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Sunderland**

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CAFA Visual Art Innovation Institute

E|V|A|T

科技艺术教育国际大会

the International Conference on Education, Art, Science and Technology

中央美术学院
Central Academy of Fine Arts

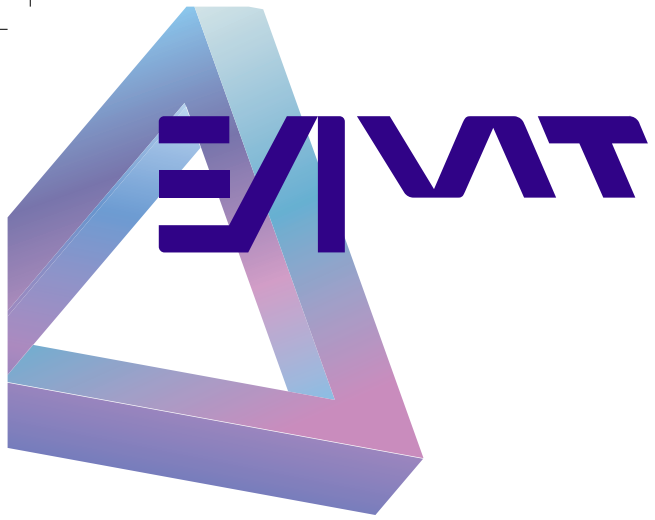
C A F A



中央美术学院
视觉艺术高精尖创新中心
CAFA Visual Art Innovation Institute

CAFA
Art
Museum
1918.10.18





I. 组委会
COMMITTEE





**中央美术学院
EAST 科技艺术学术委员会及工作组**
EAST Committee and Work Team,
Central Academy of Fine Arts

中央美术学院 EAST 科技艺术战略学术委员会
EAST Strategic and Academic Committee

主任：范迪安
Director: Fan Di'an

学术委员：

苏新平、王少军、徐冰、秦佑国、谢志光、王敏、陆建伟、
刘元风、张爱林、常志刚、王川、陈小文、邱志杰、张子康、
雷蒙特·卢卡斯·库哈斯、卢克·塞拉皮娜·凡·库尔、罗伊·阿斯克特、
爱德华多·卡茨、鲁道夫·弗里林

Academic Committee Members:

Su Xinping, Wang Shaojun, Xu Bing, Qin Youguo, Xie Zhiguang,
Wang Min, Lu Jianwei, Liu Yuanfeng, Zhang Ailin, Chang Zhigang,
Wang Chuan, Chen Xiaowen, Qiu Zhijie, Zhang Zikang,
Remment Lucas Koolhaas, Luc Seraphina J. Van Gool,
Roy Ascott, Eduardo Kac, Rudolf Frieling

中央美术学院 EAST 科技艺术战略工作小组
EAST Strategy Work Team

组长：王晓琳
Group Leader: Wang Xiaolin

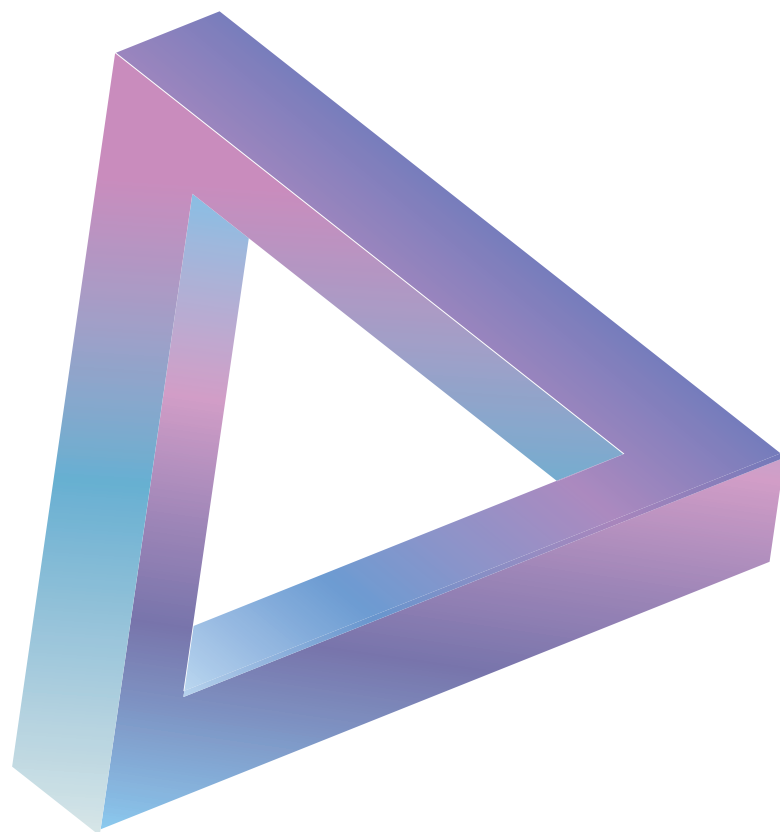
成员：
常志刚、王川、陈小文、邱志杰、张子康

Members:
Chang Zhigang, Wang Chuan, Chen Xiaowen, Qiu Zhijie,
Zhang Zikang

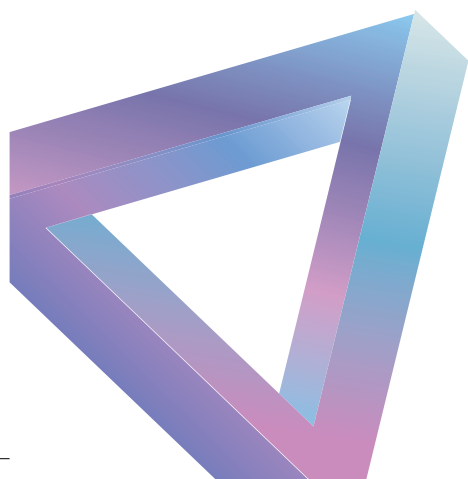
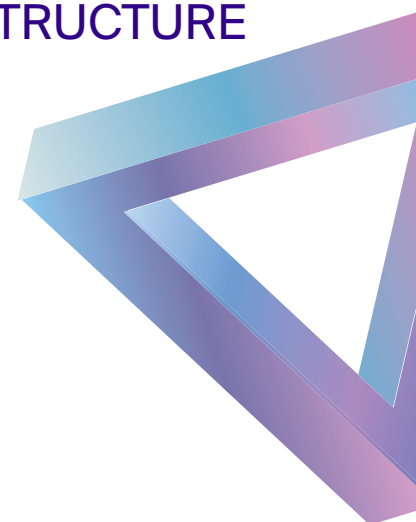
**中央美术学院
EAST- 首届科技艺术季筹备工作组**
EAST Season Work Team

李笑丹、王沂、魏颖、龙星如、吴帆、陈抱阳、刘嘉颖、
程漫漫、张艺、薛天宠

Li Xiaodan, Wang Yi, Wei Ying (Jo Wei), Long Xingru
(Iris Long), Wu Fan, Chen Baoyang, Liu Jiaying,
Cheng Manman, Zhang Yi (Eva Zhang), Xue Tianchong



II. 会议流程 CONFERENCE STRUCTURE





11月29日
November 29th

开幕发言 Opening Remarks

- 9:00 - 9:03 EAST 宣传片播放
Publicity Video
- 9:03 - 9:05 开幕主持：常志刚 中央美术学院建筑学院副院长
兼任 视觉艺术高精尖创新中心常务副主任
Opening Host: Chang Zhigang, Vice Dean, School of
Architecture, CAFA & Executive Vice Director of CAFA
Visual Art Innovation Institute
- 9:05 - 9:15 中央美术学院院长 范迪安
Fan Di'an, President of CAFA
- 9:15 - 9:25 中央美术学院院长助理
兼任 视觉艺术高精尖创新中心主任 王晓琳
Wang Xiaolin
President Assistant of CAFA & Director of CAFA
Visual Art Innovation Institute
- 9:25 - 9:35 中央美术学院实验艺术学院院长邱志杰
Qiu Zhijie
Dean, School of Experimental Art, CAFA

中央美术学院视觉艺术高精尖创新中心
专家聘书颁发仪式
Expert Contract Signing Ceremony, CAFA Visual
Art Innovation Institute
9:35 - 9:45

合影 Photo
9:45 - 9:50

茶歇 Tea Break
9:50 - 10:00

第一板块 Presentation Section I 10:05 - 12:30

10:05 - 10:10 主持：邱志杰
中央美术学院实验艺术学院院长
Host: Qiu Zhijie
Dean, School of Experimental Art,
CAFA

艺术科技教育在国际各学院的架构与课程个案 EAST Landscapes

- 10:15 - 10:45 罗伊·阿斯克特，英国普利茅斯大学
Roy Ascott, Plymouth University, UK
- 10:50 - 11:20 爱德华多·卡茨，美国芝加哥艺术学院
Eduardo Kac,
the School of the Art
Institute of Chicago(SAIC), US



11:25 - 11:55 埃莉诺·戴尔，英国皇家艺术学院
Eleanor Dare, Royal College of Art, UK

12:00 - 12:30 斯文·特拉维斯，美国帕森斯设计学院
Sven Travis, Parsons School of Design, US

午餐 Lunch
12:30 - 2:00

第二板块 Presentation Section II 2:05 - 4:30

2:05 - 2:10 主持: 王川 中央美术学院发展规划处处长，
兼任 视觉艺术高精尖创新中心副主任
Host: Wang Chuan, Director of Developing
and Planning Section, CAFA & Vice
Director of CAFA Visual Art Innovation
Institute

