



Program

**Duration (Before and) After Media
10 – 12 August, 2011
OCAD University, Toronto, Canada**

Welcome to *Duration (Before and) After Media*, a collegial academic gathering intended to facilitate deep investigation of questions of duration as they relate to media and artistic practice.

I wish to thank OCAD University's Office of the President for supporting our two plenary addresses, as well as the OCAD University's Research Office for their generous financial support. Moreover, Heather Robson has gone above and beyond the call of duty in assisting with the administration of funds and in generally guiding the bureaucratic aspects of the conference, and I would like to express my sincere gratitude for this invaluable service.

Additionally, I would like to thank Maggie Kay at Karine's for the lavish lunches and snacks that we will enjoy over the course of the next three days; if you are interested in learning more about her wonderful restaurant (and family), you can do so by going to www.karines.ca (or by popping by their stand across the road in the Village Grange and saying hello!).

Finally, I would like to acknowledge the essential contributions of Caroline Langill and David McIntosh, whose collaborative spirits, insight, and experience have given our gathering every chance to be a successful one.

Kind regards,
David Cecchetto

Conference contributors:

Conference Manager: David Cecchetto

Selection and Organizing Committee:

David Cecchetto

Caroline Langill

David McIntosh

On-site Conference Coördinator: Britt Wray

Catering: Maggie Kay at Karine's

Schedule Overview

All panels take place at OCAD University, 100 McCaul, Rm. 284.

Wednesday 10 August, 2011

9:00 – 10:15 AM	Registration		
10:15 - 10:30 AM	Welcome and Opening Remarks		
10:30 - 11:50 AM	Plenary Address: Dr. Christine Ross (McGill), Duration as “something we do” in recent media art spectatorship		
11:50 - 1:30	Lunch (catered)		
1:30 – 2:50	Panel 1: Durational Subtensions: Performance and space (80 minutes, moderated by David Cecchetto) <table border="1"><tr><td>Caroline Langill (OCADU), <i>240 Miles: Online durational performance and the re-enchantment of time</i></td></tr><tr><td>Firoza Elavia (York), <i>Continuous Space: the eternal worlds of automechanized art</i></td></tr></table>	Caroline Langill (OCADU), <i>240 Miles: Online durational performance and the re-enchantment of time</i>	Firoza Elavia (York), <i>Continuous Space: the eternal worlds of automechanized art</i>
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	Break		
3:00 – 4:20	Panel 2: Architecture and Virtuality (100 minutes, moderated by Catherine Jenkins) <table border="1"><tr><td>Derek Reilly (OCADU), <i>Past meets present in the instrumented project room</i></td></tr><tr><td>Todd Duckworth and Katie Graham (Carleton/Ottawa), <i>The Making of a Temporal Model of a Town with Stagnant Moments</i></td></tr></table>	Derek Reilly (OCADU), <i>Past meets present in the instrumented project room</i>	Todd Duckworth and Katie Graham (Carleton/Ottawa), <i>The Making of a Temporal Model of a Town with Stagnant Moments</i>
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Todd Duckworth and Katie Graham (Carleton/Ottawa), <i>The Making of a Temporal Model of a Town with Stagnant Moments</i>			
	Break		
4:30 – 5:50	Panel 3: ‘Alternative’ Processes (80 minutes, moderated by eldritch Priest) <table border="1"><tr><td>David McIntosh (OCADU), <i>Duration and the Constant Present of the Ancients</i></td></tr><tr><td>Sean Smith and Barbara Fornssler (The Dept. of Biological Flow/EGS), <i>The Plasticity of Process: Intuition as Method in Research-Creation</i></td></tr></table>	David McIntosh (OCADU), <i>Duration and the Constant Present of the Ancients</i>	Sean Smith and Barbara Fornssler (The Dept. of Biological Flow/EGS), <i>The Plasticity of Process: Intuition as Method in Research-Creation</i>
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Thursday 11 August, 2011

9:00 – 9:30 AM	Registration			
9:30 - 10:50 AM	<p>Panel 4: Visualization (80 minutes, moderated by Jonathan Foster)</p> <table border="1"> <tr> <td>Barbara Rauch (OCADU), <i>Visualizing Emotive Duration</i></td> </tr> <tr> <td>Patricio Davila (OCADU), <i>Between Traces and Maps</i></td> </tr> </table>	Barbara Rauch (OCADU), <i>Visualizing Emotive Duration</i>	Patricio Davila (OCADU), <i>Between Traces and Maps</i>	
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	Break			
11:00 - 12:20	<p>Panel 5: Practice/Data/Analysis (80 minutes, moderated by Erika Balsom)</p> <table border="1"> <tr> <td>Dave Colangelo (Ryerson), <i>Interface and instruction (before and) after media and the Internet</i></td> </tr> <tr> <td>Stephanie Boluk (Vassar), <i>On Kawara and Kawara Machines: Duration and Data Analytics</i></td> </tr> </table>	Dave Colangelo (Ryerson), <i>Interface and instruction (before and) after media and the Internet</i>	Stephanie Boluk (Vassar), <i>On Kawara and Kawara Machines: Duration and Data Analytics</i>	
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12:20 – 1:50	Lunch (self-organized)			
1:50 – 3:40	<p>Panel 6: Theories of duration I: histories and narratives of perception (80 minutes, moderated by Caroline Langill)</p> <table border="1"> <tr> <td>Gregory Kalyniuk (Trent), <i>Duration, Pure Perception, and the Deepening of Apperception by Audiovisual Media</i></td> </tr> <tr> <td>Dot Tuer (OCADU), <i>Against Disappearance: Durational Time and Remembrance Outside (and Inside) the New Media Frame</i></td> </tr> </table>	Gregory Kalyniuk (Trent), <i>Duration, Pure Perception, and the Deepening of Apperception by Audiovisual Media</i>	Dot Tuer (OCADU), <i>Against Disappearance: Durational Time and Remembrance Outside (and Inside) the New Media Frame</i>	
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	Break			
3:50 – 5:30	<p>Panel 7: Archives and Externalizations (100 minutes, moderated by David Cecchetto)</p> <table border="1"> <tr> <td>Catherine Jenkins (Ryerson-York), <i>Duration and the Human Anatomical Project: A Case Study</i></td> </tr> <tr> <td>Jonathan Foster (Sheffield), <i>The Relational Archive</i></td> </tr> <tr> <td>Judith Doyle, <i>in an extreme present: amnesia, neuroplasticity and video-compositing</i></td> </tr> </table>	Catherine Jenkins (Ryerson-York), <i>Duration and the Human Anatomical Project: A Case Study</i>	Jonathan Foster (Sheffield), <i>The Relational Archive</i>	Judith Doyle, <i>in an extreme present: amnesia, neuroplasticity and video-compositing</i>
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Judith Doyle, <i>in an extreme present: amnesia, neuroplasticity and video-compositing</i>				
	Dinner (self-organized)			
7:20 – 8:50	<p>Plenary Address: Dr. Charlie Gere (Lancaster, UK) <i>Photography in the Time that Remains</i></p>			

