

Performing Collaborative Practice in New Media Arts

The title is centered and overlaid on a row of three circles. The first circle is white with a grey outline. The second and third circles are solid grey. Below the title, there is another row of three circles: the first is solid grey, the second is solid grey with the name 'Sara Diamond' centered below it, and the third is white with a grey outline.

Sara Diamond

New Media and Creative Collaboration

All parts of the production chain increasingly engaged in collaborative practice

Artists, engineers, scientists, curators

Cultural practice equally demands collaboration between disciplines, artists, presenting organizations

Performative and performance practices underscored

Self-reflexivity



Janet Cardiff and George Bures Miller
The Paradise Institute (video still), 2001
image courtesy of the artists and Plug In

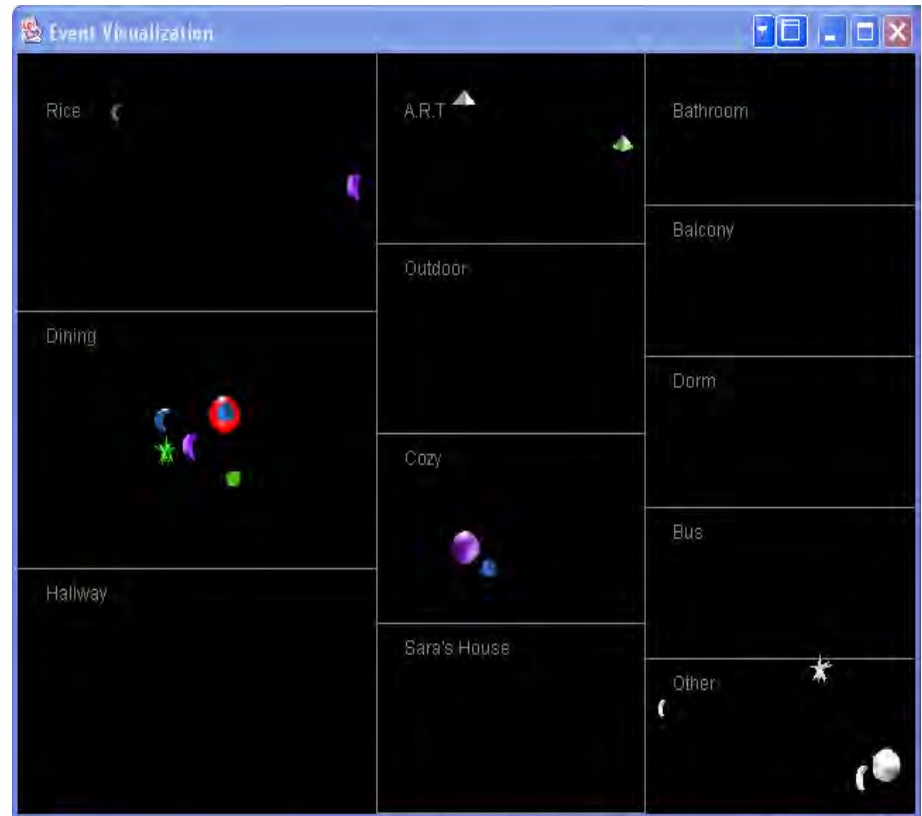
ICA

Disruptive Systems

Gilles Deleuze: world as virtual whole composed of multiplicity of durations

Alex Galloway: Protocol—tension of lateral and hierarchical—structure behind networks

