

An event connecting researchers in Information
Technologies and artists hosted by the
European Commission's Directorate
General for Information Society and
Media (DG INFSO)



ICT & ART Connect

Engaging dialogues in Art and
Information Technologies

Brussels

Berlaymont, 26th April

Galerie Libre Cours, evening of 26th April

IMAL in collaboration with OKNO, 27th April



Why should ICT and Art connect?

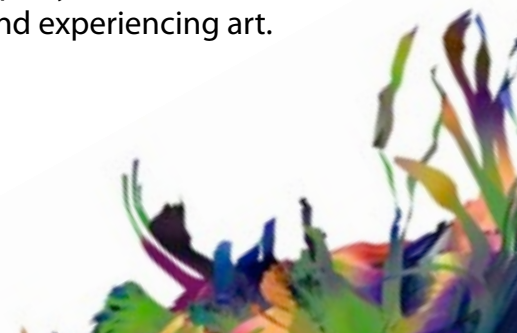


Today, Information and Communication Technology (ICT) is becoming integral to our lives. It is changing our social habits and altering our perceptions of both ourselves and the world around us – impacting on human behaviour as we know it.

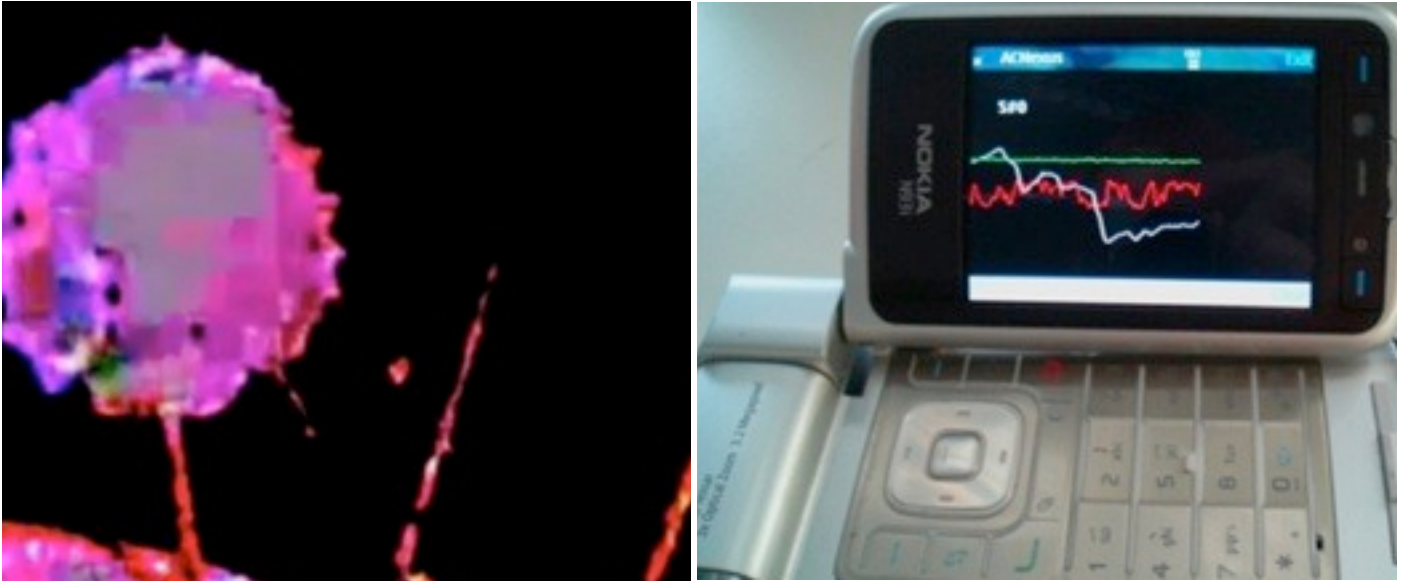
Art does exactly the same, but art does more. It can provide unexpected representations of the world and thereby provoke new insights.

ICT and science can create accurate representations of the world, but works of art can provide unexpected, or even imaginary, representations and hence offer new insights into the way we order and understand our world. ICT can enhance our capacity to sense the world, but art, in its many forms, can reach audiences on intrinsic, emotional levels.

A conscious dialogue between art and ICT could stimulate novel solutions to challenges in technology and society. It could lead to new designs for ICT. Such a dialogue could also provide a new conceptual base to discuss technology and its role in society. Equally, ICT could herald a new era of global artistic communities through new mediums of creating and experiencing art.



The Event



This two-day workshop will discuss what can be done to facilitate a process to connect art and ICT and determine why this could make a difference. It will try to formulate questions that arise when art and ICT connect and then find potential answers. For instance:

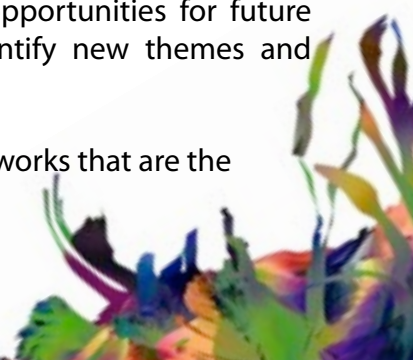
- How can ICT benefit from the emotional and cognitive responses that art can trigger?
- How can and how does ICT trigger new forms of artistic expression?
- How can art ease the adoption of new technology?
- How can art help new ICT artefacts to become more gracefully immersed into our society?
- How can narratives from artworks and ICT help trigger societal change and enhance social cohesion?
- How do new social media change art and society?
- How can ICT facilitate ICT and art collaborations via social media (online collaborative platforms, collaborative networks,...)?
- What new methods could be implemented to host a series of exhibitions, installations, events, projects and discussions to integrate ICT and art research within and to the wider European community?

During the meeting scientists and artists from across Europe will talk about their work connecting art and ICT, and their motivations and expectations for doing that.

The event will start with presentations that take stock of ongoing collaborations, presentations from artists outlining their motivations, and from institutions that already have made dialogues between art and science part of their agenda. This will help to formalise the processes needed for creative collaboration.

The event will proceed with *art-stormings*: fluid working groups to discuss opportunities for future interaction and collaboration between artists and researchers in ICT to identify new themes and directions.

A small associated exhibition in a local art gallery will showcase artefacts and artworks that are the result of ongoing collaborations between art and ICT.



10:15 – 11:00 - Welcome, coffee and getting to know each other

11:00 – 11:10 - Introduction by Robert Madelin, Director General INFSO

11:10 – 13:00 - Art@INFSO: Why and how do Art and ICT engage? (10min each)

Svetlana Kondakova/Elliot Burns/Piotr Skibinski
Art in the Information Ecosystem

Luc Steels
Art and AI

Ariane Koek
arts@CERN

Simon Colton
The painting fool

11:55 – 12:15 - Coffee break

Semir Zeki
Neuroesthetics and ICT

Hugues Vinet
Art, music and ICT @IRCAM

Antonio Camurri and Roberto Doati
SIEMPRE

Sofia Pescarin
V-MUST.NET

13:00 – 1400 - Lunch with videos from art and ICT



14:00 – 16:45 - **Short stories on how art and ICT have connected**

What have we learned from previous experiences to encourage new collaborations between science and art? (10min each short story)

Each short story will give an answer to three questions:

1. What is the story about? How does it relate to ICT and art?
2. What do the artists and scientists do both separately and collaboratively? Does an overall theme for collaboration emerge?
3. What were the results and successes from both a science and technology perspective as well as an artist's perspective?

First set of short stories : To be chaired by Yulia Matskevich

Nenad Stojanovic/Tamiko Thiel (ARTSENSE)

Luis Miguel Girao

Camille Baker

Lampros Stergioulas (TELMAP)

Roger Torrenti (PARADISO)

14:55 – 15:30 - Taking stock of emerging themes and Coffee break

Second set of short stories : To be chaired by Josep Perelló

J.M. Moreno Arostegui/Raquel Paricio Garcia (POETIC)

Gustavo Diaz-Jerez

Derek Jones (CONNECT)

Beatrice de Gelder (TANGO)

Christoph Veigl/David Thaller (ASTERICS)

16:45 – 17:45 - Convergence of processes for collaborations and discussion of emerging themes

Overnight: Mapping of themes





The Exhibition

An exhibition to bring together art & ICT collaborations and artworks inspired by ICT and its uses. Both established and emerging artists have tackled this subject matter either by directly using innovative technologies or by indirectly referencing ideas related to ICT. Featured works will include video, illustration, installation, painting and mixed media by artists from a variety of backgrounds and with differing experiences of working in this field.

