality and augmented reality. *The Creature* is an example of how we have created another environment, another world through technology. This environment is something we interact with daily, it is the internet of things, the digital space; whether it be Facebook, Instagram or Google; this artificial reality has become both real and alien. We can engage with the internet to connect with people virtually, create social networks, play multiplayer games and make friends, however we interact on a capacity that is disconnected, without a medium to engage with this environment all of these connections are lost. *The Creature* has been designed to visually portray the fragility and alien-like environment we have created, the Creature is from this artificial technologic world as it attempts to interact and ingest aspects of the real world it grows frustrated in finding that it cannot actually grasp reality, it is a futile attempt. Whilst it can see us and try to interact, it can only be seen through the tools we have created, and even when we can see it and react to it, we can't truly interact with it.



The Centre for the Less Good Idea

Featured artists: Mbongeni Fakudze, Stephen Hobbs, Robyn Penn, Minnette Vári, William Kentridge, Lehlogonolo Mashaba, Andrew Kayser, Marcus Neustetter, Deborah Bell, Faith47/Faith XLVII, Fred Clarke, Colleen Alborough, Janus Fouché (ZA)

The Invisible Exhibition

Johannesburg-based visual artists were invited by animateur of the Centre for the Less Good Idea Bronwyn Lace and founder William Kentridge to develop sculptural drawings using Tiltbrush, a room-scale 3D painting virtual reality application developed and published by Google and loaned to the Centre by Dondoo Studios and Clearwater South Africa. Creative technologists Rick Treweek and Gareth Steele from AltReality and Divesh Naidoo and James Gaydon of Dondoo Studios worked closely with some of South Africa's most celebrated visual artists to create the augmented and virtual reality sculptural drawings featured in the Invisible Exhibition.

The Invisible Exhibiton was brought to ISEA2018 by The Mixed Reality Workshop (TMRW) and The Centre for the Less Good Idea.



Selected works from Durban Art Gallery's permanent collection

Featured artists: Nils Severin Andersen, Andries Botha, Brett Murray, Norman Catherine, Christine Dixie, Malcolm Christian, Thami Dube, Paul Edmunds, Andries Gouws, Godfrey Gumede, Judy Jordan, William Kentridge, Nkosinathi Isaac Khanyile, Mzwake Mbatha, Virginia McKenny, Langa Magwa, Gift Madziva, Sibusiso Maphumulo, Julius Mfethe, Bucks Ndimande, Vina Ndwandwe, Thomas Nkuna, Ben Nsusha, P Ntliziwana, Derrick Nxumalo, Walter Oltmann, Richard Shange, Faye Spencer, Tito Zungu among others.

Unplugged

This is neither the reaction to nor the antidote for Electronic Art – it is reverence shown to its ancestors. In the beginning... was simpler stuff, like clay or wood or grass fashioned into vessels or rattan; all sturdy things that initially served a practical purpose, like clay to contain beer, or rope to tether an animal. But then some visionary said "This piece of pottery reminds me of a vessel to contain the universe", and so, through the metaphor, craft elbowed its way into art. Of course once the genie was out the bottle it was open season: another bright spark said "If I can dream about assembling events in my mind, instead of representing them just as words on a page or marks on a canvas I can scramble them up in a cipher, a number soup that can be sent across the solar system to a satellite or just down the road if I want." ISEA is about electronic art and the enormous power it wields. But this part of the exhibition is about an exploration of the roots of an artform that will eventually outgrow the title Electronic Art to become the datum. Returning to the prototypes, the thing on which ideas were hung: the subjects in this part of the exhibition are plainly of this world – Voortrekker wagons; pictures of men digging gold from the pit; early marine engineering and moving on to aircraft taking flight. These physical representations are the progenitors and the feedstock from which virtual artworks are made and must be understood in a different and a more fundamental frame – respect the atoms!

ISEA2018

ARTISTS / ARTWORKS

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the trinity session **INNOVATE DURBAN**

LIFE HACKING

The Life Hacking programme focused on workshops, interventions, talks, exhibitions and performances at the KZNSA Gallery, Bulwer Park, Durban Natural Science Research Centre and the Bond Sheds.





Jill Scott (AU/CH), Marille Hahne (CH/DE), Andreas Schiffler (DE/USA), Andrew Quinn (IT/AU), Vanessa Barrera Giraldo (CH/CO), Valerie Bugmann (CH), Lincoln Mason Special School (Umlazi), Thobile Maphanga (ZA), Lorin Sookool (ZA)

Eskin 4 the Visually Impaired

Prof. Dr. Jill Scott: Director of project, director of actors, interactive media sculpture designer, specialist in sensory perception and neuroscience

Prof. Marille Hahne: documentary film director, sound and video editing expert, stage producer

Valerie Bugmann: Artificial intelligence, touch interface researcher and designer

Dr. Andreas Schiffler: Systems designer, physicist and programmer at Microsoft

Andrew Quinn: real time 3D and sound artist

Vanessa Barrera Giraldo: audio engineering

Thobi Maphanga & Lorin Sookool: choreography

Image: Christo Doherty

The aim of *Eskin4 the Visually Impaired* is to create a trans-disciplinary platform to enable visually impaired participants to become performers alongside their own pre-recorded audio content and local ecological stories. In a workshop prior to ISEA2018, seven participants from the Mason Lincoln Special School in Umlazi, Durban worked with local dancers and choreographers Thobi Maphanga and Lorin Sookool and the Swiss-based media art group AIL Productions, under the direction of Jill Scott. Together we developed navigation potentials inspired by current research in AI, neuroscience, augmented reality and wearable computing. The role of the media art team was to visually interpret the individual stories and audio content for a sighted audience and to support the performers to be creative on a mediated stage. Here, technology is used as a platform for social engagement that will amplify the voices of this community and empower them with new navigation and orientation skills. The workshop results were shown in a final performance, where the audience was introduced to a unique experimental theater format.



OZMA (FR/ZA), guest appearance by Madala Kunene (ZA)

The Lost World

One foot in the liberty of jazz, the other in electro's trance, both hands covered in greasy rock. OZMA is an energetic quintet driven by Stéphane Scharlé on drums and Edouard Séro-Guillaume on the bass. The band has shared their adventurous yet accessible music through 6 albums and more than 300 concerts on 4 continents.

Born in Cato Manor, Durban, Madala Kunene is commonly referred as the King of Zulu guitar. He began his musical career at the age of seven, making his first guitar out of a cooking oil tin and fish gut for strings. He soon became a popular performer in the townships.

He went professional in the 70's, and in the 90's teamed up with the dance group Woza Africa where he wrote, sang and played guitar. Best known for his 1995 debut album, *Kon'ko Man*, Kunene has no interest in genre specifications and prescriptions. Instead, his brand of blues operates in an opaque space where cool jazz, maskandi, mbaqanga, and a myriad of East Coast blues intersect.

Professor Challenger, the head of a courageous expedition, explores the Amazon jungle in search of a fabulous lost world! A thrilling adventure, the treasure of a silent film that the OZMA ensemble dusts off by infusing it with a contemporary soundtrack, touching and refreshing. While retaining jazz's freedom and love of sound, it is in more popular forms of music that this film concert finds inspiration. Pop melodies, rock explosions, and traces of repetitive, electronic music punctuate the film by accompanying theme changes and nurturing improvisations. Professor Challenger trains bold scientists and adventurers, as well as the daughter of a missing explorer, in an expedition into the depths of the Brazilian jungle. The little troop is not disappointed. This wild region is infested with hungry prehistoric monsters and unpredictable monkey-men. As evidence, Professor Challenger manages to bring a brontosaurus back in a steel cage. The news then becomes all the more sensational in London when the cage breaks on its arrival to the Museum and the monster sets out on a terrifying visit of the city.



Michael Ang (CA), Urban Media Art Academy (DE) *Digital Calligraffiti*

Michael Ang is a Berlin-based artist and engineer working at the intersection of art, engineering and human experience. He creates light objects, interactive installations, and open source software tools that build towards a future of humane technology focused on people and the environment. He is the co-inventor of the Infl3ctor digital calligraffiti projection system.

The Urban Media Art Academy is a networked, global educational initiative that investigates and intermediates urban media art as an interdisciplinary domain of practice, theory and knowledge sharing. The Academy educates participants to engage as critical thinkers, artists, curators, designers, architects, city planners and cultural producers and future figures in the evolving domain of urban media art and aesthetics. Beyond a domain of artistic inquiry, urban media art plays a growing role as mediator and interrogator of urban change and in the so-called 'smart city'. The Academy draws upon various systems of knowledge, experience and methodologies in an interdisciplinary environment.

Digital Calligraffiti is an art form that combines calligraphy, graffiti, and urban media art. Participants write messages using calligraphy that are live projected as they are drawn - the messages become digital calligraffiti on the walls of the city. The project gives the chance to different social groups to freely share their messages and wishes. Using the art of calligraffiti to catalyze communication between the individual and the whole, Digital Calligraffiti transforms urban space into a canvas for expression. With the artistic guidance of renowned calligraffiti artists participants are invited to *write beautifully* their message to share with others. The artistic format facilitates dialogue through a series of activities introducing many social groups to calligraffiti and new media art, building cross-cultural bridges between people, and celebrating diversity while bringing us closer together.



Michael Bertram (DE), Fabian Büntig (DE), Ivana Druzetic (CZ), Magdalena Kovarik (AT), Janna Lichter (DE), Anastasia Treskunov (DE), Christoph Vogel (DE)

PS2 - Virtual Graffiti

The People's Smart Sculpture (PS2) is a creative research, art and innovation project about the cultural evolution of future European smart cities. The project aims to foster participative art and collaborative urban art & culture processes in Europe's cross-cultural city spaces. The approach works on two levels: the implementation of cultural participation projects by artists, creatives and researchers; and the ongoing optimization of the art and participatory aspects of these projects through reflection and evaluation through participation in a workshop series. We will integrate diverse groups of people into a practical dimension of re-design of the urban environment through the workshops.

Paint Durban together with Durban! Whether by writing a message, making a drawing or a simple abstraction, people will be given the possibility to create their own mark in a public space with the help of digital tools. The collective painting will be made on a virtual background by using VR glasses and a controller, while simultaneously visible for the observers as a projection on a real nearby wall. By using a camera connected to the VR glasses, the users will be able to shoot a photo in the endless pallet of their real surrounding and choose local sights, objects, faces or random details as patterns for their painting. The city impressions will this way be inscribed in the very ink of their authors.

Drawing on the symbolism of graffiti art, this participative public activity offers an opportunity for personal expression in urban space. However perishable and ephemeral on brick-and-mortar, we are wondering - can this virtual tool reproduce the contested terrains of the city walls while avoiding the controversies often attached to it? Can the virtual walls be vandalised? Can the virtually extended space be appropriated? Or do you just want to play? It's your wall!



Ralph Borland (ZA)

Ralph Borland is an artist, curator and interdisciplinary knowledge worker based in Cape Town, South Africa. His current project African Robots is a collaboration with street wire artists in Southern Africa to introduce electronics and mechanics to their practice. He has a degree in Fine Art from the University of Cape Town, and a Masters in Interactive Telecommunications from New York University. His PhD, in the School of Engineering at Trinity College Dublin, is a critique of first-world design interventions in the developing world. His post-doctoral work has focused on Southern agency in the face of North-South knowledge inequalities.

For ISEA2018, the two wire artists who contributed to the work, Stickler Ncube and David Mtongerwa, were proud to see work they had been part of creating exhibited in the NSA gallery. They, along with the larger group of wire artists engaged with, were excited by the potential of bringing electronic interaction to their medium, and elevated by the attention paid to their craft.

African Robots

African Robots is a project to intervene in street 'wire art' production in Southern Africa, and in other locations with similar conditions. In South Africa and Zimbabwe, subsistence artists make largely ornamental goods from galvanized-steel fencing wire and other cheap materials, which they sell in the street. African Robots brings DIY electronics knowhow and cheap components to produce interactive and kinetic forms of work; African automatons such as birds, animals and insects.

The project functions as interventionist art and design fiction while establishing new social connections and the exchange of knowledge. It plays on the aesthetic similarity between old-school computer wireframe 3D, and handmade three-dimensional objects made with wire – particularly in the offshoot project SPACECRAFT, which sees the design and production of wire spaceships, including a Zimbabwe Space Station drone! During ISEA2018 in Durban, African Robots undertook workshops with local wire artists and exhibited the work made.

**Peter Chanthanakone (CA)**

Peter Chanthanakone is an award-winning director and producer specializing in 3D animated short films. He has won numerous film festival awards, and his works has been selected in major film festivals around the world such as Germany, France, Austria, Canada, China, Belgium, Thailand, Laos, South Korea, Pakistan, India, Australia, in Italy as a retrospective at the 2013 VIEW Animation Video Festival, and on a giant screen in Times Square in the NYC International Film Festival. Cumulatively. His work has been selected in over 65 international juried competitions.

Chasing Grasshoppers (2013), Tuk Tuk Ride (2017)

Our childhood often shapes us into adulthood. Trauma, happiness, fear and pain stay with us till we die. This series of shorts is entitled "Childhood Memories," in collaboration with the Vientiane International Film Festival in Vientiane, Laos. Story, concept art and voice recordings were realized in 2013. The first in the series of childhood stories is *Chasing Grasshoppers (2013)*. The second in the animated series of Lao Childhood stories is *Tuk Tuk Ride (2017)*.

**Mert Akbal (DE)**

Mert Akbal is an artist and researcher. He focusses on visualising of cognitive processes, such as oneiric dreams. His research has been presented at several international conferences such as the International Symposium for Electronic Arts 2016 in Hong Kong and at the "Real of Reality" Conference 2016 in the Zentrum für Kunst und Medientechnologie Karlsruhe.

Binocular Waves

Binocular Waves is an artistic research project in progress on binocular vision. The project explores what happens when we present two different images to left and right eye using a VR Headset. Depending on their similarities and differences these two images fuse, compete or coexist in the conscious visual perception creating different binocular phenomena.

**Samora Chapman (ZA)**

Samora Chapman is a media specialist with skills in writing, photography and visual art. He is a freelancer based in Durban, South Africa, and contributes his work to various printed publications, websites and journals. He also supplies words and images to marketing, media and corporate clients. His interests range from street culture to fine art, fashion, sport, adventure and the environment. His specialty is getting under the skin of the city he lives in, finding the beauty and the humanity between the hard urban edges, with an artist's eye.

Durban Life Hacking

Often left behind or disregarded by the powers that be, Durban's urban innovators show off their resilience and ingenuity on a daily basis, piecing together and repurposing discarded and unwanted items to create hybrid and often multi-purpose products.

Photographer Samora Chapman gives us a 'slice of life' look at life hacking in the city of Durban, honouring the everyday knowledge systems of the street and the creativity born from necessity.



Georgie Pinn (AU/UK), Kendyl Rossi (AU/CA)

Echo

Georgie Pinn has 17 years' experience working as an artist, director and producer of public cultural events, interactive installations, film, animation, theatre, sound composition, and education. Georgie's creative practice is underpinned by her long-term research into empathy as a creative force for making connection across cultural, age and gender divides. She has been commissioned by local city councils to design and facilitate interactive education programs using her motion capture and animation applications.

With a portfolio of work that includes some of Melbourne's most complex and internationally-acclaimed recent public art projects, Kendyl Rossi is a Creative Producer with over 10 years' experience programming art and technology for public space. Beyond creative development and touring strategy, her key interest lies in taking a proactive approach to curating public space by installing site-specific works in areas that are uncommonly used in exhibition display.

The key intention of Echo is to create a vehicle for the exchange of empathy. As the world becomes more complex and digitally connected, the role of empathy is becoming increasingly important as an antidote to personal loneliness and an ideological isolation. Echo is an immersive artwork that takes the form of an interactive booth-based installation. The work is user specific, relational and explores notions of connection through an interactive exchange of personal narrative. Touch screen, real-time facial tracking technology combines animation, storytelling, and portrait to highlight intersections between strangers. In doing so the installation is able to collect and share an embodied archive of cross-cultural experience that elicits compassion. Informed by narrative theorist PJ Manney: "Storytelling is both the seductive siren and the safe haven that encourages the connection with the feared "other." How we relate to stories and storytelling can be seen as an acid-test for empathy.



Miranda Moss (ZA), Oliver Walkhoff (CH)

Free Sunshine!

Miranda Moss is a multi-disciplinary artist based in Cape Town whose practice toys with the representation of Nature as a pure and extra-cultural phenomenon. When not conducting “research”, she often employs a process that could be described as techno-alchemy; her works combining sublime, magical elements with everyday, banal ones by frequently incorporating found objects, recycled, accessible technologies, and ephemeral, natural processes.

Oliver Walkhoff is a Mechanical engineer, Master in Industrial Design and Maker based in Zurich. A co-founder/early board member of the FabLab Zurich, and active member and maker in other makerspaces, he has extensive experience in organising and facilitating workshops in the fields of Arduino, microcontrollers, 3D printing, general makery, Rube Goldberg machines, and so forth. He is interested in and concerned with interfaces between humans and machines, between disciplines and cultures, and how technology affects our behavior and our ways of thinking.

Free Sunshine! is an intervention and installation comprising of a temporary electronics lab offering free solar-powered robotics workshops to the public. The project has formed in response to Eskom and The National Energy Regulating Authority of South Africa’s drafting of rules requiring all small scale energy generators under 1 kilowatt to be registered; a process which also involves a fee. As this includes sustainable energy systems such as solar and wind power, the swarm of sun-powered G@ggaB@ts made during the workshops will be used as demonstrators against problematic energy regulation and service, by attempting to register all of them in an absurd spam protest. For ISEA2018, the Free Sunshine! Lab will be occupying the KZNSA Gallery, transforming the art institution into a space where school children and members of the general public can learn and tinker with electronics, create mechatronic art works, and have their voice heard regarding their relationship and access to electricity in the South African context.