Mark B. Hansen—time-image and new visual capacity—human imagination final force

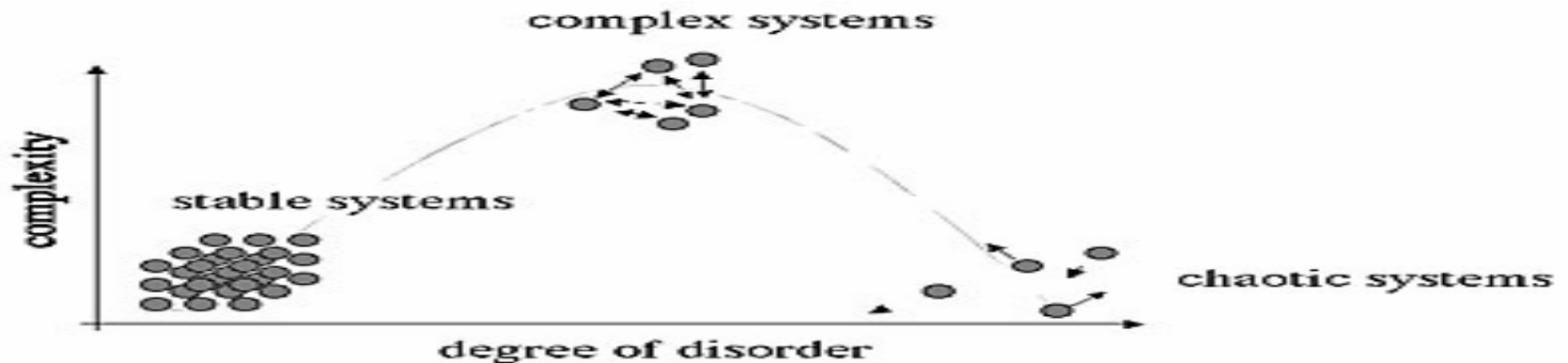


Cross-disciplinary creative teams use networks

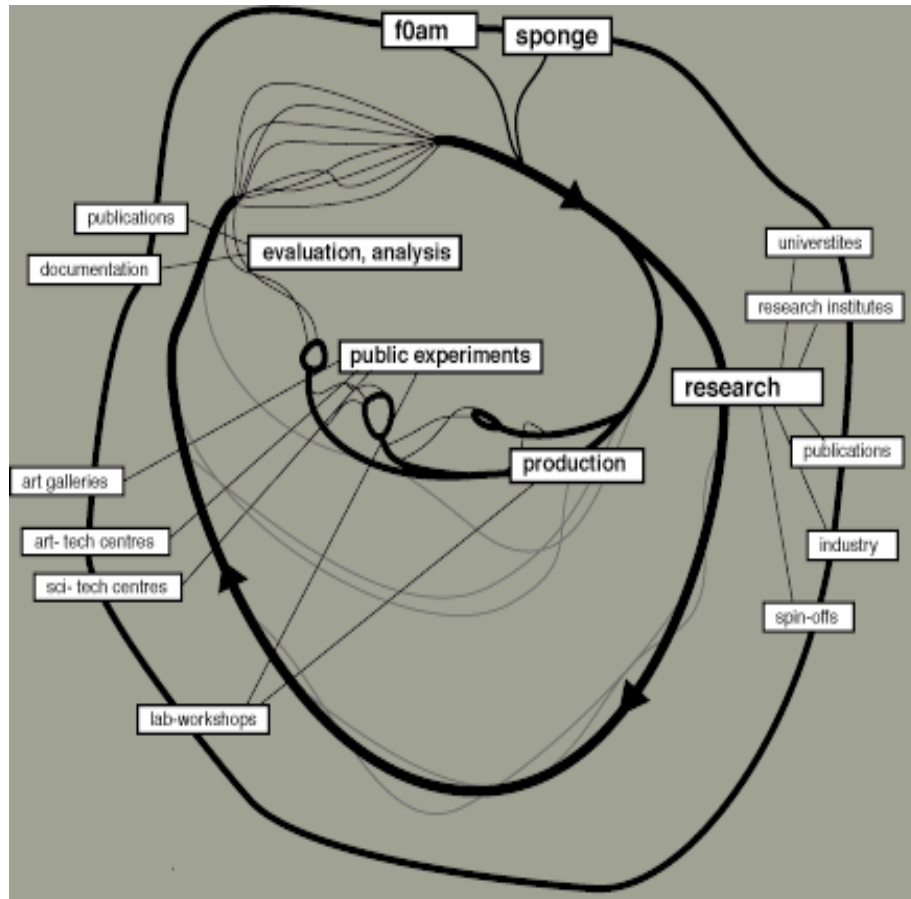
**Networks, geographic relationships distribute skills
break down roles**

**Technologies change relationships in co-located and
distanced contexts, e.g. instant messaging, blogging—
process at times as valuable as outcomes—
foreground acts of communication/systems**

CTheory



Art and Science Collaboration



Research and creation Staging



Production and Discursive Formations



Artists' organizations in new media take the form of collectives, corporations, alliances, networks, creative team

Some are contingent, others ongoing and long term like the Critical Art Ensemble or irational.org, Radio 90

**Net artists and collectives such as AMEX, irational.org
Hacking AMEX sites, AMEX mailing lists, giving alternate swipe card**

Performative

<http://www.t0.or.at/cae/critical.htm>

New Media and Creative Collaboration—production teams

Artists and scientist teams

Creating with technology demands deeper levels of specialization

Bridges Consortium:

Challenge is not technology but communication between people

Differences in work styles, priorities, educational principles and beliefs

Collaboration itself as a skill

Leadership shifts between artists and scientists

Underscores roles and reflexivity



Statistician Mark Hansen and Composer Ben Rubin

Listening Post, 2001–02 (installation view at the Brooklyn Academy of Music). Electronic components, copper wire, aluminum, loudspeakers, computer software, dimensions variable

Performing Collaboration

In “Conversation on Choreography”, in *Moving Bodies, Performance Research*, Delahunta, Ginot, Van Imschoot, Lepecki, Rethorst, Theodores and Williams make use of Anna Cauquelin’s application of the “doxa”, a “place for people to be together and think together”, that is a body of shared knowledge, that is invisible, unstable, shifting and present in daily life. (Delahunta, Ginot, Van Imschoot, Lepecki, Rethorst, Theodores, Williams, 2003). [i] [x] They underline the ways that art practice and daily life have intersected, eroded the space between “discourse and performance event [i] [x] delaHunta, Scott, Ginot, Isabelle, van Imshoot, Miriam, Lepecki, Andre, Rethorst, Susan, Theodores, Diana and Williamns, David (2003), *Conversations on Choreography*, In: *Moving Bodies: Performance Research*, Volume, Number 4, December, 2003. London: Routledge

New Media and Creative Collaboration—art world

Artists flowed around the museum—festivals, centers, biennials, technology shows, fashion shows

Shifts in curatorial understanding staged entry of new media to traditional art world

Technologies to the People argued they had replaced the role of curator

1998 at Curating and Conserving New Media at BNMI declared that “net.art was dead” in part because of curators focused interest in this practice

Barbara London (MOMA) used web as diary for public access to exhibition planning, crossing over into territory of artists

Confusion of roles

documenta X

Exhibition of contemporary art

21. Juni - 28.
September 1997

Artistic Director
of documenta X:
Catherine David
Curator of
documenta X web
site: Simon
Lamunière