Time: 19:30 – 22:00

Location: Galerie Libre Cours
www.galerielibrecours.eu
100 rue de Stassart
1050 Bruxelles



Artstorming

09:30 – 10:00 -Short stories from the hosts (10 mins each):

Yves Bernard, IMAL

Annemie Maes, Guy van Belle

10:00 – 10:30 - Discussion and distillation of emerging themes: Caterina Mora and Camille Baker

10:30 – 12:00 - Fluid working groups around selected themes:

One facilitator takes responsibility for each theme; other participants move every 20min interval.

Outcome: Future Themes

12:00 – 12:30 - Presentation from each theme and discussion.

12:30 – 13:30 - Lunch

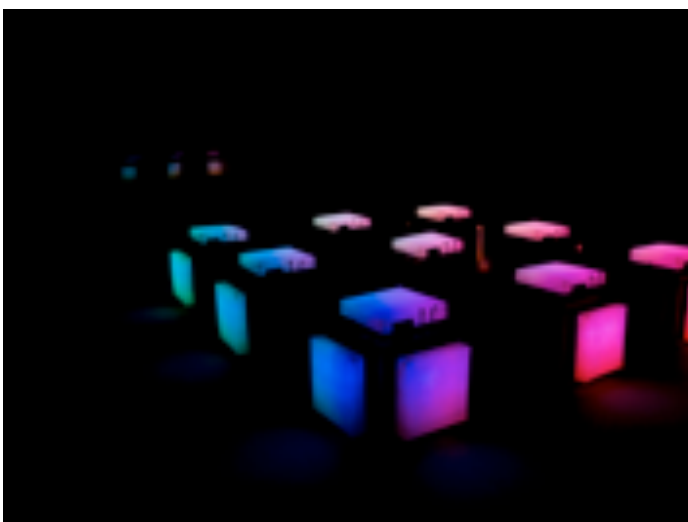
13:30 – 14:45 - Working groups

Outcome: Storyboards for future actions

14:45 – 15:45 - Report and discussion

15:45 – 16:00 - Conclusions and outlook

16:00 Meeting close

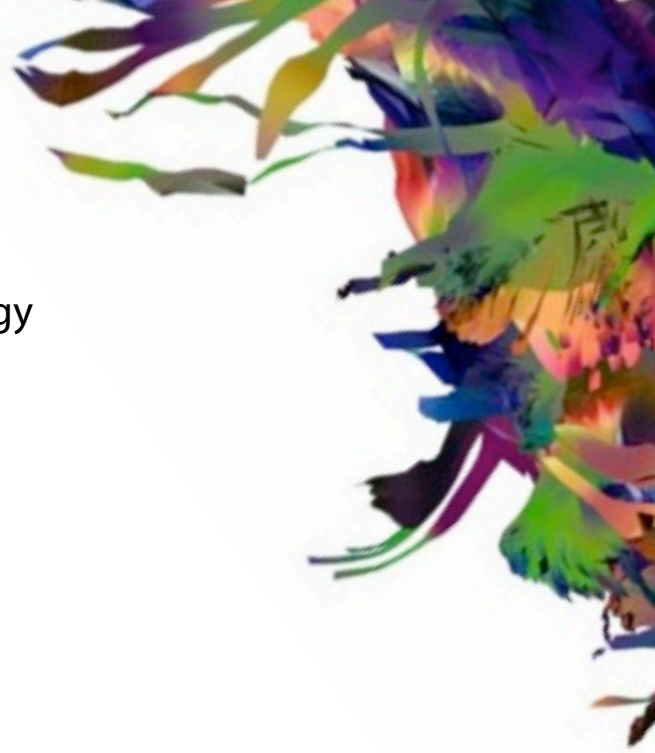


Thursday evening 26th April

Galerie Libre Cours

100 Rue de Stassart
1050 Bruxelles





Friday 27th April

iMAL, Centre for Digital Cultures and Technology

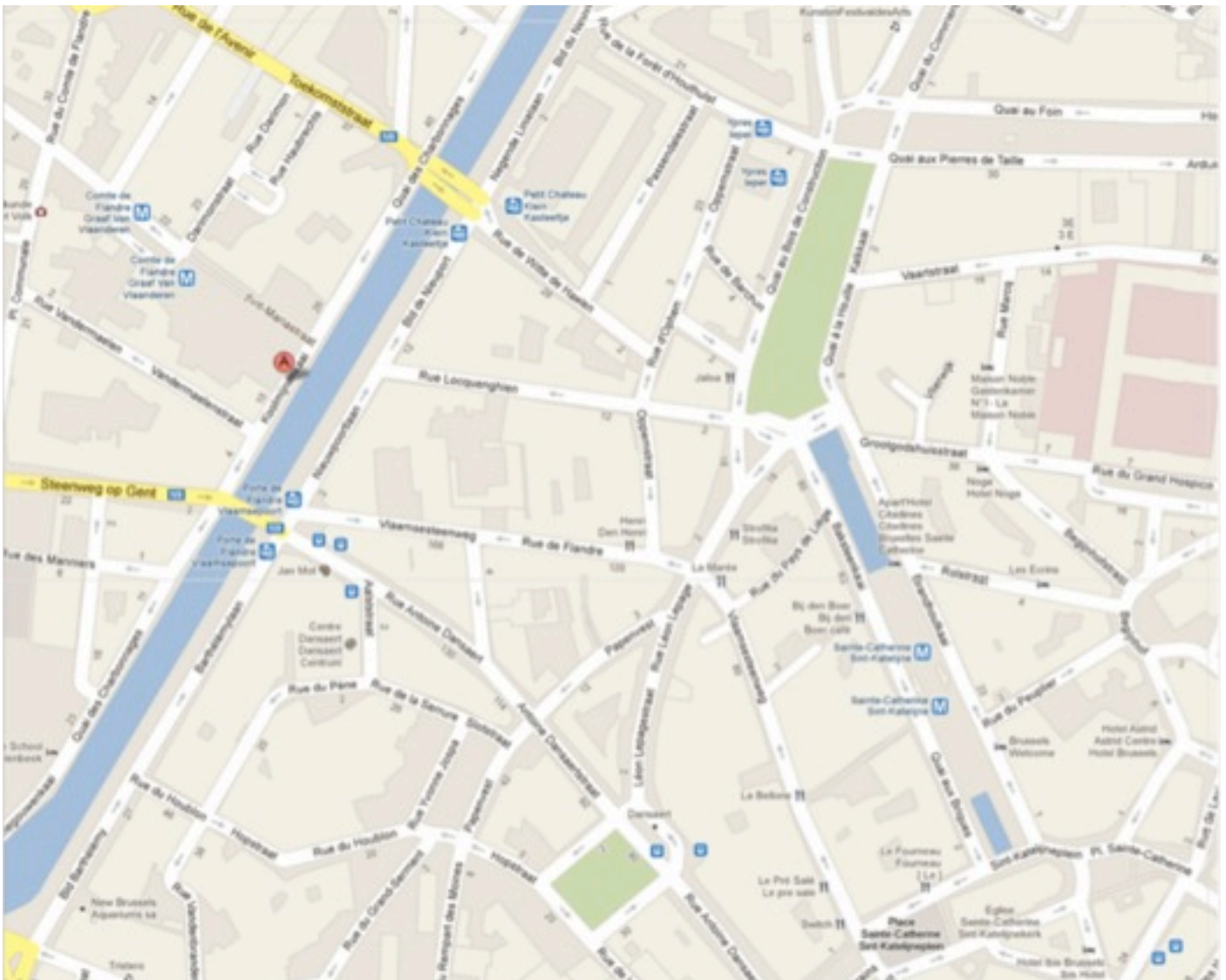
30-34 Quai des Charbonnages/Koolmijnenkaai, box 9
B-1080 Bruxelles

+32 (0)2 410 30 93

Metro 1, 5: Comte de Flandre/Graaf van Vlaanderen

Tram 51: Porte de Flandre/Vlaamsepoort

Villo: Porte de Flandre/Vlaamsepoort



Images

Front page: Tractology by Derek Jones

First page: Data by Elizabeth Hancock & Models by Elizabeth Hancock.