艺术科技教育在国际各学院的架构与课程个案 EAST Landscapes

2:10 - 2:40 艾朗宏，香港城市大学
Richard Allen,
City University of Hong Kong

2:45 - 3:15 肖娜·基钦，美国罗德岛设计学院
Shona Kitchen,
Rhode Island School of Design (RISD), US

3:20 - 3:50 王俊杰，台北艺术大学
Jun-Jieh Wang,
Taipei National University of the Arts

3:55 - 4:25 肯·里纳尔多，美国俄亥俄州立大学
Ken Rinaldo, The Ohio State University, US

茶歇 Tea Break
4:30 - 5:00

圆桌会议 - 中央美术学院美术馆贵宾厅
Roundtable, VIP room, CAFA Art Museum
5:00 - 6:30

圆桌主持人: 邱志杰
Host of Roundtable: Qiu Zhijie

主题: 艺术科技教育在中国的现状与未来
Subject: The future of EAST in China

欢迎晚宴
Welcome Dinner at CAFA
6:30 - 8:30

地点: CAFA-2001, 中央美术学院一食堂三楼
Location: Restaurant CAFA-2001, 3rd Floor,
Canteen 1, CAFA



11月30日
November 30th

第三板块 Presentation Section III 9:00 – 11:55

9:00 - 9:05 主持：陈小文
美国阿尔佛莱德大学美术与设计学院
教授，中央美术学院客座教授，国家
“千人计划”特聘专家
Host: Chen Xiaowen
Professor, School of Art and Design,
Alfred University, US; Guest Professor,
CAFA

艺术科技教育理论方向与出版物 EAST Theories and Key Publication Case Studies

9:05 - 9:35 珍尼斯·杰弗里斯，英国伦敦大学金匠学院
Janis Jefferies, Goldsmiths, UK
9:40 - 10:10 爱德华·山肯，美国加州大学圣塔克鲁兹分校
Edward Shanken, Univeristy California,
Santa Cruz, US

茶歇 Tea Break
10:15 – 10:45

10:50 - 11:20 贝丽尔·格雷厄姆，英国桑德兰大学
Beryl Graham,
CRUMB, University of Sunderland, UK

11:25 - 11:55 张庆红
Dillion Zhang, Media Art Strategist, China

午餐 Lunch
12:00 – 1:00

第四板块 Section Presentation IV 1:00 – 4:00

1:00 - 1:05 主持：张子康，中央美术学院美术馆馆长
Host: Zhang Zikang,
Director of CAFA Art Museum

科技艺术机构和展览个案 EAST Institutions and Exhibition Case Studies

1:10 - 1:40 安妮特·霍斯赫德
德国卡尔斯鲁厄艺术与媒体科技中心
Anett Holzheid, ZKM, Germany

1:45 - 2:15 米歇尔·范·达特尔
荷兰 V2 不稳定媒体艺术机构
Michel van Dartel, V2, Netherlands

2:20 - 2:50 艾奥娜·祖尔，澳大利亚 SymbioticA 研究所
Ionat Zurr, SymbioticA, Australia

2:55 - 3:25 曼努埃尔·弗莱雷，加拿大康考迪亚大学
Manuelle Freire, Concordia University, Canada



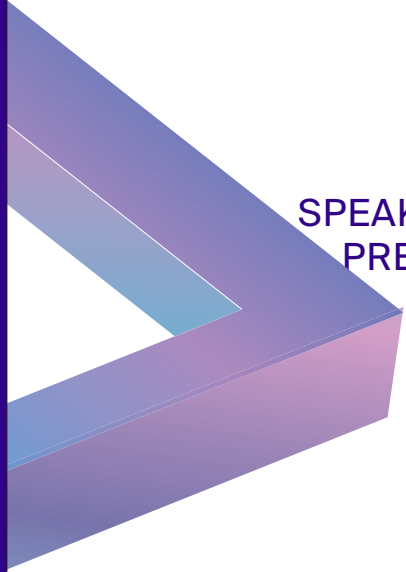
茶歇 Tea Break
3:25 – 4:00

圆桌会议 – 中央美术学院美术馆学术报告厅
Roundtable, Auditorium, CAFA Art Museum
4:00 – 5:30

圆桌主持人：陈小文
Host of Roundtable: Chen Xiaowen

主题：艺术科技教育在中国的现状与未来
Subject: The future of EAST in China

闭幕晚宴
Closing Dinner
7:30 – 9:30

A large, 3D geometric graphic consisting of three thick, interlocking lines that form a triangular shape. The lines have a gradient from light blue to purple. It is positioned on the right side of the page, partially overlapping the text.

III. 嘉宾信息

SPEAKER BIOGRAPHIES AND
PRESENTATION SUBJECTS

EMT



罗伊·阿斯科特 Roy Ascott

罗伊·阿斯科特教授是国际公认的新媒体艺术先驱、教育创新者、控制论及遥感艺术领域的创新理论家。

他创造性地将控制论与远程通讯应用到多媒体艺术创作之中，对英国乃至欧洲的多媒体艺术发展产生了重大影响。经众多国际顶尖的科技艺术家共同推举，阿斯科特教授荣获 2014 年奥地利林茨电子艺术节的金尼卡奖 - “新媒体艺术远见先驱奖”。

阿斯科特教授是英国普利茅斯大学星球学院的创始主席，他于 2003 年创建了国际领先的博士及博士后研究中心。他的作品在全世界范围内展出（包括上海双年展），并被伦敦泰特美术馆永久收藏。他的著作被翻译成包括中文在内的多种语言出版。2012 年，罗伊教授加入德稻教育，出任德稻新媒体艺术大师。

Roy Ascott is internationally recognized as a pioneer of new media art, an educational innovator, and the seminal theorist of cybernetic and telematic art. His innovation in putting cybernetics and telecommunication in the creation of media art has great influence on media art development of Britain and Europe. He was awarded the first Prix Ars Electronica Golden Nica Award “Visionary Pioneer of Media Art” in 2014, elected by many of the leading figures in the field.

He founded the Planetary Collegium at Plymouth University in 2003. His work is shown internationally (including in the Shanghai Biennale), and is in major collections, such as the Tate Gallery, London. His writings are published in many languages, including Chinese. In 2012, Roy Ascott became DeTao Master of Technoetic Arts at the DeTao Masters Academy.

《科智之道：后数字文化时代的艺术和教育》

随着后数字文化时代的悄然临近，计算机界面逐渐从有形的线缆和主机过渡到网络化的智能、创造力和控制力，形成具有多感知性、多模态优势的“移动思想”。以生物控制论的观点来看，未来的计算机将植入人体，并对身体直接发出信息。那时的人类已经将自身改造成了后人类生物体，新的人体结构和言行举止将催生新的社会环境和社交形式，人们也会用新的方法激发和保持创新能力，在构建艺术世界和物理世界的过程中表现出色。现在，在艺术探索的前沿领域，我们开始聚焦由像素和粒子构成的“湿媒体” (moistmedia)，一场艺术和设计领域的风暴正在酝酿，传统的创作技能与旨趣将受到挑战。我们知道，视觉和动作技术对身心现实感的增强作用，毫不亚于人脑自身的化学反应，于是“赛博知觉 (Cyberception)” 理论应运而生，人们对意识、思想和精神领域开始了重新评估，以新的视角审视这三者的传统以及当前的跨文化交流状态。我们可以用“科智 (technoetic)” 一词概况我们所探究的课题，technoetic 是 techne 和 noesis 的组合，即物质和精神的相互作用；艺术、科学和意识的研究已成为新知识和新经验的三大坐标轴，在此基础上可派生出各种新的人类身份。正如艺术批判理论来自形而上学，隐喻和部分自然科学方法也正为艺术实践提供越来越多的信息。

The Tao of Technoetics: art and education in the post-digital culture

With the digital age behind us, the computer interface is disappearing, having migrated from its cabled, box-bound environment to multi-sensory, multi-modal forms of networked intelligence, creativity and control. The mind is mobile. We look to a bio-cybernetic future in which computational systems inhabit and inform the human body, whilst posthuman organisms, shaped by necessity and desire, assume forms and behaviours that will bring forth new environments, new forms of social interaction, and new methods of eliciting and sustaining creativity in the arts, and in our processes of world-building. At the leading edge of artistic inquiry, our interest embraces both pixels and particles: moistmedia now challenges our artistic and design skills and aspirations. We see that the realities of body and mind are augmented as much by the chemistry of the brain, as by the technology of vision and action, leading both to theories of cyberception and to the re-appraisal of traditional and transcultural accounts of consciousness, mind and spirit. Our field of inquiry and creativity can be described as technoetic, invoking techne and noesis, the interaction of matter and mind: art, science and consciousness research become the three coordinates across which new knowledge, new experiences, and new varieties of human identity can be engendered. Metaphors and, to some extent, methods of the physical sciences increasingly inform artistic practice, just as metaphysical questions frame our critical theory.