Friday 12 August, 2011

9:10 - 10:50 AM	<p>Panel 8: Duration and (post)cinema (100 minutes, moderated by David McIntosh)</p> <table border="1" data-bbox="613 346 1442 535"> <tr> <td data-bbox="621 346 1433 409">Erika Balsom (Carleton), <i>Dilating Time in Contemporary Moving-Image Art</i></td> </tr> <tr> <td data-bbox="621 409 1433 472">Selmin Kara (OCADU), <i>Duration and agency in digital long-take documentaries</i></td> </tr> <tr> <td data-bbox="621 472 1433 535">Kevin Wynter (UC Berkeley), <i>Horror, Error and the Time of Digital Decay: Nicolas Provost's 'Long Live The New Flesh'</i></td> </tr> </table>	Erika Balsom (Carleton), <i>Dilating Time in Contemporary Moving-Image Art</i>	Selmin Kara (OCADU), <i>Duration and agency in digital long-take documentaries</i>	Kevin Wynter (UC Berkeley), <i>Horror, Error and the Time of Digital Decay: Nicolas Provost's 'Long Live The New Flesh'</i>
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	Break			
11:00 - 12:20	<p>Panel 9: Practicing durational politics (80 minutes, moderated by Patricio Davila)</p> <table border="1" data-bbox="613 720 1442 819"> <tr> <td data-bbox="621 720 1433 783">Lori Steuart (Victoria), <i>The Politicization of Time and Technology: Social Media and the 2011 Egyptian Revolution</i></td> </tr> <tr> <td data-bbox="621 783 1433 819">Cheryl Gilge (Washington), <i>Destabilized Duration of Google Street View</i></td> </tr> </table>	Lori Steuart (Victoria), <i>The Politicization of Time and Technology: Social Media and the 2011 Egyptian Revolution</i>	Cheryl Gilge (Washington), <i>Destabilized Duration of Google Street View</i>	
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	Break			
12:30 – 2:30	Working Lunch: Dissemination Brainstorming Session (catered)			
2:20 – 3:40	<p>Panel 10: Theories of duration II: practicing duration creatively (80 minutes, moderated by Dot Tuer)</p> <table border="1" data-bbox="613 1035 1442 1161"> <tr> <td data-bbox="621 1035 1433 1098">eldritch Priest and Marc Couroux (Independent/York), <i>Warped time and Distracted Duration.</i></td> </tr> <tr> <td data-bbox="621 1098 1433 1161">Jeffrey Barbeau (Queen's), <i>Propensity and an Ethics of Becoming: Notes Toward a Potential Vocation for Artists and Theorists of the New</i></td> </tr> </table>	eldritch Priest and Marc Couroux (Independent/York), <i>Warped time and Distracted Duration.</i>	Jeffrey Barbeau (Queen's), <i>Propensity and an Ethics of Becoming: Notes Toward a Potential Vocation for Artists and Theorists of the New</i>	
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3:40 – 4:00	Wrap-up/Future Planning			

Abstracts

Plenary Addresses

Plenary Address I, 10:30 – 11:50 (Wed. 10 August)

Dr. Christine Ross (McGill), *Duration as “something we do” in recent media art spectatorship*

Defining the process of remediation, Jay David Bolter and Richard Grusin have argued that new media practices reach their cultural significance not by divorcing themselves from but by refashioning earlier media. Following this perspective, virtual reality has remediated the panorama; augmented reality has remediated installation art; and photography has refashioned painting. The remediation theory of mediation is crucial in its disclosure of a recurring trait in the history of media development: digital technologies never simply erase previous analogue media; and the temporalities associated with analogue images never simply disappear when digital images achieve their cultural significance. But how are these temporalities refashioned? How and why has duration—a transformed, post-Bergsonian duration—become one of the main temporalities by which time is made to unfold in media aesthetic experiences today? And how does it unfold? These are some of the main questions underlying this paper which seeks to examine filmic and mixed reality practices that explore intermediality and extended/enactive models of perception to institute “inter-durational” experiences of the image and space. Special attention will be given to the enactive perceptual experience of the viewer/user in mixed reality art, as “something we do” and not simply as “something that happens to us” as a pure brain process. (Alva Noë, *Action in Perception*, 2004). The unfolding of duration in these so-called post-media environments is inseparable from the viewer/user’s perceptual experience as a tactile enactment in space and time, whose content is not only conditioned by the body in action (by what we do—from eye movements to full body movements) but also by the perceiver’s possession of bodily skills (by what we know how to do—from sensorimotor knowledge to the implicit understanding of sensorimotor regularities).

Dr. Christine Ross is Professor and James McGill Chair in Contemporary Art History in the Department of Art History and Communication Studies at McGill University. She is the author of *The Aesthetics of Disengagement: Contemporary Art and Depression* (University of Minnesota Press, 2006) and co-editor of *Precarious Visualities: New Perspectives on Identification in Contemporary Art and Visual Culture* (McGill-Queen's University Press, 2008). Her current book project examines the temporal turn in contemporary art.

Plenary Address II, 7:20 – 8:50 (Thurs. 11 August)

Charlie Gere (Lancaster, UK), *Photography in the Time that Remains*

In this paper I look at photography as exemplary of ‘the time that remains’, as Giorgio Agamben describes the messianic temporality that he sees as connecting St Paul and Walter Benjamin. Photography was invented at more or less the exact moment Hegel first proclaimed the ‘death of God’ in the third decade of the 19th century. I suggest that this is more than coincidental and that it is bound up with the end of onto-theology and the rise of a different conception of time and duration based on rupture rather than continuity. I look at this idea through the work of Agamben, Walter Benjamin, Maurice Blanchot, Jacques Derrida, and Jacob Taubes. Finally I ask what might be the fate of photography’s messianic temporality in a culture dominated by so-called ‘real-time’ technologies.

Dr. Charlie Gere is reader in New Media Research in the Lancaster Institute for Contemporary Arts, Lancaster University, United Kingdom. He is the author of *Digital Culture* (Reaktion Books, 2002), *Art, Time and Technology* (Berg, 2006), and co-editor of *White Heat Cold Technology* (MIT Press, 2009), as well as many papers on questions of technology, media and art. In 2007 he co-curated *Feedback*, a major exhibition on art responsive to instructions, input, or its environment, in Gijon, Northern Spain.

Panels

Wednesday 10 August

Panel 1, 1:30 – 2:50 (Wed.)

Durational Subtensions: Performance and space (D. Cecchetto, moderator)

Caroline Seck Langill (OCAD University), *240 Miles: Online durational performance and the re-enchantment of time*

In Joseph DeLappe's *Reenactment: The Salt Satyagraha* online performed in Second Life, we witness a durational performance in two modes. First, DeLappe's avatar as Gandhi walks across the virtual landscape gathering various actors who join his march as he makes his way to the sea. Parallel to this performance, is DeLappe's own walk on a treadmill emulating Gandiji's peaceful protest of the government's salt tax. Gandhi walks in virtual space, only when DeLappe walks in real space. Durational walking performance works have their origins in land art. Credibility of these works lay in the duration of the performance, the solitary nature of the action, and the quality of the evidence. According to Charlie Gere "if art is to have a role or a meaning at all in the age of real-time technologies it is to keep our human relation with time open in the light of its potential foreclosure by such technology" (13). DeLappe's work suggests an opportunity to maintain the relationship Gere worries is under threat, but the artist's reenactment also points to an inevitable relationship to space, and to landscape. This paper will examine notions of duration in relation to contemporary and historical walking-based performance artworks. Bakhtin's reading of the chronotope will provide a point of departure for considerations of the potential of online performance to reconnect us with durational actions and, in turn, our human relation with time.