Second page: MINDtouch by Camille Baker

Third page: Face Code by Svetlana Kondakova & Graphene Structure by Elliot Burns

Fourth page: Tsunamis by Holly Beryl Bishop and Oliver Ninnis

Fifth page: Allegory of ICT by Svetlana Kondakova & Isadora by Piotr Skibinski

Sixth page: POEtic-Cubes by Juan Manuel Moreno Arostegui



In association with INFSO funded projects:



v-must
EXPERIENCE
THE FUTURE
OF THE PAST





The Exhibition

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Artists displaying work include Derek Jones, Frederik De Wilde and Simon Colton who have used cutting edge technologies in order to produce exciting digital artworks. Sofia Pescarin and Virva Auvinen have created their own virtual environments that take us down historical avenues and create a unique experience. Piotr Skibinski and Tamiko Thiel explore the possibilities of augmented reality. Mar Canet and Lidia Bachis use technology in order to invite their audience to participate in their conceptual artwork. Elliott Burns and Svetlana Kondakova use traditional methods in order to interpret the effects of ICT on art and the world. Holly Beryl Bishop and Oliver Ninnis explore the relationship between social media and society through illustration. Other artists have found inspiration in ICT for artworks that contribute to the overall collection of exciting art that creates a fresh platform for discussion and debate on the fascinating synergies of art & ICT.





ICT & Art
Connect

Participants

Engaging dialogues in Art and Information Technologies

26th-27th April 2012
Brussels



Triennale di Milano - Triennale Design Museum Triennale di Milano came into being at the beginning of the 20th Century within the cultural context of the great Universal Exhibitions, a symbolic expression of industrial progress and of a philosophy that encouraged the sharing of knowledge and know-how.

This know-how and knowledge have developed into a unifying concept for the Triennale, which offers the public a broad vision of art and design culture; Muzio's building has rapidly become a house of ideas, a container and at the same time, a laboratory of ideas for the future. Today, the cultural offering of the Triennale di Milano is even more structured and includes architecture, design, figurative arts, fashion, audio-visual communications, industrial production and craftsmanship. La Triennale di Milano has become a genuine "cultural system" addressing a very wide and diversified audience.



Triennale is led by **Andrea Cancellato** who has been the Director General since 2002. Andrea has many connections which span art, design and innovation having served as the CEO of CLAC (Centro Legno Arredo Cantù), a public-private joint stock company whose mission is to transfer global design and technological innovation in SMEs in the wood and furniture sector, from 1994 to 2007.

He also takes part to several Eu Project as:
Smewoodnet – Small and Medium Enterprise Woodnet. Italy and Scandinavia between classicism and modernism, tradition and cultural production realities. Partner Politecnico di Milano, Venet (Sweden) Orea (Finland).

ICT Humantec – Design for Humanization of technology. Partner: 11 Universities and European design Center.

ICT "IDIA- Inclusive Design and Intelligent Technology for Accessible Workplaces" 12 Universities and European design centers.

Culture 2000 Program: "The Civilization of Living": Partner Politecnico di Milano. in with COSMIT and Triennale di Milano.



Maria Pina Poledda is an economist with an international experience in management of cultural heritage. In the exhibition department, she takes care of the management and organization of the exhibitions during all phases.

She manages and coordinates cultural hosted events and supports Andrea in the management and development of EU programs.



Andrzej Nowak is Professor of Psychology at the University of Warsaw, where he's the Director of the Center for Complex Systems at the Institute for Social Studies, and professor at Warsaw School for Humanities and Social Sciences (SWPS) where he has directed a post diploma program Art, public space, democracy. He is also professor at Florida Atlantic University. His primary focus is on the complexity approach to social psychology. He has done research concerning social influence, social transitions, social dilemmas, conflict self and emotions. He is interested in the art and science as complementary ways of learning about psychological and social reality. He was one of the organizers of exhibition "Extremely Rare Events" in Warsaw Center for

Contemporary Art, and a participated in complexity inspired art exhibition in Brussels accompanying Big Step conference. He worked with Ola Wasilkowska in the artistic event and a book "Warsaw as Emergent Structure". Collaborating with artist Krzysztof Wodiczko he conducted in SWPS a seminar series "Conflict, Trauma Art", which combined the perspectives of art and complexity science on conflict.



Anna Dumitriu work blurs the boundaries between art and science with a strong interest in the ethical issues raised by emerging technologies. Her installations, interventions and performances use a range of digital, biological and traditional media including live bacteria, robotics, interactive media, and textiles. Her work has a strong international exhibition profile and is held in several major public collections, including the Science Museum in London.

Dumitriu is known for her work as founder and director of "The Institute of Unnecessary Research", a group of artists and scientists whose work crosses disciplinary boundaries and critiques contemporary research practice. She is currently working on a Wellcome Trust funded art project entitled "Communicating Bacteria", collaborating as a Visiting Research Fellow: Artist in Residence with the Adaptive Systems Research Group at The University of Hertfordshire (focussing on social robotics) and (formerly Leverhulme Trust) Artist in Residence on the UK Clinical Research Consortium Project "Modernising Medical Microbiology". Her major international project "Trust me I'm an artist, towards an ethics of art/science collaboration" (in collaboration with the Waag Society in Amsterdam and The University of Leiden) investigates the novel ethical problems that arise when artists create artwork in laboratory settings. She is also a contributing editor to Leonardo Electronic Almanac and co-chair of the Alan Turing Centenary Arts and Culture subcommittee.



As an artist and active member of the artist collective OKNO, **Annemie Maes** takes a fierce interest in communities which are able to establish durable changes in society due to their structure and exceptional philosophy. A first research phase documented the project Politics of Change: a series of documentaries, anthropological films and online database projects in which the connections between grassroots activism, eco-

technology and women networks were investigated. This attention for gender-based approaches in art is key to the work of Annemie Maes, in which she also wants to address the question how female artists deal with new technological media.

A more recent research phase focuses on connected OpenGreens. Here she investigates liminal urban zones where culture and nature overlap and enter into a symbiotic relationship. The OpenGreens project covers different bottom up approaches for designing human environments that have the stability and diversity of natural ecosystems. Integration of urban agriculture, renewable energy systems, food sovereignty systems, natural building, rainwater harvesting and urban planning along with the economic, political and social policies that make sustainable living possible and practical. How can these ecosystems be generated, controlled, enhanced or imagined in artworks?

<http://opengreens.net>

<http://so-on.be>

<http://okno.be>



Antonio Camurri (Genova, 1959; '84 Master Degree in Electric Engineering; 1991 PhD in Computer Engineering) is Associate Professor at DIST, University of Genova (Faculty of Engineering, Computer Engineering Curriculum), where he teaches “Human Computer Interaction” and “Multimedia Systems”. His research interests include multimodal intelligent interfaces; interactive systems; sound and music computing; kansei information processing and computational models of non-verbal expressive and social signals, interactive multimodal systems for theatre, music, dance, museums; interactive multimodal systems for therapy,

rehabilitation, independent living. He is founder and scientific director of the InfoMus Lab at DIST-University of Genova (www.infomus.org). He was President of AIMI (Italian Association for Musical Informatics), is member of the Executive Committee (ExCom) of the IEEE CS Technical Committee on Computer Generated Music, Associate Editor of the international “Journal of New Music Research”, member of the Board of the European Institute of Enactive Systems. Since 1994 he coordinates and is local project manager of EU (IST 5 and 6 FP, ICT 7FP, CRAFT, and Culture 2007) Projects. He is author of more than 150 international scientific publications. He founded in 2005 and is Director of the Casa Paganini – InfoMus International Research Centre of University of Genoa.

www.casapaganini.org





Ariane Koek leads on International Arts at CERN - the world's largest particle physics laboratory - the arts policy she initiated and created, and which includes the Collide@CERN artists residency programme. Collide@CERN launched at last year's Ars Electronica Festival, Linz with the Prix Ars Electronica Collide@CERN international competition for a digital artist to win a two month residency at the laboratory and one month at Linz. <http://arts.web.cern.ch/collide>

Ariane's field of expertise is across the arts, and her work as a consultant producer and writer reflects her belief in the power of the imagination to generate change and innovation. Ariane won a Clore Fellowship for her work in culture, including as her award winning career as a BBC producer and director and her Directorship of the Arvon Foundation for Creative

Writing.



Professor Beatrice de Gelder holds degrees in both Philosophy and Psychology, and received her PhD in 1972 from the University of Louvain, Belgium. She began her academic career teaching Philosophy of Science, first in Leiden and then in Tilburg. In the mid-nineties de Gelder changed her field of interest to Cognitive Science. She continues to actively participate in this burgeoning field.