爱德华多·卡茨
美国芝加哥艺术学院艺术
与技术研究方向
Eduardo Kac
Art and Technology
Studies, the Art
Institute of
Chicago(SAIC), US

爱德华多·卡茨因其当代艺术和诗学领域开创性的工作在国际上享有盛誉。在 20 世纪 80 年代初期，卡茨创作了一系列数字、全息和在线作品，预示了我们今天所生存的、由瞬息万变的信息流所构成的全球文化。1997 年，卡茨奠基了“生物艺术”这一术语，并以他的转基因作品《绿色荧光蛋白兔》(2000) 和《谜的自然史》(2009) 等，开创了这一艺术新领域。后者更是为他赢得了奥地利林茨电子艺术节金尼卡奖的荣誉，这是新媒体艺术领域的最高奖项之一。2017 年，卡茨与法国天文学家托马斯·佩斯奎特在外太空联合创作了作品《内置望远镜》。卡茨的作品被伦敦维多利亚与阿尔伯特博物馆、西班牙瓦伦西亚现代艺术馆、德国卡尔斯鲁厄艺术与媒体科技中心、圣保罗当代艺术馆和里约热内卢美术馆等收藏。

Eduardo Kac is internationally recognized for his groundbreaking work in contemporary art and poetry. In the early 1980s, Kac created digital, holographic and online works that anticipated the global culture we live in today, composed of ever-changing information in constant flux. In 1997 the artist coined the term "Bio Art," igniting the development of this new art form with works such as his transgenic rabbit GFP Bunny (2000) and Natural History of the Enigma (2009), which earned him the Golden Nica, the most prestigious award in the field of media art. In 2017, Kac created Inner Telescope, a work conceived for and realized in outer space with the cooperation of French astronaut Thomas Pesquet. His works are in collections such as Victoria & Albert Museum, London; Museum of Modern Art Valencia-IVAM, Spain; Museum ZKM, Karlsruhe, Germany; Museum of Contemporary Art of São Paulo; and Museum of Art of Rio de Janeiro, among others.

《芝加哥艺术学院艺术与技术课程的未来、现在与过去》

演讲将梳理芝加哥艺术学院艺术与技术课程的发展历程和课程设置。自 1969 年首先引入电子和机械设计内容以来，该课程一直在艺术教育方面新技术的应用层面起到先锋作用。在演讲中，卡茨将讨论艺术与技术研究课程设置如何被以全新的方式检视，以保持艺术在系统、过程和媒介方面的领先性。芝加哥艺术学院艺术与技术课程持续在探索理论与实践之间的平衡，并一直致力于为艺术家提供多视角和维度的科技教育。

ATS@SAIC: Past, Present, and Future

This talk will examine the trajectory and curriculum of the Art and Technology Studies (ATS) department at the School of the Art Institute of Chicago (SAIC). With its roots in 1969 when electronics and kinetics were first introduced in the curriculum, the ATS went on to pioneer the use of a wide array of new technologies in arts education. In this talk Kac will discuss how the ATS curriculum is continuously reexamined in order to maintain its leadership in the development of new art making systems, processes, and media. The ATS department at SAIC is constantly seeking balance between theory and practice, and sustaining its commitment to diversity of perspective and approaches in order to educate artists in new technologies.



埃莉诺·戴尔
英国皇家艺术学院数
字方向

Eleanor Dare
Digital Direction,
Royal College of Art,
UK

埃莉诺·戴尔是英国皇家艺术学院数字方向高级导师。在伦敦大学金匠学院、德比大学、公开大学、艺术大学和皇家艺术学院教授计算机编程和数字主题学科。目前的写作和编程研究主要关注虚拟现实、计算和创意非虚构创作。她还与诸多学者开展项目合作，曾与亚历山德拉·安东普洛共同编写并制作了跨媒体叙事艺术项目“Phi Books”。

Eleanor Dare is the Senior Tutor for Digital Direction. Eleanor Dare has taught computer programming and digitally themed subjects at Goldsmiths, the University of Derby, the Open University, the University of the Arts and the Royal College of Art. Her current writing and programming research is concerned with Virtual Reality, computation and creative non-fiction. She has also collaborated with many other academics, including Alexandra Antonopoulou, with whom she has written and produced the Phi Books a transmedia storytelling project.

《STEM 和 STEAM 教育的新方法——皇家艺术学院数字方向硕士学位课程的个案研究》

数字方向硕士课程是皇家艺术学院传播学院的新设课程。本讲座将介绍该课程的总体目标、设立课程的目的以及该课程在学院所有课程中的战略定位。埃莉诺·戴尔将以工作坊的内容、活动和学习成果为例，对该课程的结构做出解读。从理论角度而言，该课程在教学和科学结构中加入了学生创新能力和求知欲的培养，艺术学院的课程与传统的计算机科学课程截然不同，而埃莉诺·戴尔对这两种教学方式都有着丰富的经验。

New approaches to STEM and STEAM Education, a case-study of MA Digital Direction, Royal College of Art

This presentation will outline the overarching goals of the new MA Digital Direction, at the School of Communication, Royal College of Art. The speaker will describe the reason for the establishment of the course and its strategic positioning within the wider RCA curriculum. As the senior tutor for this course, Eleanor is in a strong position to explain the course structure, with specific examples of workshop content, activities and learning outcomes. The presentation will also provide a theoretical perspective on the course, evidencing the way in which student's curiosity and innovation is nurtured, while placing it within a pedagogic and scientific framework - acknowledging the significant differences between Art School curricula and orthodox Computer Science courses, both of which the presenter has significant experience of.



斯文·特拉维斯
美国帕森斯设计学院
设计与科技项目

Sven Travis
Design and
Technology,
Parsons School of
Design, US

斯文·特拉维斯是美国帕森斯设计学院计算媒体副教授，帕森斯艺术、媒体和技术学院前任院长兼创始人，在帕森斯担任教学与管理工作的近三十年。任帕森斯设计学院的产品设计系（织物设计与计算机图形学）教授、高级计算系主任、数字设计系主任（创立者），帕森斯新设计中心主任（创立者之一），以及新学院大学技术研发副院长。

Sven Travis is an Associate Professor of Computational Media at Parsons School of Design. He is former (founding) Dean of the School of Art, Media, and Technology at Parsons. He has taught and administered at Parsons for almost thirty years. He has served as faculty in Parsons Product Design Department (Textile Design and Computer Graphics), as Parsons Director of Advanced Computing, as Chair of Parsons Digital Design Department (which he founded), as Director of Parsons Center for New Design (which he co-founded), and as New School Associate Provost for Technology R&D.

《人工智能与用户体验》

人工智能在设计领域的蓬勃兴起，使用户体验和交互设计方面出现了新方法和新挑战。机器智能在交互界面的方法创新中扮演着全新的角色。传统的静态视觉方式向动态转变：计算机视觉、模式识别、增强现实、智能预测和演化算法都使用户体验设计发生了巨大变化。许多人工智能界面正在转向语言、文本、机器人、触觉、甚至味觉/嗅觉解决方案，这也使视觉本身受到一定的挑战。这一趋势对设计教学产生了根本性的影响，也对各个设计领域的技能转变提出了更高的要求。本次讲座将探讨一些列有趣的案例，以上述的变化趋势为着眼点，详细介绍帕森学院设计与科技计划的最新项目，重点展示与IBM沃森、松下、威讯创新和史密森尼学会等伙伴合作的项目。讲座还将介绍帕森斯学院设计与科技课程的结构，以及核心工作室和合作工作室所采用的设计方法。

Artificial Intelligence and the User Experience

The rise of artificial intelligence in the design realm is fostering exciting new approaches and challenges in user experience and interaction design. Machine intelligence is playing dynamic new roles in the creation of new approaches to interface. Traditional static visual approaches are shifting towards the dynamic: computer vision, pattern recognition, augmented reality, intelligent prediction, and evolutionary algorithms are all supporting major changes in way the user experience is designed. The visual itself is being challenged as many AI interfaces are turning towards language, text, bots, haptics and even oral/olfactory solutions. This has had fundamental influence on design education, and required skill fluency shifts across various design domains. This talk will review several interesting case studies, and detail recent projects at Parson Design+Technology focused on these rapidly shifting trends. Projects with partners such as IBM Watson, Panasonic, Verizon Innovation, and the Smithsonian Institution will be featured. Also reviewed will be the structure of Parsons Design+Technology curriculum, and the design process approach of the core studios and collaboration studios within the program that have become world renown.



艾朗宏
香港城市大学创意媒体学院

Richard Allen
School of Creative Media, City University of Hong Kong

艾朗宏，香港城市大学创意媒体学院院长，香港城市大学计算机应用及互动媒体中心副主任。曾于纽约大学艺术学院担任电影研究教授。他是 9 本电影理论与美学出版物的作者与编辑，包括《维特根斯坦、理论与艺术》与希区柯克研究专家。他在国际上做过多场讲座和报告，包括新加坡、艾哈迈达巴德、德里、里加、伊斯坦布尔与伦敦。他同时也是动态影像认知研究协会会员与《希区柯克年鉴》的编辑。

Richard Allen is the Dean of School of Creative Media, City University of Hong Kong and Associate Director of Center for Applied Computing and Interactive Media. Previously he was a Professor of Cinema Studies, Tisch School of the Arts, New York University. He is author and editor of 9 books on film theory and aesthetics, including a volume on Wittgenstein, Theory and the Arts, and he is leading authority on Alfred Hitchcock. Dr. Allen has given numerous talks internationally including Singapore, Ahmedabad, Delhi, Riga, Istanbul, and London. He is a fellow of Society of the Cognitive Study of Moving Image, and editor of Hitchcock Annual.