Sophia Brueckner (US), Rachel Freire (UK)

Embodisuit: A Wearable Platform for Embodied Knowledge

Sophia Brueckner is a futurist artist, designer, and engineer. Inseparable from computers since the age of two, she believes she is a cyborg. At Google, she designed and implemented products used by tens of millions. Since 2011, she has taught an internationally renowned class on sci-fi prototyping and the ethics of design/invention. Her objective is to combine her background in design and engineering with the perspective of an artist to create technologies that inspire a more positive future.

Rachel Freire is an artist and designer who uses the body as a canvas. Her work combines material innovation and electronics with traditional craftsmanship, focusing on provocative narratives, value attribution, and sustainable processes. She is the textile designer of mi.mu gloves, a gestural interface to compose and perform music with your hands. Her work is designed to tell stories, or to inspire them.

Technology is not neutral. We're inside of what we make, and it's inside of us. We're living in a world of connections —and it matters which ones get made and unmade.” - Donna Haraway

The *Embodisuit* allows its wearer to map personally chosen signals from an IoT platform to combinations of physical sensations on their body. The wearer customizes the garment with haptic modules attached with snaps to create sensations of heat, cold, vibration, and more. These sensations can be constant or infrequent, subtle or jarring, singular or grouped, and they are entirely configurable by the wearer for both practical and poetic purposes. A few examples: Inspired by “feeling the weather in your bones”, you feel a gentle buzz on your wrist 20 minutes before it rains. The sun shines in your favorite place. The modules across your back gently warm your neck and shoulders. A hummingbird flies under your window at home. You feel a ripple down your spine.



Lorenz Potthast (DE), Martin Koplin (DE)

PS2 - Express YourCity: What is the Internet for you? Durban/Bremen

The People's Smart Sculpture (PS2) is a creative research, art and innovation project about the cultural evolution of future European smart cities. The project aims to foster participative art and collaborative urban art & culture processes in Europe's cross-cultural city spaces. The approach works on two levels: the implementation of cultural participation projects by artists, creatives and researchers; and the ongoing optimization of the art and participatory aspects of these projects through reflection and evaluation through participation in a workshop series. We will integrate diverse groups of people into a practical dimension of re-design of the urban environment through the workshops.

The PS2 project *What is the Internet for you? Durban/Bremen* is a participative installation and a public display based on the digital, physical and social dimensions of the Internet connectivity between the sister cities Durban and Bremen.

Large-scale projections in Durban will be connected to a specialised mail server in Bremen. The act of sending and receiving emails will be used as a tool of technical measurement and at the same time as trigger for social interactions. By passers are invited to answer the seemingly simple question "What is the Internet for you?" via email. The route of every received email is analysed and visualized as a mixture of technical details and subjective impressions of the travel of the data packages. Over time a collection of thoughts, answers and conversations will be built up, that changes the behaviour of the whole system. This PS2 project aims to trigger discussions and interactions about a global phenomenon based on a local example. It also fosters and expresses the already existing rich cultural and artistic exchange between Durban and Bremen.

**Colleen Alborough**

Colleen Alborough is a multimedia artist and printmaker living and working in Johannesburg, South Africa. As an artist she is interested in the intersection between traditional art media and digital technologies. Thematically, her creative work explores the relationship between sense and place: namely, how a place can influence a person's sense of self and wellbeing. Alborough's current body of work comprises wall installations that include physical computing and electronic components such as Arduino boards, servo motors and sensors. Alborough is based at Arts on Main, Johannesburg, working full-time as an artist and creativity coach. She is represented by Galerie Seippel in Köln, Germany.

Balance

Balance is a fantasy animation that reflects upon contemporary living in Johannesburg, South Africa. It examines how the high levels of crime and disintegrating social structures lead to feelings of fear and overwhelm. The animation depicts a headless character engaged on an endless search through the matted cityscape in the attempt to find his head. On this futile search, the character is followed by nameless shadow figures, which present a perpetual threat to his existence and stability.



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Sisyphus

The wall installation examines the legacy of mining in Johannesburg and how this industry has had a geographical, social and economic influence on Johannesburg. The works engage with how historical ghosts of Johannesburg's past still influence urban living today. It also deals with the anxieties of Joburg living, where one's sense of equanimity is constantly being tested.

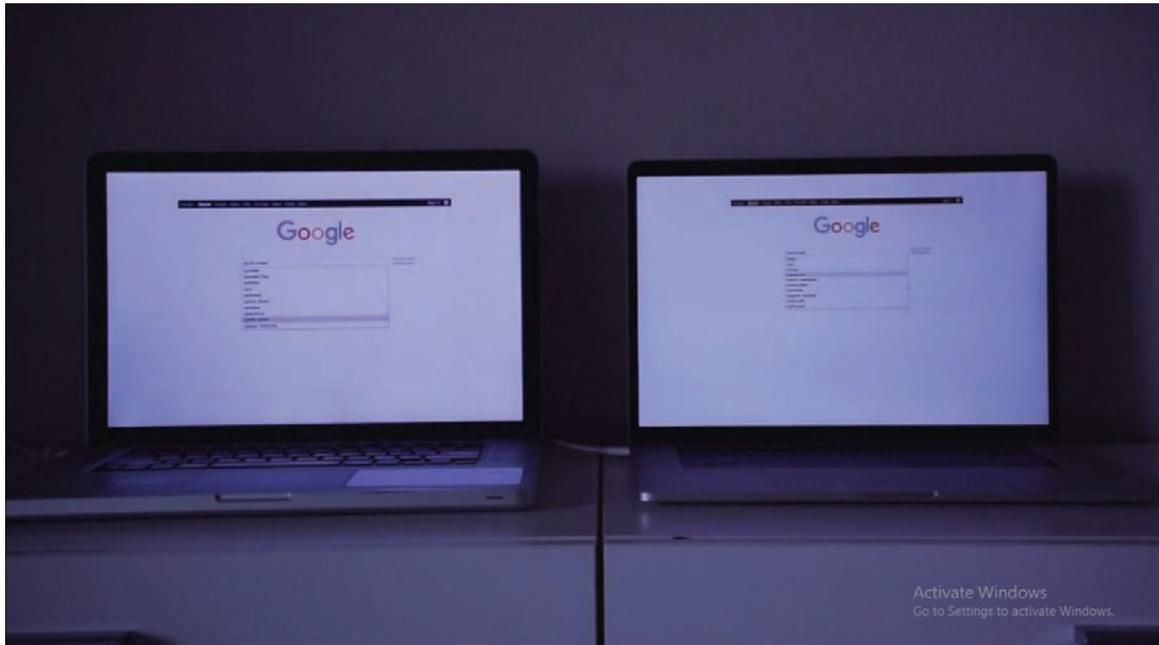
Physical computing components such as servo and DC motors are attached to found objects and fictitious characters of the artwork. These characters and objects move backwards and forwards, spin endlessly and shudder on the ledges they stand.

**Fred Paulino (BR)**

Fred Paulino (1977) is an artist, designer, researcher and curator born in Belo Horizonte, Brazil, where he still lives. He has a BA in Computer Science and post-graduate studies in Contemporary Art. He creates artworks in different media including print, street art, video, electronics and programming. He is the coordinator of Gambiologia, and produced and curated "Gambiologos", a biannual international collective exhibition. He is the editor of Facta, the gambiologia magazine.

Gambiologia: life hacking in Art & Design

Gambiologia is a Brazilian creative hub which adopts the country's tradition of "gambiarra" ("life hacks" or hechizos) as a source of inspiration for art and technology. It materializes itself in the production of multifunctional devices which are recognized either as electronics, installations, sculptures or decorative objects. This exhibition presents outcomes from a workshop where unused objects from the urban landscape are collected and "hacked" in order to create upcycled design objects. The artist explores the concept of "industrial coincidence", in which two industrial objects with distinct origins fit perfectly with each other.

**Byeongwon Ha (KR)**

Byeongwon Ha is a researcher and artist in interactive art. He wrote his dissertation about a history of interactive art based on Nam June Paik's music background. He participated in Art.CHI II workshop in CHI2016 in San Jose, California. He presented several papers about interactive art at the International Symposium on Electronic Arts (ISEA) 2014 in Dubai, 2015 in Vancouver, 2016 in Hong Kong, and 2017 in Manizales. He also exhibited several interactive pieces at ISEA2017 and at SIGGRAPH Asia 2012 in Singapore.

Google Village

The algorithmic project, *Google Village* (2012), was originally an AutoComplete clock to present various topics around the world. It utilized the Google AutoComplete feature to break its inherent limitation. Even though the AutoComplete words can manipulate users' perspectives and activities on the Internet, they were reversely able to help users broaden their views by visiting another country's Google website. However, in 2017, Google started showing users the same AutoComplete words based on their location regardless of a variety of countries' Google sites. A new version of *Google Village* (2018) explores Google users' isolation by AutoComplete words in the World Wide Web.



Melikhaya Noqamza (ZA)

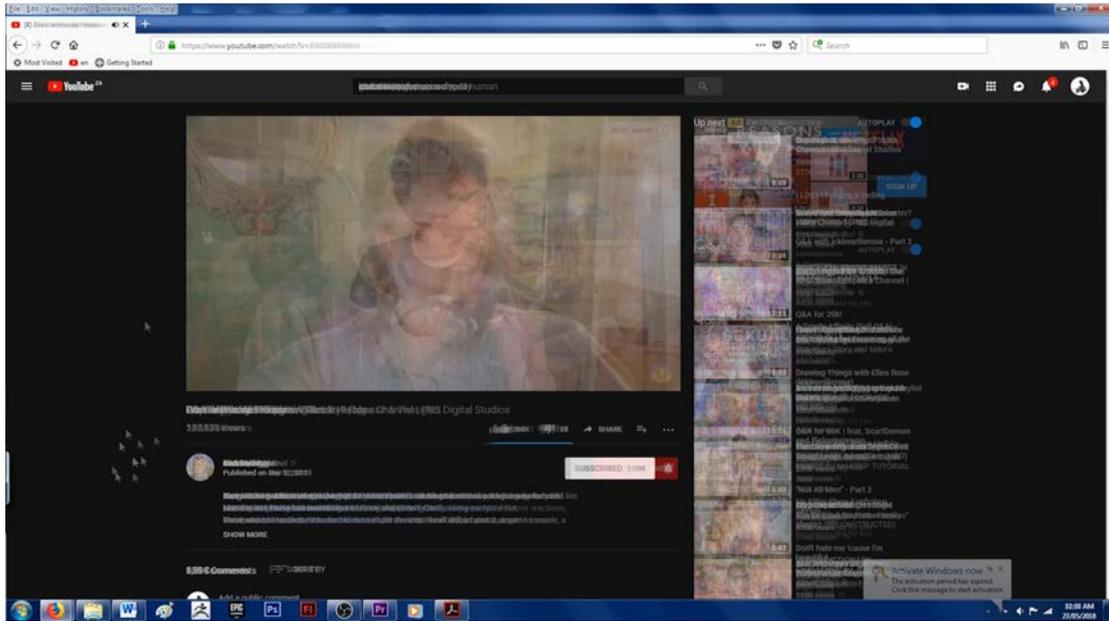
University of KwaZulu-Natal Digital Arts Masters student, with an ongoing focus in art technology focusing on Artificial Intelligence and the singularity theories. Most of my art since leaving the Durban commercial realm of app and web design has been in creating a visual language that represents the future of machinery and humans by documenting the dual developments.

With my studies in Augmented reality and Installation I also attempt to shift the focus of creators from trying to compete with mobile devices but rather to embrace them and include them in the viewing process.

iTranshumanism

This project continues Melikhaya Noqamza's investigation into transhumanism, the merging of human consciousness with machines, which he sees as the future of mankind. It also comments on the symbiotic relationship of the old and the new. The new is reliant on the old physical form of a human being's consciousness to become more than glorified remote controls. Transhumanism is the height of machinery, which is artificial intelligence combining with the height of human evolution.

Steve Jobs didn't simply create machinery: he created himself as a machine. Apple products have been based on one man's visions for a greater part of their existence. The work drew inspiration from Nam June Paik's TV Buddha, where he places a TV (representing modern day enlightenment) opposite a statue of a Buddha, representative of traditional enlightenment and self-reflection.



Shannon Bennetts (ZA)

Shannon Bennetts is a recent Digital Arts Honours graduate (summa cum laude) currently residing in Pietermaritzburg, KZN. Having studied both the Fine and Digital Arts, Bennetts took her love for animation (fostered at a young age), and sought to make use of the medium in all its forms (traditional, digital, experimental etc.) in order to make the most immersive, emotive and visually interesting work that she could. She has previously worked with subject matter such as the human body, movement, expressive vs. figurative linework, and the portrayal of internal emotion through visual means throughout her academic career.

Saturation Point

The attention spans of users has become somewhat of a commodity to platforms such as Facebook, YouTube, Twitter, and others. Unfortunately, due to the constant bombardment of information and imagery from these sites, not only have the length of our attentions spans shortened, but many of us have become oversaturated with (and even addicted to) the easily digestible and almost comforting stream of distraction that our devices steadily provide us with. This project consists of a desktop PC running a fake YouTube browser. The browser leads participants to a single video made up of 10 overlaid videos playing simultaneous at various levels of opacity. This visual and audible bombard of faces and voices is a manifestation of the effect that this platform has on those who use it. In this way, it mirrors the effect that it has on others back onto itself. It creates a space in which nothing can be retained and focusing on any single aspect proves difficult. It is this state which I find myself in when I have overexposed myself to this sort of stimuli, and it is a state which I aim to not only portray, but hopefully also replicate in those who interact with the piece.



Nathaniel Stern (US), Jenna Marti (US), Samantha Tan (US), Olivia Overturf (US) **Server Farms**

Nathaniel Stern is an artist and writer, Fulbright and NSF grantee and professor, interventionist and public citizen. He has produced and collaborated on projects ranging from ecological, participatory, and online interventions, interactive, immersive, and mixed reality environments, to prints, sculptures, videos, performances, and hybrid forms. His first book, *Interactive Art and Embodiment: The Implicit Body as Performance* (Gylphi 2013), takes a close look at the stakes for interactive and digital art, and *Ecological Aesthetics: artful tactics for humans, nature, and politics* (Dartmouth 2018) is a creative and scholarly collection of stories about art, artists, and their materials, which argues that ecology, aesthetics, and ethics are inherently interconnected, and together act as the cornerstone for all contemporary arts practices.

Turn e-waste into contemporary planters! Server Farms are, in their simplest form, computers and other technological equipment repurposed as planters. A gutted iMac, face up, where the screen and motherboard are replaced with wheat grass. A Mac Pro growing cacti and succulents, embedded in sand. A Dell, filled with house plants. Each of these is pictured above. We root trees in laptops, grow molds and fungi in and around tablets, inject watches, phones, and cameras with spores and microscopic life – then let each flower, flourish, incubate, and spread. What life may spur, how might techno-minerals diffuse? Bring your old computers, phones, and tablets, some plants, dirt, and/or seed, and we will help you along!

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**INNOVATE
DURBAN**

DECOLONIZING FUTURES

The Decolonizing Futures programme focused on workshops, interventions, talks, exhibitions and performances at the Denis Hurley Centre, the DUT City Campus, City Hall and the Bond Sheds.





Daniel Cermak-Sassenrath (DK), Stina Hasse (DK)

Re-volution Sampler – A Participatory Archive of Revolutionary Songs

Daniel Cermak-Sassenrath is Associate Professor at the ITU, Copenhagen, and member of the Center for Computer Games Research (game.itu.dk) and the Pervasive Interaction Technology Lab (PitLab, pitlab.itu.dk). Daniel writes, composes, codes, builds, performs and plays. He is interested in artistic, analytic, explorative, critical and subversive approaches to and practices of play. Discourses he is specifically interested in are play and materiality, play and learning, and critical play. He runs the University's monthly workshop series which is about electronics, mechanics, alchemy, interface devices and dangerous things. In his own practice, he makes interactive works which are shown at art exhibitions, academic conferences and popular events.

Stina Hasse Jørgensen is a research assistant at the IT University of Copenhagen. Stina has published articles on contemporary art, design, technology, sound, collective practices and feminism in international magazines and journals. Stina is also a practitioner and curator of design and art with a focus on sound, technology, feminism and collective practices. She has presented her projects at various leading festivals and events across Europe.

One challenging issue of cultural institutions such as museums and libraries is offering their audiences access to their often extensive materials in engaging ways. This is specifically the case with time-based media such as audio recordings. The *Re-volution Sampler* installation aims to mitigate the challenge. It is an open, participatory, multi-layered assemblage of personal memories, associations, and performances of political revolutionary sonic texts. The installation integrates playback and recording of revolutionary sonic texts such as protest songs, political speeches or poems and personal stories. Visitors are not only able to listen and receive but also to add, extend and comment. The installation builds an archive of sonic documents and audience responses to it, thereby creating a network of meaningful relations accumulating during the time of the installation period. *Re-volution Sampler* becomes a lively, meaningful, ongoing collection of the multiple personal and collective experiences of revolution people have and share across countries and cultures.


Memory Biwa (NM), Robert Machiri (ZW)
Listening to a Listening at Pungwe

Robert Machiri aka Chimurenga is a Zimbabwean multidisciplinary artist based in Johannesburg. Machiri's work exists at the juncture of two streams of practice; his curatorial concepts and a multi-disciplinary production of artworks. His works draw on de-colonial discourses that are presented through embodied critique, learning and unlearning, interweaving sound, music and image making. His current work is presented through a dialectic between object and subject, with inter-medial experiences of sound and image.