Caroline Seck Langill is a Peterborough-based artist whose artwork, academic scholarship and curatorial work pertain to the intersections between art and science, as well as the related fields of new media art history, criticism and preservation. Presently, she occupies the dual positions of Associate Dean in the Faculty of Art and Interim Chair of the undergraduate Digital Futures program at OCAD University in Toronto. Her interdisciplinary practice began with a degree in biology, which she followed with studies in sculpture/installation at the Ontario College of Art and graduate work in Canadian Studies. She regularly publishes at the national and international level on topics related to the art, science and technology field. Her recent curatorial project at the Ottawa Art Gallery, *thelivingeffect*, investigated notions of aliveness in contemporary art practice.

Firoza Elavia (York University), *Continuous Space: the eternal worlds of automechanized art*

Synopsis of Digital Installation: In a live transmission a remote webcam transmits information instantaneously and continuously from the countryside to a gallery screen located in a city. On the screen a pixel moves in a horizontal trajectory in continuous succeeding lines, generating a complete image every 21.20 hours. The screen on which the pixel moves is not blank but has a recorded image of the pixel's previous trajectory, made some 21.20 hours earlier. The movement of the pixel erases the recorded image that came before it. An image of the recent past and a continuous present therefore coexist on the same screen. The spectator experiences the temporal flow of a single movement in which the past is being devoured by a rapacious "now."

Argument: In my conference paper I will chiefly explore the image of time in live digital media installations by UK artist Susan Collins, namely, *Glenlandia*, *Fenlandia* and *The Spectroscope*. I will consider the type of movement-flows produced, examining how duration unfolds within these works, the relations between virtuality and the actual, and what constitutes the whole. In my consideration of these three aspects I propose that a particular temporality of the present begins to unfold. Presentism or the movement of the continuous present, I contend, constitutes a difference to the crystal image of time in cinema. This difference of the image of presentism in digital media to the image of time in cinema occurs with respect to memory, spatiality, numerical multiplicity, the whole and the virtual. I will take up these aspects in relation to temporal difference (and repetition) in Collins' installations in my paper.

Firoza Elavia will be defending her doctoral dissertation at York University in 2011. Her scholarly interest converges on issues of intermediality between film and digital media, examining difference and repetition in memory, perception and the virtual time of media events. She teaches courses in film and media studies at York

University. Her chapter, "That interrupting feeling: interstitial disjunctions in Claire Denis's *L'Intrus*," in *The Films of Claire Denis: Intimacy on the Border*, ed. Marjorie Vecchio, (I.B. Tauris), is forthcoming. She published an anthology on film and digital media, *Cinematic folds: the furling and unfurling of images*, in 2008.

Panel 2, 3:00 – 4:20 (Wed.)

Architecture and Virtuality (Catherine Jenkins, moderator)

Derek Reilly (OCAD University), *Past meets present in the instrumented project room*

I will discuss the space and time-shifting qualities of a highly instrumented, physical-virtual project room called inSpace. A project room is a physical home for a collaborative project over its lifetime. The physical inSpace room is connected to a virtual world that remote collaborators inhabit, in order to work with their colleagues in the physical room. Collaboration occurs through a number of functional "contact points" (whiteboards, interactive tabletop displays, wall displays) that have a presence in both the physical and virtual spaces. Verbal communication occurs via spatialized audio, and movable "magic windows" in the inSpace lab allow those in the physical room to peer into the spatially registered virtual world.

Derek Reilly is an Associate Professor in the Digital Futures program at OCAD University. Dr. Reilly's research considers the ways physical environments impact how people engage with digital technology. He leads the PICO (Pervasive Interaction for Collaboration) lab at OCADU, and before this led the TwinSpace project at Georgia Tech's GVU Center, exploring hybrid physical-virtual spaces for collaboration. His prior work includes collaborations with researchers at Microsoft Research and Intel Research on novel technologies for spatial sense-making.

Todd Duckworth and Katie Graham (Carleton/Ottawa), *The Making of a Temporal Model of a Town with Stagnant Moments*

The question of duration is both pertinent and challenging for contemporary architects. While every building must endure the effects of time, the architect's own primary medium and material product, the drawing, is a static document that does not age alongside the building it denotes. Though architectural drawings are graphically and dimensionally related to their buildings, the passage of time progressively isolates one from the other. The digitization of the architect's medium, through the widespread adoption of Computer Aided Design (CAD) applications in the 1980s did not fundamentally alter this traditional temporal relationship between drawings and buildings. More recently, however, the emergence of a distinct paradigm for digital architectural representation, Building Information Modeling (BIM), presents an approach that addresses the question of the drawing's duration. Our paper presents a case study that appropriates BIM's capacity for managing building life-cycles to construct a time-based digital model of a small, historically significant Canadian town. This model integrates archival material including architectural drawings, surveys and photos, from across an 80 year period into a digital reconstruction of the town. While each of these artifacts reflects only a snapshot of the town's story, when situated chronologically within one concise visual database, their compilation produces a temporal model that allows the viewer to interactively inhabit and compare, for instance, a 1940s layout with that proposed for 2020. The town's model is not fixed to any specific moment, but represents a survey of its past, present and projected futures.

Todd Duckworth recently completed his Masters degree at Carleton University's Azrieli School of Architecture and Urbanism. He has over three years of professional architectural experience and has been working in the field since graduating. During his masters studies Todd was active as a teaching assistant, co-instructing a course in computer modeling. He was also a member of the Carleton Immersive Media Studio (CIMS) research team, investigating the integration of various forms of intangible information—historical, cultural, and temporal—within architectural representation.

Katie Graham received her Masters of Architecture in 2011 from the Azrieli School of Architecture and Urbanism at Carleton University, Ottawa Ontario with a dissertation entitled "An Architecture for the Fourth Dimension: The Andorran Pavilion, Expo 2010 Shanghai". Currently she works as a Post Professional Fellow with the CIHR Training Program in Neurodegenerative Lipidomics in collaboration with Carleton Immersive Media Studio (CIMS) and Ottawa University. Her research interests lie in digital representation and online architecture.

Panel 3, 4:30 – 5:50 (Wed.)

‘Alternative’ Processes (eldritch Priest, moderator)

David McIntosh (OCAD University), *Duration and the Constant Present of the Ancients*

This paper focuses on questions of duration and media provoked by the horizontal transfer of a range of terms (pre-, post-, anti-, a-) from their usual deployment as qualifiers of modernity to qualifiers of media, as if media are a natural subset of modernity in all its forms. The paper proposes a reconsideration of duration from a perspective outside of multiple modernities and their media spawn, notably from the perspective of the “Ancient ones,” the peoples who inhabited what are referred to as “the Americas” for millennia before the arrival of Europeans. Despite centuries of efforts to extinguish First Nations in “the Americas,” First Nations cultures thrive, employing a range of representational strategies and technologies to assure continued survivance of the Ancient through all modernities. In textual terms, the paper will reference Andean pre-colombian storying that highlights non-linearity, temporal simultaneities, and shapeshifting, as well as contemporary First Nations theorizations of survivance and duration which explore the constant present of the Ancients. This reframing of duration and media will also reference contemporary art works focused on the duration of the Ancient in modernities in a range of forms, from painting to mobile media.