《创意媒体学院的科技艺术：迈向综合课程》

本次讲座将简要介绍香港城市大学创意媒体学院开展的各项研究活动，包括数字媒体对物质和非物质文化遗产的贡献，新出现的人机交互软件开发方式，以及用于艺术创作的 3D 打印技术的研发。本次讲座还将探讨学院如何发展和整合艺术与科学课程，以及学院当前面临的一些挑战。最后，本次讲座将简要讨论机器学习能力的概念及其对艺术和人类能动性的影响。将于 2019 年 1 月在创意媒体学院举行的大会，会把这一问题列为基本议题。

AST@SCM: Towards an Integrated Curriculum

This talk will survey briefly the wide range of research activities we are developing at the School of Creative Media that include the contribution of digital media to intangible and tangible cultural heritage, novel methods of developing human-computer interaction software, and the research and development of 3D printing as an art form. It will go on to explore our attempt to move towards and integrated arts and science curriculum in the School and some of the challenges we face in doing so. It will conclude with a brief discussion of the idea of machine learning and its impact on art and human agency, which will form the basis of a conference we are organizing at SCM in Jan 2019.

EMAT



王俊杰
台北艺术大学新媒体艺术学系

Jun-Jieh Wang
the Department of
New Media Arts,
Taipei National
University of the Arts

王俊杰，现任台北艺术大学新媒体艺术学系教授兼系主任。毕业于德国柏林艺术大学获卓越艺术家最高文凭。1984年开始录像艺术创作，为台湾新媒体艺术发展的开创者之一。重要国际邀展包括：光州国际双年展、威尼斯双年展、约翰尼斯堡国际双年展、“移动中的城市”（维也纳分离主义艺术中心）、台北双年展、亚洲艺术三年展、亚太当代艺术三年展、上海西岸双年展、柏林转媒体艺术节、奥地利林兹电子艺术节和欧洲媒体艺术节等。

Jun-Jieh Wang is currently a professor in and Dean of the Department of New Media Arts at the Taipei National University of the Arts (TNUA). He graduated from the Berlin University of the Arts (Universität der Künste Berlin, UdK), where he received a diploma with the highest distinction for artists. In 1984, he began creating video art, and he is recognized as one of the pioneers of new media art in Taiwan. He has been invited to showcase his works at many important international exhibitions, including: the Gwangju Biennale, the Venice Biennale, the Johannesburg Biennale, “Cities on the Move” (at Vienna’s Secession Center for the Arts), the Taipei Biennial, the Asian Art Triennale, the Asia Pacific Triennial of Contemporary Art (APT), the Shanghai West Bund Biennial, Transmediale Festival of Art and Digital Culture in Berlin, Linz’s Ars Electronica Festival, and the European Media Art Festival (EMAF), among others.

《未来艺术的想像－跨域科技媒体剧场》

数字时代下“跨领域艺术” (Interdisciplinary Art) 的趋向，其实也就是对“未来艺术”其不可知的想像与追寻。当代跨领域艺术重视的跨越及渗透概念，打破学科限制，以此作为全新的艺术生产机制；它包括艺术界线的去除、展演多重可能方式，以及具有当代性的美学内涵。台北艺术大学的新媒体艺术学系和艺术与科技中心正通过科技媒体的艺术介入，进行一场高度实验性的科技媒体剧场尝试。

Imagination of the Future Art – Transdisciplinary Technological Media Theater

Trends in Interdisciplinary Art in the Digital Age, which, in fact, is simply the unknowable imagination and pursuit of “future art”. Contemporary interdisciplinary art emphasizes the concepts of traversal and infiltration, breaking through predefined limits to serve as a new mechanism for artistic production, and includes the removal of artistic boundaries, multiple potential methods of exhibition and performance, as well as contemporary aesthetics. By introducing technological media into the arts, the Department of New Media Arts, and Arts and Technology Center at TUNA are currently engaged in a highly experimental attempt at technological media theater.

EAST



肖娜·基钦
美国罗德岛设计学
院数字与媒体系

Shona Kitchen
Digital + Media
Department,
Rhode Island
School of Design,
US

肖娜·基钦，国际知名的艺术家和教育家，1997年毕业于伦敦皇家艺术学院，致力于创意实践和教学。其作品涉及公共艺术、概念性叙述方案、书籍、展览和互动雕塑 / 装置等。其艺术实践多为合作性的、基于研究的场域特定作品。1997年至2002年担任皇家艺术学院计算相关设计工作室的研究员。1997年至2004年在伦敦 Kitchen Rogers Design 工作，成功进行了互动设计实践。曾与川久保玲、宝马、伦敦科学博物馆和三星等合作。2013年在罗德岛设计学院创立了科技景观研究组。

Since graduating from the Royal College of Art (London) in 1997, internationally recognized artist and educator Shona Kitchen has divided her time between creative practice and teaching. Her work spans public art, conceptual narrative proposals, book works, exhibitions and interactive sculpture/installation. Her practice is frequently collaborative, research-based and site-specific. She was a research fellow at the Royal College of Art in the Computer Related Design Studio from 1997-2002. From 1997-2004 she had a successful interaction design practice as part of Kitchen Rogers Design, London. She has worked with clients such as Comme des Garçons, BMW, Science Museum (London) and Samsung. In 2013 she founded the Technological Landscapes Research Group at RISD.

《重启：调查性艺术实践》

基钦将和大家分享她的创意实践和独特的教育方法。在创作中，基钦善于以戏谑的手法将实体和虚拟、自然和人工、真实和想象等概念融为一炉，探讨科技进步给心理、社会和环境所造成的影响和结果。她的项目经常通过另类的未来想象，揭示并颠覆科技本身，反映出我们既是科技的创造者、消费者的同时，又在不知不觉之中成为科技受害者的现实。自2014年以来，基钦一直担任罗德岛设计学院数字与媒体系的系主任。她在2013年创立了科技景观研究组，并与其它工作室共同推动了该系的发展，使得艺术、科技和哲学都能融入教学过程。基钦采用严谨的、多元模式的研究方法，支持学生们的艺术实践，让他们有机会识别新出现的文化研究、技术和流派。

RESTART: Investigative Art Practices

As part of EAST, Kitchen will talk about both her own creative practice as well as her own teaching pedagogy. Kitchen's work allows physical and virtual, natural and artificial, real and imagined concepts to playfully co-exist. She explores the psychological, social, and environmental consequences of technological advancement and failure. Her projects often function as imagined propositions, alternate or future histories revealing and subverting the unseen technological forces in the world and expose our shifting role as creators, consumers and unwitting victims of technology. Since 2014, Kitchen has been Department Head at Rhode Island School of Design in the graduate program Digital+Media. In 2013 she founded the Technological Landscapes Research Group; one of several research studios playing a strategic role for the department occupying the nexus of art, technology, and philosophy. A rigorous, multi-modal research methodology that supports and underwrites their artistic practice, Kitchen delivers an opportunity for students to identify new areas of cultural research, technologies, and genres.

EMT



肯·里纳尔多
美国俄亥俄州立大学艺术
与科技项目

Ken Rinaldo
Art & Technology
Programme, The
Ohio State University,
US

肯·里纳尔多的艺术装置广受国际认可。其内容为包含人类、植物和动物的混合生态学；以模型与实验的形式，思考社会、生物与机器之间复杂的共生问题。对于关键界面设计的探索质疑了具有进化生存本能和自我意识的软件智能体。作品《鱼类增强现实 (Augmented Fish Reality)》获得 2004 年奥地利林茨电子艺术节的优异奖，《自生系统 (Autopoiesis)》获得马德里 Vida 3.0 一等奖，该作品也曾于 2001 年在奥地利林茨电子艺术节获得提名奖。《鱼类增强现实》是一件跨物种的艺术作品，其中暹罗斗鱼能够通过控制移动自己的水箱。
<http://www.kenrinaldo.com/>

Ken Rinaldo is internationally recognized for interactive art installations that develop hybrid ecologies with human, plant, and animal. These serve as model and experiment for thinking about complex social, biological and machine symbionts that are arising. Exploring critical interface designs allows interrogation of technology as an emergent form with evolutionary survival instincts and self-aware software agents. Rinaldo was the recipient of an Award of Distinction in 2004 at Ars Electronica Austria for Augmented Fish Reality and first prize for Vida 3.0 Madrid for his work Autopoiesis, which also won an honorable mention in Ars Electronica in 2001. Augmented Fish Reality is a trans-species artwork in which Siamese fighting fish are able to move their tanks under their control. <http://www.kenrinaldo.com/>