Memory Biwa lives in Windhoek, Namibia. Her research combines memory, performance, sound studies and archival theory. Her research on narratives and performance, as archive informs notions of subjectivity and the re-centering of alternative epistemologies and imaginaries. Her post-doctoral research on Khoekhoegowab sound recordings from a 1950s sound collection of central Namibia has developed her interests in oral/aural sonority and performative excess.

We perform through an experimental platform, "Pungwe Nights", to track and reimagine transnational sonic cultures in southern Africa. We re(hear)se historical and contemporary recordings between Namibia and Zimbabwe on a reel-to-reel player, turntables and computer. Our practice with sound technology has parallel currents, whilst it draws on research on the use of African bodies in phonetic experiments in colonial linguists and ethnomusicology, we explore the concept of the body as sound technology and translation of voice to various instruments and vice versa.

We playback Machiri's mbira tongues (lamellaphone) from Mhondoro, Zimbabwe in response to recorded khoekhoegowab orature. We re-code tongues and produce a new loop anchored in the recordings' socio-historical context and the performers mastery of their instruments. Using the remix framework, we interrogate the preservation impulse of hegemonic archives and permit the notion of an un-originary sound or speakerly texts connected to source.

Image: <https://listeningatpungwe.wordpress.com>



Cesar Baio (BR), Lucy HG Solomon (US)

The [ECO]Nomic Revolution: when microbiological logic determines everything

Cesar & Lois ponder autonomous systems that integrate natural and technological networks. In their various bodies of work, Cesar Baio subverts the algorithms of autonomous systems, while LOIS infuses art with nature's data. Together they create fungal systems that tweet and posit nature-based economies.

LOIS co-founder Lucy HG Solomon is assistant professor of media design at CSU San Marcos, where she focuses on digital intermediaries of and ensuing interactions with nature.

Cesar Baio is a visiting researcher at i-DAT in the UK and associate professor at Universidade Federal do Ceará in Brazil. His interests lie in the relationship between art, technology and society. In the construction of interactive object-based experiences, LOIS strives to elicit discordant feelings of reverence and irreverence.

This project is a rejection of the one-directional sovereignty of globalized humanity over nature, with adverse environmental conditions as the byproduct of profit-driven decisions. The *[ECO]Nomic Revolution* shifts the logic of economic decisions from individualized choice to reflect the logic of nature on a microbiological level. The artists encode economic indicators and area demographics into the microbiological terrain overlaid on a map of Durban. As the microorganism, *Physarum polycephalum*, charts the territory with its own growth algorithm, Cesar & Lois reference the growth dynamics of this nature-based culture to ponder a city's dynamics. Cesar & Lois respond to the algorithmic growth of the organism with a log of observations, interspersed with community members' reflections on societal dynamics and growth. By referencing nature's networking and the organism's system of sharing resources, alternative logic models for growth may emerge.



Jethro Settler (ZA)

Jethro Settler has always had an intense love of drawing. After school, he tried to explore the animation industry interning at a few studios, the following year starting his university studies at Nelson Mandela University. He graduated with a BTech degree in 2017. While studying he was also searching for a direction and style for his art, and became interested in African futures, visualizing them, and discussing them with friends. He became an avid watcher of my friends who came from more traditional backgrounds, watching them change and being impacted by being exposed to the vastness of the world. This inspired him to think deeper about visualizing how a young African visualizes themselves in the future.

Is Afrofuturism the next evolution of Black African Consciousness?

This project is an examination of the extent to and modes in which Afrofuturism emerges as a black consciousness movement for the upcoming and current young generation. In a context of under-development, displacement of people, the erosion and conflation of ethnic culture in the face of transnational corporations determined to extract material and cultural wealth from Africa, I suggest that Afrofuturism presents as a counter-narrative to Afro-pessimism. I wish to suggest in my research that Afrofuturism has the potential to help many young Africans imagine futures not shaped by colonialism and racism. Through the development of digital art focussed on African futures, I propose that indigenous ways of knowing and being, arts, healing practices and scientific innovation offer an entry point or a lens through which postcolonial futures can be imagined.



Judy Jheung (CA)

Judy Jheung is a Vancouver-based interdisciplinary artist. Her participatory, interactive media installations explore global issues in context of community engagement within urban settings. She holds a BFA degree from University of Calgary and an MFA from Pratt Institute, New York. Between 2012-14, she conducted PhD research studies on interactive “art games” at Simon Fraser University, SIAT. A recipient of numerous awards for her innovative projects, her work has appeared at the 9th Havana Biennial; Surrey Art Gallery, TechLab; Greater Victoria Art Gallery, Offsite, ParaSite Art Space, Hong Kong; Inter/Access, Toronto, Gothenburg Art Museum and recently at Batana Centre of Visual Arts in Croatia.

ComposingYou_Chinatown

In recent years, “Chinatowns” the world over have rapidly faded due to urban gentrification and social/political changes. *ComposingYou_Chinatown* aspires to commemorate those who helped build the unique communities that have served generations of Chinese diaspora, and to acknowledge those whose personal memories and experiences have been impacted and enriched by these culturally rich heritage spaces. Rather than re-constructing the cultural heritage in linear fashion, the work adopts an experiential approach, utilizing public projection, motion graphics and a multi-layered sound mix in the context of cultural sustainability. The experiential engagement through large-scale projection and audiovisual effects can impact perception, adding new meaning to human interpretation of the physical environment; as such, it draws attention to the world heritage Chinatown sites serving as a platform to provoke critical thinking about their future through a creative lens.



Michael Bertram (DE), Fabian Büntig (DE), Ivana Druzetic (CZ), Magdalena Kovarik (AT), Janna Lichter (DE), Anastasia Treskunov (DE), Christoph Vogel (DE), The Amasosha Art Movement (ZA)

PS2 - The Public Space as Shared Museum

The People's Smart Sculpture (PS2) is a creative research, art and innovation project about the cultural evolution of future European smart cities. The project aims to foster participative art and collaborative urban art & culture processes in Europe's cross-cultural city spaces. The approach works on two levels: the implementation of cultural participation projects by artists, creatives and researchers; and the ongoing optimization of the art and participatory aspects of these projects through reflection and evaluation through participation in a workshop series. We will integrate diverse groups of people into a practical dimension of re-design of the urban environment through the workshops.

In this PS2 art activity, participants are asked to create patterns out of local art and heritage for the use in the re-design of the specific public space. Participants are asked to create videos and 3D proposals of their idea of a future Durban urbanity for, new patterns are to be designed, implemented in the Betaville system, and projected in public space to discuss the results and their relevance for changes in Durban.



Russel Hlongwane (ZA)

Russel Hlongwane is a cultural producer based in Durban. His work is located at the intersection of Heritage, Modernity and Culture/Tradition as it applies to various disciplines of artistic practice. His said practice includes cultural research, creative producing and curating. Within the built environment, he worked on the Union of International Architects (2014) and is currently undertaking a research project (ekhaya nomkhaya) commissioned by the Urban Futures Centre at Durban University of Technology. He is a member of the Creative Producers International platform which is a cohort of creative producers sourced from 15 cities across the world.

Ifu Elimnyama (Dark Cloud)

Ifu Elimnyama is a recited piece of literature that imagines Zulu mythological figures as agents from the fourth dimension. These figures (imincwi) have travelled through space-time to deliver messages to the Zulu people who lost their culture when they lost connection to the “cloud”, their repository of all their histories and collective memories. They are desperately needing to reconnect with the (dark) cloud in order to unlock their connection to uNomkhubulwane (the Zulu goddess of rain) through the (dark) cloud by means of laying a fibre network. History is a contested space and this work uses Zulu history and mythology as ingredients to reposition Zulu mythology in modern parlance through the vocabulary and activities associated with digital customs and/or rituals.

Photo: Christo Doherty



Lori Hepner (US), Kendra Ross (US)

Intersection*ology

Lori Hepner is a fine artist working primarily in conceptually based photography and LED device artworks to create experimental landscapes regarding personal landscape, memory, and climate change in the Arctic. Lori's work has been featured in Time Magazine's Lightbox blog and in Wired Magazine, and has been exhibited in places such as the Houston Center for Photography, Carnegie Museum of Art, and Brooklyn Museum. She is currently associate professor of integrative arts at Penn State University's Greater Allegheny campus and lives and works in Pittsburgh, PA.

Kendra Ross is an award-winning songwriter and performing artist. Passionate about the nexus between artistic practice, arts advocacy, scholarship, and social justice, she believes that her worldview as an intersectional feminist both informs and collates her work in all arenas. Kendra has spent the last 15+ years writing, recording, and performing music as a solo act and in collaboration with artists such as Quincy Jones, Talib Kweli, and Res. She is currently a PhD candidate (2018) in Community Engagement at Point Park University.

*Intersection*ology* is an experimental stage piece and art installation-in-motion co-created and performed by artists Lori Hepner and Kendra Ross. The piece consists of lighting, image and video elements designed by Hepner in conjunction with musical compositions by Ross with their collaborative movement throughout. Working at the intersection between art, gender, race, and technology, Hepner & Ross use light, sound, movement, and image to situate memories of the feminine past and corporeality in the natural world into new, technologically mediated locations and spaces. The artists insert sonic and image-based queries at particular points in how they process women's pasts into future technological landscapes of digital information. In doing so, Hepner & Ross explore how their physical, female selves are adapting, morphing, rejoicing and revolting to/in how they are perceived both physically and digitally, as their digital ecologies grow parallel to that of their physical ecologies in this new space.

Photo: Christo Doherty



Christo Doherty (ZA)

Prof Christo Doherty was the founder of the Digital Arts Department in the Wits School of Arts in 2003 where he has been responsible for launching ground-breaking programmes in Digital Animation; Interactive Media; and Game Design. He is both an artist and a scholar with a particular interest in technology and consciousness and the cultural/artistic possibilities of new media forms.

His most recent exhibition used photographs of miniature reconstructions to explore the effects of media censorship on the memory of the South African "Border War" in Namibia. His latest scholarly papers explored Cybernetics and origins of Electronic Art (presented to the International Symposium of Electronic Art at Dortmund, Germany); and the relationship between conventional fine arts and digital arts education (presented to the US College Arts Association in Los Angeles.)

Imaging Intersections

Christo Doherty uses photography to explore contemporary dance in Africa, with a particular focus on the use of technology to augment and analyse the movements of the human body in performance.

He has documented numerous Arts and Dance festivals and experimental media events across South Africa. His dance photography was featured in Michael Britton & Kurt Egelhof, eds. *I Praise the Dance: Celebrating Contemporary Dance in South Africa*, Cape Town: Performing Arts Network of South Africa, 2014.

Imaging Intersections is Christo Doherty's documentation and screening of the ISEA2018 events and included photographs by Samora Chapman.

Photo: Christo Doherty of *Eskin4 the Visually Impaired*



**Thobi Maphanga (ZA), Shanelle Jewnarain (ZA),
Shelby Strange (ZA)**

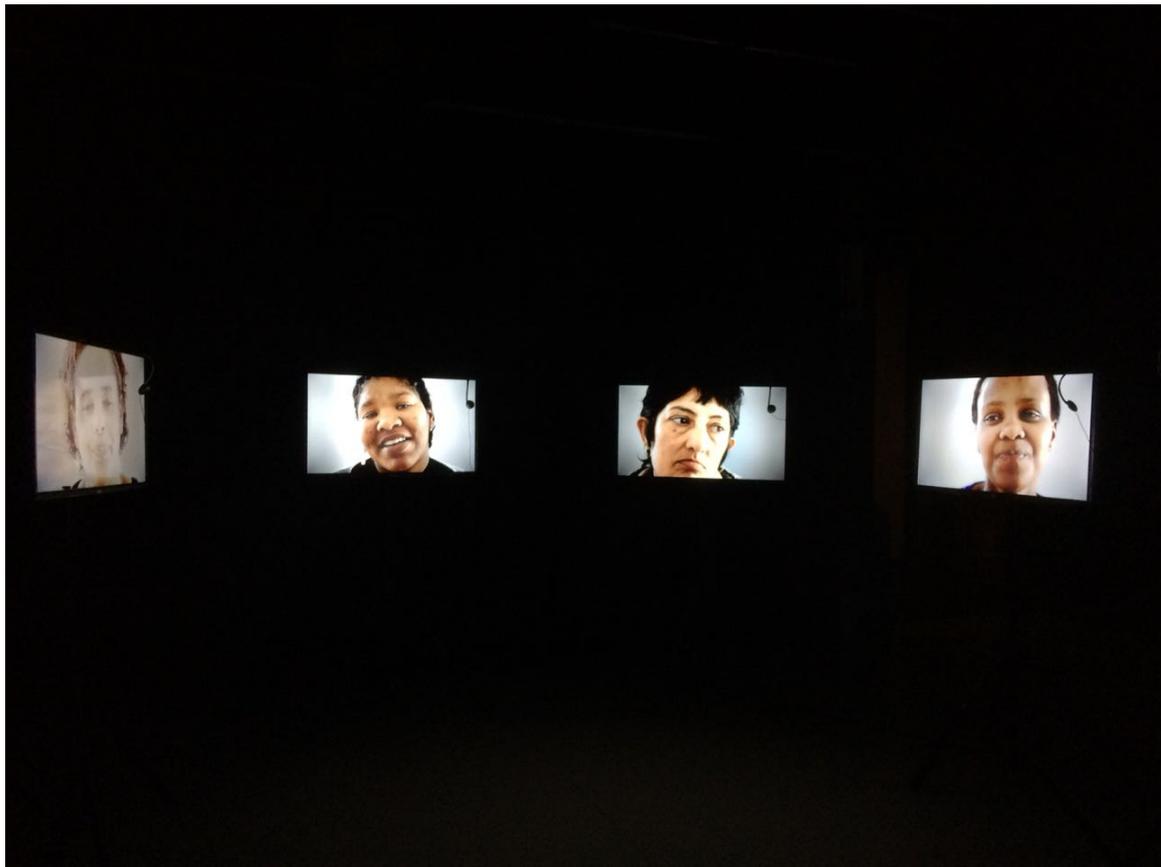
Amongst Us

Thobile Maphanga is a Durban-based dance practitioner. She is co-founder of the Rickshaw Collective and sits on the Flatfoot Dance Company board. Her recent work has been site-specific and film-based as she interrogates what it truly means to provide access to the arts and engage the public in dialogue around everyday topics.

Shanelle Jewnarain is a filmmaker based in Durban, South Africa. She has worked as a director, scriptwriter and script editor, and occasionally in the art department. Shanelle has a keen interest in collaborating with other creative mediums. Her work also explores issues of social justice.

Shelby Strange is a freelance dance practitioner whose work is rooted in the people, places and feel of Durban. She has performed and choreographed at local festivals and performed internationally. Strange focuses on professional development, collaboration, site-specific work and film-based work in dance.

Our project takes a look at certain statistics about specific locations in Durban. These will be represented through dance and broadcast in highly populated areas in the city for public consumption. The public will be given the opportunity to vote whether they agree or disagree with the statistics via answering simple questions that should show what their interpretation or experience has been. This will then show how similar or different public perception is to specific data. In this way we hope to encourage the public to become more aware of their environment and engage with statistics that are readily available but hardly ever given the time of day.



Ismail Farouk (ZA), Daniel Lima (ZA), Juliana Caffé (BR), Juliana Gontijo (BR) *Conversations in Gondwana*

Ismail Farouk is a multidisciplinary artist and art teacher at Durban University of Technology. The way in which questions of gender, race, sexuality, class and the body/embody intersect with food, eating and foodways, can reveal a great deal about the ways in which coloniality is reproduced as well as resisted, reimagined and unsettled in the present. Ismail wants to delve into these spaces of the intimate, the visceral, the eaten, the edible and practices of consumption in order to unsettle his own sensory and epistemic geographies of meaning, towards imagining alternate possibilities.

Daniel Lima is based in São Paulo. He holds a bachelor's degree in visual arts from the School of Communication and Arts at São Paulo University-USP and a master's degree in Clinical Psychology from the Subjectivity Studies Center at PUC-São Paulo. Since 2001, he creates interventions and interferences in urban spaces. In addition to collective work, he develops research related to media, racial issues and educational processes. He is founding member of "The revolution will not be televised", "Politics of the impossible", "Frente 3 de

Gondwana is the name of the supercontinent that about 200 million years ago united the continental masses of what we now call South America, Africa and Antarctica. From the fragmentation of Gondwana and the remoteness of the South American and African tectonic plates, originated the southern portion of the Atlantic Ocean that today separates the two continents. Making reference to this distant geological past, *Conversations in Gondwana* proposes to put in contact the history and the reality of countries that compose the region through the virtual exchange between artists, curators and researchers. The goal is to reestablish a dialogue and promote a collective work through digital communication, strengthening the circulation of works and knowledge between the two regions.

Featuring artists: Aline Xavier, Ana Hupe, Clara Ianni, Daniel Lima, Dineo Seshee Bopape, Gabrielle Goliath, Haroon Gunn-Salie, Ismail Farouk, Marcelo Moscheta, Mikhael Subotzky, Paulo Nimer PJ, Siwa Mgoboza

Fevereiro” and also director of Invisibles Produções.

Juliana Caffé is an independent curator, editor and researcher on contemporary art. She holds postgraduate specializations in Curatorship from University of Cape Town, in ‘Art: History, Criticism and Curating’ from the Pontifical Catholic University of São Paulo, and a BA Law from the same institution. She worked at the Associação Cultural Videobrasil between 2013 and 2017 on the programming of the exhibitions and other activities of Galpão VB. Among her curatorial works is the Cambridge Artistic Residence, a project which puts forward artistic and cultural proposals in downtown São Paulo. This project won the 2016 APCA - Paulista Association of Art Critics of São Paulo award.