Vuk Cosic No Land's Man net.art
at Documenta

Networks—Metaphors of Flows

Networks facilitate exhibition and discourse for collaborative works

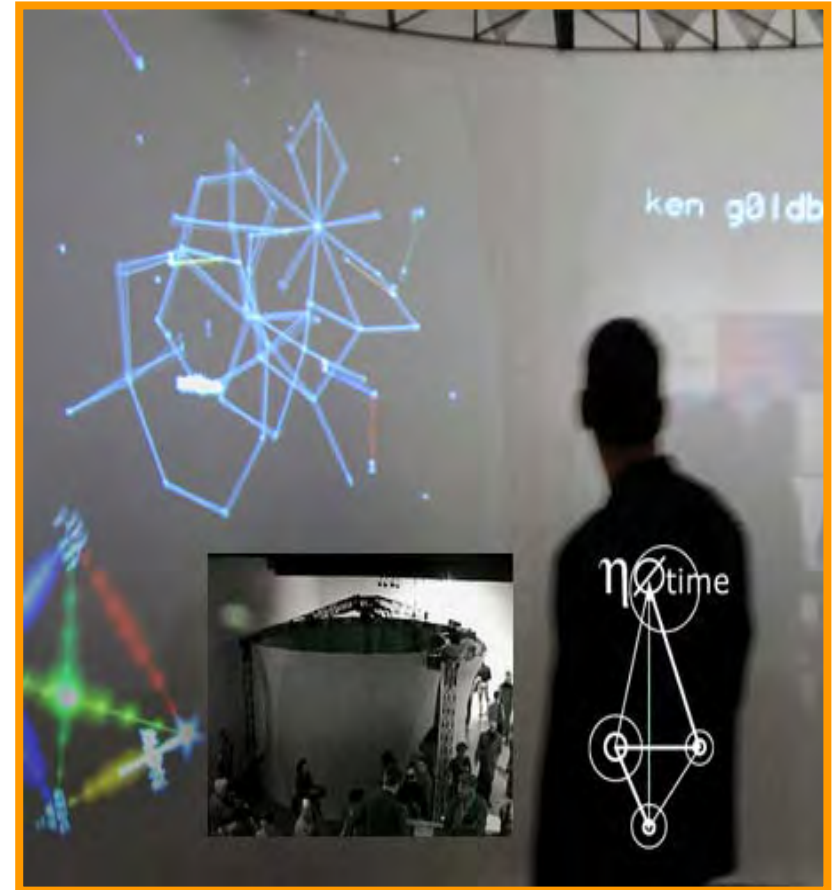
Networks = flow

Flows can be disruptive—scale and proximity matter

Flow as state of creative expression

Time is key to how relationships emerge within network

NoTime links search for time and information through artificial agency—visualization of network as aesthetic space



NoTime Project V.Vesna et al

Performance as outcome; lab as process

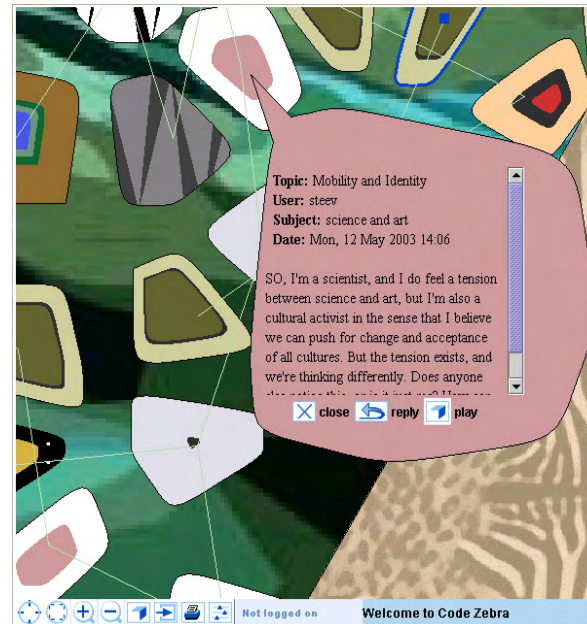
**Creativity, presence,
vision, aura within a
group challenges
notion of individual**
**“The lab” as atelier in
new media**