The goal of the TANGO project is to take these familiar ideas about affective communication one radical step further by developing a framework to represent and model the essential interactive nature of social communication based on non-verbal communication with facial and bodily expression. TANGO will investigate interactions in real life contexts showing agents in daily situations such as navigation and affective communication. A central goal of the project is the development of a mathematical theory of emotional communicative behaviour. Theoretical developments and investigations of the neurofunctional basis of affective interactions will be combined with advanced methods from computer vision and computer graphics. Emotional interactions can be studied quantitatively in detail and can be transferred in technical systems that simulate believable emotional interactive behaviour. Based on the obtained experimental results and mathematical analysis, a new generation of technical devices establishing emotional communication between humans and machines will be developed.



Chris Veigl, Area of Expertise: Computer Science, Software Development, Embedded



Systems, Biofeedback Instrumentation Artistic background: Interactive Arts involving Biosignals, Neurofeedback and Robotics; Co-Curator of the Roboexotica Festival (since 1999)

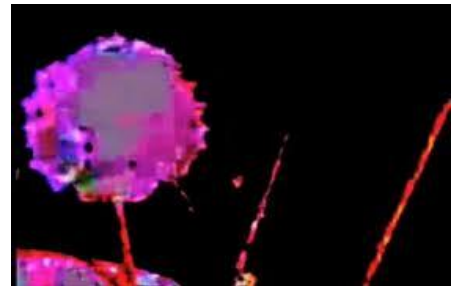
Currently working as Technical Manager for the FP7-funded eInclusion project "**AsTeRICS**" at the University of Applied Sciences Technikum Wien



Aleksandra Wasilkowska (1978), architect and artist exploring the

territories between art, architecture and urbanism. Her projects investigate collective modes of production in public space, new urban strategies and performative aspect of architecture.

Projects/exhibitions: Time Machine (2011) installation in Central Station, Warsaw Un-Room (2011) CCA, Warsaw, Black Island (2011) for New Theatre in Warsaw, Emergency Exit (2010) in the Polish Pavilion during XIIth Architectural Biennale in Venice (with Agnieszka Kurant), Assembling in Public (2010), Warsaw as Emergent Structure (2009) (with Andrzej Nowak), Extremely Rare Events in CCA, (2009) Warsaw



www.olawasilkowska.com



Dr Camille Baker is lecturer for the Broadcast Media Design course. Baker is an artist-performer/researcher/curator within various art forms: mobile media and participatory performance, video art and interactive installation, music composition and performance, web animation, and experience design. Her other research interests include: media art, live cinema, performance and interactive media, responsive environments, interactive installation, telematics, media curating and

networked communities.

Her background includes: music composition and performance; new media installation; online video and animation; media art instruction; Executive Director/Curator of The Escape Artists Society in Vancouver, Canada; Lead Curator, Conference Director and Co-Performance Art Curator for the New Forms Festival in Vancouver; documentary production; editor-in-chief of an online pop-culture relationship support magazine - Tales of Slacker Bonding (2000-2003); web design/development; visual arts curating; sculpture and modern dance performance.

Camille's curatorial relevant experience started in 2002–2004, as the primary Event Producer/Interactive and Performance Curator for the Vancouver International Media Arts Festival, the New Forms Festival (www.newformsfestival.com), as well as the Lead Curator / Conference Director in 2003, and Visuals Coordinator in 2002. She developed hands-on experience in digital art curation techniques, exhibition mounting and design, event production and performance staging issues, as well as arts funding and administration. For all three years, she also directed and managed the conference planning, coordination and liaising with speakers and artists.

Camille has presented her artwork and art research at numerous conferences and symposiums.

<http://www.brunel.ac.uk/sed/ece/people/drcamillebaker> <http://www.swampgirl67.net/>



David Thaller

Area of Expertise: Computer Science, Software Development, Assistive Technologies.

David Thaller is currently working as developer for the FP7-funded eInclusion project "AsTeRICS"

Area of Expertise: Computer Science, Software Development, Assistive Technologies

Project focus: The Assistive Technology Rapid Integration and Construction Set (**AsTeRICS**) provides a flexible, easy-to-use framework for novel Human-Computer Interfaces, especially (but not exclusively) for people with motor disabilities. The possible applications of AsTeRICS include mouse/keyboard replacement, game-controller emulation, home control and access to creativity tools, by combination of existing Assistive Technology devices with novel approaches like Computer Vision or Brain-Computer Interfaces. The software is available as open source at the project homepage <http://www.asterics.eu>



David Larousserie

I am a French journalist working for the weekly daily issue of the French daily news Le Monde. This weekly issue, "science & techno" is quite new, since last September.

I have a PhD in solid state physics and I am also ingenieur from the Ecole Polytechnique.

My main topic are physics, mathematics, chemistry but also cultural aspect of science (books, exhibition, policy...).

I have written in 2010 a book, *Le Point G et 59 autres énigmes de la science* (more on <http://mysteresdelascience.fr>), to summarize what we do not know yet in physics, mathematics, biology... These are big and small question on science for a large audience.

Sometime I write something on my web-blog, <http://alsource.blogs.nouvelobs.com>.



Derek Jones:

"CONNECT-ing Art and Science Through Random Walks"

I will describe my collaborations with artists in depicting the outputs of CONNECT: the Consortium of Neuroimagers for the Non-invasive Exploration of Connectivity and Tracts,

which is funded under the Future and Emerging Technology (FET) programme of FP7. CONNECT studies the behaviour of water molecules in brain tissue using non-invasive MRI-based technologies, to create a 'virtual histology'.

Visualizing the multivariate data can be challenging, but the end-result has an aesthetic quality that seems to appeal to peers and the lay-public alike. Through careful choice of colour-mapping, perspective and framing these data, 'Tractology' was created. I will present some examples that have been exhibited in art festivals, discuss the issues / questions that arose, and discuss a new art collaboration, that will use ICT to bring our results to a wider audience.



Elliot Burns is a recent graduate from Edinburgh College of Arts. His work combines audio- and visual art solutions, including sculpture, as he finds painting too restrictive. Through an exploration of the landscape Elliot investigates issues of identity on both a personal and national level. Elliot has wide interests including human physicality

within the landscape, complex relations between the human and animal world, and merging of scientific and religious principles through portraying the British landscape. Elliot participated and co-organised several exhibitions and charity events in UK. His work was featured in several journal publications.



<https://elliottjburns.wordpress.com/>

"As ICT technology adapts and advances the world becomes increasingly connected and traditional notions of national identities are replaced by global pan national affiliations. The focus of my art is the history of national identities and how we perceive ourselves in the modern world. Working with the European Commission in regards to the development of ICT offers the opportunity to explore how people in European nations have come to define themselves in the internet age. It is my intention to conduct a series of social projects that investigate the erosion and creation of cultural identities."



Filippo Addarii is Executive Director of **Euclid Network**, the European network of third sector leaders, and Director of the International Leadership at ACEVO - the British association of chief executives of voluntary organisations. In these roles he has developed networks to empower civil society across Europe, Asia, Africa, US and

Middle East. He is member of the Citizenship Structured Dialogue Group of DG ED&Cult, European Commission. He is non-ex board member of the Gum Arabic Foundation, which aims to establish a fair trade certification for Gum Arabic, the main natural commodity in Sudan, combining a for-profit investment fund (150m €) and a non-profit projects for local development. He's also advisory board member of ASPEL – association for Professional & Executive Learning and non-ex board member of the company Nethical srl leader in R&D new technologies for homecare

www.euclidnetwork.eu
blog.vita.it/dating4good



Frederik De Wilde

'ART is the poetics of the imagination - SCIENCE is the poetics of reality'
Frederik De Wilde acts on the border area between science, technology and art. The conceptual crux of his artistic praxis are the notions of the intangible, inaudible, invisible. It is this interstitial territory that Frederik De Wilde explores in his various works. Sometimes on the side of the technological, and often in the perceptual, conceptual, social-human-

register, De Wilde's art is grounded in the interaction between complex systems, both biological and technological. Moreover, the indistinct, diffuse, 'fuzzy' arena where the biological and the technological overlap and commingle is a productive and favored ground for his projects/projections.

