



SYMPOSIUM

EIDOLON. Over perceptie en interpretatie
EIDOLON. On perception and interpretation

WEDNESDAY 14TH & THURSDAY 15TH NOVEMBER 2018 – CCHA/CULTUURCENTRUM HASSELT



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JORIS WEIJDOM

KEYNOTE: Why we need meaningful mixed reality experiences and how to design them

Joris Weijdom is researcher and designer of mixed-reality experiences focusing on interdisciplinary creative processes and performativity. Joris is always looking for the 'inter' in everything: inter-disciplinarity, inter-connectivity, inter-action and inter-faces. He founded the Media and Performance Laboratory (MAPLAB), enabling from 2012 until 2015 practice-led artistic research on the intersection of performance, media and technology. He is leading the research group Embodied Immersive Learning at the Professorship Performative Processes and teaches several BA and MA courses at the HKU University of the Arts Utrecht. As PhD candidate he currently researches creative processes in collaborative mixed reality environments (CMRE).

Recent developments in VR and AR technologies are enabling new forms of artistic expression through mixed reality experiences. Many of the current mainstream examples however showcase traditional disciplinary approaches to this potentially new medium. Film makers shoot 360 videos as if they are still directing the spectators gaze and game designers build traditional games in VR as if the physical body of the player is not important, both attempting to apply conventional approaches to storytelling and interaction. The experience of this new medium is however radically different, it puts the participant in the middle of the experience and engages the physical body in a very profound way. How can we design meaningful mixed reality experiences with these new technologies? Is there knowledge from exiting artistic practices that we can use to design the future?

In this keynote Joris Weijdom will offer some insights on these questions with inspirational examples from the interdisciplinary field of art and technology.

MARIE VAN VOLLENHOVEN

THE INFINITY GAMES/Life is an ever changing composition

<http://infinitygames.xyz> | a transmedial concept

The Infinity Games is the title of an in-disciplinary project. Marie van Vollenhoven searches for the ideas and logics behind the concept of harmony, and how people experience harmony for themselves. What role does it play in their daily lives?

For this research she approaches the general audience, scientists, designers and performers to work with her. A digital composition game (see picture above) is developed for this project. This game has multiple functions. It's used for Artificial Intelligent research to find out how natural science is related to composition (golden ratio, gravity, space, interactions, patterns), for educational workshops and for live performances by the Infinity Games Collective – aka the iCollective. The Game environment is also the inspiration for an installation and a film, that are both in development.

Although it is necessary for humans to see things in a broader perspective to be able to live together in harmony, it's difficult for people to look much further than their daily issues. We're not wired to do so. This project will invite you to see the world as a whole. Guided by an ever changing composition of art, music, story and knowledge you'll be inspired to grasp the bigger picture of life. This message is a positive guide of wisdom for the younger generation in a complex, overwhelming society. The playful artistic form will make it a beautiful journey for both young and old.

Performance & Science – IMPACT PROJECT (ongoing)

In *The Infinity Games* we take you on a journey where jazz is not just music, but language, image, dance and digital computing as well. Still, the rules are simple: PLAY!

An audiovisual concert in which five people will perform for and with you to show what in-disciplinary jazz is like, combined with a short lecture about the logics behind art using data science and artificial intelligence.

Program Hasselt 60 minutes:

1. 10 min lecture introduction of the full transmedial concept: Marie van Vollenhoven
2. 20 min lecture on the scientific Artificial Intelligence research: Jerry Spanakis and/or Ádám Vándor
3. 30 min performance: The Infinity Games Collective

Team:

Scientists: Jerry Spanakis, Ádám Vándor & Gerhard Weiss

Infinity Games Collective aka the iCollective: Nina Willems, Mami Izumi, Jesse Passenier, Wietse Voermans & Marie van Vollenhoven

KOENRAAD JONCKHEERE

Art and decorum

Koenraad Jonckheere is associate professor in Northern Renaissance and Baroque Art at Ghent University. He studied History and Art History in Leuven and received his PhD at the University of Amsterdam in 2005. He published widely on seventeenth and eighteenth century art markets and on sixteenth century Antwerp history and portrait painting and early modern image theories. His monographs include the *Auction of King William's paintings, Adriaen Thomasz. Key and Willem Key*, all published between 2007 and 2011. Recently *Antwerp Art after Iconoclasm*, a book on decorum experiments in Netherlandish art after the beeldenstorm of 1566 (Yale University Press/Mercatorfonds 2012) was also published. He curated the exhibition on the prolific sixteenth century Romanist Michiel Coxcie (Fall 2013) and Renaissance portraiture (2015).

The coming years Jonckheere plans to work on methodological issue which is (provisionally) called the 'Timanthes effect'. It questions existing art-historical interpretative models in that it focuses the early modern concept of Quaestio as a guiding principle for interpretation.