Juliana Gontijo is an independent researcher, teacher and curator. She is currently completing her doctorate in History and Theory of Art at the University of Buenos Aires. She is a specialist in Combined Artistic Languages at the National University of the Arts (Buenos Aires), and graduated in cinematographic studies from the Sorbonne Nouvelle University (Paris) and in History of Art and Archeology at Le Mirail University (Toulouse, France). She has curated a number of exhibitions in Brazil and Argentina. She currently works as curator and editorial coordinator at Casa Tomada (São Paulo).



Camilo Hermida (CO)

PhD candidate in Design and Creation University of Caldas. Magister in Interactive Design and Creation, University of Caldas (2014). Postgraduate in Medial Arts, National University of Córdoba (2012). Specialist in Design Management, Jorge Tadeo Lozano University (2010). Graphic Designer, Jorge Tadeo Lozano University (1999). Professor Politécnico Gran Colombiano University (current). Professor Los Libertadores University (2011 - 2016). Professor Jorge Tadeo Lozano University (2003 - 2005). Animation Director 2D and 3D.

Dark Sightings

Dark Sightings explores the construction of three-dimensional creatures and questions the generation of artificial territories, where the organic is represented by polygonal geometry. It invites the viewer's immersion in real and digital environments, where evolutionary processes and transformations of fragments of reality and fiction are modeled. The creation of the models is developed with 3D tools as visual production that creatively reconstruct fiction and imagination. The representation of reality develops parallels of the changing perception we see in the real and digital world, as proposed by Hernández (2002). Fictitious elements take life, they do not exist but they are a living part of the polygonal digital nature, creating an instability between the unreal and the real. Reflect on the poverty, insecurity and social inequality that lives in society and the great capitals of the world, the relationship of real problems with technological life for the revolution and virtual digital development. Visual exploration results in graphics that complement the concept of three-dimensional digital generation. The modeling of geometric shapes with organic coating, visualize the invisible relationships of fantasy, imagination and perception of the viewer and their relationship with the environment.

**Ruy César Campos (BR)**

Emerging artist-researcher experimenting with video, performance and installation art, creating works inspired by subjects such as media and network archeology, sensory ethnography, infrastructural and displacement affectivities. Holds a Bachelor degree in Audiovisual and New Media from University of Fortaleza, a M.A. in Arts and Creative Processes: Contemporary Poetics from Federal University of Ceará and is a PhD candidate in Media Studies: Technologies of Communication and Culture from Rio de Janeiro State University.

Entangled Landing Points

In the global network of submarine cables infrastructure, landing points are precarious sites, passive of being affected by local actors, by the environment or by security threats. They are, therefore, following Nicole Starosielski, pressure points where insignificant microcirculations can pursue a high impact over intercontinental ocean communication, contesting the friction free nature of global communication. The artist looks to establish a phenomenological bond with this environment of transition of the submarine cables infrastructure, departing from landing points in Fortaleza (Brazil), the most important city in the network of the South Atlantic and where he lives, to landing points in two other cities with which Fortaleza is networked and that are in opposing extremes of the Equatorial South Atlantic: Sangano (Angola) and Barranquilla (Colombia)

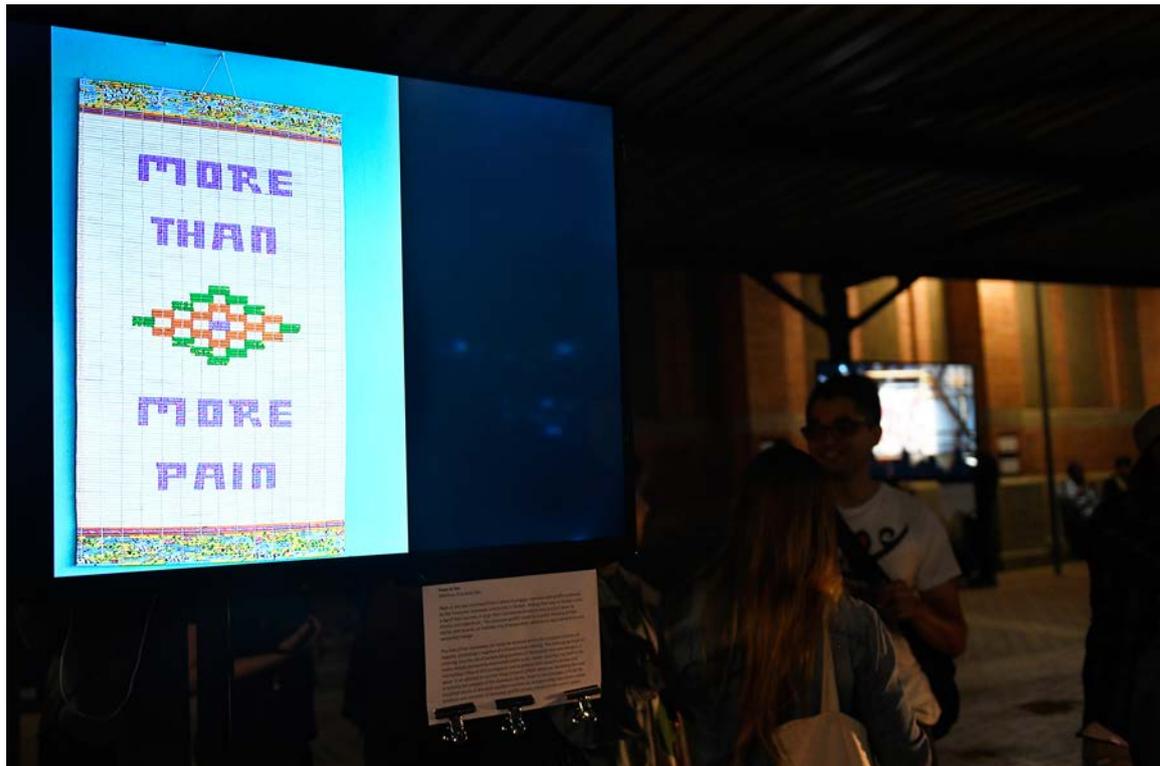


Yine Yenki Nyika (SS)

Yine Yenki Nyika is an Assistant Lecturer and worked as Head, Department of Computer Science for 2 years at the College of Computer Science and Information Technology at the University of Juba, South Sudan.

GoGirls ICT Initiative

GoGirls ICT is a Juba, South Sudan-based non-profit initiative founded by a group of dedicated young women in the fields of computer science, hacktivism and peacebuilding. Following a philosophy of 'Chain Based Trainings' (CBTs) it focuses on mentoring independent, innovative and confident girls and women who can proudly compete with their male counterparts in the world of ICT. Founded on December 2015 south Sudan's Capital city Juba. GoGirls ICT Initiative aims at Engaging, Educating and Empowering girls and Women in South Sudan in the fields of Science, Technology, Engineering and Mathematics (STEM); with a focus especially on Technology. We started with small workshops with a few girls from University of Juba. These workshops stemmed from our quest to build confidence in these girls who were shy and had poor performance in class compared to their male counterparts in ICTs and same in sciences at lower primary and secondary schools.



Matthew Ovendale (ZA)

Hope to See

Locating my life and art within the city of Durban South Africa I attempt to explore proactive strategies with which to challenge the various stagnant preconceived ideas that many of the cities inhabitants hold one another to. In so doing it is intended that my work moves away from the safe, clean coexistence of reified cultures into a space where translation can thrive. This work attempts to coax its audience/participants into a state where they can explore the necessity of critiquing their own identity and those with whom they share the city. To realize this, I make use of existing signs as a means of exchanging ideas in place of imposing them.

The artwork *Hope to See* was presented in a digital format as part of the Decolonizing Futures, held at the Denis Hurley Centre on the evening of Wednesday 27 June 2018. This work was further elaborated on in a 10-minute artist talk followed by a brief Q&A. The opportunity to present and speak publicly for the first time about the artwork *Hope to See* was invaluable. This as the platform of ISEA2018 invigorated the process-orientated nature of the work, prompting crucial discourse with interested community members and fellow artists alike. This discourse has not been limited to the conference but rather has continued with numerous contacts made and cemented over the duration of the conference.



**Andréia Oliveira (BR), Sarah Kieswetter (ZA),
Luyanda Zindela (ZA), Tasneem Seedat (ZA),
LabInter (BR)**

Same Same but Different

LabInter is composed of artists, teachers, researchers and students from visual arts, design, music, letters, architecture, cinema, computer engineering and computer science. The lab has developed research projects in game art, interactive applications, augmented reality, mixed reality, interactive installations, visual music, web art, telematic art, and, recently, a Fulldome proposal. LabInter is associated with the Graduate Program in Visual Arts at UFSM/Brazil.

Andréia Oliveira has a PhD in Computing Technology in Education from UFRGS, Brazil and the Université de Montreal/UdM in Canadá (2010). She is the founder and Director of LabInter at UFSM since 2012. Her artistic and academic production has been published in numerous books, annals and indexed academic journals.

Sarah Kieswetter is a Durban-based multi-disciplinary visual artist. Kieswetter is currently completing her Master's degree in Fine Art at DUT. Her body of experimental work is feminist in nature and critiques issues of misogyny and hegemony in technology and on the internet.

Luyanda Zindela is a young artist who was born, raised and currently lives and works in Durban,

Same, Same, but Different is a transdisciplinary collaborative project between the Laboratory of Art and Science at Durban University of Technology (South Africa) and Interdisciplinary Interactive Laboratory (LabInter) at University of Santa Maria (Brazil). This project brings together people from Fine Arts, Engineering, Computer Science and Video to create an interactive electronic artwork. *Same, Same, but Different* explores tensions between Hybridisation and Purity. The theme is explored through the collaborative production of a participatory electronic art installation that uses water as a metaphor for access to internet bandwidth and information as a rendering visible of primary and secondary data. Our project equates access to internet bandwidth and information with water as a human right and commodity, which should be widely available without restriction, as essential to human life, and to which every person is entitled. This project seeks to bolster a collaborative transdisciplinary initiative along a South-South axis between South Africa and Brazil, in light of the two countries facing similar artistic, cultural and socio-economic challenges.

South Africa. He is currently studying towards his MFA at the Durban University of Technology. Luyanda was the recipient of the ABSA L'atelier Art Competition Merit Award in 2014, and became a fellow of the Ampersand Foundation's artist's-in-residency programme in New York in 2015.

Tasneem Seedat is a Lecturer in the Department of Media, Language and Communication at Durban University of Technology (DUT). With a background in television and educational video, she began making films while a post-graduate. She currently lectures Video: Theory and Practice in the Language Practice programme and her expertise in the communication field extends into the English and Communication Programme.



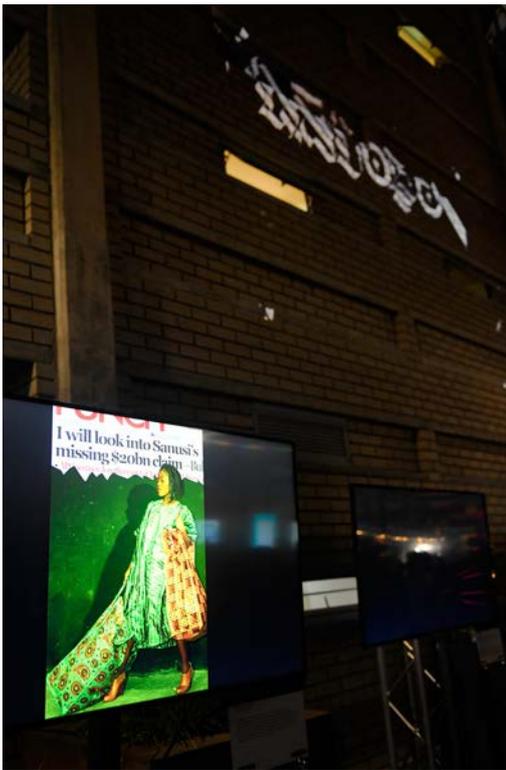
**Mwenya Kabwe (ZM), The Center for the Less
Good Idea (ZA)**

Mwenya B. Kabwe is a Johannesburg-based, Zambian-born maker of collaborative and interdisciplinary theatre and performance work, facilitator of creative processes, performer, writer and educator with migrant tendencies. Kabwe has a Masters in Theatre and Performance from the University of Cape Town where she was a lecturer in the Drama Department. She is currently a PhD candidate at the Centre for Theatre, Performance and Dance in Cape Town with a research focus on the dramaturgy of African futures. Kabwe is currently a lecturer in the Theatre and Performance Division at the Wits School of Arts in Johannesburg.

The Zambian Space Odyssey

Based on the true story of Edward Makuka Nkoloso, a member of the Zambian resistance movement and the founder of the Zambia National Academy of Science, Space Research and Philosophy.

Image: Centre for the Less Good Idea



Jeremiah Ikongio (NG)

Jeremiah Ikongio is an emerging artist who focuses his work on the urban metropolis, modernity, gentrification, identity, politics and activism. He has adopted a methodology that relates to notions of archiving and the archival. His work, which includes several collaborations as well as individual pieces, has been shown in Manchester, Bamako, Berlin, Lagos, Munich, Cape Town and Mexico City. Using New Media and Performance Art, his works include interactive (and web-based) artistic projects, like a prototype participatory intervention for public buses in 2016 produced by British Council/Watershed UK's #PlayableCityLagos and has been awarded Starke Stücke international research residency for 2018/2019.

Waiting for a Revolution

The project, which fuses staged studio and street portraiture and archives (newspaper headlines scans), explores, investigates and subverts some of the defining feature of memes. The photos can either be seen as Prints or Animated GIFs. Moreover, this part of a broader art project, #E-Go-Better?, which explores protest as an art form by using Social Media and Installation Art. The underlying idea is to question the effectiveness of 'virtual' protest by investigating the possibilities that modern technology present to ordinary people.



Michael Ang (CA), Urban Media Art Academy (DE) *City Refl3ctor*

Michael Ang is a Berlin-based artist and engineer working at the intersection of art, engineering and human experience. He creates light objects, interactive installations, and open source software tools that build towards a future of humane technology focused on people and the environment. He is the co-inventor of the Inl3ctor digital calligraffiti projection system.

The Urban Media Art Academy is a networked, global educational initiative that investigates and intermediates urban media art as an interdisciplinary domain of practice, theory and knowledge sharing. The Academy educates participants to engage as critical thinkers, artists, curators, designers, architects, city planners and cultural producers and future figures in the evolving domain of urban media art and aesthetics. Beyond a domain of artistic inquiry, urban media art plays a growing role as mediator and interrogator of urban change and in the so-called 'smart city'. The Academy draws upon various systems of knowledge, experience and methodologies in an interdisciplinary environment.

Our self-identity and perception of others is now intrinsically intertwined with our portable technological devices. *City Refl3ctor* is a handheld device that merges your reflection with that of another person, creating a moment of shared identity in public space. As a handheld tool for exploration and intervention, *City Refl3ctor* travels with you until you hand it off to the next urban inhabitant.



Michael Ang (CA), Urban Media Art Academy (DE) *Digital Calligraffiti*

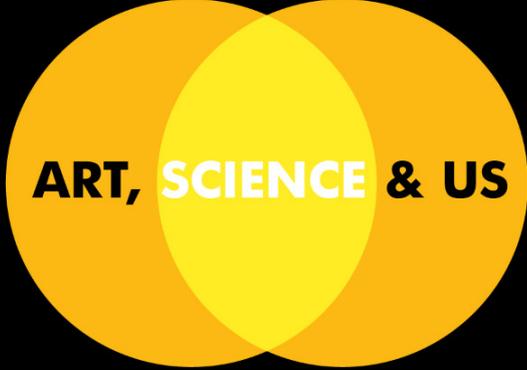
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Digital Calligraffiti is an art form that combines calligraphy, graffiti, and urban media art. Participants write messages using calligraphy that are live projected as they are drawn - the messages become digital calligraffiti on the walls of the city. The project gives the chance to different social groups to freely share their messages and wishes. Using the art of calligraffiti to catalyze communication between the individual and the whole, Digital Calligraffiti transforms urban space into a canvas for expression. With the artistic guidance of renowned calligraffiti artists participants are invited to *write beautifully* their message to share with others. The artistic format facilitates dialogue through a series of activities introducing many social groups to calligraffiti and new media art, building cross-cultural bridges between people, and celebrating diversity while bringing us closer together.

ISEA2018

ARTISTS / ARTWORKS



ART, SCIENCE & US

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ISEA2018
DURBAN SOUTH AFRICA
INTERNATIONAL EXHIBITION OF ELECTRONIC ART

DIGI FEST

IF | **INNOVATION FESTIVAL DURBAN**

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 **DUT** DURBAN UNIVERSITY OF TECHNOLOGY

 **DURBAN MUNICIPALITY**

 **South Africa**
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 **DURBAN** KWAZULU-NATAL CONVENTION BUREAU
www.durbanconb.co.za

the trinity session **INNOVATE DURBAN**

The Art, Science & Us panel session and exhibition happened in and around the uShaka Sea World, the beach front with activities spread it city walks and at the Green Camp Gallery Project.



Welcoming lecture by Tony McEwan (ZA) - Director uShaka Sea World - speaking on the Sardine Run



Performance by Bronwyn Lace (ZA), Xolisile Bongwana (ZA) in response to the Sardine Run



Artist in Labs announcement by Irène Hediger for the South African and Swiss Art-Science residency.



Astrophysicist Ros Skelton of the Southern African Astronomical Observatory, AiL residency partner.



Celebrating Leonardo 50th and ISEA 30th Birthday. Eric Apelgren, Head: International and Governance Relations, eThekweni Municipality, City of Durban, Leonardo's Kathryn Evans, Wim van Der Plas, ISEA co-founder and Leonardo award winner, & Marcus Neustetter, ISEA2018 Artistic Director.