《科学与技术交界处的艺术与发明》

肯·里纳尔多是美国俄亥俄州立大学艺术与科技项目的主任，该课程在全美名列前茅。学院采取基于项目的教学方法，帮助学生进入专业领域并在国际范围内继续研究生课程的学习。学院在结合艺术、科学和技术来教授当代艺术，同时也让学生在此过程中找到自己的兴趣所在。此讲座重点介绍三门常设课程：三维建模和雕塑，学生将学到概念构思、三维模型、快速建模和创作观念性的项目；三维动画，让学生在创作实验性 3D 叙事的过程中进行概念化思维并研究电影摄影；新媒体机器人，让学生在一个学期内学习元件层级的电子技术，实现交互式艺术项目，在 14 周内结合快速建模、高级制作、机器人传感器、运动控制和动态影像等技术完成项目。演讲将提及其他科技艺术课程，以展示课程的广度与深度。演讲也将介绍课程展览的记录，主题展览是艺术与科技项目的关键组成部分，也是师生进行讨论和评价成果的环节。<http://u.osu.edu/artandtech/>

Art and invention at the intersection of Science and Technology

As director of the Art & Technology program at The Ohio State University ranked # 1 and 2 in the US, we take a project based learning approach to help our student succeed in entering the professional world and continue onto graduate programs internationally. I/we teach contemporary art at the intersections of art, science and technology, though also allow students to navigate their own interest set in the process. My talk will focus on three different classes taught each semester: 3D modeling and sculpture in which students learn to conceptualize, 3D model, rapid prototype and make conceptually based projects; 3D animation in which students work to conceptualize and study cinematography in the process of creating new experimental 3D narratives and New Media Robotics in which students learn component level electronics to realize an interactive art project in one semester, that unifies skills in rapid prototyping, advanced fabrication, robotic sensors and motion control and moving image in completing projects in 14 weeks. Other art science classes will be briefly mentioned to share the depth and breadth of our coursework. The talk will conclude with documentation of our Art & Technology exhibitions, which are a critical component of all Art & Technology courses and allow a theme based curated exhibition, where students and faculty discuss and critique semester achievements. <http://u.osu.edu/artandtech/>

EMT



珍尼斯·杰弗里斯
英国伦敦大学金匠学院
学术组长

Janis Jefferies
Academic Lead,
Goldsmiths, University
of London, UK

珍尼斯·杰弗里斯，艺术家、作家和策展人。她在欧洲、加拿大、澳大利亚和东欧的策展工作、出版作品和研究实践展览获得了国际认可。擅长将艺术与技术（织物、表演、声音、出版），或者新型经济商业模式（NESTA）及文化遗产（博物馆和档案馆）相互结合。她于2005年创办了伦敦大学金匠学院的运算工作室艺术硕士和博士项目。同时也是金匠学院研究生院实践型研究的领导者，CHASE 实践型研究员培训联盟成员（“Material Witness”，金匠学院人类学系和肯特大学），泰特现代美术馆“艺术和学习”研究项目的成员，《闪电式演讲 (Lightning Talks)》协调员。她还参加过伦敦大学金匠学院、多伦多安大略艺术设计学院和新加坡拉萨尔艺术学院组织的研讨会。她在伦敦大学金匠学院中设立了实践型研究论坛，论坛包括培训和工作坊两个部分，这两个工作坊已转型为研究生院培训课程。

Janis Jefferies is an artist, writer and curator and internationally recognized for her curatorial work, publishing and exhibitions of research practice in Europe, Canada, Australia and Eastern Europe. Her areas of expertise lie at the intersection of arts and technology (textiles, performance, sound, publishing), new economic business models (NESTA) cultural heritage (museums and archives). She established the MFA in Computational Studio Arts and the PhD in Arts and Computational Technology in 2005. She was also the lead for practice based research within the Graduate School at Goldsmiths, part of CHASE training consortia for practice based researchers (Material Witness, with Goldsmiths, Dept of Anthropology and University of Kent), member of research, Arts and Learning, TATE, co-ordinator for Lightning Talks, research seminars across Goldsmiths, Ontario College of Art and Design, OCAD (Toronto) and LASALLE, Singapore. SHE established the practice based research forum AT Goldsmiths, training and hand-on workshops IN 2011. They are now part of the Graduate School training programme.

《艺术与技术》

不可否认，艺术和技术是当代文化的核心组成部分。许多艺术家已经开始涉足技术和科研领域，用以拓展科技在艺术创作中的可能性。许多科学家在他们的研究中利用交互式媒体、虚拟现实、替代传感器、3D 音效等“可视化”工具。伦敦大学金匠学院的艺术硕士毕业生（运算艺术专业）和博士毕业生（艺术与运算技术专业）通过实践和写作探索了这些问题，学院也以短篇论文的形式考察了他们的研究成果。本次讲座将介绍杰弗里斯教授如何在运算艺术专业中设立硕士学位、如何在艺术与运算技术专业中设立博士学位，以及如何创立伦敦大学首批项目和研讨会“周四俱乐部 (Thursday Club)”，并从2007年开始进行艺术、技术和科学的实践研究。

Art and Technology

Undeniably, art and technology are part of the cultural core of our era. In addition, many artists have begun to engage the world of technological and scientific research to comment on its agendas and extend its possibilities. Many scientists exploit "visualization" tools – interactive media, virtual reality, alternative sensors, 3-D sound – in their research. This short paper examines the achievements of graduates from the MFA Computational Studio Arts and PhD in Arts and Computational Technology at Goldsmiths, University of London who have explored these issues through their practice and writing. The talk will cite how Prof. Jefferies established the MFA in Computational Studio Arts, the PhD in Arts and Computational Technology alongside the Thursday Club as the first programmes and seminars in the University of London to address practice research across arts, technology and science as from 2007.

EJMT



爱德华·山肯
美国加州大学圣塔克
鲁兹分校数字艺术与
新媒体项目

Edward Shanken
Digital Arts & New
Media Program, UC
Santa Cruz, US

爱德华·山肯关注新媒体的跨学科实践，其写作与教学方向主要是寻求艺术、设计、科学、工程的交织融合。加州大学圣克鲁兹分校副教授，数字艺术与新媒体 (DANM) 艺术硕士课程的主任。他广受好评的出版物《艺术和电子媒体》(2009) 也被扩展为在线多媒体版本：www.artelectronicmedia.com。其著作《发明未来：艺术、电、新媒体 (Inventing the Future: Art, Electricity, New Media)》于 2013 年以西班牙文出版，并即将被翻译成中文。曾为罗伊·阿斯科特的文集《拥抱远程通讯：艺术、技术和意识的远见理论 (Telematic Embrace: Visionary Theories of Art, Technology and Consciousness)》进行编辑，并作序 (2003)。他的最新著作是《系统》。<http://artextra.com>。

Edward Shanken writes and teaches about the entwinement of the science, engineering, art, and design with a focus on interdisciplinary practices involving new media. He is Associate Professor at University of California, Santa Cruz, where he has served as Director of the Digital Arts and New Media MFA program. His critically praised survey, *Art and Electronic Media* (2009) has been expanded with a multimedia Online Companion: www.artelectronicmedia.com. *Inventing the Future: Art, Electricity, New Media* was published in Spanish in 2013 with Portuguese and Chinese translations forthcoming. He edited and wrote the introduction to Roy Ascott, *Telematic Embrace: Visionary Theories of Art, Technology and Consciousness* (2003). His most recent book is *Systems* (2015). Website: <http://artextra.com>.

《不同的历史 = 不同的未来》

我们通常以当下视角来书写历史，同样也习惯性以当下视角去想像未来。因此，每次对历史的修正都为想像未来的方式奠定了新的基础。过去、现在和未来通过这种方式紧密连结。讲者将分享从不同角度出发的艺术史书写案例，试图达到几个目标：(1) 搭建主流当代艺术与新媒体艺术的桥梁；(2) 扩展论述的范畴；(3) 设想一种在艺术史书写中的艺术未来。

Alternative Histories = Alternative Futures

History is always written from the perspective of the present. Similarly, when we envision the future, we always do so from the present. Therefore, every revision of history establishes a new foundation from which to imagine the future. In these ways, past, present, and future are closely interconnected. The talk will share some examples from the presenter's own efforts to rewrite the history of art from alternative perspectives. These examples have several goals: 1) to bridge the gap between mainstream contemporary art and new media art; 2) to expand the field of discourse; and 3) to imagine a future of art that requires writing the history of art.