David McIntosh is Toronto-based writer, curator, educator, and visual artist who has lived and worked extensively in Canada, Cuba, Mexico, Argentina and Peru. He has curated film, video and new media programs for the Toronto International Film Festival, Cinematheque Ontario, the Hot Docs Documentary Festival, Nuit Blanche Toronto, the National Gallery of Cuba, the National Gallery of Argentina, and the Museo de Arte Latinoamericano de Buenos Aires (MALBA). He is an award winning documentary film producer (*Tina in Mexico*, 2002) and dramatic screenwriter (*Stryker*, 2004). His critical writing on film, video and new media has been published widely in books and periodicals. His recent critical texts have focused on a range of art, design and technology subjects. He holds a PhD in Communications and Culture and is a Professor of Media Studies at the Ontario College of Art & Design in Toronto where his primary research fields are: globalization and the political-economies of audiovisual spaces; network theories and practices; new media narrativity; mobile locative media; digital documents; Latin American media studies; and queer media. In 2008, McIntosh was the recipient of the prestigious Ontario College of Art & Design Award for a Career of Distinguished Research and Creation. He was artist in residence at the Amauta New Media Centre in Cuzco, Peru in 2007, where he researched a new media project based in mobile media uses in the informal economy of Cuzco, Peru, which developed into his most recent artwork, *QOSQO LLIKA* (2010), a mobile locative distributed documentary to intervene in the perception and function of public urban space.

Sean Smith and Barbara Fornssler (The Dept. of Biological Flow/European Graduate School), *The Plasticity of Process: Intuition as Method in Research-Creation*

"One might as well discourse on the subject of the cocoon from which the butterfly is to emerge, and claim that a fluttering, changing, living butterfly finds its *raison d'être* and fulfillment in the immutability of its shell. On the contrary, let us unfasten the cocoon, awaken the chrysalis; let us restore to movement its mobility, to change its fluidity, to time its duration." (Bergson, *The Creative Mind*, p.17)

In contrast to the rational intellect and spatialization of time that currently characterizes Western metaphysics, philosopher Henri Bergson proposes the continual flow of time that is duration, with intuition its proper method of knowing. In seeking to account for change and becoming, Bergson foreshadows the "minor" science of Deleuze and Guattari some decades later. This "hydraulic" model of minor science becomes the initial condition of possibility for a project of research-creation titled "Walking is In(di)visible." Beginning with a surf on the waves of pedestrian gait in urban space, we have attempted to develop a number of interrelated processes to a state at which they have just ceased to be fragile enough for one's imagination to take over and build upon their frameworks. Rather than each artwork in the cluster standing as a discrete point from which a trajectory may be neatly considered in retrospect, "Walking is In(di)visible" emerges as a continual folding of past praxis into present process while drawing future questioning into an expressive now. In presenting works from this series we seek to open a dialogue with Bergson's notions of duration and intuition, engaging themes of the everyday gesture, folding density, the plasticity of craft, and the politics of consent.

The Department of Biological Flow is a project of research-creation by Sean Smith and Barbara Fornssler exploring the moving human body and its integration with broader information networks of signal and noise. Working in Toronto, our consideration of biological flow seeks to reinvigorate the agency of the human subject in its negotiations with economic and political structures both material and immaterial.
<http://www.departmentofbiologicalflow.net>

Thursday 11 August

Panel 4, 8:30 – 10:50 (Thurs.)

Visualization (Jonathan Foster, moderator)

Barbara Rauch (OCAD University), *Visualizing Emotive Duration*

This paper investigates Henri Bergson's concept of "creative emotions", connecting this to an understanding of duration in the broader consciousness studies dialogue. I juxtapose "creative emotions" with Rosalind Picard's 1995 paper *Affective Computing*, in which she presents unprecedented links between affective computing and consciousness.

In Bergson's example of creative emotions, he describes a musician who experiences, with intuition and emotion, a symphony in his mind. The musician manages to translate a representation of the music into a written score, bringing the intuitive into a visual and tangible form. Bergson defines these creative emotions as that which makes one feel "unstable". He talks about two sources or themes that seem to tear the brain apart, and here I introduce an emergent model of "conceptual blending". In my paper I create links to Gilles Fauconnier's and Mark Turner's (2003) idea of conceptual integration, and return to the book *The Act of Creation* by Arthur Koestler as the forerunner of conceptual blending. In his 1964 text, Koestler interestingly identified a common pattern in creative achievements in the arts and sciences.

Conceptual Blending theory is not formalized at the level of algorithmic detail, however, it provides guidance for building computational models. I aim to present visual models and projects that represent these particular concepts, and will stress the thematic of duration in visualizations.

Dr Barbara Rauch is an artist practitioner, researcher and academic scholar with a fulltime position at OCAD University. She has been appointed Assistant Professor in Graphics, Animation and Visualization with the Digital Futures Initiative (DFI) in September 2009. In 2011 she accepted the position as the Graduate Program Director for the Interdisciplinary Master's in Art, Media & Design.

Her expertise encompasses the theory, history and research of digital art at international levels, together with the discourses of professional practice in contemporary site-specific installations and with a particular focus on cross-disciplinary art projects.

Patricio Davila (OCAD University), *Between Traces and Maps*

How do the aesthetics of data visualization contribute to a sense of space and time in both locative and remote applications. This paper will explore the relationship of mapping to the user's experience of movement through space. Examples are drawn from locative art projects as well as interface design projects.

Patricio Davila is a designer, artist and educator. He is currently an Assistant Professor at OCAD University (Faculty of Design) and member of the OCADU Mobile Media Lab. He is also completing a doctoral degree in the Communication and Culture at York and Ryerson Universities with a focus on Critical Approaches to Design and Data Visualization. As an educator he has taught Interactive Design, Data Visualization, Typography, Research Methodologies, Thesis and Core Studio. As a researcher, Patricio has been involved in a variety of projects that incorporate design research, interactive and time-based media, including: Biomapping (investigating the representation of biometric data, movement and space through the creation of 2D visualizations and 3D objects); Information Design for Chemotherapy (field study with OCADU students and the University Health Network Healthcare Human Factors Group); Access For All (working with the Inclusive Design Research Centre at OCADU and the Ministry of Government Services on eLearning strategies). As an artist he has exhibited nationally and internationally and has been awarded Toronto and Ontario Arts Council grants. He has also created mobile, locative and new media installations including: E Tower (Nuit Blanche Installation with the CN Tower and Rogers Communication); System for Forgetting and Remembering (Leona Drive Project interactive video installation). As a professional designer and creative director he has worked on branding, communication design and interactive projects for Bell Canada, Telus, CIBC, the Marshall McLuhan Festival, VISA, Toronto International Film Festival,

and Japan's Public Broadcaster NHK.

Panel 5, 11:00 – 12:20 (Thurs.)