ISEA2018 Award Winner Nina Czegledy and Marcus Neustetter, ISEA2018 Artistic Director.


Bronwyn Lace (ZA), Xolisile Bongwana (ZA)
DNA Pod

Bronwyn Lace is an artist and cultural activist based in Johannesburg, South Africa. Lace works primarily in site-specific installation, sculpture and performance and participates in national and international projects focusing on the relationships between art and other fields, including physics, museum practice and education. An important element of Lace's practice involves creating site-specific installations with found, recycled and repurposed elements.

Xolisile Bongwana, based in the Eastern Cape, is a dancer and choreographer. In 2005 he joined Uphondo Lwe Afrika in Port Elizabeth, before spending several years with the Dodgy Clutch Company where he got to tour internationally, and to collaborate with renowned international choreographer, Robyn Orlin. Bongwana has worked extensively with choreographers Gregory Maqoma and Luyanda Sidiya of Vuyani Dance Theatre and theatre director James Ngcobo. Bongwana is today production assistant for Vuyani Dance Theatre.

DNA Pod consists of a throng of 60 small sculptural works, created out of a process of origami folding and unfolding DNA autoradiographs collected from universities. This method of DNA sequencing is no longer used as it's been taken over by digital technology. The redundant information slides find new life as art.

In this iteration of the piece, it is accompanied by a choreographed performance from Xolisile Bongwana and a video documenting the Sardine Run, an annual phenomenon that occurs just off the coast of Durban in which millions of sardines move north along the eastern South African coast.

**Claudia Robles Angel (DE)**

Claudia Robles Angel is an interdisciplinary artist whose work and research cover different aspects of visual and sound art, extending from audiovisual fixed-media compositions to performances and installations interacting with biomedical signals via the usage of interfaces such as the EEG (electroencephalograph) and the EMG (electromyograph). Her work is often featured in not only media and sound-based festivals/conferences but also in group and solo exhibitions around the globe. These include the ZKM Karlsruhe, the ICMC 2007 in Copenhagen, ICMC 2009 in Montreal and 2016 in Utrecht, the SIGGRAPH Asia 2009 in Yokohama, the Re-New Festival 2011 in Copenhagen, ISEA2011 Istanbul, the NIME 2011 in Oslo, at the 55th Venice Biennale 2013, Harvestworks Center NYC and ISEA2017 Manizales.

Leikhen: A Hybrid Immersive Audiovisual Space

Leikhen is an interactive audiovisual installation which combines biomedical signals within an immersive interactive environment. The project is inspired by the composite plant, lichen (from Greek: leikhen), which is the result of a hybrid partnership between a fungus and an alga. The installation is therefore a reflection upon the interaction and mutualistic relationship between two organisms, and how this union impacts on their behaviours inside a created audiovisual space. The installation was created in the frame of an artist in residence invitation at the Immersive Lab (IL), ICST - Institute for Computer Music and Sound Technology, Zurich University of the Arts (ZHdK).



**Cecilia Vilca (PE) with Francesco Mariotti (CH/PE),
José-Carlos Mariátegui (PE), Elisa Arca (PE)**

Southern Identities Laboratory (Under 40 Degrees)

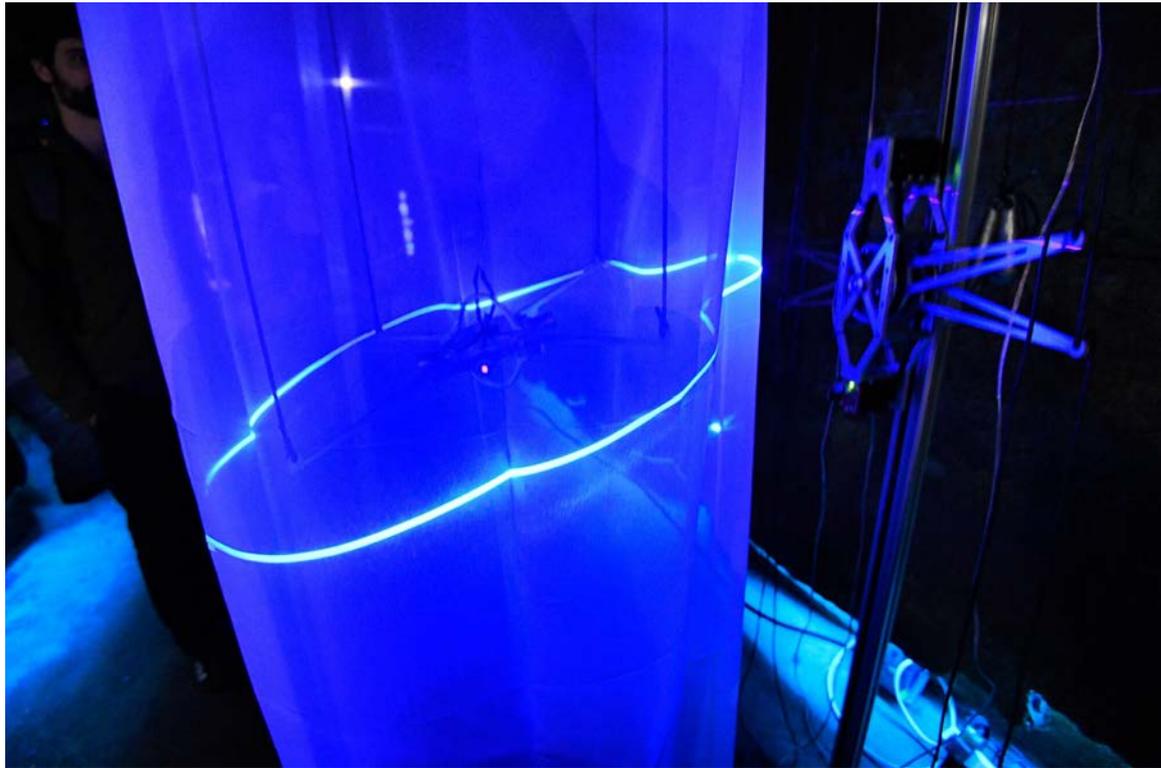
ATA (Alta Tecnología Andina/High Andean Technology) is a non-governmental, non-profit, cultural organization. ATA was created in 1995 with the purpose of contributing to the formation of activators in all the fields of human activity that use technology as a main tool to develop and expand the frontiers of knowledge and to achieve the growth of research in an integrated form in society.

Cecilia Vilca holds a Master's Degree in Digital Arts from the Universitat Pompeu Fabra, Barcelona, and a Graphic Design Degree from School of Design Toulouse-Lautrec, Lima, Peru. She performs her artistic activity with technology in speech and materialization, and explores its relationship with gender, society and nature. Many of her projects are designed with public participation and interactivity in mind. She also has a deep commitment to the cultural heritage of her country, Peru. To that end, she founded and is in charge of PatriaLab, a division of MyAP (an electron microscopy laboratory) dedicated to developing these kinds of projects.

What is the South? How to build an identity when the mere act of searching is already a political act as the subject ceases to be an object of exotic study in order to define itself? This itinerant laboratory of epistemological decolonization uses scientific tools and methods for an artistic purpose. It is based on the idea that some disciplines regarded as neutral are tinged with a Western halo of tautological and epistemological construction.

Technology understood not only as a device, but as a process, is perceived as a bridge to ancestral knowledge that evades the autocracy of Western aesthetics and narrative as it connects past and future.

Image: Christo Doherty

**Cy Keener (US)**

Cy Keener is an Assistant Professor of Sculpture and Emerging Technology at the University of Maryland, College Park. His work as an artist involves designing and deploying environmental sensors, and working with the data they collect to create two- and three-dimensional representations of environmental phenomena. Cy is not a scientist, but collaborates with scientists and engineers on technology, in the field, and in through public advocacy. Cy has completed commissioned installations at Stanford University, Suyama Space in Seattle, the Rubin Center for the Visual Arts at the University of Texas, El Paso and the Scottsdale Museum of Contemporary Art.

Agulhas Drifter

The Agulhas Drifter project will launch an artist-created data collecting ocean buoy in the Agulhas current off the coast of Durban, and install an immersive light and sound installation that will respond to satellite transmitted buoy data in real time. The Agulhas current, off the east coast of South Africa, is one of the few areas where surface currents transport towards the Antarctic. It is here that oceanographers have observed the unique phenomenon known as Agulhas current rings. The data buoy will utilize an IMU to capture pitch, roll and vertical acceleration from waves, a thermistor to pick up sea surface temperature, and GPS to track currents. The gallery installation will enact data sets using stepper motors and kinetic sculpture to project a shifting horizon line of laser light based on real time ocean conditions. Public display of the piece will enable local Durban residents to virtually connect with constantly shifting ocean conditions in an immersive way.

Image: Christo Doherty

**Eloff Pretorius (ZA)**

Eloff Pretorius is a Masters Fine Art Student at University of KwaZulu-Natal researching non-toxic alternatives to traditional printmaking techniques. The images chosen for this exhibition explore the fragile and often abusive relationship that humanity has with the environment it inhabits. The satellite imagery illustrates the large scale impact of activities such as mining and agriculture on the landscape, while the micro photographs focus in on specific examples of toxic waste pollution around mine waste sites in Gauteng.

Man Made Micro/Macro

This project combines digital photography and digital image manipulation with the longstanding intaglio printmaking tradition. The digital photographs are separated into Cyan, Magenta, Yellow and Black layers and each layer is etched onto a separate copper plate. The copper plates are then inked with their respective colours and printed over each other on an etching press in rapid succession to produce a nuanced interpretation of the original photo on cotton etching paper. This project explores the crossing over of digital photography and fine art printmaking to introduce new methods of image creation.



Francesco Mariotti (CH/PE) with José-Carlos Mariátegui (PE), Cecilia Vilca (PE), Elisa Arca (PE)

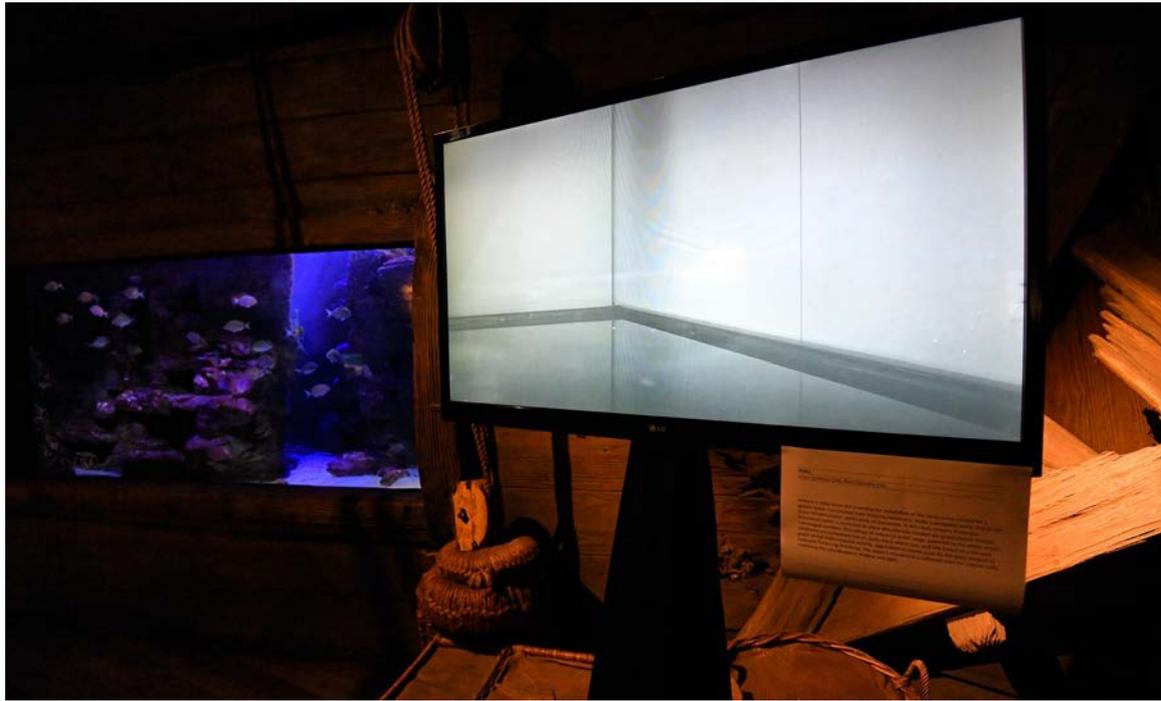
The Fireflies Memorial (Under 40 Degrees)

ATA (Alta Tecnología Andina/High Andean Technology) is a non-governmental, non-profit, cultural organization. ATA was created in 1995 with the purpose of contributing to the formation of activators in all the fields of human activity that use technology as a main tool to develop and expand the frontiers of knowledge and to achieve the growth of research in an integrated form in society.

Francesco Mariotti is an artist of Swiss-Peruvian origin born in Bern in 1943, and has lived in Peru since 1952. In 1968, being only 25 years old, he was selected for the 4th Documenta in Kassel with the "Project Geldmacher - Mariotti", one of the first interactive installations in the history of media art. Mariotti's works are linked with nature, both oral traditions and Andean and Amazonian myths. Mariotti can be regarded as one of the most influential figures in the initial history of media art in Latin America and internationally, more importantly, his work linked both Europe and Latin America in a dialogue and exchange.

Fireflies Memorial aims to create an artificial habitat in a contaminated space in Durban that can accommodate a population of fireflies and demonstrate the link between inert matter and living matter, which not only generate a hybrid bond, but establish a dialogue and participation within a community. In addition, this hybrid and transdisciplinary project aims to connect the Latin American (Andean and Amazonian) traditions with local South African ones developing social processes that may impact in a community by collaborating with scientists, local artists and activists in intent to renaturalise a dump area of Durban.

Image: www.mariotti.ch

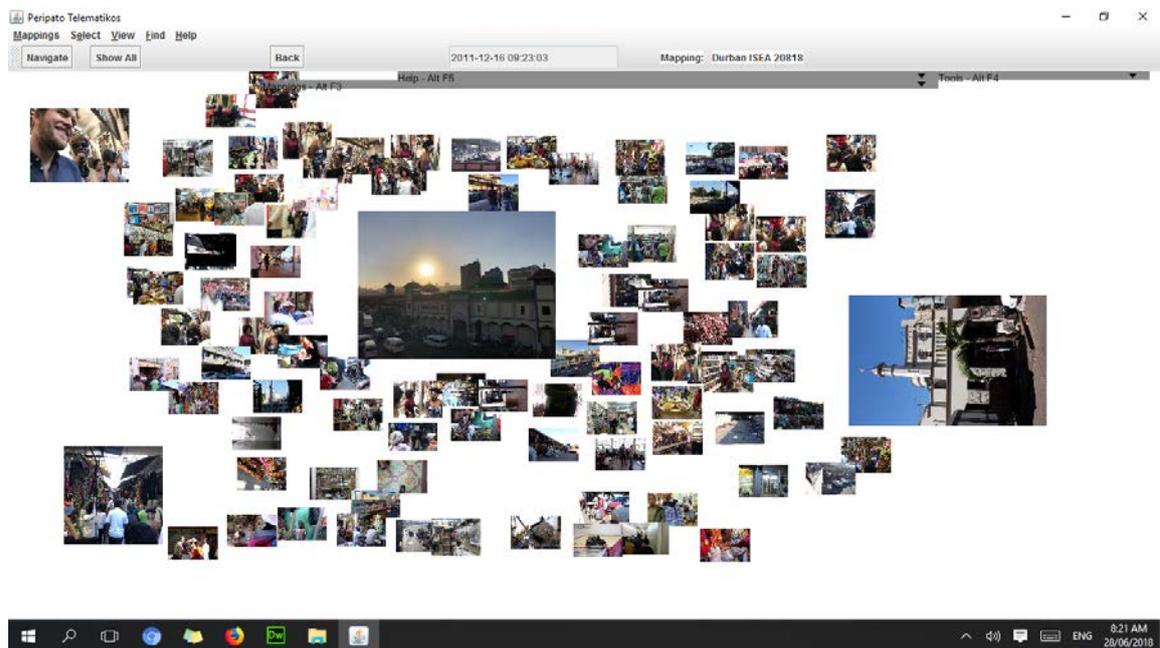

Grace Grothaus (US), Rena Detrixhe (US)
Wake

Grace Grothaus integrates interactive electronics into installations, sculptures and paintings that aim to create spaces for reflection about human agency and balance within our built and natural environment. Grothaus earned her BFA at the Kansas City Art Institute and is pursuing an MFA from the University of California San Diego. Her work represented the United States in the 2012 World Creativity Biennale and has been exhibited nationwide. She is a National Foundation for Advancement in the Arts Merit Award winner and received an Art365 Fellowship.

Rena Detrixhe creates contemplative work combining repetitive process and collected or scavenged materials to produce meticulous large-scale objects and installations that pursue a poetic understanding of time, material, history, and place, along with a constant reckoning of human impact. Recent work explores systems of value in relation to land and water and slowness as a means of cultivating empathy and understanding. Detrixhe received her BFA from the University of Kansas in 2013, has exhibited in museums and galleries across the United States, and is currently in her third year of the Tulsa Artist Fellowship.