Joanna Berzowska/CodeZebra responsive garments

Visualizing Human Dialogue—Am-I-Able

Wearable technologies and clothing, new displays and social visualization



Fashion and Technology



Am-I-Able
Tomoko Hiyashi
Di Mainstone
Responds to gestures
bodies, spaces

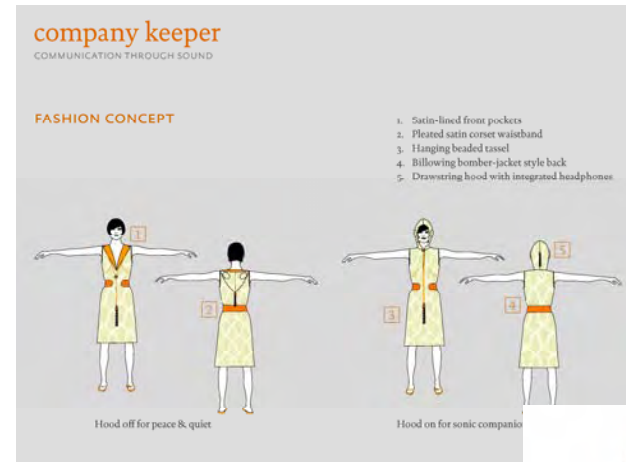


Communication, Display, emotion— performative fashion

Group and individual
emotions and fashion

Share symbols with
others

Fashion designers,
engineers, interactive
designers musicians



The Company Keeper



Participatory Design

Workshop to catch play,
communication, how people
create visual symbols

Emotional Ties, Company
Keeper—uses accelerometers,
gestures to share feelings



Audiences as performers of collaboration

Engage not only audiences but communities

Performance practices are highly collaborative

Opening night is the next stage in opening the art work to collective authorship

Audiences can remix

Audience must also “perform” to complete the work—some are spectators



Whispers Group--
Exhale

New Media and Creative Collaboration

Case Study: Medulla Intimata

ICA London exhibition of Banff co-production

Audience interaction with jewellery based on tone of voice

Video switches

Performative and responsive

ICA London three exhibition contexts

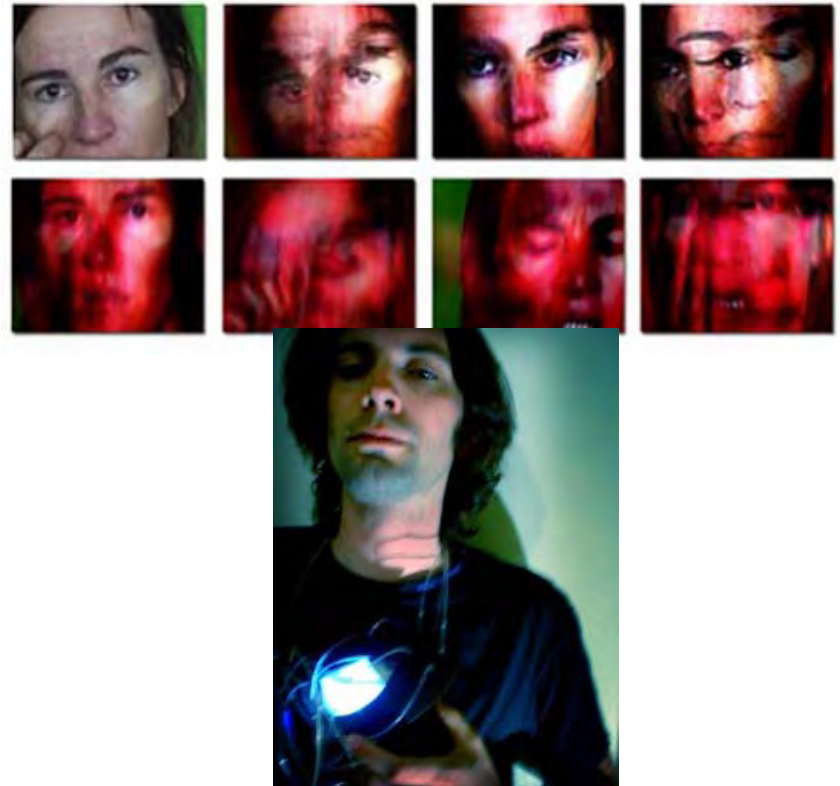
Artist credited as artist

Engineer as artist/engineer

Is the art work an experiment?

Is this usability testing?

Why can engineers be credited as artists and artists seldom as engineers?

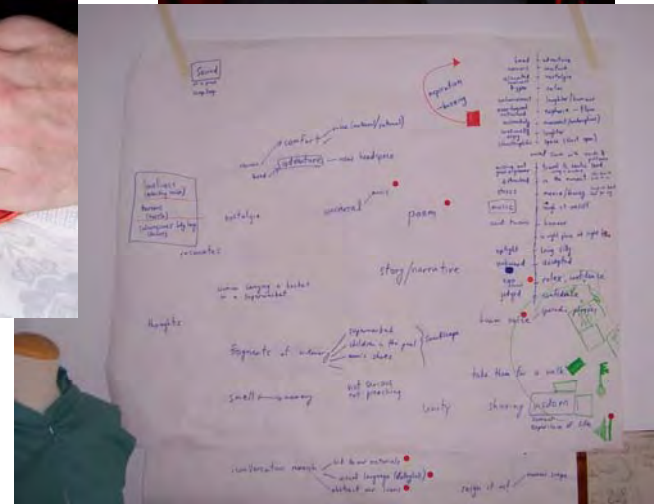


Medulla Intimata. Tina Gonsalves and Tom Donaldson

Fast Prototyping

Sensor systems

Soft circuits and sensors



Data body – participation



Tania Fraga

**Speed, direction,
breath, gesture,
heart rate, moisture**

**Body as a conscious
and unconscious
information source
integrated into the
interaction and
space**

**Build community
through intimacy**

Participatory art work occurs within a collaborative culture -- context

Peer to peer (P2P) every computer is a source of content

File sharing

Blogs

Wikis

Open Source Software

Creative Commons

Chat

Games patches and levels

<http://www.boredomresearch.net/>

Remix and additive culture

Remix culture and
music

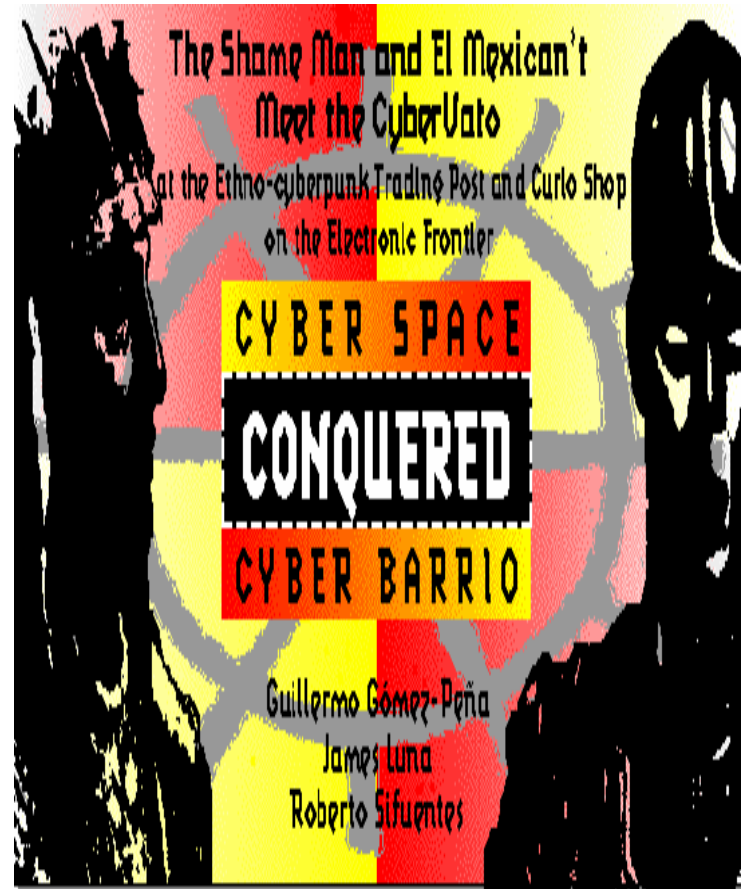
DJ/VJ

DJ Spooky – cultural
theory



Remix cultural difference

Globalisation and sub-culture, brings group identities and collaboration into new territories (Fusco)



Collaborative Community Practice and Cultural Contexts--performative



**“Acting on culture”—
action research and
performance art,
“performing a task
versus performing a
show” -- Dick Higgins**

**Mongrel Linker—
“Blackness” on the
www**

Container Project

Mongrel’s *Linker* Project and Container

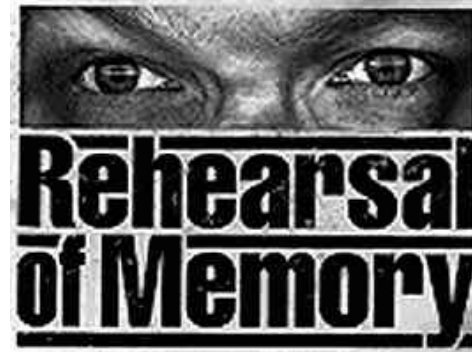
Collaboration and identity through criticism of media/institutional spaces