Practice/Data/Analysis (Erika Balsom, moderator)

Dave Colangelo (Ryerson University), *Interface and instruction (before and) after media and the Internet*

What might a productive contemporary art practice in today's seemingly formless post-media, post-Internet landscape look like? And what might this mean for our encounters with and through the technology that permeates our thinking, doing, and making? In this paper I ask these questions and conclude, by way of a critical analysis of the web-based Learning to Love You More project, that post-Internet art and post-media aesthetics, taken together as an aesthetic strategy, may open what Heidegger refers to as a free relationship with technology, a relationship that is free from the intensifying will to mastery that enframes and represents all things causal, measurable, and rational. I will show that post-Internet and post-media principles, namely the collapse of physical space, the collapse of time and thus a shift to duration, and the fragmentation of identity and authorship, as well as the emphasis on instruction directed towards generating immaterial experience, can enable the dissolution of representational strategies that divide subject and object and develop capacities that generate action and affect motivated not by heedless progress or subjectivity but by beneficence. YouTube and the work of Ryan Trecartin are examined as well, but are found to act at, not past, technological thought. Post-Internet/post-media works have the potential to liberate desire and engender joy through technology, to stand in technology but outside of the technological, and thus also retain a critical capacity. The further development of post-Internet/postmedia aesthetics has implications for the field of art theory, particularly in public art, and institutional reform in the arts.

Dave Colangelo is an artist and academic presently living and working in Toronto. He holds an MA in Cultural Studies from Goldsmiths, University of London and is enrolled in the Communication and Culture PhD program at Ryerson University. His work has been exhibited at the De Leon White gallery in Toronto and at Toronto's Nuit Blanche. More info at: www.davecolangelo.com

Stephanie Boluk (Vassar College), *On Kawara and Kawara Machines: Duration and Data Analytics*

Japanese conceptual artist On Kawara began his Today series in 1966. For over forty years, Kawara has produced daily monochromes featuring only the present date, crisply painted in white typeface and aligned in the center. Accompanying each painting is a newspaper clipping that Kawara has meticulously read and underlined. These monochrome paintings are just one of many projects in which Kawara uses communication technology (newspapers, telegrams, postcards, calendars) in order to measure and transcribe a multi-ordered concept of the present. My talk examines the relationship between Kawara's various registers of temporality—geological time, industrial time, and lived time—and analyzes how these temporal orders are transformed when Kawara's art is appropriated by digital artists such as Martin John Callanan and American art collective MTAA. What for Kawara is a lifetime of avant-garde labor, operating, as Lucy Lippard has written, in "slow time," has been dispersed over digital networks and made a product of human-computer interaction. Kawara's concept of the present which operates within an ambiguous and distended space of lived experience has been replaced by the nonhuman mechanisms of realtime data tracking. In my presentation I will discuss Kawara in relation to Mark Hansen's distinction between industrial and digital forms of microtemporality. Hansen contrasts the rigidity of industrial forms of time consciousness with the flexibility and "openness" of digital-born forms of temporal measurement. I compare Hansen's model of digital plasticity to the productive ways in which Kawara manipulates the latency in the media for particularly critical effects. I explore the gains and losses of what happens when both the temporal delay and human hand are, as Hansen argues, made secondary to the forms of measurement (microprocessual computation, GPS, atomic clocks, etc...) afforded by digital technology.

Stephanie Boluk is a recent graduate from the English Department at the University of Florida. She will be starting a position as a postdoctoral fellow in Media Studies at Vassar College. For more information see <http://stephanieboluk.com>.

Panel 6, 1:50 – 3:40

Theories of duration I: histories and narratives of perception (Caroline Langill, moderator)

Gregory Kalyniuk (Trent University), *Duration, Pure Perception, and the Deepening of Apperception by Audiovisual Media*

Claiming that the possibilities opened up by the film medium were having the effect of deepening apperception in his famous essay “The Work of Art in the Age of Mechanical Reproduction”, Walter Benjamin foresaw the emergence of a phenomenon whose persistence has only become even more intensified with the contemporary pervasiveness of audiovisual media. The possibilities opened up by audiovisual media, whether it is the phantasmagoria of computer-generated images or the rapid montage of sampled and synthetic sounds, have undeniably altered the nature of attention. However, has this alteration had the effect of broadening the human attention-span and its capacity to process stimuli, or of rather diminishing it as the result of sensory overload? Henri Bergson’s concept of duration provides a novel way of addressing this problem. For Bergson, the breadth of duration which grounds conscious attention occupies a variable zone of indeterminacy opened up in the interval between stimulus and response, from where images are selected with a view to action. But when the process of conscious selection is relaxed, our vital interests risk abandoning themselves in pure perception, where the breadth of duration shrinks to the hypothetical limit of vibrating matter, and our conscious capacity for attention and selection (or simply apperception) disintegrates into physical determinism. Yet at the theoretical level of pure perception, which roots the spirit in matter, we paradoxically perceive all the influences from all points of all bodies, while allowing communication only on the level of pure automatism. In our paper, we will venture to problematise the deepening of apperception brought about by audiovisual media in light of the distinction Bergson draws between the threshold of consciousness and pure perception in his metaphysics of duration.

Short Biography: I am currently in my fourth and final year of the Cultural Studies Ph.D. Program at Trent University in Peterborough, Ontario. My academic background is in Philosophy and Social and Cultural Anthropology. My Ph.D. thesis, entitled *Individuation, Intensity, and Humour*, engages with materials from across the disciplines of philosophy, anthropology, psychoanalysis, literature, literary criticism, political theory, and the history of medicine in order to both explicate and extrapolate upon some problems in the work of French philosopher Gilles Deleuze. Central to my extrapolations is a framing of the historical link between humoral medicine and Elizabethan comedy in the context of the post-Kantian legacy of modernity and its culmination in the contemporary dilemma of nihilism and its overcoming. My work has recently appeared in such publications as *Philosophy in Review*, *eTopia*, and *Doctor Who and Philosophy*. Outside of academia I am also active as a visual artist and musical composer and improviser.

Dot Tuer (OCAD University), *Against Disappearance: Durational Time and Remembrance Outside (and Inside) the New Media Frame*

This paper takes as its starting point Johannes Fabian's assertion in *Time and the Other* (1983) that the erasure of the sacred in early modernism gave rise to a mythic-“primitivist” time that lay outside of secular and universal time. In relation to the theme of the conference, I ask how this “disappearance” of sacred time and the domination of secularized time in the late modernist (or if one prefers postmodernist) era of informatics extends to the “disappearance” of bodies and the body politic. Specifically, I undertake an inquiry of how archives as historicizing time and ethnographic data-collection as processing time intersect with how “disappearance” is reinforced or disrupted by the durational function of new technologies. By way of example, my inquiry focuses on artworks that position the viewer in a durational relation to the image as a commemorative and/or political act of apprehension. Artworks discussed will include Polish artist Artur Zmijewski’s video installation *Democracies* (2009) and Argentine artist Germano Galent’s photographic series *Ausencias* (2007).

Dot Tuer is a cultural historian and theorist whose writings on contemporary art focus on the relationship of technology, memory, and politics in new media art, photography, and performance. In addition, she has a research interest in Latin American history, with a specific focus on indigenous-European encounters in the early colonial period and *mestizaje* as a site of intercultural exchange. Tuer is the author of *Mining the Media Archive: Essays on Art, Technology, and Cultural Resistance* (YYZ Books, 2005) and of numerous monographs, catalogue essays and journal articles. Tuer holds a Ph.D. in history from the University of Toronto and is Professor of Art History and Humanities at OCAD University, where she has served as the Director of the MFA program and Chair of the undergraduate program in Criticism and Curatorial Practice. She sits on the Advisory Board of the *Prefix*

Photography and *Public* journals and has served as a board member for the Visual Arts Committee of the Toronto Arts Council, the Cinemateque Ontario, the Power Plant, the Funnel Film Theatre, *Fuse* and *C* magazines. Tuer has served as a juror at all levels of government cultural funding, as well as for museums and international festivals.