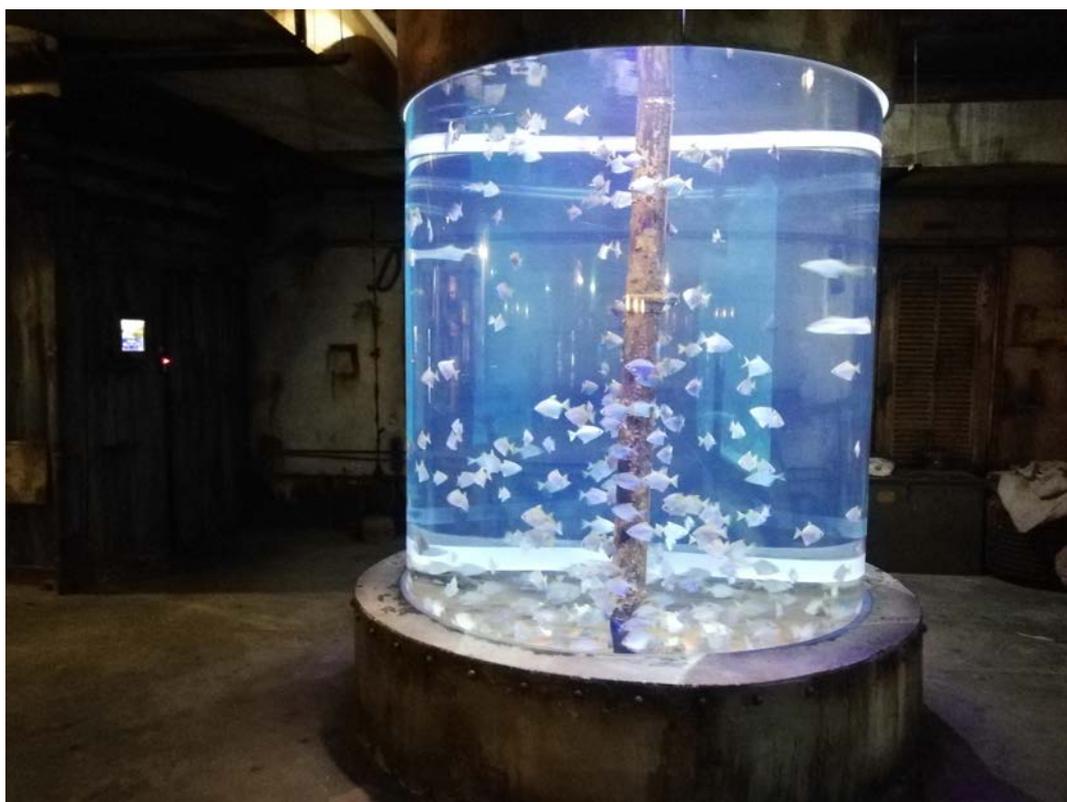
Wake is a video piece documenting the installation of the same name created for a gallery space. Constructed from shipping containers, *Wake* investigates water and its use in our infrastructures, particularly oil extraction. In this multi-sensory immersive installation, water is animated by wave disturbances created via sound played through submerged speakers. Recordings of industrial water usage gathered by the artists across Oklahoma are composed into an audio track which rises and falls based on a ten-year graph of the state's seismic activity, aggravated in recent years by the rapid increase in hydraulic fracturing (fracking). The water's movement is reflected onto the interior walls, rendering the soundscape in shadow and light.

Image: Christo Doherty

**Greg Giannis (AU)*****Lost Water Ways***

Dr. Greg Giannis is an artist, educator and researcher. He has been teaching for over 20 years, has recently completed a ISS Research Fellowship in Digital Technologies, Education and Creativity, runs a makerspace which has been shortlisted for an Education Innovation Award and is an international partner of the Makerspaces in the early years: Enhancing digital literacy and creativity (MakeY) EU project. He currently teaches Media Arts at La Trobe University in the School of Education.

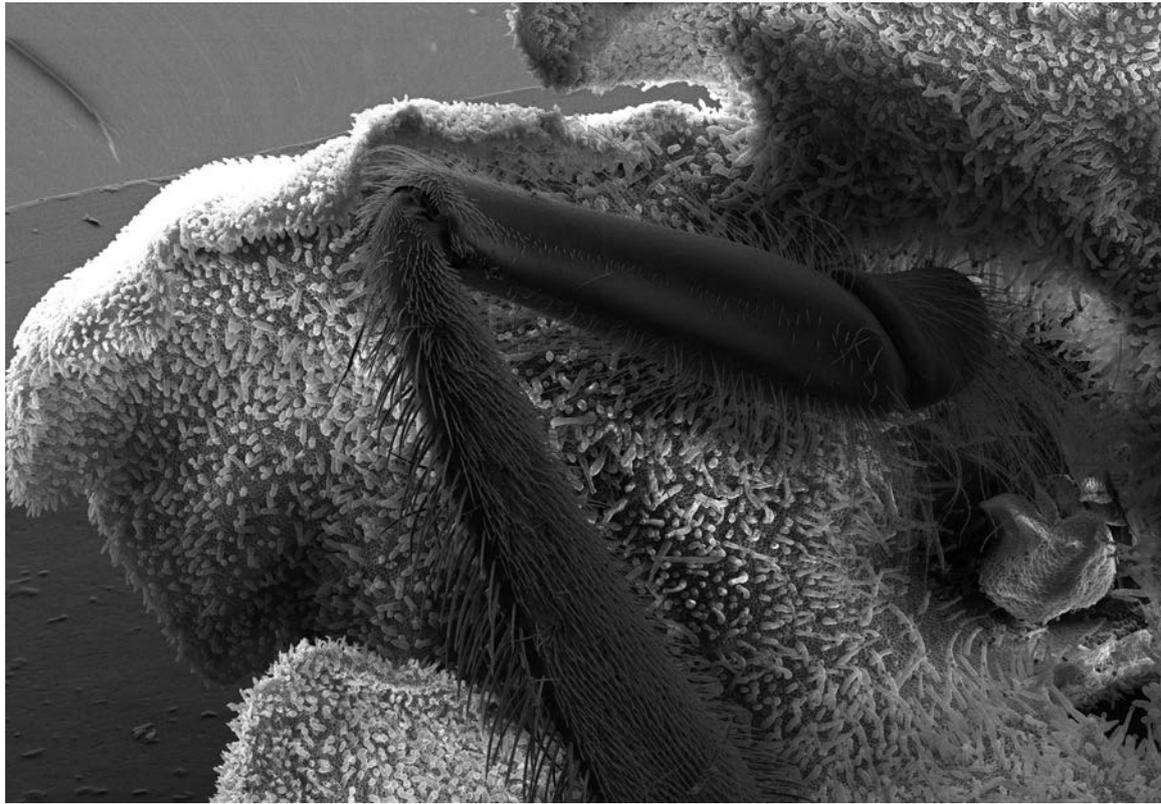
See the city anew by walking the routes of hidden waterways, using historical and contemporary maps. Participants are invited to a workshop that will include walking and the creation of a visual impression through the use of mobile phones and a dedicated internet site. Questions of urban land use, the environment and issues particular to the location raised during the walk will be discussed after the walk.

**Janus Fouché (ZA)**

Janus Fouché is a South African digital artist, working in multimedia projects ranging from interactive electronic musical installations, virtual reality, and animation, to self-organizing biological systems printed or laser-engraved onto paper. He focuses on the digital space as a parallel, abstract, but equally present universe, with its own laws and aesthetics to be constructed, explored, and reflected upon, revealing the underlying systems and relationships of our own experience. Fragments of both worlds are pulled into one-another to create new, unexpected relationships. Organic generative drawings of artificial life, collages of film and animation meet motion-captured puppets and mechanical anthropomorphisms.

Sonic Organism

The *Sonic Organism* is a generative audio composition: a living algorithm that exists in real-time entirely as a synthesized generative digital soundscape. It has a pulse, interconnected cellular-structure, and decision-making nerve-centre. The result is a set of unique musical compositions, with common threads running through, and repetitions within themes. The music-composing algorithm was installed in the aquarium, running on a laptop with a set of speakers, around a cylindrical fish tank as the visual focal point. The idea was to add a completely artificial being to the aquarium, to be observed as sound instead of, or complimenting, the visual creatures. Being generative, the piece consists of an artificial-intelligence algorithm calculating and playing synthesized sound, and is never truly repeated. Once the algorithm runs, the network functions as a synapse system, where adjacent cells are triggered over time and musical combinations and shapes emerge based on a balance of previous decisions and the synaptic layout.



Jess Holz (US)

Jess Holz (b. 1985) creates artworks which give the viewer a peek into normally invisible worlds, as well as a chance to reflect on the influence of scientific visual culture on our collective imagination. She is currently pursuing an MFA in Art+Technology at the University of Wisconsin-Milwaukee; previously she has worked in several labs and imaging facilities, gaining valuable technical experience with a number of microscopic imaging techniques. The discrepancy between what can be perceived by eye and what is imaged has fostered her fascination with perceptual systems along with the optical properties of materials. Jess actively exploits this in sculpture and installation.

Microsculptures

The work, titled 'Mirror', depicts a series of alien landscapes - microsculptures incorporating insect and plant material, imaged by scanning electron microscopy. The sculptures present as post-apocalyptic landscapes, with electric, glowing forms and seemingly unstable dark areas, all rendered in excruciating detail. The monstrous forms inhabiting these scenes appear massive and immense, but in reality the entire landscape is less than half a centimeter across. This work raises questions around objectivity and the role of the artist/scientist's hand in the production of imagery. For the 'Mirror' series, I utilized the scanning electron microscope to amplify the electron mirror artifact, wherein a sample accumulates so much negative charge that it glows white and distorts the electron beam being used to image it. For scientists, the electron mirror artifact is a nuisance that prevents accurate and repeatable imaging; for me, the resulting image – warped, inconsistent, corrupted – is a source of aesthetic appeal and a challenge to the conception of the scientific image as objective and isomorphic with nature.

**Kombo Chapfika (ZW)**

Kombo Chapfika is a Zimbabwean multi-disciplinary visual artist. His artwork is largely social commentary on contemporary Africa, surrealism, the figurative, and technology. Curiosity and experimentation are essential to his creative process. His hybrid aesthetic echoes his personal experience as a contemporary African artist in the eye of the cultural storm brought on by globalization and technology. He creates art which expresses the immense potential and current dire straits of Zimbabwe, and Africa at large.

Swim

Swim was the last collaboration I created with Sarah Murphy, Erin Murphy, and Gemma Temlett before the Murphy family left Zimbabwe for greener pastures. This was created as a goodbye of sorts. The project emerged out of an urge to create something to express that heightened moment before imminent loss, the allure and risk of an unknown future.

Image: Christo Doherty



Kristine Diekman (US)

Kristine Diekman produces and directs experimental and documentary socially-engaged media projects. She has won awards and grants for her internationally screened media from California Arts Council, California Humanities Community Stories, Paul Robeson Foundation, ZKM, New York State Council on the Arts, New York Foundation for Art, The Keck Foundation and others. Her work is in such esteemed collections as the Getty Center, CA, Fales Library, NYC, Video Out, Vancouver, The Kitchen, NY, and the Lux Center, London. She is Director of Video in the Community, a program that collaborates with organizations and individuals to enact social change. Her current project, *Run Dry*, is a series of films and stories of water scarcity from California's Central Valley region.

Behold the Tilapia

You see the tilapia in Egyptian art, its fat lips and fleshy body, and again the unmistakable top fin. You see the fish in ancient Egyptian hieroglyphs, turned to the west, its long, tall dorsal fin reaching across its back. It is known as the mother fish. Able to survive and adapt. She keeps babies in her mouth until the time they can swim and survive on their own. She endures increasing salinity. First 40 parts per thousand. Then 50. Then 60. She is a survivor. But just barely. It is true. She has a bad rap. Over-abundant, bad-tasting, foul-smelling, cheap. Climate change, water diversion, and evaporation is killing the Salton Sea. While she may survive this year and the next, she has stopped reproducing. And when the sea gets too salty even for her, she will finally die off. And her home will become a vast toxic wasteland. She will die and the birds will die, and even the unsuspecting brine shrimp will die. So it will be at the end of the age. The net will be thrown, the abundance drawn in, and the angels will come and separate the bad from the good, throwing them into the furnace of fire.

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Run Dry

What does clean water bring us and why should we tell the story of its loss? Functionally, without water, we cannot drink, bathe, cook or clean. Essentially, it is indispensable for empowerment, health, dignity and economic security. Water is a human right, yet 10% of the world's population, mostly living in rural areas, lives without safe water. While globally we use 70% of our water resources for agriculture and 10% for domestic use, catastrophic droughts are devastating parts of North and South America, Africa, China and Southeast Asia, worsening universal access to water. *Run Dry*, a film project told through personal stories, investigates the significance of water and reveals the systems of power that govern water distribution. The project addresses how water is accessed and resourced, what systems govern water resources, how they have developed over decades, and how they impact human well-being today. Audiences will learn specifically about the water crisis in Central California as a model for understanding how race, class, migration, water policy, hydrology and agricultural history combine to create this crisis.



Lisa Moren (US), Neja Tomšič (SI), Jaimes Mayhew (US), Martin Bricelj Baraga (SI) *NONUMENT 01::McKeldin Fountain*

Lisa Moren is a multi-disciplinary artist. Her work has been exhibited at the Chelsea Art Museum, Cranbrook Art Museum, Ars Electronica and Akademie der Kunst and many others. She has received awards and is currently a Saul Zaentz Innovation Fellow at Johns Hopkins University.

Neja Tomšič is an artist and poet. She was a Goethe Institut fellow and recipient of the ArtsLink Fellowship, followed by the ArtsLink individual projects grant for the project *NONUMENT01::The McKeldin Fountain*.

Martin Bricelj Baraga is an artist who has exhibited worldwide including ICA in London, Sonar in Barcelona, Columbia University in New York, FACT Liverpool, Kinetica ArtFair, Centro cultural Recoleta in Buenos Aires, Kunsthaus Graz, and many others.

Jaimes Mayhew is an interdisciplinary artist and has received awards and grants from The Fulbright Commission, The Maryland State Arts Council, the Baltimore Museum of Art and Provisions Library. Mayhew's work has been shown at The Baltimore Museum of Art (MD), Arlington Arts Center (VA), Eyebeam (NYC), Mass MoCa (MA), and many others.

NONUMENT01::McKeldin Fountain is the first augmented reality [AR] monument in Baltimore Maryland's Inner Harbor and free speech zone. The egalitarian nonument or "no monument" recreates the destroyed Brutalist-style monument where citizens can put back the fountain and experience first-hand memories of the activities, from the everyday to numerous protests including uprisings following the death of Freddie Gray, Black Lives Matter, LGBTQ issues and Occupy Baltimore. The story of McKeldin Fountain is part of the escalating privatization of public spaces worldwide, a trend that continues to diminish access to full participation and free speech for ordinary people in everyday urban life. This socially engaged intervention is an ambitious take on the latest AR technology in order to address the politics of reclaiming public space including: how public behavior is controlled by a variety of mechanisms, and, who has more exclusive access to what spaces? When viewers hold up a mobile device like a protest sign, the participant will put back the fountain with 18 animated waterfalls including an infamous double waterfall. Viewers will see and hear documented interviews and "whisper chambers" of underrepresented voices in Baltimore City that are often unheard but significant to the life of an urban environment.



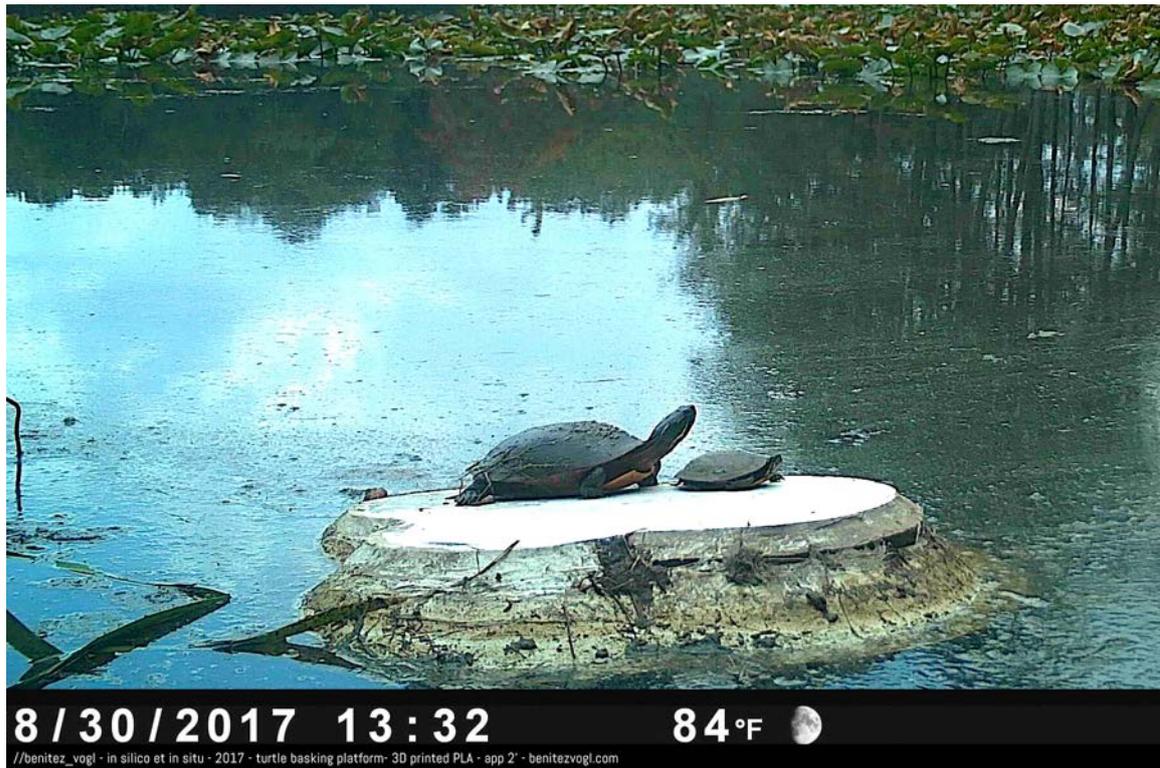
Lorenz Potthast (DE), Martin Koplin (DE)

PS2 - Express YourCity: What is the Internet for you? Durban/Bremen

The People's Smart Sculpture (PS2) is a creative research, art and innovation project about the cultural evolution of future European smart cities. The project aims to foster participative art and collaborative urban art & culture processes in Europe's cross-cultural city spaces. The approach works on two levels: the implementation of cultural participation projects by artists, creatives and researchers; and the ongoing optimization of the art and participatory aspects of these projects through reflection and evaluation through participation in a workshop series. We will integrate diverse groups of people into a practical dimension of re-design of the urban environment through the workshops.