EMAT



贝丽尔·格雷厄姆
CRUMB 项目，英国
桑德兰大学

Beryl Graham
CRUMB, University
of Sunderland, UK

贝丽尔·格雷厄姆，英国桑德兰大学新媒体艺术教授，媒体艺术策展研究 CRUMB 项目的联合创始人。为伦敦巴比肯艺术中心策划了国际性展览“严肃游戏”。其著作有《数字媒体艺术》（2003）、《重思策展：新媒体后的艺术》（2010）以及《新收藏：展示和观众》（2014）。曾为《艺术月刊》、《列奥纳多》和《策展研究期刊》等刊物撰稿。曾受邀在以下学术会议发表演讲：加拿大班夫艺术中心的“航行智能”、伦敦维多利亚和阿尔伯特博物馆的“数字解码”以及伦敦泰特现代美术馆的“文化价值和数字”。<http://www.berylgraham.com>

Beryl Graham is Professor of New Media Art at the University of Sunderland, and is co-founder of CRUMB resource for curators of new media art. She curated the international exhibition Serious Games for the Laing and Barbican art galleries. Her books include Digital Media Art (Heinemann 2003), Rethinking Curating: Art After New Media (MIT Press 2010 with Sarah Cook), and New Collecting: Exhibiting and Audiences (Ashgate 2014 ed.). She has written for periodicals including Art Monthly, Leonardo, and the Journal of Curatorial Studies. She has been an invited speaker at conferences including Navigating Intelligence (Banff Centre for the Arts), Decoding the Digital (Victoria and Albert Museum), and Cultural Value and the Digital (Tate Modern). <http://www.berylgraham.com>

《新媒体和数字艺术的展示》

新媒体艺术涉及交互性、联网和计算，通常是关乎过程而非对象。新媒体艺术使策展人在诠释、展览和传播等方面面临新的挑战，需要重新思考自身的策展实践。很多策展人都曾举办过一些非常精彩的展览，例如 1968 年的“控制论与命运”，1970 年的“软件”，1996 年的“严肃游戏”和 2008 年的结合互动新媒体艺术与其他当代艺术的“参与的艺术”。策展人曾借助现场艺术、观念艺术、时间艺术和机械复制理论，试图跟上艺术家的创作步伐。在未来，人与计算机的技能是否能相互结合、艺术与科技能否并肩而行？本报告展示了艺术家、程序员和研究人员通力合作的启发性项目，阐释了这些修辞背后的实用价值。布里斯托尔市的市长为何使用充气型自行车座椅？桑德兰大学一位女学生的发明是怎样在 FabLab 中创建，而后被伦敦维多利亚和阿尔伯特博物馆收藏？当公众可以在墨西哥城的广场上与巨型数字投影进行互动，会发生什么？

Exhibiting New Media and Digital Art

New media art involves interactivity, connected networks, and computation, and it is often about process rather than objects. New media artworks present novel challenges for exhibition curators, involving interpretation, exhibition, dissemination, and opportunities to rethink curatorial practice. Curators have nevertheless made some very exciting exhibitions in art venues, from Cybernetic Serendipity (1968) and Software (1970), to more recent shows such as Serious Games (1996), and The Art of Participation (2008) which combine interactive new media art with other contemporary arts. Curators have worked with theories of live art, conceptual art, time-based art and mechanical reproduction to help them keep up with inspirational artists. Does the future lie in a creative fusion between human skills and computing skills, between art and technology? This presentation shows inspirational projects where artists, programmers and researchers are working together to illuminate the real practicalities behind the rhetoric. Why is the Lord Major of Bristol riding a pneumatic bicycle seat that responds to City Council Open Data? How did the invention of a Sunderland schoolgirl come to be made by FabLab and collected by the Victoria and Albert Museum? What happens when the public are allowed to interact with giant digital projections in a public square in Mexico City?

ZKM



彼得·韦贝尔
德国卡尔斯鲁厄
艺术与媒体科技
中心 (ZKM)

Peter Weibel
ZKM, Karlsruhe,
Germany

彼得·韦贝尔曾在巴黎与维也纳学习文学、医药、逻辑学、哲学与电影学。以艺术家、媒体理论家、策展人以及艺术与科学之间的多重身份，成为欧洲媒体艺术领域的中心人物之一。1984年以来，他在维也纳应用艺术大学担任教授。1984年至1989年期间，他担任纽约大学布法罗分校媒体艺术系的数字艺术实验室负责人，1989年，他在法兰克福国立造型艺术学院建立了新媒体学会并担任总监直到1995年。1986年至1995年期间，他担任奥地利林茨电子艺术节的艺术总监一职，1993年至1999年期间，他负责威尼斯双年展奥地利馆的项目委任工作。他是2008年塞维尔当代艺术双年展 (BIACS3) 和2011年莫斯科当代艺术双年展的艺术总监。1993年至2011年期间，他担任新格拉茨画廊的首席策展人。自1999年以来，他担任德国卡尔斯鲁厄艺术与媒体科技中心 (ZKM) 的主席和首席执行官。2007年，他被赫尔辛基艺术设计大学授予荣誉博士，2013年被匈牙利佩奇大学授予荣誉博士。2008年，他被授予法国艺术与文学勋章，2009年受邀加入巴伐利亚美术学会。他也曾被欧洲文化基金会授予欧洲文化项目奖。2010年，他被授予奥地利科学与艺术荣誉十字奖 (一等)。2013年，他被欧洲科学和艺术学院委任为活跃会员。2014年，他荣获奥斯卡·科柯施卡奖。

Peter Weibel studied literature, medicine, logic, philosophy, and film in Paris and Vienna. He became a central figure in European media art on account of his various activities as artist, media theorist, curator, and as a nomad between art and science. Since 1984, he has been a professor at the University of Applied Arts Vienna. From 1984 to 1989, he was head of the digital arts laboratory at the Media Department of New York University in Buffalo, and in 1989 he founded the Institute of New Media at the Städelschule in Frankfurt on the Main, which he directed until 1995. Between 1986 and 1995, he was in charge of the Ars Electronica in Linz as artistic director, and from 1993 to 1999 he commissioned the Austrian pavilions at the Venice Biennale. He was artistic director of the Seville Biennial (BIACS3), in 2008 and of the 4th Moscow Biennale of Contemporary Art, in 2011. From 1993 to 2011 he was chief curator of the Neue Galerie Graz, and since 1999, Peter Weibel is Chairman and CEO of the ZKM | Center for Art and Media Karlsruhe. He was granted honorary doctorates by the University of Art and Design Helsinki, in 2007 and by the University Pécs, Hungary, in 2013. In 2008, he was awarded with the French distinction "Officier dans l'Ordre des Arts et des Lettres." The following year he was appointed as full member of the Bavarian Academy of Fine Arts Munich, and he was awarded the European Cultural Project Award of the European Foundation for Culture. In 2010, he was decorated with the Austrian Cross of Honour for Science and Art, First Class. In 2013 he was appointed an Active Member of the European Academy of Science and Arts in Salzburg. In 2014, he received the Oskar-Kokoschka-Prize.

ZKM



安妮特·霍斯赫德
德国卡尔斯鲁厄艺术
与媒体科技中心
(ZKM)

Anett Holzheid
ZKM, Karlsruhe,
Germany

安妮特·霍斯赫德，人文与媒体学者，2015年加入卡尔斯鲁厄艺术与媒体科技中心（ZKM），并在ZKM董事会担任首席执行官的科学顾问。在该艺术机构，她负责为欧洲委员会以及巴登-符腾堡州务部组织数字艺术、文化和社会方面的会议，并担任欧盟执委会数字文化和文化遗产审查专家。曾担任艺术、科学和新媒体等方面的评委会成员。研究兴趣包括市民参与、城市文化和关键媒介素养。她在线上和线下发表新媒体艺术和混合文化领域的文章。

Anett Holzheid is a humanities and media scholar who has joined ZKM | Center for Art and Media Karlsruhe in 2015 where she works as a scientific consultant to the CEO at ZKM directorate. At ZKM she has been organizing conferences on digital arts, culture and society for the Council of Europe and the State Ministry of Baden-Württemberg, and also served as review expert for the European Commission on digital culture and cultural heritage. She has been a member of several juries on art, science and new media. Her research interests include citizen engagement, urban culture, and critical media competences. She has published online and offline on new media art and remix culture. Among her latest publications are »Julius Popp's Meta-Machines« (in: Julius Popp: bit.fall pulse, exhibition catalogue of MMCA, Seoul, 2016).

《今天的数据空间中，谁害怕三原色？论艺术空间从策划“过往”到媒介化“当下”的转变》

与彼得·韦贝尔联合呈现

全球范围内对数字技术的使用，已经使得艺术观念、美学策略以及艺术家所需的技能等多个层面破旧立新。在一个愈加被数据驱动的社会环境里，数字“崇高”（sublime）萦绕在我们的想象里。当代艺术机构也不能再止步于作为艺术作品策展方，而是应该设计出更有“渗透性”的艺术空间，重新组织艺术作品呈现、数字性与观众角色之间的关系。机构应当细致地调度美学体验，以增强观众的活跃度，并鼓励他们发展关键媒介素养。演讲将展示德国卡尔斯鲁厄艺术与媒体科技中心（ZKM）的机构与项目内容，并讨论今日媒体艺术空间的策略。

Who's Afraid of Red, Yellow and Blue in Today's Data Sphere? From Curating the Past to Mediating the Present in the Art Space

collaboratively presented with Peter Weibel

The use of digital technologies on a global scale has led to profound ruptures and new notions not only in terms of artistic concepts, aesthetic strategies, and technical skills required by the artist. In an ever more data driven environment, in which the digital sublime haunts our imaginations, institutions of contemporary art should not be limited to their proven role as curators of art works. Much rather the art space should be designed as a permeate space in which the presentation of art, digital competences and the role of visitors are newly organized. This would include to carefully orchestrate aesthetic experiences, to foster the role of active participants, and to encourage critical media competences. Showcasing ZKM | Center for Art and Media Karlsruhe, this paper will exemplify and discuss strategies for today's media art space.