Intentions of the artist

I Cross-examine the art[work] and its limits, the conventions of the exhibition, production, reception, distribution, interpretation, . and the various forms and combinations that may arise out of. I have set my goal to examine and question issues such as representation and new production methods in the field of visual arts, audiovisual arts, new media. I also study ways in which it is possible to develop new production methods and re-inject them back into traditional media. Nevertheless, human, social and ecological problems are often the starting point of my research and artistic products. Specifically, my coexistence with the sciences aims to explore new angles from which art can be understood. The traditional relationship between the viewer and the object is the reference from which a dialogue and / or controversy is pulled open. Researching the interaction capabilities of both agents takes a critical role in my work, bringing in new experience machines for the viewer with space for questioning and disrupting its perception. Just as one can question, and has questioned, the usefulness of religion in such a scientific-technological society, one must also ask what the role of art in this is. How do we connect the blind spots, respectively, art and science? This seems to me a crucial question.



Gil Bauwens graduated in architectural artistic studies from Saint-Luc Brussels and trained as a director in the Institut des arts de diffusion. He first directed short movies such as « Casino » and « Victor, barber », both winning numerous awards in various festivals. His passion for architecture and photography can be felt through his films with a particular talent for framing, a sense for aesthetic and the atmosphère, this has lead him towards a director career in advertising. His talent is quickly recognized and he reaches fame on the French market when working with Wanda productions. Often rewarded, his work is now well known and internationally acclaimed. In the advertising film business, he has directed movies for brands such as: CLUB MED, RENAULT, PEUGEOT, ORANGE, FRANCE TELECOM, VOLKSWAGEN, LA POSTE FRANCAISE, PACKARD BELL, NESTLE,DHL, IKEA, PANASONIC, MARSHALL FIELD'S, BMW...In 2005, following the « MARSHALL FIELD'S » project in Chicago, he started a collectif called « Je t'aime studio » in which they present a mixture of standard pictures, plastic arts and virtual graphics.



Giles Foden was born in Warwickshire in 1967 to English and Irish parents. He grew up mostly in Africa. For three years arts editor of the Times Literary Supplement, between 1996 and 2006 he worked on the books pages of the Guardian newspaper. His novel The Last King of Scotland, published in 1998, won a Whitbread First Novel Award and the Somerset Maugham Prize. It was made into an Oscar- winning feature film in 2007. Foden has published two other novels, Ladysmith and Zanzibar, and a work of narrative non-fiction, Mimi and Toutou Go Forth. A fourth novel, Turbulence, was published in 2009. He is Professor of Creative Writing at the University of East Anglia and a former AHRC Research Fellow in Creative and Performing Arts at royal Holloway, University of London. Giles Foden is rapporteur for the

meeting ICT & Art Connect.



Gilles Bazelaire - Dogstudio

Dogstudio is an agency that develops customized solutions to help clients to boost their business through new media.



Gustavo Díaz-Jerez

Pianist, composer, computer programmer and amateur mathematician, Gustavo Díaz-Jerez is one of the greatest exponents of interpretation and creation in Spain. He has performed at many major auditoriums in the world (Carnegie Hall, Alice Tully Hall, Musikverein, the Concertgebouw, etc..) and has been a soloist with most major Spanish orchestras (OFGC, OST, RTVE, Galicia ...) and major foreign formations (Budapest Festival Orchestra, Symphony of Turin, Northern Symphonia, Berliner Sinfoniker, etc..), under the baton of



the of Skrowaczewski, Fischer, Bamert, Lü Jia, Herbig, Encinar, and Victor Pablo Pérez, among others. As a composer his works have been performed inside and outside Spain by leading soloists and orchestras (Tenerife Symphony Lü Jia, Royal

Philharmonic Orchestra with Charles Dutoit, etc.). His work record includes, among others, Albéniz's Iberia and the complete works for piano de Falla, as well as a CD of chamber works their own. He is a Doctor of Musical Arts from the Manhattan School of Music and a member of the Real Academia Canaria San

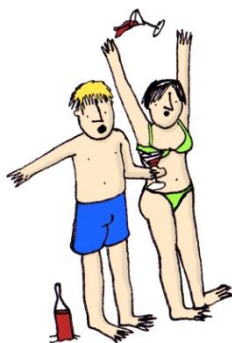
Miguel Arcángel . Since 2010 he participates as a researcher at the University of Malaga in Melomics, an artistic and scientific project that explores evolutionary computation applied to music composition.

www.gustavodiazjerez.com

PROJECT: "Iamus: the first computer that has mastered the musical language" Located at the Universidad de Málaga (Spain), Iamus is a powerful computer cluster; the first of its kind devoted entirely to music composition. Iamus compositional approach is biologically-inspired. Each composition is encoded in a genome, which undergoes evo-devo dynamics (evolutionary developmental biology) and genetic manipulations, such as mutation, gene recombination, etc. Iamus not only composes the music, but also provides a fully-notated score in standard musical notation, ready to be performed by human beings. All this is done without any human intervention.

Holly Bishop and Oliver Ninnis

(The Naked Illustration Factory)



A collaboration between two Edinburgh based illustrators to produce 3 satirical posters combining the concepts of FuturICT with illustration.

Holly Bishop: 'I'm studying at Edinburgh College of Art and am interested in using illustration to communicate any subject in order to create a slightly different interpretation or make this easier to understand.'

www.hollybery.com

Oliver Ninnis: 'I am also studying at Edinburgh College of Art, I love the challenge of taking subjects that are dry and difficult to communicate to the average person and making them accessible through lovely, lovely pictures.'

www.ihateoliverninnis.wordpress.com



IRCAM is a French institution, associated to Centre Pompidou, dedicated to the relationships between research and musical creation. This talk will propose an overview of IRCAM research themes, the way exchanges between artists, scientists and engineers are organized, the mutual benefits they get from this collaboration, and the extent of application of the activities to broader societal needs.

Hugues Vinet, as IRCAM's Scientific Director, has managed all R&D activities at IRCAM since 1994. He previously worked since 1985 at the INA (French National Institute of Audiovisual) where he headed the research of the Musical Research Group (GRM) and the development of several software products (GRM Tools, Acousmographe). He has been Coordinator of projects supported by R&D programs at EU (FP5-CUIDADO, FP6-SemanticHIFI) and French national (ECRINS, ECOUTE, SAMPLE ORCHESTRATOR, VOXSTRUMENTS, SAMPLE ORCHESTRATOR 2, etc.) levels.



Areas of expertise : Digital Audio Signal Processing, Human-Computer Interaction, all areas of Science and Technology of Music and Sound.



Janet McDonnell is Head of Research at Central Saint Martins College of Arts and Design, University of the Arts, London and is Professor of Design Studies. Originally educated and trained as an electrical engineer (Imperial College London), she became a chartered engineer in 1982 before holding a series of academic posts in Departments of Computer Science (Kingston, Brunel, UCL). She has a masters degree in Computer Science from UCL and a PhD from Brunel University.

She is editor-in-chief of the peer reviewed journal CoDesign (published by Taylor and Francis Group) and she is a member of the UK's Arts and Humanities Research Council peer review college. She has been a Fellow of the RSA since 1988. She is interested in creative collaboration practices particularly in design.

Her recent publications include an edited collection of studies of naturally occurring design meetings (About:Designing J.McDonnell and P.Lloyd (eds), Taylor and Francis 2009); and two recently published papers on collaboration practices in Fine Art and in Professional Software Design respectively are Impositions of order: A comparison between design and fine art practices Design Studies 32 (2011) pp. 557-572 and Accommodating Disagreement: A Study of Effective Design Collaboration Design Studies 33 (2012) pp.44-63).

www.csm.arts.ac.uk/janet-mcdonnell.htm

Jean-Baptiste Labrune



Jean-Baptiste Labrune is research affiliate at the MIT Medialab. His research aims at developing Creativity Research Tools (CRT) that allow artists and scientists to document and explore their own creative processes. He is particularly interested in Exaptive Innovation, Art & Science collaborations and the future of Playful cultures.

Before joining MIT, Jb earned a MS in computer science in Conservatoire National des Arts et Metiers (2004), and Phd degree in computer science (HCI) at Université Paris-Sud and INRIA Futurs (2007). He taught in art and design schools in Europe such as the Interaction Design Institute Ivrea, Mediamatic in Amsterdam and Les Beaux-Arts in Paris. He also taught in scientific centers such as Paris VI University, the Cité des Sciences and the Institut Pasteur.

<http://web.media.mit.edu/~labrune/>



Jérôme Decock : LAB[au] is an artist group founded 1997 in Brussels, Belgium with the aim to examine the influence of advanced technologies in the forms, methods and content of art.