Harwood—Rehearsal of Memory—prison

Harwood on Tate—museum

Natural Selection—Policing and profiling

<http://www.mongrelx.org>



Creating new contexts for art



<http://www.sharemyworld.net/>

- Performance of identities -- contributing stories and images
- Idea of a shared archive
- Work with communities outside of the museum as sites of reception

<http://www.horizonzero.ca>



www.horizonzero.ca

Feel

Collaborative Community Practice and Cultural Contexts

- Reliance on collaboration part of cultural heritage
- Artists question role and organization of technology
- Story cycle drawn from traditions of Cree and Salteaux temporal cycles



Integration of New Media and Collaborative Community Practices

Language as core to collective
identity

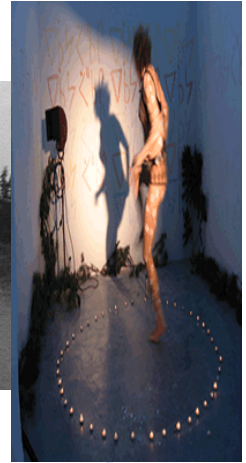
Aboriginal radio, television,
performance and new media art

Cree++ project

The Runner

Work with communities—choose
what is represented outwards
and what within

Cheryl l'Hirondelle and Candice
Hopkins



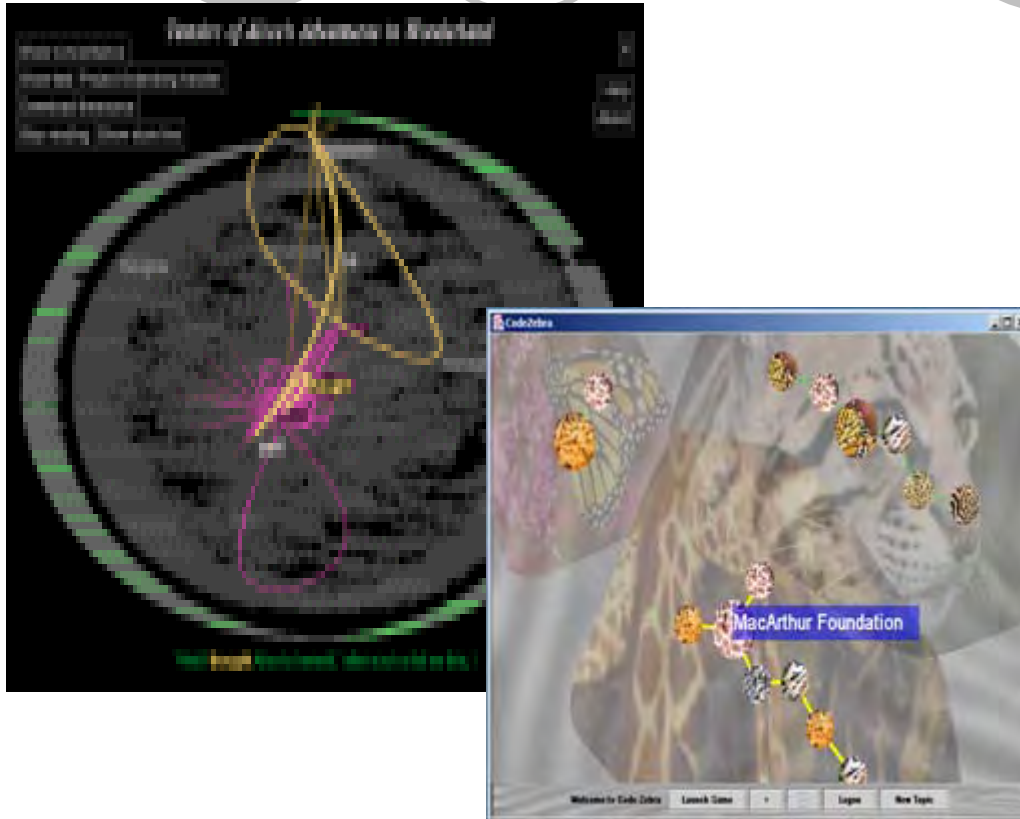
Responsive Video



**Talk Nice, Elizabeth
VanderZaag**

**Talk Nice
Elizabeth VanderZaag
Audiences learn
“uppism” as a
manner of speech**

Data Visualization—analysis in real time of texts



TextArc by Brad Paley and CodeZebra
Sara Diamond

**Brad Paley—Text
Arc rethinking
book—Alice in
Wonderland**

**Warren Sack and
Jason Lewis**

**Community
building through
seeing
conversation**

**Contributory
discussion
spaces—
CodeZebra and
Text Garden
aligned with
physical and**

Mobile Cultural experiences

Blast Theory



The imaginary virtual body and the present corporeal body in performance art – acting out -- fantasy and responsibility in collaborations –Blast Theory
“Uncle Roy is All Around Us”



Mobile Gaming and Community



Viewing the game

Mobile Digital Commons Network

With Michael Longford, co-PI, Concordia

Global Heart Rate:

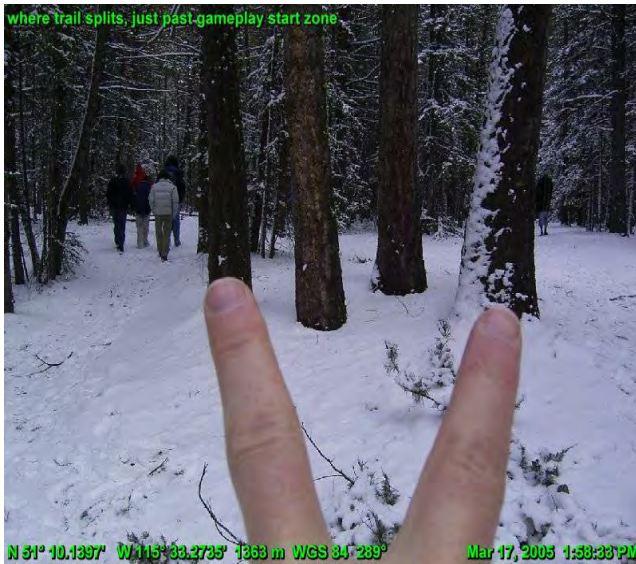
Transform urban and non-urban space through the creation of responsive and content-aware environments