EJMT



米歇尔·范·达特尔
荷兰 V2 不稳定媒体艺术机构

Michel van Dartel
V2_, Institute for
the Unstable Media,
Netherlands

米歇尔·范·达特尔博士，V2 不稳定媒体艺术机构高级策展人，艾文斯应用科技大学研究教授，拥有认知心理学硕士学位和人工智能博士学位。除在 V2 和艾文斯工作之外，他还担任 Tent、Mu 和 Tetem 等艺术空间，荷兰电子艺术节和 Article 艺术节等项目的独立策展人，以及荷兰科学研究组织和弗兰德斯艺术遗产办事处的顾问，鹿特丹视觉设计学院和德库宁艺术学院的专业委员会成员，Fiber 平台的监事会成员，荷兰国际文化合作中心 TransArtists 的理事会成员，《列奥纳多》杂志的审稿人，并编撰了众多科学和艺术文章和书籍。

Dr. Michel van Dartel (b. 1976) is a senior curator at V2_, Institute for the Unstable Media and research professor at Avans University of Applied Sciences. He holds an MSc in cognitive psychology and a PhD in artificial intelligence. Alongside his work at V2_ and Avans, Michel also acts as an independent curator for art venues such as Tent, Mu and Tetem and biennials such as the Dutch Electronic Art Festival and Article. He is an advisor to the Netherlands Organisation for Scientific Research and the Flanders Arts and Heritage Agency; a member of the professional boards of the Piet Zwart Institute and Willem de Kooning Academy; a supervisory board member for the Fiber platform, a council member for DutchCulture | TransArtists; a manuscript reviewer for Leonardo; and the editor and author of numerous scientific and artistic articles and books.

《自然美学：反转现行的艺术设计实践和教学法》

人与周遭的环境是密不可分的。然而，以人为主体的研究认为人是独立于周围环境的，在艺术和设计领域尤其如此。人们习以为常地以为作品是在工作室和设计场所等“无菌”环境中创作的。人们总是告诉艺术家和设计师，要将自己和观众或用户区分开来。但这样一来，他们又如何与世界建立有意义的联系呢？

米歇尔·范·达特尔将在本次报告中告诉我们，将自己与世界隔绝将会产生不小的危害，而且危害程度要比我们想象的大。如今，人们生活在以数据为中心的城市，身处不可预测的经济结构之中，艺术家和设计师应该帮助人们了解他们自身是如何与周遭环境联系的。米歇尔·范·达特尔结合了认知科学、前卫艺术以及设计历史等多个领域的理念，提出艺术和设计课程应该考虑“自然美学”，以帮助人们了解自身与外界的联系。

Aesthetics in the Wild: Art and design practices and pedagogies after the situated turn

Humans are inseparable from the world around them. Yet time and again, human-oriented research and development considers them in isolation from their surroundings. This is particularly true in the domains of art and design, where convention has it that work is produced in studios and experienced in the sterile environs of art and design venues. How can we expect aspiring artists and designers to forge meaningful connections to the world when they are consistently taught to treat themselves and their audiences or users as if they were separate from it?

In this presentation, Michel van Dartel will argue that the stakes involved in this isolation are higher than they may appear at first glance. As we live in cities developed around data and act within the inscrutable structure of the present-day economy, there exists an unprecedentedly great need for artists and designers to help us understand how we relate to our surroundings. Connecting ideas from fields ranging from cognitive science to avant-garde art and design history, Michel van Dartel argues that art and design curricula need to consider aesthetics “in the wild” if we are to respond to this exigency.

EJMT



张庆红
中国上海
Dillion Zhang
Shanghai, China

张庆红，中国新媒体艺术生态的推动与探索者。2013年创办新时线媒体艺术中心（CAC），系中国首家致力于媒体艺术展示、研究/创作及学术交流的非盈利机构。CAC为媒体艺术在全球语境中的论述、生产及传播开拓了一个多样化且富有活力的平台。近五年来，他又逐步创办了新媒体艺术专业展陈公司-河路文化、新媒体艺术创作团队-What's Media Lab、新媒体艺术分享与推广平台-MANA、艺术面对面活动组织团队-DATE、艺术与公共空间的设计咨询团队-UP GALLERY，并于2016年9月创立了一个艺术活动与消费体验连锁空间-補時 EXTRA TIME。目前仍有多个艺术相关项目正在筹划中。

Dillion Zhang is actively engaged the driving practice and exploration of media art ecology in China. In 2013, he founded Shanghai's Chronus Art Center(CAC), the first non-profit organization dedicated to the exhibition, research/creation and academic exchanges of media art in China. CAC is a diverse and active platform for the theoretical statements, production and communication of media art within a global context. In the past five years, he has also founded multiple entities: a professional new media art production company, Helu Culture; a new media creative agency, What's Media Lab; an information sharing platform on new media art, MANA; a meetup event organizing team, DATE; and a design consultancy firm on public art spaces, UP Gallery. In September 2016, he founded a chain art space specializing in curated art events and experience, EXTRA TIME. Currently he is also engaged in the planning of several upcoming projects.

《艺术 OS (OS for media art) - 源于新媒体艺术的操作系统探索》

张庆红是个逻辑控和系统控。从介入艺术工作起，他就在观察和思考艺术领域的工作架构和逻辑，并试图建立起一套操作系统。他将在讲座中分享他关于艺术专业生产系统、艺术与公众、艺术与商业系统的思考与实践。我们将看到一个艺术非专业者如何建立一个艺术的专业系统，也将看到一个企业家如何发挥商业所长构建一个有趣的与艺术紧密相关的运营系统，同时他也将分享之于这两个系统之上的共生系统。

OS for Media Art – Investigating the Operating System of Media Art Practices

Dillion Zhang is a logic and system complex. Since the beginning, he has been observing and reflecting on the structure and hidden logics behind the art field. In the talk, he will share his observations and practices on the production system of media art, the relationship between art and public, as well as the entrepreneurship of art. The talk reveals how he establishes a professional art production system, and an “operating system” of art that is derived from his rich entrepreneurial experiences. In addition, he will further explain how these “operating systems” co-exist and nourish each other.

EJMT



艾奥娜·祖尔
澳大利亚
SymbioticA 研
究所

Ionat Zurr
SymbioticA,
Australia

艾奥娜·祖尔，艺术家、研究员和策展人，1996年开始的生物艺术项目“组织培养和艺术项目”的开发者之一，也是生物艺术这一新兴艺术门类的领导者、实践家和理论家。SymbioticA 坐落在西澳大学人类科学学院内的艺术研究中心，祖尔创建并运作 SymbioticA。她的研究对 2000 年成立的 SymbioticA 研究所起到了重要作用。同时她也在世界各地以展览、研讨会和公开讲座的形式展示了她的研究成果。

Ionat Zurr is an artist, researcher and curator who co-developed the biological arts initiative, the Tissue Culture and Art Project since 1996. She is considered a leader in the growing field of Biological Art, both as a practitioner and a theoretician. Her research was instrumental to the development of SymbioticA in 2000, an artistic research centre housed within the School of Human sciences, The University of Western Australia. Zurr developed and run the academic program in SymbioticA. Zurr's presented her research in forms of exhibitions, workshops and public talks in numerous places around the world.

《另一种 MBA：生物艺术教育的课程设计》

SymbioticA 是致力于进行生物学研究、学习、批判和实践的艺术研究中心，是世界上首个让艺术家在科学系统内部进行生物实践的研究性实验室。

西澳大学的研究生课程为艺术从业者、科学家或人文学者设置，帮助他们实现艺术与科技的交汇。该课程重点介绍生命科学在理论和实践上的最新进展。课程重点在于批判性思想、伦理和文化问题以及艺术和科学的跨学科实验。学生可以进入到科学实验室学习各种技术和专业知识，并完成项目和论文。

The Alternative MBA: a curriculum for Biological Arts education

SymbioticA is a unique artistic research centre dedicated to the research, learning, critique and hands-on engagement of the life sciences. It is the first research laboratory of its kind in the world, in that it enables artists to engage in biology practices in a biological science department.

The postgraduate programme in the University of Western Australia is designed for art practitioners, scientists, or humanities scholars who wish to engage with the creative crossover of art and science. This course focuses on recent advances in the life sciences, both in theory and practice. Emphasis is placed on critical thought, ethical and cultural issues and cross-disciplinary experimentation in art and science.

Students have access to scientific laboratories, techniques and expertise and undertake art and science units that include a major project and dissertation.



曼努埃尔·弗莱雷
加拿大 Hexagram
项目

Manuelle Freire
Hexagram,
Canada

曼努埃尔·弗莱雷，加拿大康考迪亚大学哲学博士，康考迪亚大学 Hexagram 项目负责人。她的博士论文方向是艺术教育及新媒体艺术课程设计：教育学和体制意义。她曾担任2015年媒体艺术史学会“再创”的项目总监，与学会联合主席克里斯托弗·索尔特教授和吉赛尔·特鲁德尔教授一起工作。她的研究方向是高等教育与文化领域的艺术科技教育和媒介化项目设计。

Manuelle Freire, M.A., Ph.D. Concordia University. Programming coordinator of Hexagram – the International Network for Research-Creation in Media Art and Digital Culture (2013 - 2016) and a doctoral researcher in Art Education at Concordia University on Curriculum development for new media art: pedagogical and institutional implications. During that mandate, amongst other programming activities, she was the general manager for the organization and production of the 2015 Media Art Histories conference: Re-Create, under co-chairs Dr. Christopher Salter and Professor Gisèle Trudel. Freire's research and professional orientation is in the development of art-science education and mediation programming in higher education and the cultural sector.