LAB[au] - laboratory for architecture and urbanism (Manuel Abendroth, Jérôme Decock, Els Vermang) developed a transdisciplinary and collaborative approach based on different artistic and scientific methods, examining the transformation of architecture and spatio-temporal structures in accordance to the technological progress within a practice entitled 'MetaDeSIGN'.



Joanna Poplawska is an MD specializing in psychiatry. She is the director of Mental Health Unit of Outpatient Clinic Milenijna in Warsaw, Poland. She also works in the leading psychotherapy center in Warsaw: Laboratory of Psycho-education. In her work she combines medication and various forms of psychotherapy in the treatment of mental disorders. She is interested in exploring the potential of including complexity inspired art and technology among the methods used in the treatment of metal disorders. Since her patients come from a wide variety of socioeconomic backgrounds, she is also interested how to design art-inspired therapy methods so that they fit to the educational

background of the patient.



Josep Perelló is Associate Professor at the Department of Fundamental Physics at UB. He coordinated the last six *Noves fronteres de la ciència, l'art i el pensament* [The New Frontiers of Science, Art and Thought] meetings: *Physics of Aesthetics*, *Collective Intelligence*, *Out of Equilibrium*, *In resonance*, *Matter*, *Sinergy*. He has been the head of the Science Area at Arts Santa Mònica (Barcelona). Since September 2009, he has been the director of the Laboratory space where he has acted as a project director and/or as a curator of seven exhibition projects: *Frequencies* (September-November 2009), *Cultures of Change*.

Social Atoms and Electronic Lives (December 2009 - February 2010, curator and project director), *Antarctica*. *Changing Times* (March-June 2010, project director), *Condensed Matter*. *Cooking Science* (July-November 2010, co-curator and project director), *Think Art-Act Science*. *Swiss Artists-in-Labs* (December 2010-May 2011, project director and co-curator), *Christa Sommerer and Laurent Mignonneau*. *Living Systems* (June-October 2011, project director and co-curator) and *Invisible Fields*. *Geographies of Radio Waves* (October 2011-March 2012, project director and coproduction with Lighthouse Bristol).

From September 2009 to March 2012, through collaboration with Arts Santa Mònica, UB has opened up the laboratories of scientific research to those areas of artistic creativity that are eager for new themes and contents, new tools and new science-related languages.

Outcomes include seven exhibition projects in the Laboratory space of Arts Santa Mònica. All the projects include a range of activities such as workshops to participate in the exhibition, not only as a visitor but also as an active agent that can modify the space. More than 225,000 people have visited the Laboratory, in 2.5 years and more than 16,000 have participated in the activities linked to these exhibitions, almost a thousand of collaborators have been involved and around 150 schools and almost a thousand teachers have participated in their workshops.



Juan Manuel Moreno holds currently an Associate Professor position at the Department of Electronic Engineering of the Universitat Politècnica de Catalunya. He obtained the MSc Degree and PhD Degrees in Telecommunication Engineering in 1991 and 1994, respectively, both from the Universitat Politècnica de Catalunya. He was the overall project coordinator of the Reconfigurable POETic tissue project (POETIC, IST-2000-28027).

POETIC was a project whose main goal was the development of an artificial reconfigurable tissue exhibiting some of the features that drive the organisation of living beings: evolution, development, self-healing and learning. The bio-inspired features that were used in the project were later applied to an artistic research work whose main goal was to improve attention and apperception. This work provided as a result the POETic-Cubes installation, an artistic installation composed of nine autonomous robots that constitute an artificial organism showing some biologically inspired features.



Lampros Stergioulas is Reader in the Department of Information Systems and Computing at Brunel University, UK. Dr Stergioulas has co-authored 4 books and published over 150 papers in journals and international conferences. He has held many national and EU grants in technology enhanced learning, educational information systems, digital literacy, digital culture, Technology Roadmapping, human-centred communications and computing, and medical and health informatics.

He has wide experience in managing research projects, and has been principal investigator in numerous EU projects, and overall coordinator of several research projects. He is currently coordinating the TEL-Map EU project on the Future of Technology Enhanced Learning. He is also currently Chair –elect of the SIG3.9 Special Interest Group of IFIP in Digital Literacy and e-Inclusion. His research interests include Information Systems, Intelligent Information Processing, Educational Information Systems, Technology-Enhanced Learning, Healthcare Modelling and Healthcare Informatics.



Lidia Bachis was born in Rome where she lives and works.

Her work is focused on images, objects and videos have their own places too. In 2002 she published “Arte&Successo” in collaboration with Barbara Martusciello, a book of interviews about thirty-three Italian artists

(Publisher Maretti Editore), in 2012 “Fiabe sul palco” by Valeria Arnaldi, illustrations of Lidia Bachis (Publisher Artsfactory); her works are shown both in Italy and abroad; among the last shows: “Woman as Philosopher” (Bruxelles - European Commission); “Fragile” (Luxemburg European Commission), “C'era una volta” (Macro - La Pelanda, Rome); 54th Biennale di Venezia Padiglione Italia – Torino (Italy). Some works are permanently shown at Galleria Comunale d'Arte Contemporanea (Arezzo, Italy); Museo Internazionale delle Donne (Scontrone, Italy); Novosibirsk State Art Museum (Novosibirsk), Maui (Teano, Italy); European Commission (Bruxelles and Luxemburg).

Next exhibitions: “Are You Here” (Galleria il Melograno-Livorno, Italy)
“Circolo Virtuoso” (Palazzo Mazzatosta-Viterbo, Italy)

www.lidiabachis.com



Luc Steels is a Belgian scientist, and Director of the Artificial Intelligence Laboratory of the Vrije Universiteit Brussel. He is also heading the Sony Computer Science Laboratory in Paris. Steels, along with Rodney Brooks, was one of the initiators of the behaviour-based robotics approach to artificial intelligence and is closely linked to artificial life. He also designed Fluid Construction Grammar. His recent work on evolutionary linguistics has shown increasing signs of some reconciliation with representationalism

“Human beings are unique because they have developed the capability to create and interpret rich representations, like graphical images and language. I am interested to understand where this capability has come from, both in our species and in the developing child.

I focus in particular how categories (like colours) can be grounded in perceptual experience and develop under the strong influence of language, and how grammars and the semantic domains expressed by grammars may emerge in a population of agents.

Ralph Dum studied Physics and Mathematics at Universities of Vienna and Innsbruck. He did his Doctoral Thesis in Physics at Joint Institute of Laboratory Astrophysics and National Institute of Standards and Technologies (NIST) in Boulder, CO. RD worked after his PHD at NIST, CO and Univ. Stonybrook, and Ecole Normale Supérieure in Paris.



Since 8 years he is with the European Commission in the Future and Emerging Technologies Programme, where – among other responsibilities - he is responsible to develop new research programmes (examples include quantum computing and complex systems) and international collaboration in long-term research.

He has a longstanding interest in art and the relation of art to science.



KOOR aka Chuck Hargrove started writing graffiti in the south Bronx in 1976. After participating in every important exhibition on Graffiti Art in New York City his dynamic artwork took him on a journey exhibiting in galleries and museums around the world. You can find KOOR in famous collections such as The Metropolitan Museum, Chicago Renaissance Society, The Butler Museum, The Groninger Museum, the BAM in Mons, Belgium and others. Website: kool.koor.com



Luis Miguel Girao, founder of Artshare, is a transdisciplinary artist and researcher in the application of technology as a tool for artistic expression. He is a PhD Candidate at the Planetary Collegium and Master of Arts in Design and Digital Media. His main research subject matter is the development of new interfaces for audiovisual expression, at the moment focusing on

bioelectromagnetics. In 2007, he was awarded the Bolsa Ernesto de Sousa prize that allowed him to do research and present results at the Experimental Intermedia Foundation, in New York City. At Casa da Música, Porto, Portugal, he has developed and presented a number of public art installations and educational multidisciplinary shows. He collaborated with several artists and his work has been presented in countries such as USA, Canada, Germany, Denmark, Brasil and China. He is expert in New Media for the INOV-ART program, of the Secretary of State of Culture, Portugal. Among other works, he coordinated series of workshops on Digital Art & Design for the Academia das Artes Digitais of the Aveiro Digital Programme, and he was assistant curator and technical director of the Electronics Art Lab at the Bienal Internacional de Cerveira, Portugal. He is director of the Skilled Art Project, a R&D project lead by Artshare in cooperation with The University of Porto, The University of Aveiro and The Planetary Collegium, an EUREKA project partially funded by COMPETE/EU.



