

Preliminary Program, Duration (Before and) After Media

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		
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>
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>			
	Break		
3:00 – 4:20	Panel 2: Architecture and Virtuality (80 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>
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>			
	Break		
4:30 – 6:00	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>
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>			
Evening	Community event TBA		

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>
Barbara Rauch (OCADU), <i>Visualizing Emotive Duration</i>			
Patricio Davila (OCADU), <i>Between Traces and Maps</i>			
	Break		
11:00 - 12:20	<p>Panel 5: Practice/Data/Analysis (80 minutes, moderated by Erika Balsom)</p> <table border="1"> <tr> <td>David Robert Colangelo (Ryerson), <i>PRESENT POST: Post-Internet Art, Post-Media Aesthetics, and Technology</i></td> </tr> <tr> <td>Stephanie Boluk (Vassar), <i>On Kawara and Kawara Machines: Duration and Data Analytics</i></td> </tr> </table>	David Robert Colangelo (Ryerson), <i>PRESENT POST: Post-Internet Art, Post-Media Aesthetics, and Technology</i>	Stephanie Boluk (Vassar), <i>On Kawara and Kawara Machines: Duration and Data Analytics</i>
David Robert Colangelo (Ryerson), <i>PRESENT POST: Post-Internet Art, Post-Media Aesthetics, and Technology</i>			
Stephanie Boluk (Vassar), <i>On Kawara and Kawara Machines: Duration and Data Analytics</i>			
12:20 – 1:50	Lunch		
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 Digital Media</i></td> </tr> <tr> <td>Dot Tuer (OCADU), <i>Title TBC</i></td> </tr> </table>	Gregory Kalyniuk (Trent), <i>Duration, Pure Perception, and the Deepening of Apperception by Digital Media</i>	Dot Tuer (OCADU), <i>Title TBC</i>
Gregory Kalyniuk (Trent), <i>Duration, Pure Perception, and the Deepening of Apperception by Digital Media</i>			
Dot Tuer (OCADU), <i>Title TBC</i>			
	Break		
3:50 – 4:00	President Sara Diamond, presentation of forthcoming collection (co-edited with Sarah Cook) <i>Euphoria and Dystopia: The Banff New Media Institute Dialogues, 1995-2005</i>		
4:00 – 5:20	<p>Panel 7: Archives and Externalizations (80 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> </table>	Catherine Jenkins (Ryerson-York), <i>Duration and the Human Anatomical Project: A Case Study</i>	Jonathan Foster (Sheffield), <i>The Relational Archive</i>
Catherine Jenkins (Ryerson-York), <i>Duration and the Human Anatomical Project: A Case Study</i>			
Jonathan Foster (Sheffield), <i>The Relational Archive</i>			
	Dinner		
7:00 – 8:30	Plenary Address: Dr. Charlie Gere (Lancaster, UK) <i>Photography in the Time that Remains</i>		

Friday 12 August, 2011

9:00 - 10:50 AM	<p>Panel 8: Duration and (post)cinema I (100 minutes, moderated by Geoffrey Alan Rhodes)</p> <table border="1" data-bbox="613 363 1438 569"> <tr> <td data-bbox="621 363 1430 432">Erika Balsom (Carleton), <i>Dilating Time in Contemporary Moving-Image Art</i></td> </tr> <tr> <td data-bbox="621 432 1430 501">Selmin Kara (OCADU), <i>Duration and agency in digital long-take documentaries</i></td> </tr> <tr> <td data-bbox="621 501 1430 569">Greg J. Smith (Independent, Toronto), <i>After the Long Take: Camming and Countervailence</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>	Greg J. Smith (Independent, Toronto), <i>After the Long Take: Camming and Countervailence</i>
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>				
Greg J. Smith (Independent, Toronto), <i>After the Long Take: Camming and Countervailence</i>				
	Break			
11:00 - 12:20	<p>Panel 9: Practicing durational politics (80 minutes, moderated by Patricio Davila)</p> <table border="1" data-bbox="613 770 1438 911"> <tr> <td data-bbox="621 770 1430 840">Lori Steuart (Victoria), <i>The Politicization of Time and Technology: Social Media and the 2011 Egyptian Revolution</i></td> </tr> <tr> <td data-bbox="621 840 1430 911">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>	
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>				
12:20 – 2:20	Working Lunch: Dissemination Brainstorming Session			
2:20 – 4:10	<p>Panel 10: Duration and (post)cinema II (80 minutes, moderated by David McIntosh)</p> <table border="1" data-bbox="613 1150 1438 1253"> <tr> <td data-bbox="621 1150 1430 1182">Geoffrey Alan Rhodes (York), <i>Duration and Multichannel (Media)</i></td> </tr> <tr> <td data-bbox="621 1182 1430 1253">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>	Geoffrey Alan Rhodes (York), <i>Duration and Multichannel (Media)</i>	Kevin Wynter (UC Berkeley), <i>Horror, Error and the Time of Digital Decay: Nicolas Provost's 'Long Live The New Flesh'</i>	
Geoffrey Alan Rhodes (York), <i>Duration and Multichannel (Media)</i>				
Kevin Wynter (UC Berkeley), <i>Horror, Error and the Time of Digital Decay: Nicolas Provost's 'Long Live The New Flesh'</i>				
	Break			
4:20 – 5:40	<p>Panel 11: Theories of duration II: practicing duration creatively (80 minutes, moderated by Dot Tuer)</p> <table border="1" data-bbox="613 1455 1438 1629"> <tr> <td data-bbox="621 1455 1430 1524">eldritch Priest and Marc Couroux (Independent/York), <i>Warped time and Distracted Duration.</i></td> </tr> <tr> <td data-bbox="621 1524 1430 1629">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>	
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>				
5:40 – 6:00	Wrap-up/Future Planning			