Investigate relationship between geographical data with virtual information systems and mobile devices

Explore and build interactive gaming culture in mobile and creative context

Illustrates performative, collaborative, role of audience

Participatory Locative Mobile Experiences



Hoodoo Trail Banff

Brain storming groups on the trail

Came up with ideas for experience

Worked into technology design

GPS -- Parks Canada and Actual Trails



Hoodoo Trail aerial view with GPS data

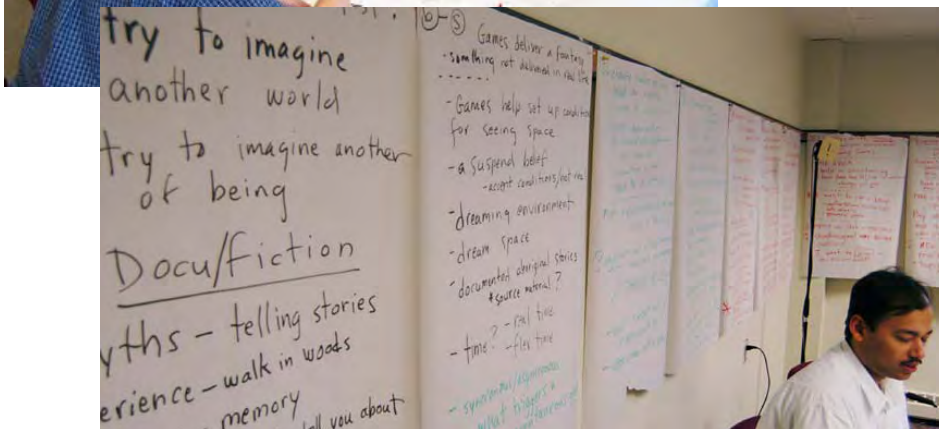
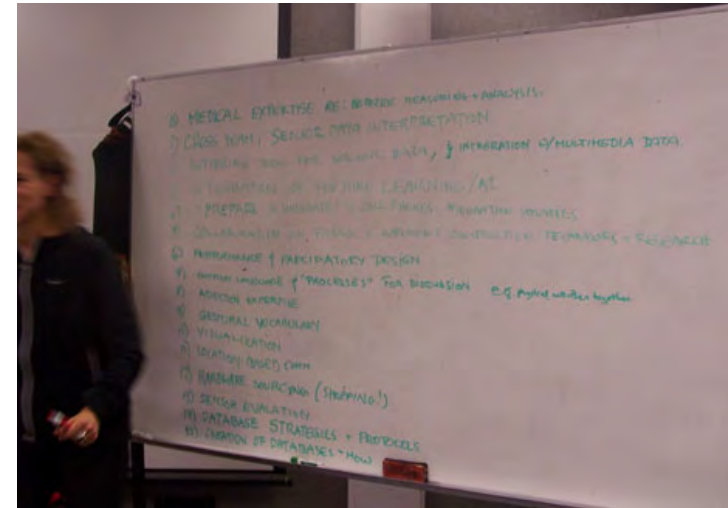


On-screen map view

**Chose easy trail
with seven
qualitative
regions**

Global Heart Rate

Design workshops developed experiences through brainstorming, extensive trail trips—people have very different relationships to nature



Participatory Mobile Experiences



Instructing user testers in the Collaboration Lab

Expanded design process

**Various adult user groups
without technology**

**On location (on trail)
design process,
including for design
team (GPS camera, mini
laptops)**

**Designed with phones with
teens**

Participatory Mobile Experiences: Findings



Instructions on the trail

Make technology unobtrusive

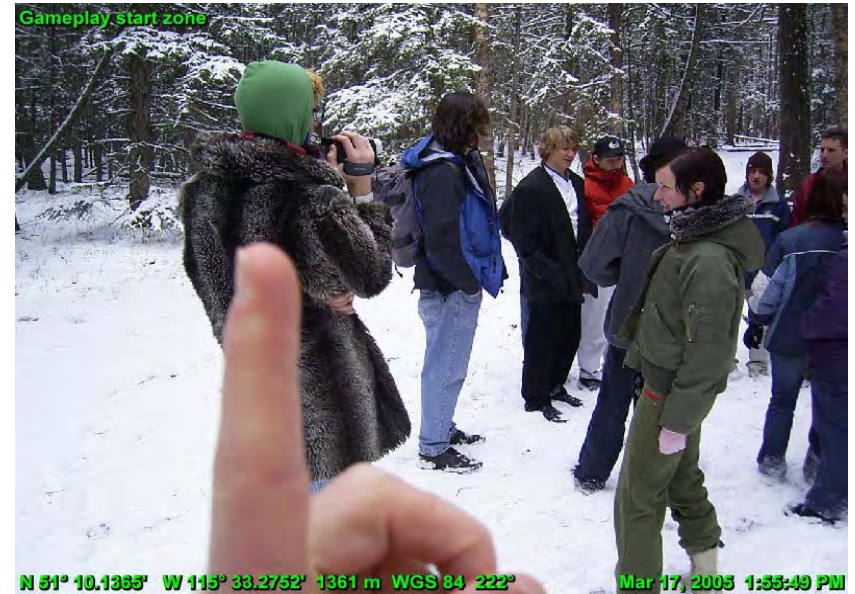
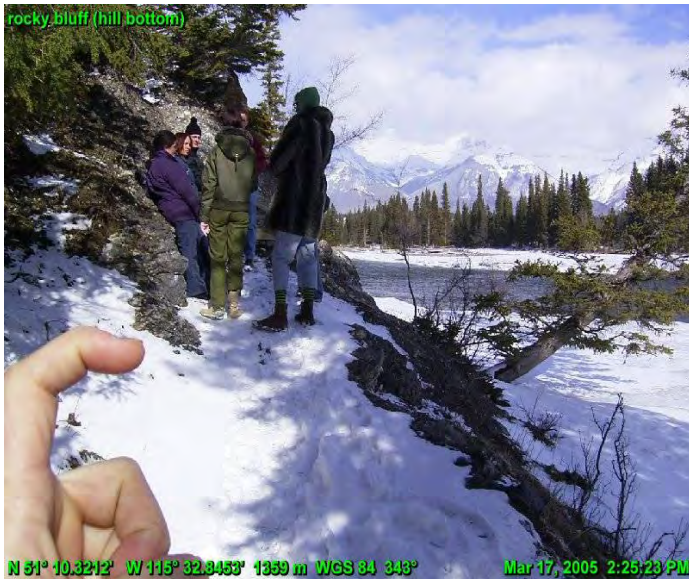
**Want to be social – either
play together or against**