Peter Baudains is a researcher at University College London, working across the Department of Mathematics, Department of Security and Crime Science and the Centre for Advanced Spatial Analysis. His research interests are in the development of models and tools for the analysis of complex systems, with applications to global security, conflict and terrorism. He is involved in the EC project Global Systems Dynamics and Policy (www.gsdp.eu) which is developing a

research program for the study of global systems in an ongoing dialogue with decision makers.

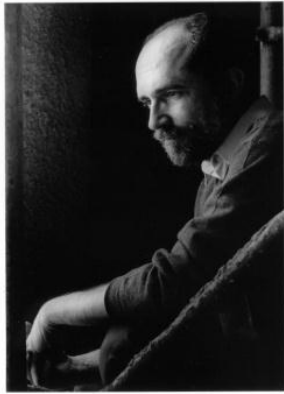


Piotr Skibinski is an Edinburgh College of art graduate with a degree in fine art.

'I'm particularly drawn to physicality of objects, The way they are made, how are they assembled, and the materials they are composed of. Following my interest in merging industrial, mass production aesthetics, and passion for contemporary culture, I've decided to undertake a Masters course in Fashion and Textiles design, Innovation and new Applications. I've been involved in various exhibitions in the United Kingdom as well as in Poland and Germany. Academically I'm

interested in interdisciplinary approach to design and practice based research, as well as incorporating new technology to communicate art principles.'

<http://pskibinski.com/>



Roberto Doati (Genova, 1953). His musical activity starts at the age of 18 with free improvisation experiences as double-bass player and immediately after with tape music. In 1977 he decides to study Electronic music with Albert Mayr at the Firenze Music Conservatory, where he is introduced to Computer Music by Pietro Grossi at the Divisione Musicologica del CNUCE at the Pisa University. In 1979 he moves to Venezia where he gets a degree in Electronic Music with Alvise Vidolin at the local Music Conservatory. From then on he has been working as a composer and researcher in the field of musical perception at the Centro di Sonologia Computazionale, University of Padova, where he has held many summer workshops. From 1983 to 1993 he was a staff member of L.I.M.B. (Laboratorio permanente per

l'Informatica Musicale della Biennale di Venezia), editing its publications and involved in the realization of several projects. Fellow and composer in residence in several places such as Centre de Recherches et de Formation Musicales de Wallonie in Liège, Bogliasco Foundation, Rockefeller Foundation, MacDowell Colony, Kulturhuset USF in Bergen. Currently he is Professor of Computer Music and responsible for the School of Music and New Technologies at the Conservatory “Niccolò Paganini” in Genova. He is presently on the Casa Paganini – InfoMus Lab Scientific Committee. Always attentive to the relationship between instrumental and the creation of new electronic languages, since 1999 he has concentrated his attention on interactive technologies that allow the performer gestures to control electronics.

His compositions gave him international acknowledgements, notably two commissions from La Biennale di Venezia: in 1995 for a work for voice and electronics *L'olio con cui si condisciono le parole*, in 2005 for a musical theatre work based on Antonin Artaud text *Un avatar del diavolo*.



Roger Torrenti graduated from Ecole Centrale de Paris (specialty: mechanical engineering) and started his career as a research engineer at the French Atomic Energy Agency (CEA). He then managed a research center of Ecole des Mines de Paris in Sophia Antipolis. In 1984, he founded and is still the CEO of Sigma Orionis, an organization supporting collaborative research and global

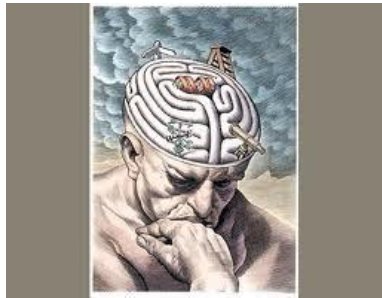
innovation in ICT (www.sigma-orionis.com). In the recent years, Roger coordinated the PARADISO FP7 project aiming at exploring the interactions between ICT/the Internet and our societies in the next decades (www.paradiso-fp7.eu).

Among Roger's passions are art, philosophy, mountaineering and photography.

Concerning “Art & ICT”, In the 90's, Roger founded Artech, a company striving to connect the art and technology domains and participated with the French artist Ben in an experience aiming at co-creation between artists and scientists (which led to the “Bentor” piece of artwork). More recently Roger founded Wiki-art, a non-for-profit organization fostering collaborative artwork through the Internet (<http://www.wiki-art.org>). He is at the origin of the “NEMart contests” organized in the framework of the annual summits of the NEM European Technology Platform, on the occasion of which “sandpit workshops” involving art/design and technologists/scientists also take place (<http://nem-summit.eu/art-contest>).



Semir Zeki is a professor of neuroesthetics at University College London. His main interest is the organization of the primate visual brain. He published his first scientific paper in 1967. Since then he has written over 150 papers and four books: *Splendours and Miseries of the Brain* (2008), *A Vision of the Brain* (1993), *Inner Vision: an exploration of art and the brain* (1999) [which has been translated into six languages] and *La Quête de l'essentiel*, which he co-authored with the late French painter Balthus (Count Klossowski de Rola). In 1994, he began to study the neural basis of creativity and the aesthetic appreciation of art. In 2001, he founded the Institute of Neuroesthetics, based mainly in Berkeley, California.



His work has led him to believe that all major artists are instinctive neuroscientists with an innate understanding of how the human brain looks at the world. He claims they are consistently trying to find a visual language for those concepts because, according to Zeki, seeing is not a passive process.



Simon Colton is a Reader in Computational Creativity and EPSRC Leadership Fellow at the Department of Computing of Imperial College London. He is an Artificial Intelligence researcher, specialising in questions of computational creativity. Simon leads the Computational Creativity Group which has developed novel AI techniques, and has integrated existing techniques to show that the whole can be more than a sum of the parts when applied to creative tasks. Group applies our

techniques to creative tasks in domains such as pure mathematics, bioinformatics, visual arts, graphic design and video game design.



Simon is the author of *The Painting Fool*, which is a computer program that aspires to be an artist.



Sofia Pescarin is an archaeologist with a Ph.D. in History and Computing.

She is a researcher at the National Research Council (CNR) in Italy, in the Institute of Technologies Applied to Cultural Heritage (ITABC-CNR). She is the national coordinator of CNR research topic "Virtual Heritage" in the Virtual Heritage Lab (VHLab). She is currently the coordinator of V-MUST.NET (www.v-must.net), the Network of Excellence dedicated to virtual museums (GA 270404).

Since 2009 she is the scientific director of Archeovirtual (www.archeovirtual.it), exhibition of virtual archaeology installations, and the director of the Italian School of Virtual Archaeology (www.archeologiavirtuale.it), now V-MUST Italian Virtual Heritage School.

V-MUST.NET Virtual museums are a new model of communication for the museum sector that aims at creating a personalised, immersive and interactive way to enhance our understanding of the past. The term virtual museum covers a wide variety of digital systems and applications that in most cases use virtual or augmented reality, interactivity and storytelling in a museum or online context. Virtual museums are a type of application where the research institutes still need to get connected to the industry and where the museums still need to find their way in specifying and using such systems in their daily practice.

Virtual Museums Transnational Network (V-MUST.NET) is a European Network of Excellence that brings together research centres, universities, museums and companies with a focus on the sector of virtual museums and have the knowledge and capacity to provide solutions for making this sector more mature and structured. It is bridging several technological domains, ICT, Cultural Heritage, museology, social and cognitive sciences and digital preservation to focus on improving the quality and lifecycle of virtual museums, on making them more robust and easy to maintain and on integrating them into the museums of the 21st century.