At this point, he is working on two completely different major enterprises, namely a methodological challenge which is (provisionally) called the 'Timanthes effect'. It questions existing art-historical models in that it focuses on the early modern concept of Quaestio as a guiding principle for historical interpretative models. A second major book project is called 'Another story of art' (contract signed; manuscript nearly finished; publication scheduled Fall 2019) and will be published in at least English and Dutch. Zooming in on the well-known art historical gems, from Polykleitos' *Doryphoros* to the Ai Wei Wei's *Sunflower seeds*, this book sketches the story of the visual arts in Western Europe from Antiquity until the present day. In seven chapters, the history of the visual arts is re-written from seven different angles: the technical innovations, the theoretical changes, the changing economic circumstances, the impact of politics and religion on art et cetera. Hence, art is not presented as a self-fulfilling esthetic prophecy, but as the complex entanglement of human ingenuity in rapidly changing historical contexts.

Blurb: "*Decorum is the crux of all convincing communication. Decorum, or Aptum in Latin (or in a Darwinian translation: fitness) is one of the oldest and most studied rhetorical concepts, and yet, it is probably one of the least defined. Because it is indefinable. First coined by Aristotle around 300 BC, it comprises the interaction between the speech, the speaker and the audience. Since then, over the past 2300 years, many distinguished scholars and artists have tried to get a grip on it. This paper will focus on the implication of this concept for the visual arts*"

JESSE PASSENIER & EMILIA FORMISANO

Project focus

Ever noticed how you can direct your ears? When you're surrounded by mumbling and you want to hear the person in front of you? Or the contrary, when your granddad can't hear you, however loud he turns his hearing device?

Project Focus studies human auditive filtering, in relation to emotional reactions, from both scientific and artistic perspective. The study contributes to the development of hearing devices, that use the analysis of brain activity to improve the focus!

The work of Professor Elia Formisano of the Faculty of Psychology and Neuroscience of Maastricht University is coming together with the work of composer Jesse Passenier. Curious? Then immerse yourself into this interactive performance, blurring the separation between a research and a concert!

MALCOLM LE GRICE

Digital cinema and artistic meaning

Malcolm Le Grice was born in Plymouth, England on 15 May 1940. As an early pioneer of digital cinema, his film and video work has been exhibited at: the Museum of Modern Art, Vienna; Fondation Joan Miro, Barcelona; Bozar Belgium, the Louvre Paris; and Tate Modern and Tate Britain. His work is in permanent collections at the Centre Georges Pompidou; the Royal Belgian Film Archive; the National Film Library of Australia; the British Film Institute; and the German Cinematheque Archive and a number of longer films have been transmitted on British TV. He authored a definitive history of experimental cinema 'Abstract Film and Beyond' (1977) and In 2001, the British Film Institute published 'Experimental Cinema in the Digital Age', an anthology of his has articles on film, video and digital media.

I shall trace my own experiments with the application of computers to film, video and digital image transformation from my earliest programmed film "Your Lips" (1970) through to hybrid multi-screen works like "Even a Cyclops Pays the Ferryman" (1998) and "Finiti" (2011). I shall review issues of digital interactivity through the performance work "Arbitrary Logic" (1984) and discuss the application of a digital data-base system to video image selection through the video "Chronos Fragmented" (1995). Related to all these works I shall discuss the general relationship of changes in technology to cinema language and artistic meaning and the implications of performance, presence and improvisation for the role of the spectator.

PATRICIA PISTERS

Alchemical shadows: Eidolons of high-tech perception and new materialism

Patricia Pisters is professor of film at the Department of Media Studies of the University of Amsterdam and director of the Amsterdam School of Cultural Analysis (ASCA). She is one of the founding editors of the Open Access journal *Necus: European Journal of Media Studies* and the author of *The Neuro-Image: A Film-Philosophy of Digital Screen Culture* (Stanford University Press). Currently she is working on a book project about madness, cinema and psychopathologies of media culture; a volume of articles on female 'horror' directors, and on a multi-media project about the filmmaker as metallurgist (on alchemy and media history). See for articles, her blog, audio-visual material and other information also www.patriciapisters.com

In his famous poem *Eidolons* (1876) Walt Whitman extends the Greek concept for image/shadow/spirit to include the soul of the Earth ('the mighty Earth eidolon') and even the stars and planets. In this lecture I will depart from Whitman's cosmic interpretation of perception and reframe it within contemporary debates on 'new materialism' where human fate is entangled with nonhuman (earth/cosmic) forces. I will focus on the question what our perception and interpretation of our high-tech world can learn from ancient sources from the alchemical tradition, a tradition that is full of 'spirits of the earth'). As such, alchemy itself can be considered as the low-tech (for)shadow of our high-tech future that still holds infinite wisdoms that are worthwhile reconsidering.

complete IMPACT programme in CCHA: ccha.be/impact