《Hexagram 的艺术科技教育：关于媒体艺术、设计、技术和数字文化之未来研究创造的国际网络》

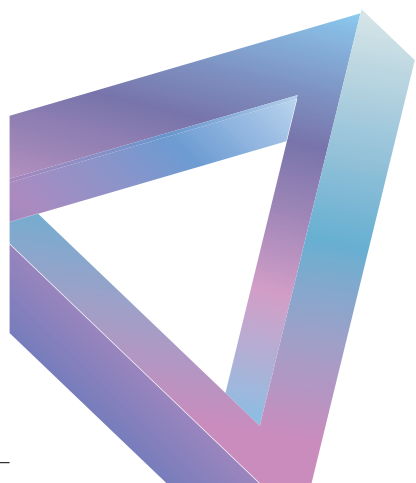
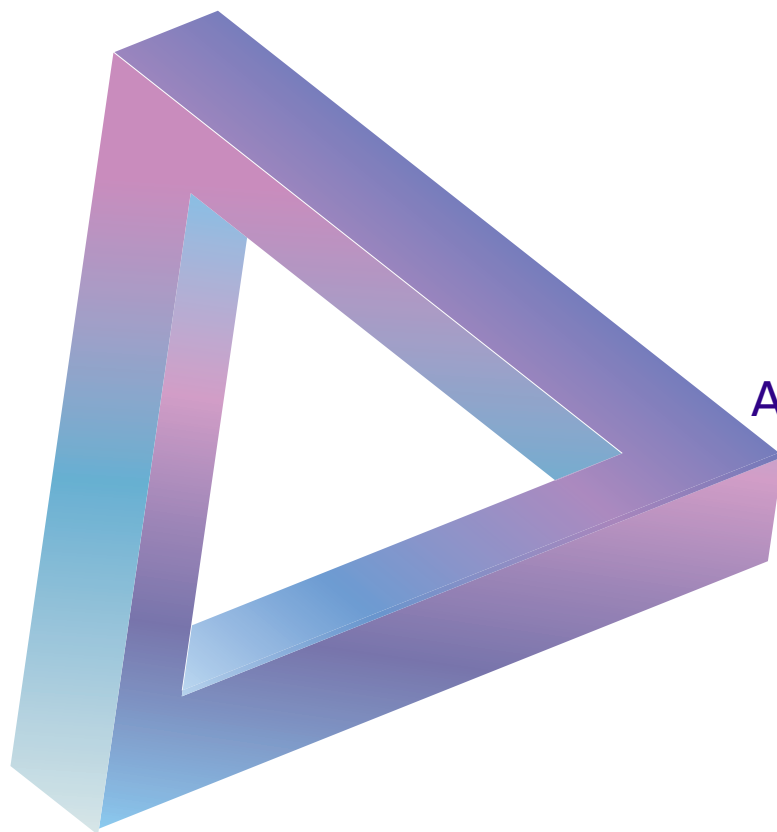
本次报告将通过各种作品讲述 Hexagram 的教学主轴——服务于媒体艺术、设计、科技和数字文化的研究创作的国际网络。报告解释了 Hexagram 的机构设置框架和定位，以及如何结合这些背景研发艺术—科学、研究—创造项目。此讲座不仅探讨关于艺术与科技的研究和教育课题，也将分析生物艺术等新兴领域。这次讲座表明，让艺术家了解生物学，了解以艺术方式处理活体材料和生物体，能够挖掘艺术家，甚至是使用新技术的艺术家也未曾典型关注的问题。这些问题涉及到论述和术语、技术和材料，以及伦理。

AST Education at Hexagram: the international network dedicated to research-creation in media arts, design, technology and digital culture

The presentation will be about the principal axis of research, teaching and learning at Hexagram: the international network dedicated to research-creation in media arts, design, technology and digital culture. The presentation explains the institutional framework, national and provincial contexts within which we develop programming in art-science research-creation. In addition to issues of research and pedagogy at the intersection of art, science and technology at Hexagram, the talk examines emerging directions such as the bio-art. The presentation demonstrates that the introduction of artists to the life sciences and to practices that involve handling live matter and organisms in artistic gestures opens questions that have not been typically of concern to artists, even to those who work with new technologies. These are questions that pertain to discourse and terminology, technique and materiality, and ethics.



IV. 科技艺术季介绍
ABOUT EAST SEASON





中央美术学院首届 EAST- 科技艺术季 EAST Season

2017年11月—12月，中央美术学院将举办首届 EAST- 科技艺术季 (Education, Art, Science and Technology)，届时将邀请来自英国、加拿大、德国、澳大利亚、荷兰以及中国两岸三地的艺术院校、美术馆、科研机构和创新企业的代表人物，在北京展开一场头脑风暴，探讨技术与创造的关系。科技艺术季持续时间约三周，内容包括两个顶级学术会议（EAST- 科技艺术教育国际大会、第20届国际意识重塑国际会议）和三个工作坊（材料艺术工作坊、生物艺术工作坊、星球学院博士教学工作坊），同期将举办十几场相关主题的讲座（包括中科院院士、科幻作家、科技艺术理论家、艺术家等）。

我们的长期目标是建立一个全球性的科技艺术教育联盟，以促成艺术和科技领域中新观念的传播；科技艺术谱系的梳理与理论建构；新技术、新材料、新媒介的应用；创新工作模式的学习和推广；促成科技研究者、艺术家和艺术机构、创新型企业等诸种创新力量之间的合作与互动，联合世界各地的富于创造力和责任感的个人与机构，汇聚全球智慧，让新科技和新艺术惠泽于人类命运共同体。

Central Academy of Fine Arts is set to organize its first ever EAST (Education, Art, Science, and Technology) Season from November to December of this year. Guests from the UK, Canada, Germany, Australia, the Netherlands, and throughout Greater China will be representing various art colleges, art spaces, research centers, and innovative enterprises as they take part in brainstorming sessions and debates on the relationship between technology and creativity. The event will last a total of three weeks, and two top-tier academic conferences (EAST-the International Conference on Education, Art, Science and Technology and the 20th international research conference series, "Consciousness Reframed") are scheduled in addition to three separate workshops: Material & Art Workshop (by MIT Media Lab), Bio-Art Workshop and Planetary Collegium PhD Teaching Workshop. Over a dozen of lectures dealing with the above topics and led by scholars of the Chinese Academy of Sciences as well as science fiction writers, artists, and theorists of EAST will be held.

Our long-term objective is to create a global alliance of art and technology institutions, research centers and other educational entities to spread and exchange new ideas in the spheres of art and technology, thereby making room for new theoretical frames, mindsets, systems, and ideas to form and take shape. Such a union would also facilitate the use of new technologies, materials, and mediums; the acquisition and promotion of new working patterns; and active cooperation among art theorists, artists, art institutions, and innovative enterprises. The worldwide convergence of creativity and sense of responsibility may therefore be able to accelerate the transfer of knowledge and thus benefit the lives of every single individual on this planet.



中央美术学院视觉艺术高精尖创新中心 CAFA Visual Art Innovation Institute

中央美术学院视觉艺术高精尖创新中心（CAFA Visual Art Innovation Institute）是2015年首批入选北京高等学校高精尖创新中心的院校，也是13所高校中唯一的一家艺术高校。该中心采用“跨学科、跨领域”的创新机制，在这个平台上可以突破原有科研机制和教学机制的瓶颈，更多地探索一种符合时代发展的、朝向未来的“研、学、产”相联动的机制，构建面向科学前沿、文化传承创新、行业产业以及区域发展重大需求的四类协同创新模式，建构两个“1+4”模式，其目标一是打造北京视觉文化系统、提升北京视觉文化形象，并融入北京市的文化发展战略；二是以“视觉北京”为蓝本，引进国际知名大师，带动北京相关专业高校的“研、学、产”建设。在内容上，包括4个板块：“空间北京”、“图像北京”、“时尚北京”和“生活北京”；在组织和架构上，由中央美术学院牵头并搭建“研、学、产”平台，带动北京工业大学、北京建筑大学、北京电影学院、北京服装学院4所北京市属高校实现资源共享。

In 2015, the CAFA Visual Art Innovation Institute was among the first batch of institutions selected for the Beijing Advanced Innovation Center Program. It was also the only art college among 13 colleges and universities. The Institute adopts an innovative “interdisciplinary, cross-disciplinarity” mechanism, whereby this platform enables the removal of existing bottlenecks of scientific research and teaching to pursue the interlinking of “research, learning, and production” that is forward-looking and in line with the development of the times. In this way, we can build a collaborative innovation model that is oriented towards achieving a fourfold synergy between the scientific frontier, cultural heritage innovation, industry, and major regional developmental needs, thus building two “1 + 4” models. The first goal is to create a “visual culture system” for Beijing, enhance Beijing's visual identity, and incorporate the city's cultural developmental strategy. The second goal is to bring in internationally - renowned masters with “ Visual Beijing ”

as a blueprint, driving the “research, learning, and production” development of Beijing's related professional colleges and universities. In terms of content, “Spatial Beijing”, “Visual Beijing”, “Fashion in Beijing”, and “Life in Beijing” will be the main four components of the event.

In terms of organization and structure, the Central Academy of Fine Arts will lead and build a platform for “research, learning, and production”, enabling the achievement of resource sharing between four of Beijing's colleges and universities, namely Beijing University of Technology, Beijing University of Civil Engineering and Architecture, Beijing Film Academy, and Beijing Institute of Fashion Technology.



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