**Different personalities vary
responses to genre—
HUGE potential**

Want to add data

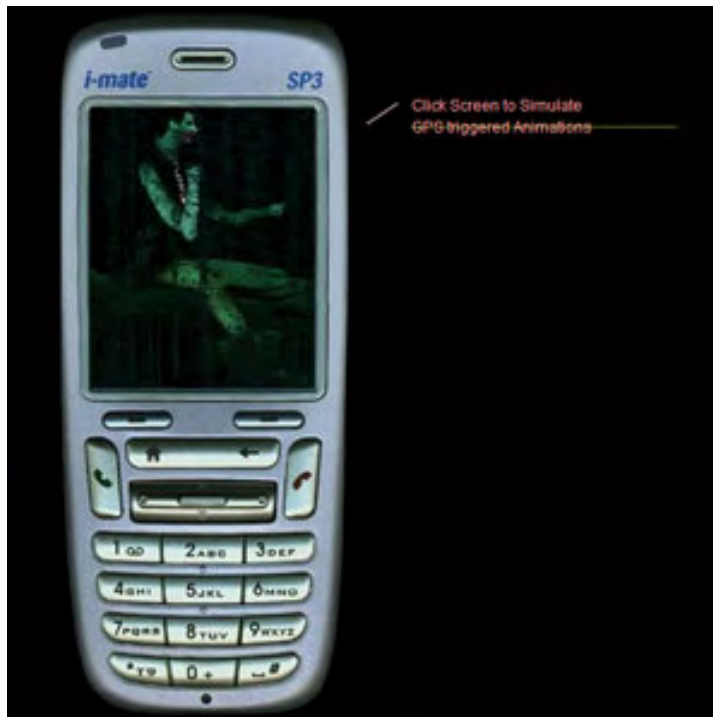
**Three genres—adventure
reality, info documentary
and fantasy**

Mimichi and Trickster



- Goals of game play—develop your animal character**
- Grow it, nurture it, feed it in the appropriate locations**
- Survive or mobilize encounters with other animals**
- Save the environment**

Early Prototypes: Mobile Cinema and Flower Throw



Locative cinema experiments

Mimichi animal fantasy game



Findings: elegant Integration of physical Interfaces

**Embed GPS,
accelerometers or other
devices into attractive
fashion interfaces**

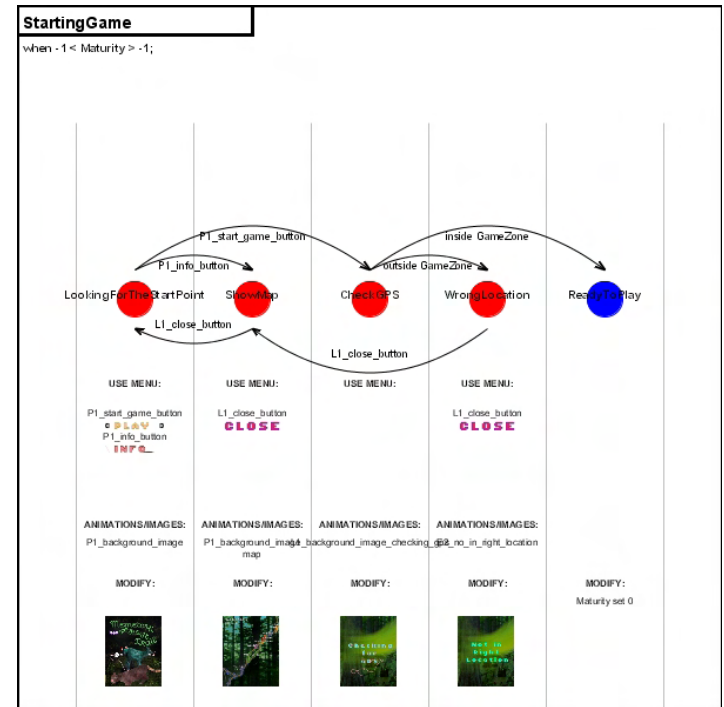
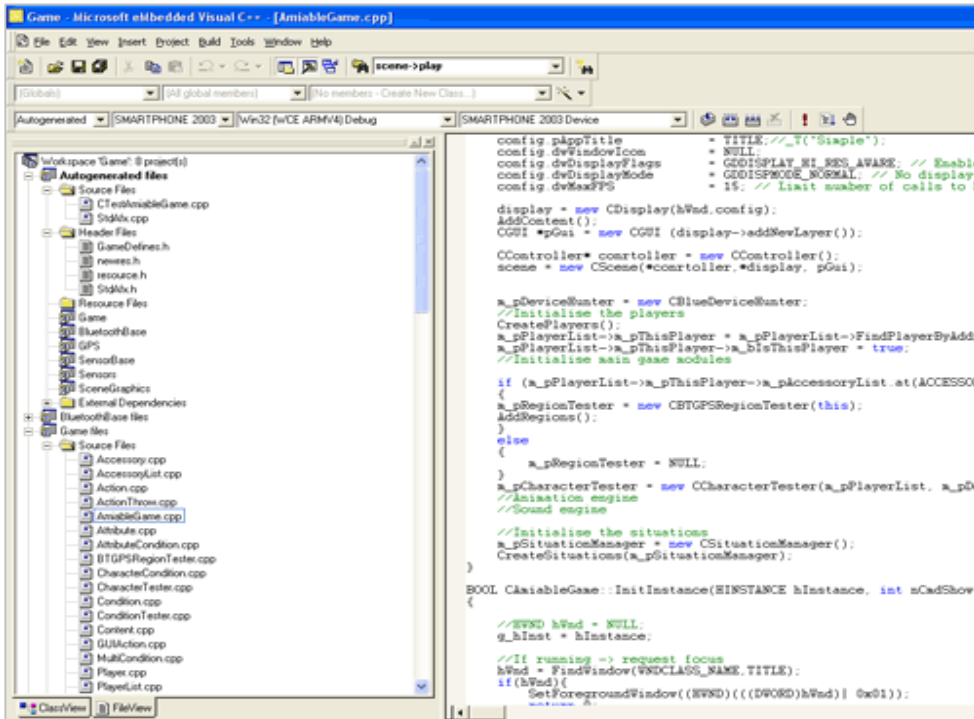
**Mobile devices as
integrated**