Panel 7, 4:00 – 5:50

Archives and Externalizations (David Cecchetto, moderator)

Catherine Jenkins (Ryerson-York University), *Duration and the Human Anatomical Project: A Case Study*

From Vesalius's early anatomical renderings to current digitization, the anatomical image creates a permanent record of an eradicated corpse that haunts the living medical body. In the 1970s, medical technologies like MRI and CT scanners first infiltrated our interior space in new and unique ways. In 1994, the first images from the Visible Human Project® (VHP) went online. The body of executed murderer Joseph Paul Jernigan was fully scanned using MRI technology, then frozen and sectioned to enable detailed data collection. Through the nine-month procedure, millimetre thick slices of Jernigan's body were planed down to facilitate digital photography, MRI and CT scanning of each layer. The result was 1,871 images that construct a durable and interactive digital archive of human anatomy, while simultaneously eradicating Jernigan's body.

In her work on the VHP, Catherine Waldby notes that because the images were rendered using CT and MRI scanning technologies, the same formats commonly used in diagnostic imaging for living patients, the VHP can be used for data comparison and simulated surgical procedures. When image constructs like the VHP are mapped onto living patients, it evokes a sense of the "digital uncanny," a haunting by data ghosts; these are "operative images" upon which decisions are made that transform living bodies. Drawing on Waldby's *The Visible Human Project: Informatic Bodies and Posthuman Medicine*, as well as the US National Library of Medicine's official Visible Human Project® website, this paper will explore the notion of duration within anatomical images.

Catherine Jenkins is a PhD candidate in the joint graduate program for Communication and Culture at Ryerson-York Universities. Fostered by her experience teaching communication skills to healthcare students and professionals at the University of Toronto, her research explores the impact of healthcare technologies on patient-practitioner communication. Jenkins holds an MA in Theory, Culture and Politics, as well as an Honours BA in Cultural Studies and Philosophy from Trent University. She has published two books.

Jonathan Foster (University of Sheffield), *The Relational Archive*

"We do not live in a society that uses digital archiving, we live in an information society that is a digital archive" (Brouwer and Mulder, 2003).

"Duration [...] is virtual coexistence" (Deleuze, 1991)

The problem of archiving has traditionally been posed as being one of the conservation and preservation of objects of cultural value. The approach taken to archiving is normally objectivist i.e. an archive and its contents are perceived as a collection of discrete objects that are extended in space, a 'numerical multiplicity, discontinuous and actual' (Deleuze, 1991:38). Drawing on Bergson's notions of memory (Bergson, 1991) and of duration (Bergson, 1964, 1910), and Deleuze's appropriation of these (Deleuze, 1991) the paper first problematizes this scientific approach as one that (a) comes after the object being archived or the event being recorded, and (b) takes no account of the lived time of the users of the archive. A subjectivist approach to archives and archiving is then presented in which an archive, much like memory, is characterized as a non-numerical continuous multiplicity that virtually co-exists with the present of its creators and/or users. The problem of archiving can then be posed more temporally as "the conservation and preservation of the past in the present"; and as an activity that functions to support the creative actualization of the archive and its contents within the subjectivity of its creators and/or users. This temporalisation of the archive is supported by a discussion of artistic work in the archival field and in collective memory (e.g. Chrisian Boltanski, Tacita Dean, Katerina Seda). In doing so archives will be characterized more in relational terms (Bourriaud, 2002); where archival interventions function to memorialise, preserve or renew the inter-human relations within which found or created objects are embedded. Finally implications for non-artistic archives are discussed.

Jonathan Foster is Lecturer in Information Management at the Information School, University of Sheffield. He is currently Principal Investigator on the UK Arts and Humanities Research Council Beyond Text Programme grant *Riders Have Spoken: Designing and Evaluating an Archive for Replaying Interactive Performances*. He has also been a recipient of grants from the UK's EPSRC Digital Economy programme and has published in *Leonardo*. He is the editor of a recent book on *Collaborative Information Behavior: User Engagement and Communication Sharing* (IGI, 2010).

Judith Doyle (OCAD University), *in an extreme present: amnesia, neuroplasticity and video-compositing*

As Artist in Residence at Memory Link / Baycrest, Judith Doyle works with neuropsychologist Dr. Brian Richards, user-participants and their family members, developing new media visualizations of the perceptual experiences associated with acquired brain injury.

I will describe Anterograde Amnesia - an inability to reliably retrieve new memories following acquired brain injuries - neuro-traumatic events, such as head injury, aneurism, virus, or brain tumor. These are different from degenerative age-related cognitive impairments or Alzheimer's. The amnestics are marooned in a narrow bandwidth of the extreme present, unable to recollect the events of days or even minutes before (episodic memory) or to remember plans for the future (prospective memory). Other systems of memory and intelligence (procedural and semantic memory) remain intact and can be enlisted to offset problems, notably by special training to use external digital memory supports.

To illuminate these issues, I will summarize my 5-year collaboration with Memory Link and my recent artist residency there. Working with clients - including artists - with anterograde amnesia, studio-based strategies are used to engage neuroplasticity and the procedural memory system - what philosopher Merleau-Ponti called "knowledge in the hands".

I will discuss our new media studio-based approaches including:

- collaboration
- attention to perceptual experience and its representation
- a recombinant approach to media including layers-based collage, compositing and remixing

I will detail the media collaboration process and show clips of collage, animation and video-compositing from the media studio, concluding with some "dark science" thoughts about neuroplasticity and media montage.

Judith Doyle (Associate Professor) chairs Integrated Media in OCAD U's Faculty of Art. In 1978, Doyle co-founded Worldpool, an artists network using proto-internet technologies including telefacsimile for long-distance exchange. Doyle's films screen widely; awards include Best Documentary, Brooklyn International Film Festival ("The Last Split Second", 2000). Current projects include 'GestureCloud' - a collaboration with Beijing-based artist Fei Jun on networked physical/virtual installations, and an Artist in Residency at Baycrest's Memory Link program, developing assistive technology for people with acquired brain injury.

Friday 12 August

Panel 8, 9:10 – 10:50 (Fri.)

Duration and (post)cinema I (David McIntosh, moderator)

Erika Balsom (Carleton University), *Dilating Time in Contemporary Moving-Image Art*

This paper will examine the concern with extreme slowness in recent moving-image art through a comparison of Jeroen de Rijke and Willem de Rooij's *Untitled* (2001) and Bill Viola's *Quintet of the Astonished* (2000). While both mobilize duration as a response to a visual culture marked by acceleration and the disposability of images, the two works differ markedly in their relationship to history, subjectivity, and the production of knowledge. By exploring the vast differences between these works, this paper will demonstrate how the employment of a single aesthetic strategy—in this case, the dilation of time—may produce diametrically opposed results: an important intervention into discourses of global image circulation and cross-cultural exchange on the one hand, and the fashioning of a retardataire, spurious humanism on the other. Extrapolating from these case studies, this paper will speak to the broader conceptual issue of how the temporality of the museum visitor's promenade confronts that of the moving image, and how both relate to the dominant regimes of time and attention we inhabit today.