What is the Internet for you? Durban/Bremen is a participative installation and a public display based on the digital, physical and social dimensions of the Internet connectivity between the sister cities Durban and Bremen.

Large-scale projections in Durban will be connected to a specialised mail server in Bremen. The act of sending and receiving emails will be used as a tool of technical measurement and at the same time as trigger for social interactions. Bypassers are invited to answer the seemingly simple question "What is the Internet for you?" via email. The route of every email received is analysed and visualized as a mixture of technical details and subjective impressions of the travel of the data packages. Over time a collection of thoughts, answers and conversations will be built up that changes the behaviour of the whole system. This PS2 project aims to trigger discussions and interactions about a global phenomenon based on a local example. It also fosters and expresses the already existing rich cultural and artistic exchange between Durban and Bremen.



Margarita Benitez (US), Markus Vogl (US)

In silico et in situ: fauna habitats in the age of voxels

Margarita Benitez is the Fashion Technologist and an Associate Professor at The Fashion School at Kent State University and Markus Vogl is an Associate Professor in Art at The University of Akron. Their current research explores 3D printing and transformation of the human form through concepts of biomimicry, interactive sound and visual installations, open source tools for artists and explorations for 3D printed fauna habitats. Their work has been showcased via exhibitions and presentations on 6 continents. They have won several awards and are Fulbright Fellowship Alumni. Please visit <http://benitezvogl.com/> for details.

In silico et in situ proposes to take the art out of the gallery and into the environment by creating site-specific installations through the use of 3D scanning and printing technology. After manipulating the source material virtually (*in silico*) with 3D software, the sculptures are physically manifested through the use of 3D printing in a variety of materials and then placed back into either nature or the urban environment (*in situ*), where the source material was harvested (3D scanned) or inspired from. As the pieces become publicly accessible they allow for a playful discovery of the work. The landscape is intricately linked with the artwork, converging in the creation of contemporary voxel sculptures. *In silico et in situ* fauna habitats (Pollinator waters, Spider Rings and Turtle platforms) are developed via 3D printing to co-exist as sculptures and fauna habitats.

Image: insitu.benitezvogl.com



Michael Bertram (DE), Fabian Büntig (DE), Ivana Druzetic (CZ), Magdalena Kovarik (AT), Janna Lichter (DE), Anastasia Treskunov (DE), Christoph Vogel (DE)

PS2 - Virtual Graffiti

The People's Smart Sculpture (PS2) is a creative research, art and innovation project about the cultural evolution of future European smart cities. The project aims to foster participative art and collaborative urban art & culture processes in Europe's cross-cultural city spaces. The approach works on two levels: the implementation of cultural participation projects by artists, creatives and researchers; and the ongoing optimization of the art and participatory aspects of these projects through reflection and evaluation through participation in a workshop series. We will integrate diverse groups of people into a practical dimension of re-design of the urban environment through the workshops.

Paint Durban together with Durban! Whether by writing a message, making a drawing or a simple abstraction, people will be given the possibility to create their own mark in a public space with the help of digital tools. The collective painting will be made on a virtual background by using VR glasses and a controller, while simultaneously visible to observers as a projection on a nearby wall. By using a camera connected to the VR glasses, the users will be able to choose from their surroundings local sights, objects, faces or random details as patterns for their painting. The city impressions will in this way be inscribed in the very ink of their authors. Drawing on the symbolism of graffiti art, this participative public activity offers an opportunity for personal expression in urban space. However perishable and ephemeral on brick-and-mortar, we are wondering - can this virtual tool reproduce the contested terrains of the city walls while avoiding the controversies often attached to it? Can the virtual walls be vandalised? Or do you just want to play? It's your wall!


Nancy Lee (CA), Emmalena Fredriksson (SE)
Tidal Traces

Nancy Lee is an interdisciplinary media artist, filmmaker, and cultural producer based in Vancouver. The notion of staging is a constant in Nancy's work and underpins her projects from a more traditional filmmaker into the realms of VR and new media performance and installation. Nancy has performed and presented her work in festivals and conferences around North America, Asia, Europe and Australia. She is co-producer of CURRENT: Feminist Electronic Art Symposium, a multidisciplinary and intersectional music and electronic art symposium working with women and non-binary artists. She is a 2018 YWCA Women of Distinction Nominee for Art, Cultural & Design and is named one of BC's Most Influential Women in STEM.

Emmalena Fredriksson is a dance artist based in Vancouver since 2013. Born in Sweden, she received her training at Balettakademien in Umeå and at Salzburg Experimental Academy of Dance in Austria. Emmalena holds an MFA from Simon Fraser University and has presented choreographic work, performed and taught internationally with Daghdha Dance Company (IE), Canaldanse (FR), Pact Zollverein (DE), and Falmouth University (UK).

Tidal Traces is a 360-video VR dance piece that places the viewer in the centre of the performance, exploring the opportunities VR offers for viewing and experiencing dance. In it, three characters explore a new and uncertain world—moving between tranquility and ominousness, beauty and peril. Entangled in this tension, the viewer becomes the fourth character, directly composing the dance through their gaze.

In a traditional stage presentation, the conventional separation between audience and performers places constraints on the intimacy of the experience. Dance films allow for a closer, visually more dynamic experience of movement—as well as possibilities of breaking continuity, time and space—but there is still a divide between viewer and performer, and the performance happens in a different time and space than the viewing itself. With *Tidal Traces*, Nancy and Emmalena aim to surpass these limitations and blend the best of live performance and dance film, placing the viewer viscerally in the middle of a real-time experience in a way that has not been previously possible.

**Ofentse Letebele (ZA)**

Ofentse Letebele is a young multidisciplinary artist who goes by the pseudonym King Debs. Ofentse specializes in multimedia and public art after attaining a Bachelor's Degree in Multimedia Design and Technology at the Tshwane University of Technology in 2010. His current work illustrates his profound interest for scriptoria, hand styles and indigenous ideographics. Ofentse won the nationwide BOS Ice Tea Design-a-can competition in 2015, and in 2014, he was a finalist in the World Design Capital public art competition for his 'AMANDLA' fist sculpture. As a multimedia artist, Ofentse is accustomed to using different media ranging from surrealist digital art, graffiti, mural art, sound design, and is looking to venture into deep machine learning.

Anima

Anima explores the individual space of the unconscious mind of the male. This seemingly dormant part of the mind is the feminine principle, and lies constantly active based on Jungian theories. Through the abstraction of pixels, the artist attempts to simulate and animate the metamorphosis of the relation between the conscious and the unconscious in its transcendental chaos. The simulation is further accompanied by trance-inducing tribal chants that are multi-layered to express and trigger the unconscious mind. Within the context of Batswana people and Bantu people at large, a man's sensitivity must often lie repressed. Due to this conventional outward composure, the inwardly directed anima becomes one of the most significant complexities in its autonomy. The feminine unconscious carries important psychological qualities within a man, and thus creates the necessary balance of archetypical consciousness.



Sara Retallick (AU), Alex Davies (AU)

Slipstream

Sara Retallick is a Melbourne-based artist who makes socially-engaged, site-specific work integrating sound, video projection, photography and performance. Retallick's current practice explores intersections between Australia's sonic and visual landscapes and the country's complex colonial histories. She is actively engaged in Melbourne's visual art and sound communities, and a founding member of CLIP collective, regularly curating shows and performances.

Slipstream is a multichannel sound composition to be experienced in a unique embodied manner; underwater via submerged speakers. Sound materials collected from Durban and surrounds form a site-specific composition that considers the importance of water for a community living in a humid sub-tropical climate. Presented in public pools around Durban, *Slipstream* will bring art into the everyday ritual in playful and participatory ways.

Alex Davies is an award-winning Australian media artist whose practice spans a diverse range of media and experiments with interaction, technology, perception, mixed reality and illusion. In 2013 he was awarded a PhD in Media Arts at the UNSW College of Fine Arts examining the relationship between the techniques of stage magic and the creation of illusion in media arts. He is a Scientia Fellow and Senior Lecturer in Media Arts at UNSW Australia Art & Design, and has exhibited widely in Australia and internationally.

Image: Christo Doherty



Thomas Asmuth (US), Sara Gevurtz (US)

Turbidity Paintings: Water Testing at the Umgeni River

Thomas Asmuth is an Associate Professor at the University of West Florida, where he teaches courses in digital media. He received a BA from San Francisco Art Institute and an MFA in digital media at San Jose State University. Asmuth is an advocate of transdisciplinary collaboration; he often involves other artists, engineers, and scientists in his work. The creative activities and scholarship known as *Turbidity Paintings* is an evolving set of collaborations of artists and environmental scientists funded by the Florida Research Fellowship and a University of West Florida Innovative Interdisciplinary Project Grant.

Sara Gevurtz is an Assistant Professor at Hastings College. Gevurtz received an MFA in Digital Media Art from San Jose State University. She received her bachelor's degree in biology from the University of California, San Diego. Her artistic research focuses on ecological and environmental issues. Gevurtz has shown work and published nationally and internationally, including an article in the journal *Plastik Art & Science* by the Pantheon-Sorbonne University, "Paris 1" in 2013.

Turbidity Paintings proposes a new visualization methodology to record images and collect data on water quality. The core of this is to develop a system of image collection using an image based system to go alongside with traditional water testing equipment. In this workshop, participants will learn about the various aspects that affect water quality and take their own measurements at the Umgeni River, which is one of the most contaminated rivers in the region and is the primary source of water for more than 3.5 million people. *Turbidity Paintings* explores and challenges the divide between the arts and the sciences and directly questions the role of the artist when dealing with science and scientific data. Art and science are not so vastly different in their approaches. The role of the artist and the art in this project is to create an experimental model by which to develop new ways to create a dialogue around, in our example, water quality.



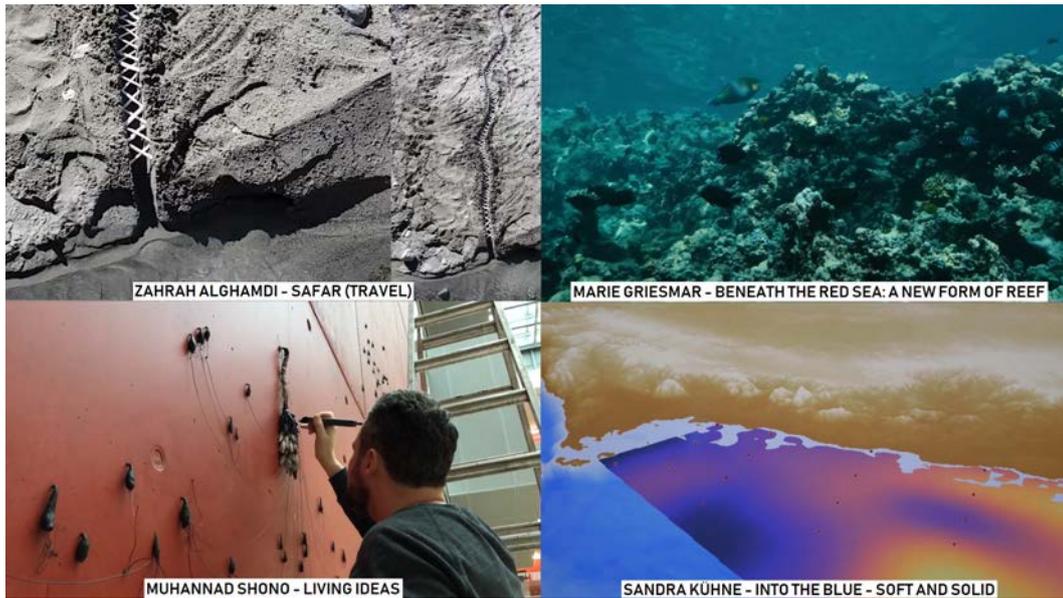
Tracey M Benson (AU), Josiah Jordan (NZ)

Ancestral Journeys: Waters of the Past

Tracey Benson is an artist, social scientist and researcher based in Canberra. She focuses on issues related to wellbeing, sustainability behaviour change, energy futures and water. She explores a range of media including open data, augmented and virtual reality, often collaborating with cultural owners and scientists. Tracey is also a part-time academic at the Faculty of Art and Design and a Professional Associate of the Institute of Applied Ecology at University of Canberra. Tracey has a PhD from ANU and is currently undertaking a Masters of Applied Science by Research at the Institute of Applied Ecology.

Josiah Jordan started his career as an aerospace engineer. After 3 years in aerospace he switched paths to software development, creating virtual aircraft configuration software for the Boeing 787 Dreamliner. Moving to New Zealand in 2009, he most recently was focused on creating cloud-based scalable render farms and a rich web application platform for the Internet of Things space. He now owns and operates Lobaki, a company specializing in teaching VR development to at-risk youth, and creating commercial VR experiences. In his spare time he collaborates on artistic projects, with a focus on DNA music and VR experiences.

Ancestral Journeys explores the iconography of the sea and natural environment as juxtaposition to ancient runic symbols. These symbols represent a culture and language lost as well as a 'proxy' for ancestral links to the old country. This video installation features an audio composition created by Josiah using Tracey's DNA. The raw DNA data was translated into MIDI notes and assigned instrumentation for each chromosome relevant to Tracey's Norse ancestry. The resulting composition connects the audience to this ancestral link, while providing an abstract space for contemplation. *Ancestral Journeys* seeks to create a meditative space for audiences, one that takes them on a journey to the inner world of deep contemplation. Although the material is a reference to Tracey's ancestral connections to Norse culture, the imagery and sounds are intended to evoke connection much more broadly. The use of the Runes is both as a means to connect ancient knowledge but also as a pathway to greater earth awareness. Each of the 24 runes from the Elder Futhark responds to an aspect of nature - both the natural world and our human nature.



**Zahrah Alghamdi (SA), Muhannad Shono (SA),
Marie Griesmar (CH), Sandra Kühne (NA/CH)**

Artists in Labs exchange 2016-2017

Zahrah Alghamdi grew up in south-western Saudi Arabia where she was surrounded by traditional domestic architecture with artistically decorated rooms. Her art practice is inspired by memories of places related to her childhood. She draws on the idea of 'embodied memory' and experiments with translating memory and the feeling of place into spatial installations. Alghamdi holds a PhD in Design and Visual Arts from Coventry University, UK and is an assistant professor at King Abdulaziz University's Faculty of Art and Design in Jeddah.

From an early age, Muhannad Shono drew comics with twisted storylines and fictional worlds. His love for storytelling is still evident in his work today. Shono works with ink and paper, incorporating sculptural, animated and acoustic elements. As a naturalized Saudi citizen to Syrian parents, he addresses displacement, migration and identity in his work. During his residency at Eawag, Shono focused on the origin of bacteria, how they develop and behave. Inspired by his research, he developed his own organism which he describes as the "physical embodiment of an idea", and the research laboratories as the ideal environment for it to thrive.

The complexity and poetry of water and the under-water world are a decisive inspiration for Marie Griesmar's art practice. She started diving at the age of nine; thanks to her diving skills, she sees water as a new space for creativity and creation. During her residency at KAUST, Griesmar investigated the aesthetics of underwater ecological constructions in the Red Sea. Inspired by the diversity of the organisms, their function and forms, she created a series of sculptures for her long-term underwater experiment. Griesmar holds an MA Fine Arts from Zurich University of the Arts. She currently lives and

The Artists in Labs program facilitates artistic research by way of long-term residencies for artists in scientific laboratories and research institutes. The program offers sustainable collaborations between artists and scientists of all disciplines, in Switzerland and around the world, thereby promoting a culture of creative exchange. The residencies enable artists to explore the laboratory as site, to investigate the scientific topics, methods and technologies, as well as to probe and extend experimental and aesthetic dimensions beyond cultural and geographical boundaries. The 2016-2017 program was a collaboration with the King Abdullah University of Science and Technology (KAUST) & the Swiss Federal Institute of Aquatic Science and Technology (Eawag). Four artists from Switzerland and Saudi-Arabia emerged in a 3-month-residency dedicated to the thematic of water.

During her residency at Eawag, Zahrah Alghamdi has accompanied the Stream Ecology research group on three excursions to the Roseg Valley in the Engadine. Taking her inspiration from the activities of the scientists in the midst of the mountain terrain with its countless rivers and streams, she captured her impressions in the form of works that make use of found materials, directly intervening in the landscape. She created the pieces either by hand or using simple tools, and made use of materials that she mostly picked up in the Roseg Valley — such as sand from a river bank, or dried plants. This process enabled Alghamdi to tune in to an unfamiliar landscape and leave her own imprint on it while at the same time offering up these imprints to the effects of impermanence.

Muhannad Shono worked within the Drinking Water

works in Lausanne, Switzerland.

Sandra Kühne is inspired by cartography and language which describe relations and interdependence between body and space. In her drawings, cut-outs and installations, which mainly consist of paper, Kühne translates two-dimensionality into three-dimensionality. Kühne holds an MA Fine Arts from Zurich University of the Arts and an MA in Art Education from Lucerne University. She currently lives and works in Zurich, Switzerland.

Microbiology Group, lead by Dr. Frederik Hammes. Based on his exploration of the scientific research on Bacteria he developed his own fictional organism. He compares this organism with LUCA (Last Universal Common Ancestor), the hypothetical last common ancestor and foundation stone of all organisms. On a metaphorical level his project led to the origins of civilisation. Referring to the creative processes in the arts and in scientific research groups, the artist puts the fictional organism in the context of his Artists in Labs residency.