Steven Bishop is a mathematician, specialising in non-linear dynamics and complex systems, at University College London. These fields include the study of classical mechanical systems but also the study of the popular topic of chaos as well as the emergent behaviour that we see in biological systems, such as bee swarms or flocks of birds. Similar trends can also be seen in social interactions, for instance the phenomenon known as contagion can occur both in disease spread and in the failure of our banking systems. Professor Bishop's research also considers how complex systems analysis can be applied to policy decisions through projects funded by the European Commission (see the current project www.globalsystemdynamics.eu and a previous project

www.gsdp.eu). At the moment he is coordinating a further proposal that hopes to become a so-called FET Flagship to be funded by the European Commission to bring together the fields of Information Communication Technology, Social Science and Complexity Science so that we can manage our complex, connected world in a sustainable manner (see www.futurict.eu). Professor Bishop is also interested in the relationship between science, technology and art (STAR). He currently holds a special fellowship funded by the UK Engineering and Physical Sciences Research Council to allow him to think of new, creative ways to bring art, science and policy making together so that we can help policy makers make better decisions and enable citizens to also better engage in the process, hence bringing greater legitimacy to strategic decisions. This 'Dream' fellowship allows him to explore the use of visual and written narrative in individual and collective decision making.



www.svetlanakondakova.com

Svetlana was recently on an artist residency at Sustainable Bolivia, an organisation that aims to promote economic and environmental sustainability while providing global educational opportunities and work experience <http://www.sustainablebolivia.org/>. She initiated a project called 'Una Hoja Muchos Rostros' ('One Leaf Many Faces') which united foreign and local artists in the exploration of the coca leaf subject tradition & legend, politics, economy, culture, history, and the problem of illegal drugs produced from coca leaves and their effect on people's lives. The exhibition for the project was a big success with a lot of interest from the media and the locals. Svetlana has vast experience of organising exhibitions, promotion events and teaching workshops both in UK and abroad (Greece and Bolivia).

Svetlana Kondakova is a Russian-born artist who grew up in Scotland and graduated from Edinburgh College of Arts. Svetlana's work is made up of powerful imagery, and she makes comments on modern society by offering contemporary interpretations of ancient myths. In her own words: "In my paintings through metaphors I try to address psychological, philosophical and political issues that concern us all."



pathbreaking guerrilla AR intervention at MoMA NY in 2010, and curated and organized Manifest.AR's intervention at the Venice Biennial in 2011. She will be presenting Manifest.AR's works in progress for the commission from FACT Liverpool to create AR artworks for the ARtSense system, a next generation adaptive museum guide that creates a personalized augmented reality experience in response to bio-sensing measurements of a visitor's interest levels.

Tamiko Thiel is a visual artist developing the dramatic and poetic capabilities of various forms of virtual and augmented reality as a medium for exploring social and cultural issues in site-specific artworks. As a founding member of the augmented reality (AR) artist group Manifest.AR she participated in their



Virva Auvinen graduates 1999 from the MA degree program Art History at University of Helsinki and starts to work in a field of Web and SW production in different occasions in Italy as AI, UI and Web designer. In 2008 she begins her MA studies at University of Art and Design of Helsinki in New Media focusing her studies on researching how to use video, 3D animation, illustration and interactive storytelling in diverse digital environments. She graduates in December 2009 as a New Media Designer. 2010 her thesis work "Touch the Unreachable" wins the gold at MUSE Award in Los Angeles. The grand is given by The Media & Technology Standing

Professional Committee of the American Association of Museums. Thesis work is also one of the winners at :output competition. 2010 She starts to work at Nokia as a Senior Visual and UX designer. 2011 her work "Isabella the Secret Recipes" wins the NEM Art and Design Contest. The Grand is given by European Commission - Information Society and Media.

More information, please visit: www.virva.biz

Awards

- Isabella - The Secret Recipes 2011
- Winner, NEM Art and Design Contest, Grand given by European Commission - Information Society and Media, Torino, Italy
- Touch the Unreachable 2010
- Gold, 2010 MUSE Award, Los Angeles, The Media & Technology Standing Professional Committee of the American Association of Museums (AAM)
- Screening Tampere Film Festival 2010, Finland
- XXIX edition of Asolo Art Film Festival 2010, Italy
- The 2011 TISFF festival, 2011, Greece
- MOA exhibition (2010)
- Aalto University, exhibition of young designers 2010
- Touch the unreachable – concept presentation, 12.5 - 13.6.2010
- On the way home and The Scream (2008) illustration

Raquel Paricio Garcia obtained a graduate degree in Fine Arts from the the University of Barcelona (UB) and a PhD degree in Multimedia Engineering at the Technical University of Catalunya (UPC). Her research interests include a trans-disciplinary relationship between humanism, art, science and mystic; the cognitive process; body consciousness and expression; artificial life; multi-sensory environments and interfaces. He has been teaching in different University Schools of Barcelona. Exhibitions where she has participated: VIDA, art and artificial Life; Arts Santa Monica; ZKM; LABoral; Transmediale; Mendel Art Gallery Saskatoon, Fundació Tapies, Digital Culture Festival, at the Museum of Contemporary Art Chicago, E-literature Festival, Primavera Sound, Barcelona, Agora Möbius and University of Valencia. Grants and prizes received: VIDA, (Telefónica Foundation); Fundación Arte y Derecho; VEGAP; Generalitat de Catalunya; Altadi; Selección; MOBIUS, Pompeu Fabra. University.

Yulia Matskevich is a Research Development Manager for EU funding for Brunel University . Prior to moving into management and administration, Yulia worked more than 20 years as biomedical researcher in Universities of Tübingen and University of Edinburgh. She held a post of Research Strategy Officer and International Collaborations Manager for the Edinburgh Centre for Bioinformatics. She has initiated numerous international strategic partnerships with leading Universities and industrial and research organizations across Europe and was the organiser and co-organiser of several international meetings and workshops.



Yulia is a Chair of London Europe Group of London Higher ("umbrella" body representing over 40 publicly funded universities and colleges in London) and co-founding member of ERA and Framework programmes of European Association of Research Managers and Administrators.



Afonso Ferreira is currently seconded as an expert to the European Commission, where he works in the Future & Emerging Technologies Programme and also in the Digital Futures Task Force. He is a Directeur de Recherche with the French CNRS and in 2010 occupied the position of Scientific Coordinator for International Affairs of the CNRS Institute for Computer Sciences INS2I, also conducting scientific work with the INRIA.

In the middle of a successful scientific career and willing to explore "the other side of the funding counter", from 2007 to 2010 Dr Ferreira acted as the Head of Science Operations for COST, the intergovernmental initiative for European Cooperation in Science and Technology spanning 36 countries, where he orchestrated all scientific-related operational aspects pertaining to the 1000 proposal submissions per year and more than 200 European-wide running projects. With both an innovative mind and a strong interest in pluri-disciplinarity, Dr Ferreira has been lately specialising in Innovation Policy, Foresight, and Competitive Intelligence.

Yves Bernard, iMAL



After studying architecture and computer science Yves has spent the 80's as a scientific researcher in academic institutions and at Philips Research (CAAD, Software Engineering, Multimedia). He teaches digital arts in Belgian Art Schools and runs iMAL, centre for digital cultures and technology, which he founded in 1999 and where he is the director. At the beginning of the nineties he founded one of the first European studios for multimedia production where he developed CD-ROMS about arts and culture, several of which won international awards (e.g. Milia d'Or 1998). Through iMAL, Yves Bernard gives support to artists in their creative approaches with new technology, ceaselessly investigating joint tasking in production procedures between artists, scientists and industries. He has been the curator or associate curator of numerous media arts exhibitions in Belgium, Finland and the Netherlands: CONTinENT (2000), F2F (2003), Infiltrations Digitales (2004), openLAB (2005), Art+Game (2006), Holy Fire, Art of the Digital Age (2008). He is also author or co-author of artworks linking the internet to the real world, for example Martini Ground Zero, OFFFCAM and The Gate.

iMAL (interactive Media Art Laboratory), is a non-profit association created in Brussels in 1999, with the objective to support artistic forms and creative practices using computer and network technologies as their medium. iMAL is the unique integration of an Art Center producing various public events (exhibitions, lectures, concerts/performances) with a Media Lab for artists to research, experiment, share and exchange with and about new technologies. iMAL has become a European and international meeting place for artists, scientists and creative people, ideally located in Brussels, a multicultural and international city, capital of Europe.



Dr. Nenad Stojanovic is senior researcher and project manager at FZI Karlsruhe. He received the MSc in computer science from the University of Nis/Serbia and the PhD degree from the University of Karlsruhe. His main expertise is related to the application of the real-time ICT systems in different business domains. He has been involved in many EU research projects and has coordinated several of them. He has published around 100 papers in different international journals and conferences in the areas of applications of ontologies and complex event processing.

He is the coordinator of the EU ICT project ARtSENSE, that is dedicated to pushing emerging technologies in the cultural heritage domain. Developed as the next step in interactive guides, the project is based around wearable devices that react to the visitor experience. Using eye tracking, audio monitoring and environmental data, the device follows the user's biological response to an artwork or artifact pushing information to them accordingly.