Erika Balsom is an Andrew W. Mellon postdoctoral fellow in the Department of Film and Media at the University of California, Berkeley. She is currently completing work on a book entitled *Exhibiting Cinema in Contemporary Art*, based on a dissertation she completed in the Department of Modern Culture and Media at Brown University. Her writing has appeared in journals such as *Screen and Public*, and is forthcoming in *The Hitchcock Annual and Moving Image Review and Art Journal*. As of September 2011, she will be an assistant professor of Film Studies at Carleton University, Ottawa.

Selmin Kara (OCAD University), *Duration and agency in digital long-take documentaries*

Over the last two decades, documentary film has arguably benefited from the offerings of digital technologies more than any other mode of filmmaking. The emergence of new amateur and professional technological devices made documentary filmmaking more accessible and center stage amongst mainstream cinematic practices. However, despite electronic media's constant promise of the new, some of the most formally challenging digital documentaries have been made by directors like Aleksandr Sokurov, Abbas Kiarostami, Johan van der Keuken, and Raúl Ruiz, who seem to have carried their persistent interest in a time and process oriented cinema to the realm of the digital.

Inverting audience expectations, the works of these directors seek to invest digital documentary's energies elsewhere, in a coupling of the aesthetic strategies of long-take cinema with new technologies and digital/digitized meditations on nature. The technological framing of nature through static shots, long takes, and seemingly minimal editing find its most formal display in Kiarostami's *Five: Dedicated to Ozu* (2003), featuring five handheld single-take shots along the shore of the Caspian Sea, and, to a certain extent, the third installment of Sokurov's *Confession: From the Commander's Diary* (1998), an abstract contemplation about the bare life of Russian sailors around the Arctic Circle. Beyond the surface of their slow pace, however, what really sets these particular documentaries apart is their foregrounding of highly structured image and sound tracks, composed of intentionally obscured imagery and the accompanying dense, layered and inflated ambient sounds. In *Five* and *Confession*, while the image tracks offer little visual or narrative information to the audience, the vibrant and hyper-amplified sound tracks evoke a sense of hyper/sentient nature, unsettling in its non-visual sensory overload and indifferent ("anempathetic" to use Michel Chion's term) to the human condition.

Significantly enough, digital documentaries' return to tropes of nature as indifferent to human medi(t)ation comes at a critical moment, in which various disciplines have turned their attention to revisiting the binaries established around human-nature relationships. Here, one can think of the recently rekindled interest in the theories of vitalism, panpsychism, and agential realism, as well as process and object-oriented philosophies. Analyzing digital documentaries' long-take meditations on nature allows us to put documentary in dialogue with these phenomenological debates and explore new formations of subjectivity that gesture towards post-human models of duration and agency.

Selmin Kara is an Assistant Professor at OCAD University. She completed her BA and MA in Istanbul, Turkey, where she worked at a documentary film production agency for four years, and received her PhD from Wayne State University in Detroit. She has critical interests in technics, temporality, and sound, especially in episodic documentary film and media. Her work has appeared in *Studies in Documentary Film* and *Poiesis*, and she is currently working on an article on sound in digital documentaries to be published in the *Oxford Handbook of Sound and Image in Digital Media*.

Kevin Wynter (UC Berkeley), *Horror, Error and the Time of Digital Decay: Nicolas Provost's 'Long Live The New Flesh'*

In 2010 media artist Nicolas Provost produced a 14-minute video art piece titled *Long Live The New Flesh* using selected sequences from a handful of modern and contemporary horror films overlaid with an audio-visual corruption filter. Scenes and sequences are thematically linked by loose associations to the killing body and the body being killed (Texas Chainsaw Massacre, American Psycho, Single White Female), conjunctions of technology and the body in which the body succumbs to decay, destruction or transmutation (The Fly, Videodrome), and the possession and subsequent destruction of the body by alien species (The Thing, Aliens). To astonishing effect Provost overlays the sequences with a 'lossy' error filter emulating digital file corruption during video playback. The end result is something of an *error impressionism* as the filter appears to respond contingently to the color, sound and movement of a given image. Sequences are heavily pixilated with significant color distortion, some images freeze and leave their traces as they transition into one another, while the duration of other images are protracted by the effect of 'playback loss'; at times the audio track "glitches" or hiccups. Provost's vision re-imagines scenes from horror films by mapping the disconcerting experience of watching corrupted video files or streaming video on poor hardware to the unsettling feeling of watching violence, specifically the destruction of the human body in contact with technology, in horror films.

This paper will examine some of the transformative implications proposed in Provost's work concerning the experience of (re)screening familiar moments from horror films in a new media context marked by digital corruption. Equally, it will also evaluate how and to what extent this corruption causes overlapping temporalities across images meant to inspire terror, fear and (more elusively) horror and either enervates them of their phenomenological force or makes them all the more dreadful through some inarticulable relation between the trace of human memory and the trace of digital error. Sconce's *Haunted Media* and McCormick's *The Negative Sublime* will help to orient this paper in the broader scholarship of horror films and error in New Media. Deleuze and/or Bergson can be expected to make an appearance in some respect.

Kevin Wynter earned his Hon. B.A. in Cinema Studies from the University of Toronto and is presently a Chancellor's Fellow Ph.D. Candidate in Film and Media Studies at the University of California, Berkeley. Kevin is completing a dissertation entitled *Feeling Absence*, which, in the context of post-Enlightenment thought, reconsiders notions of horror in contemporary European art cinema.

Panel 9, 11:00 – 12:20 (Fri)

Practicing durational politics (Patricio Davila, moderator)

Lori Stuart (University of Victoria), *The Politicization of Time and Technology: Social Media and the 2011 Egyptian Revolution*

With this paper, I explore Elizabeth Grosz's conception of duration as a politically actualizing force in the 2011 Egyptian revolution, and by expanding on Scott Lash's understanding of "technological forms of life," I show how Grosz's conception of duration does not wholly account for the way time runs through the technological and social media which helped shape the success of that revolution. While in *The Nick of Time* (2004) Grosz reconceptualizes Bergsonian duration as a "condition of emergence" which begets and forwards social change, Lash expands on the one area Grosz leaves out: technological time. Basing his observations on similar phenomenological notions as Grosz, Lash delineates how the collapse of thought and action taking place in these social media platforms enables the plural identification of the individual, a durational process which provides the impetus for social movements. As

I show with the Egyptian revolution, social media not only ensured visibility for the protesters, which legitimized their cause, it simultaneously supplied the means by which they were able to take action – through the identification of individuals with a larger movement. Together, in the context of new media, these two conceptions of duration act in concert to offer a formerly unrealized future.

Lori Steuart is a graduate student in English and Cultural, Social, and Political Thought at the University of Victoria. Her thesis focuses on the representation of the human in current science fiction and its relationship to certain historical and political contexts.