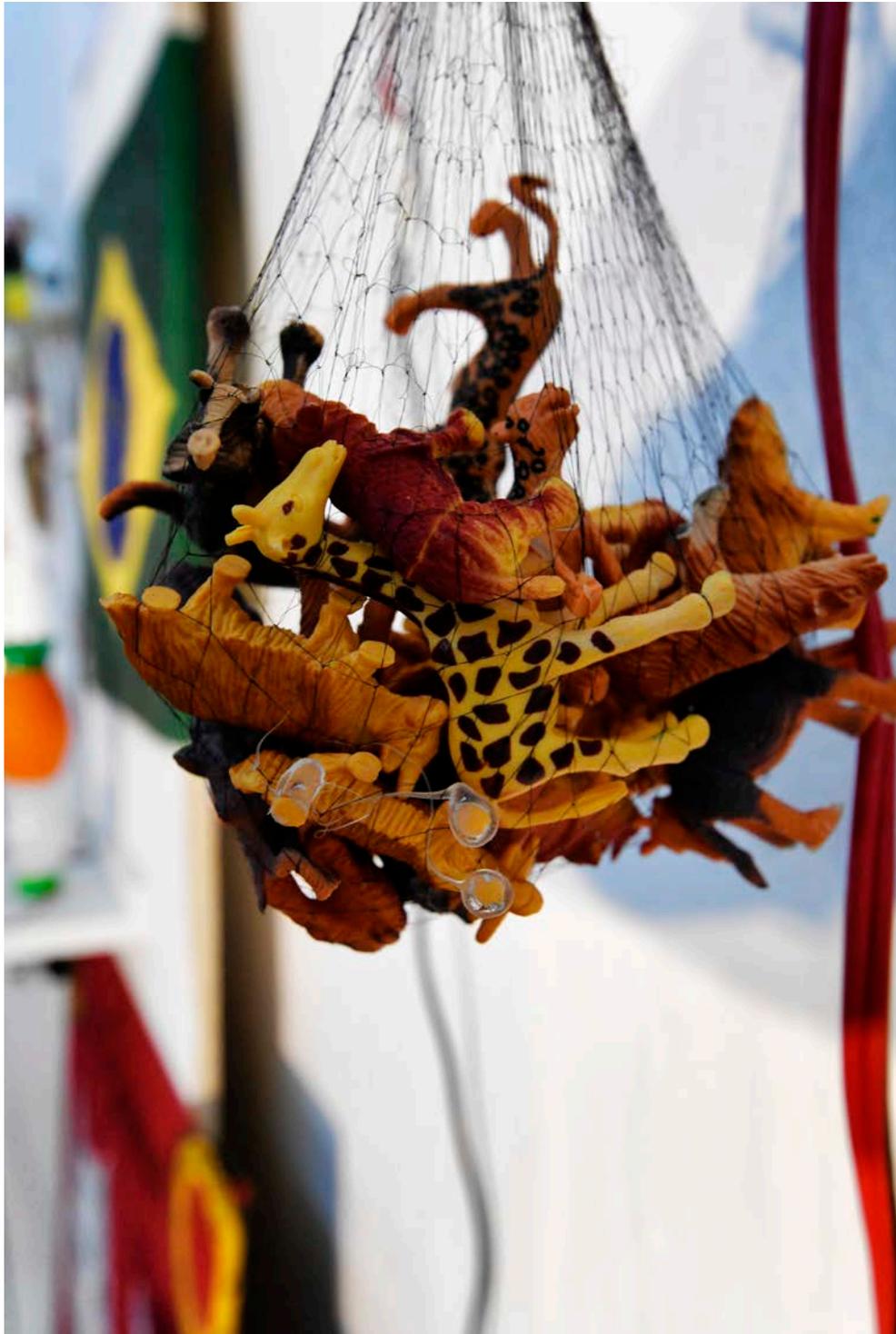
During her Artists in Labs residency in Jeddah, Saudi Arabia, Marie Griesmar uncovered the necessary requirements for building durable artificial coral structures. The patterns and geometrical forms which can be observed in corals, sponges and other organisms that constitute reef environments inspired the sculptures' design. The shapes were analysed – from their molecular bases to their resulting final structures – and then interpreted into sculptures. The chosen material to build them is clay. When burnt, clay offers a great adherent surface upon which corals can prosper. Furthermore, the shapes conceived provide natural protective spaces in which a variety of organisms can find secure and comfortable dwellings. By organizing and combining the sculptures together in space, a new form of artificial reef was created.

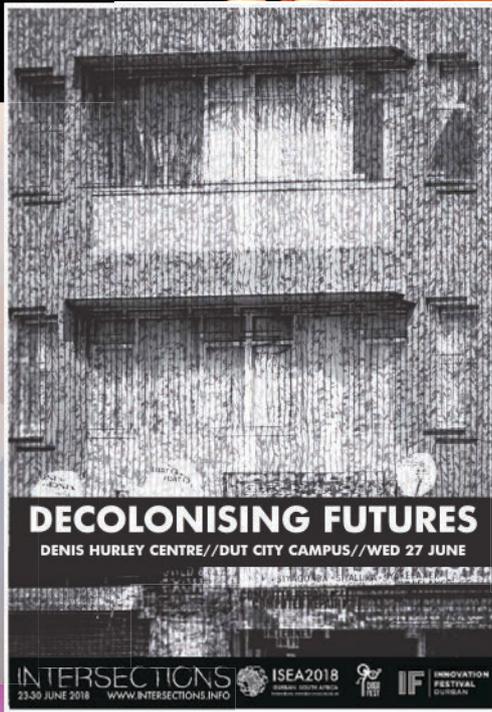
Focusing on the Red Sea coral reefs during her artists-in-labs residency at the Integrated Ocean Processes Research Group at the Red Sea Research Center, Sandra Kühne looked for ways to show themes of interaction, balance and symbiosis through her art. During her residency at KAUST, Kühne transformed her observations, scientific knowledge and information into aesthetic works with paper, lines, (deep sea) water, ink and ropes. Her experimental arrangements show overlaps and gaps, the precision of grids and the poetics of uncertainty.

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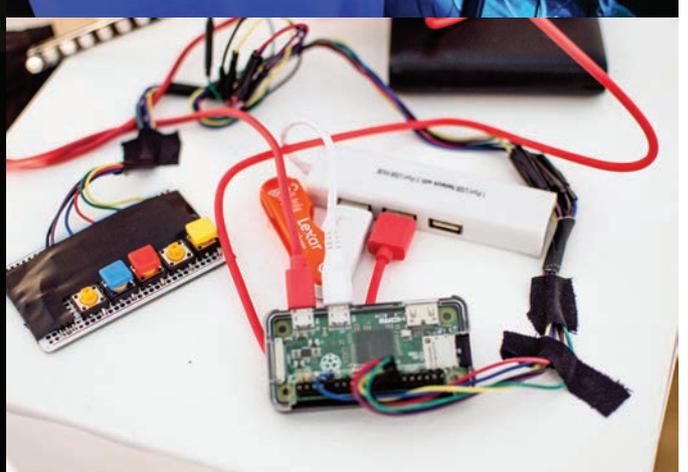
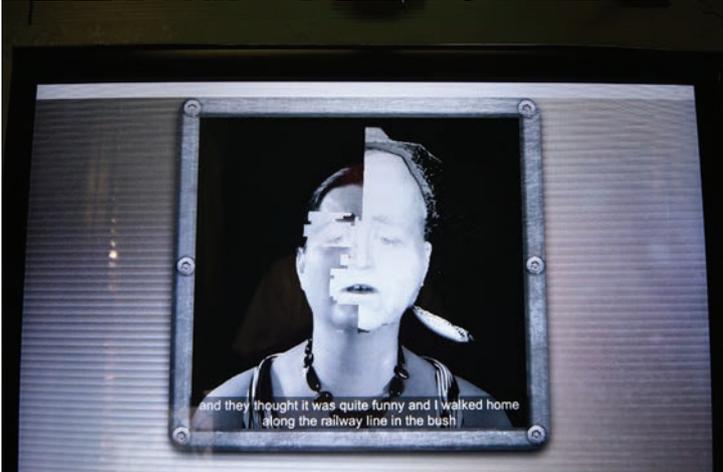
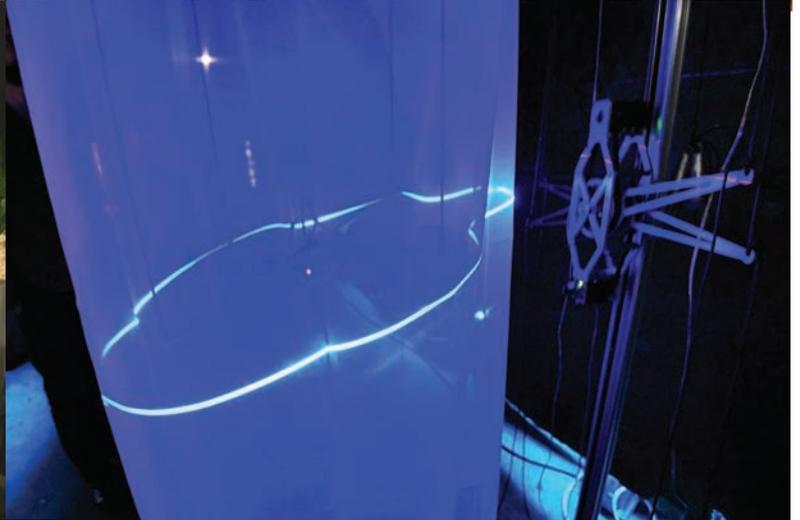
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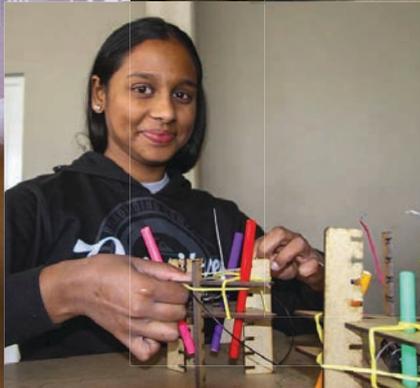
Mixed impressions from ISEA2018

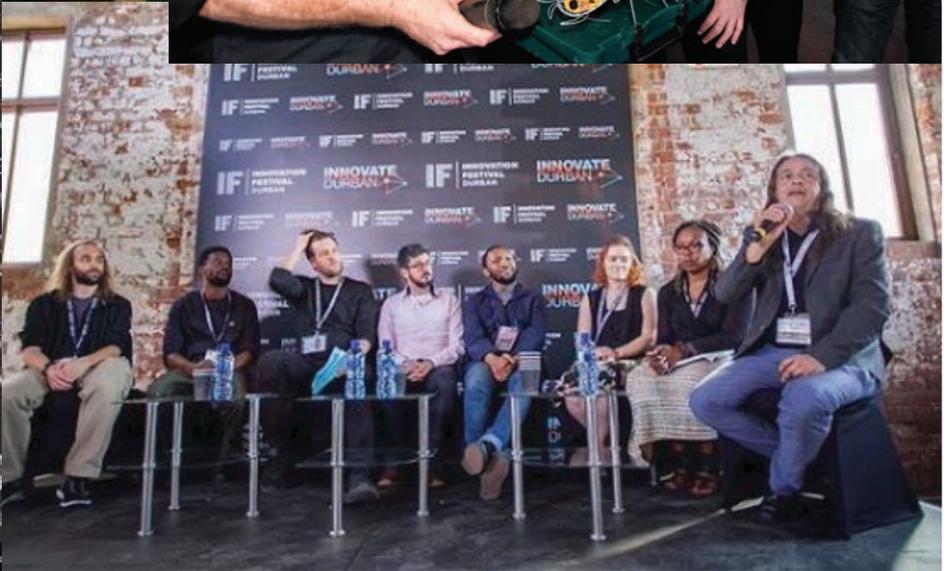
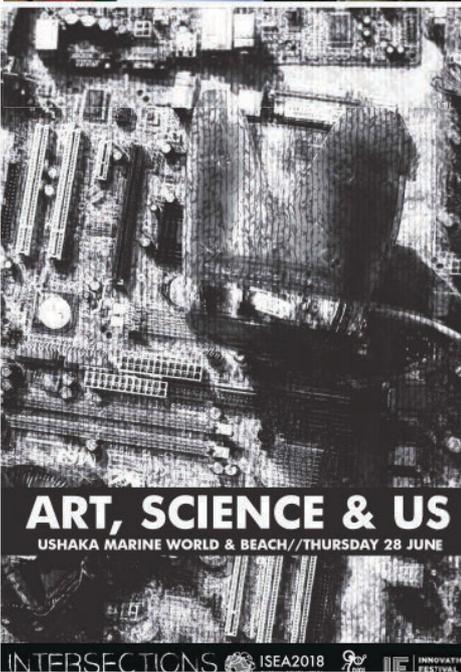
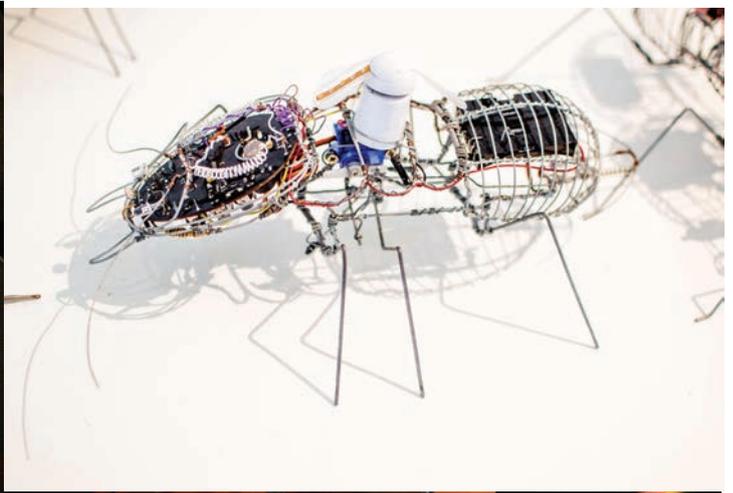


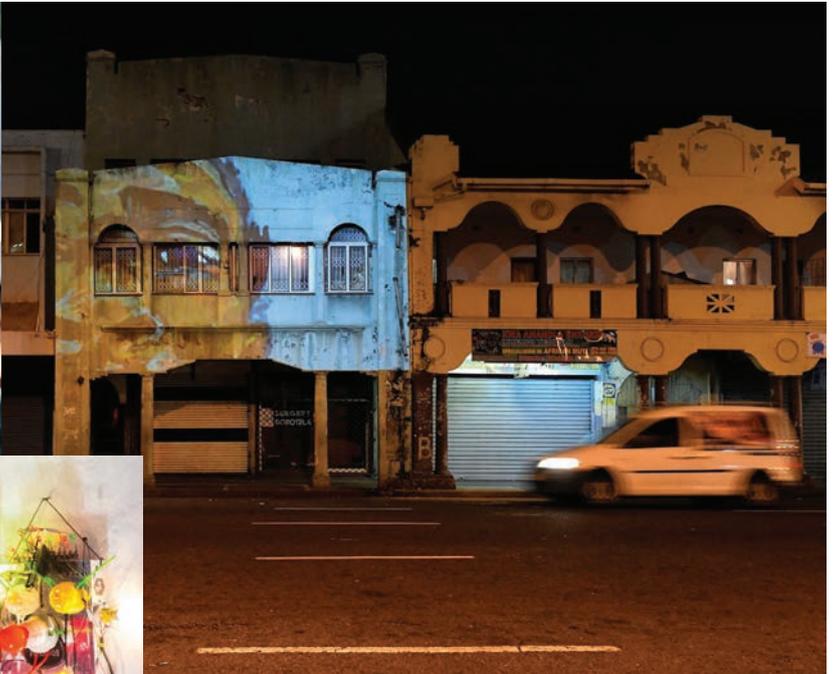










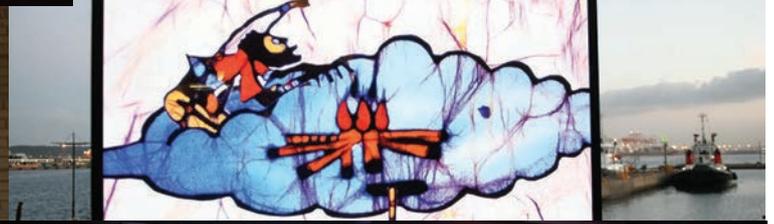
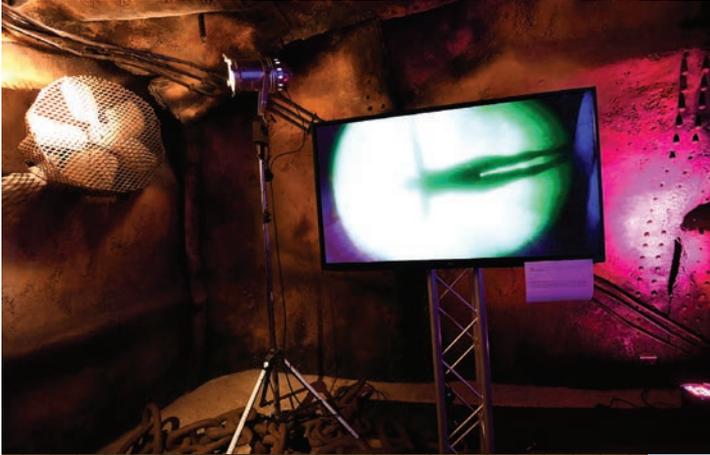


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There is little chance for visually challenged people to engage in a world of culture that is so visually dominant.







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