**Reinforced need aesthetic
interfaces, physicality**

Will now show in WPG

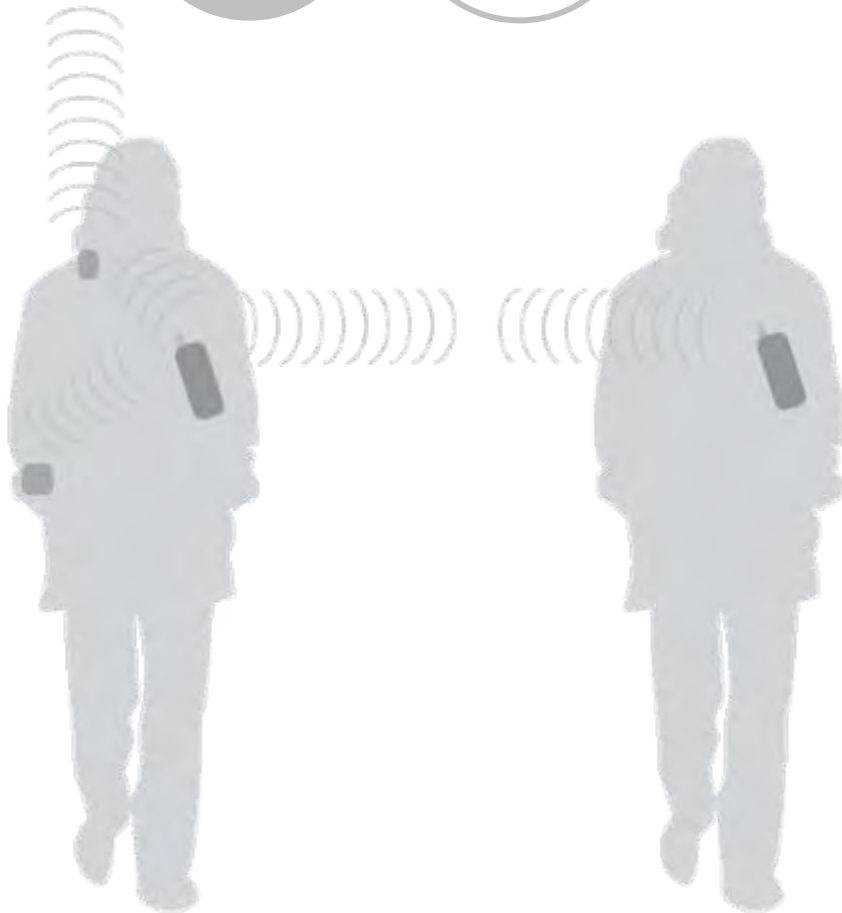


Authoring System



Automated XML and game-flow-diagram generators

Iterative Design: Engineering and Content



Iterative design process with versions of the games
Authoring system for mobile locative content that is interactive — viable for engineers and content creators to work together
Content developers cannot start from scratch

Global Heart Rate



**Challenging for games designers
and engineers**

Had to iterate designs weekly

**Had to adapt to participants
experience**

Uncomfortable zones of authorship

Participatory Design Group Heads out on Hoodoo Trail

Issues

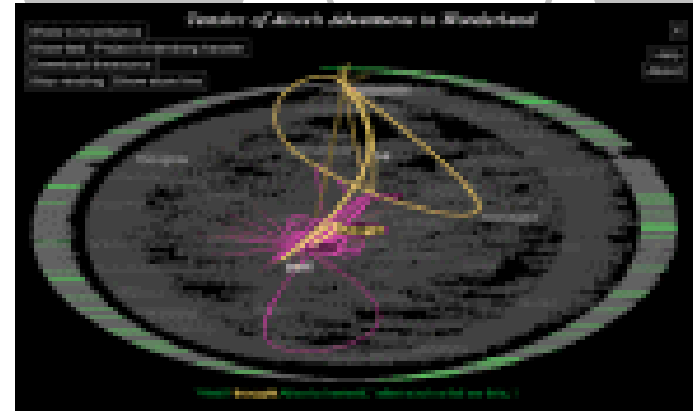
Ability to link the sources and influences of collective authorship

Aesthetics: Form, legibility, beauty, pleasure, meaning, functionality— negotiate how things work/perceived

How do the structures of collaboration in new media art influence the aesthetics of the work?

How does the design of technologies and their implicit aesthetics effect both the collaboration as the resulting aesthetics?

**What vocabularies and theoretical sources can we use to understand collaboration as a creative endeavor for participants at all levels of the experience (makers, participants)?
Ethnography? Biology? (Evolution, chaos, emergence)**



**TextArc by Brad Paley and CodeZebra,
Sara Diamond, Rich Lachman**

New Media Creative Collaboration Spaces

www.horizonzero.ca

CCOP, Heritage Canada

Collaboration/Agency:
Access to creative process
Access to creative tools
**Goals and needs of all
collaborators engaged**
New identities emerging
New forms of engagement