Cheryl Gilge (University of Washington), *Destabilized Duration of Google Street View*

Google Street View presents the public realm as ‘fact’, mapped and documented, and then reconstituted online, a virtual representation of the street condition. The recorded image capture of a given street scene reveals a disjunction of duration, exposing a multiplicity of planes that exist within this digital realm. As the Google van records a series of presents through movement in time, the inhabitants and life on the street operate independently of the capture; creating a disjunction between the rendered images, fixing a series of moments that reveal the two independent layers or two simultaneous presents. This disjunction of time multiplies, as the computer user navigates the constructed street scene, each movement through space measured and choreographed, each ‘present’ occupiable as mapped by Google; the path of travel of the van reveals the directional disconnect in relation to the user’s. Further exacerbating this condition is the re-stitching of mapped routes, revealing seasonal changes within a coherent setting. The then present of capture in relation to the constantly shifting present of the actual condition reveals additional disparities. A sense of continuity is ruptured with each disparity, requiring the user to synthesize the disconnects, forming new cognitive processes in the process. A condition bound up with potential, this paper proposes that this destabilized duration in the digital realm dislodges ‘habit’ and opens up a smooth space of thought, in the process, allowing for an interrogation of established concepts like ‘the other’, the concept of the public realm, its spatial qualities, as well as visual characteristics of a hybrid image.

Cheryl Gilge is currently a Ph. D student in the Built Environment program at University of Washington. She received her MFA from University of California-Riverside and her BFA from University of Minnesota. Her dissertation topic is Google Street View, with a focus on its status as a visual phenomenon and how it mediates our experience of moving through the world.

Panel 10, 2:20 – 3:40 (Fri.)

Theories of duration II: practicing duration creatively (Dot Tuer, moderator)

eldritch Priest and Marc Couroux (Independent/York University), *Warped time and Distracted Duration*

As acoustically saturated media-environments continue to promote a distracted way of listening that is characterized by expressions of intermittent awareness and a plurality of times, Gaston Bachelard's theory of discontinuous time becomes increasingly relevant to the contemporary discussion of duration. Corresponding with what Bachelard called the "quantum characteristics of reality," the fragmented and saltatory quality of distracted perceptions wherein thought leaps from one discrete state to another, suggests that the dialectical or “fictive” nature of duration gains more traction after media has been obscured by the commotion its many expressions. For this workshop we want to consider how Bachelard understands the experience of time as a formal affair and propose that distraction may itself be a “form” of duration. From this premise we suggest that Bachelard's pedagogical supplement to the discontinuity of time, *rhythmanalysis*, which teaches us how to harmonize our fundamentally disparate patterns of thinking and feeling, can be seen as a species of cognitive therapy that, rather than cure the disease of distraction, helps the contemporary scattered subject cope with the delirium of flitting from one psychic state to another. To extend this discussion into the aesthetic realm we enlist Bachelard’s description of musical causality and creative reminiscence to consider how our works “Strange Homecoming” and “the brown study” mobilize the discontinuity of distraction to navigate a distributed but entangled field of semiotic inferences and affective sinkholes.

eldritch Priest writes (about) musical nonsense. He recently completed a PhD at the Institute for Studies in

Literature, Art and Culture at Carleton University, where he wrote about the aesthetics of failure in recent experimental composition. Publications include "Listening to Nothing in Particular: Boredom in Contemporary Experimental Music" in *Postmodern Culture* (forthcoming), "Obscurity and the Poetics of Non/Sense in the Writings of Raymond Roussel and Fernando Pessoa" in *Mosaic* (forthcoming), and "A Sprawling Mess: The Poetics of Musica Residua" in *Radical Musicology* (2009). A practicing composer whose works have been performed by national and international ensembles, eldritch is also co-artistic director of the Toronto-based experimental music collective Neither/Nor.

The work of Canadian intermedia artist Marc Couroux is firmly rooted in experiences developed while active as a contemporary music pianist. His early (piano performance) works were centered around the reinvention and renewal of the audience-performer dialectic, challenging the received and seldom questioned notion of the performer's physical presence within the sociopolitical confines of the public event. Case in point: in 2000, *le contrepoint académique (sic)* was presented at the Festival International de Musique Actuelle de Victoriaville, a work described as "controversial", "demented" and "illuminated". *Rockford - Keep on Rolling* superimposes images from the 1970's TV show onto a power grid, reflecting the other Los Angeles, plunged into rolling blackouts during the Energy Crisis of 2000. *Rockford* has been presented in a number of international festivals, including the prestigious Club Transmediale in Berlin in 2006 and Portland's PDX Fest (Peripheral Produce) in May 2009. In 2006, *Watergating (Selected Hearings)*, a large-scale audio-video performance work was presented at the Vasistas festival in Montreal; in this work, the concepts of hearing (acoustical phenomena) and listening (socially or politically mediated hearing), were critically investigated through the lens of the Watergate scandal of 1973-4. In 2007, Couroux presented two offshoots of *Watergating: Carpenters et al, Downey Lyrical Holdings, a Real-Time System as of March 29, 2007* was concerned with exploring concepts emanating from and associated with technology, through non-technological means (such as delay), and was performed by neither/nor in Toronto; *The Fetishization of Music and the Regression in Listening*, (with Juliana Pivato) presented in Edmonton in 2007 as part of Latitude 53's *Visualeyez* festival of interdisciplinary art, was a performance intervention designed to operate a form of Situationist *détournement* on the musak environment. In November 2010, Couroux presented *The Following, Episode 1 (Modified Limited Hangout) with Special Guest Star, Robert Webber* (a meditation on the legislative capacities of standard TV formats), *Executive Summary* (on the irreconcilable nature of visual and acoustic space), *Strange Homecoming (a digression on the tune-running-thru-the-head in the age of mechanical reproduction)*, and sections of *In a Sedimental Mood* (an unfolding of repetition and difference in the wake of Satie's furniture music) as part of a solo show at Toronto's experimental video series *Pleasure Dome*. The latter two works were installed during the celebrated Open Ears Festival of Music and Sound in Kitchener.

Jeffrey Barbeau (Queen's University), *Propensity and an Ethics of Becoming: Notes Toward a Potential Vocation for Artists and Theorists of the New*

My paper draws on Nigel Thrift's (2008) notion of propensity and William Connolly's (2011) ethic of becoming to advocate for a renewed orientation in the humanities toward the cultivation of novelty within more or less normalized political spaces. To aid this cultivation, I will first explore how Thrift (2011) uses Gabriel Tarde's work on imitation to outline the contours of a recently emergent 'security-entertainment complex' that he refers to as Lifeworld, Inc. Thrift proposes that Lifeworld, Inc describes the vast technological and social developments that have made available (and even compelled) new modes of phenomenological awareness. To think with Thrift (2008) in terms of propensity, then, is to recognize 'a disposition to behave in a certain way which is only partly in the control of the agent.' Secondly, I use William Connolly's (2011) most recent book, *A World of Becoming*, to explore the 'constitutive tension between dwelling in time to amplify sensitivity to unfolding events and acting resolutely when and if it seems wise to do so.' With Connolly, I advocate for an appreciation of the ways in which we are continually subjectified by emerging techno-scientific forces as citizens of a particular sort. Against the tendency to see the social as hopelessly over-determined by the simple impingements of hegemonic discourse, I argue that this turn toward an analysis of duration, novelty, and the irruption of the new through Thrift and Connolly can provide researchers and artists with the conceptual resources to fashion new and different spaces for experimentation with subjectivity.

Jeffrey Barbeau is a PhD Candidate in Cultural Studies at Queen's University. He studies the relationship between aesthetics, affect, and biopolitics in political theory and contemporary artistic production.