

Call for Papers, Presentations and Performances

(re)Actor: The First International Conference on Digital Live Art
September 11, 2006
The Octagon @ Queen Mary, University of London
London, England, UK

In cooperation with HCI 2006: ENGAGE
The 20th British HCI Group conference in co-operation with ACM
11 September - 15 September 2006

Deadline for 2-page proposals May 26, 2006

Digital Live Art is the intersection of human-computer interaction (HCI), live art and computing. This conference seeks to bring together practitioners and academics from the varying worlds of live art, computing and human-computer interaction for a lively debate and event which will explore this emerging field. Our specific context focuses on club cultures as a living context for digital live arts practices. Our expected outcomes are to create a community of digital live artists and to present strategies for designing, developing and evaluating *Digital Live Art*. Such an event provides an opportunity to open up conversations between digital art and live performance and will allow us to explore how it is used to increase our understanding of human-computer interaction in general.

The notion of *Digital Live Art* is that of a hybrid art form which focuses on presence and presupposes the digital as a way of making live engagements. Our particular interest is in exploring the relationship that develops between performers, participants and observers within playful contexts and how *Digital Live Art* may move people to performative interaction and communal engagement.

THE CONFERENCE

The conference will include both day time presentations and evening ambient after party. The daytime event will include a keynote panel with **Charles Kriel**, **Philip Auslander**, and **Jon Dovey**. **Charles Kriel** <http://www.kriel.tv/> is broadly regarded as one of the world's leading VJs. He VJs regularly for the likes of Pete Tong, Fatboy Slim, DJ Tiesto, Darren Emerson and Sasha and was recently appointed a Senior Lecturer at London Metropolitan University. His pioneering work includes the world's first nationally telecast VJ mix to the UK. **Philip Auslander's** <http://www.lcc.gatech.edu/~auslander/> primary discipline is Performance Studies. He has written on aesthetic and cultural performances as diverse as theatre, performance art, music, stand-up comedy, and courtroom procedures. His specific interests include performance theory, the relationship of performance to media and technology, and intellectual property. He is the author of four books and editor or co-editor of two collections. He is currently completing a book project entitled *Performing Glam Rock: Gender and Theatricality in Popular Music*. In addition to his work on performance, Auslander contributes art criticism regularly to Art Forum, Art Papers, and PAJ. **Jon Dovey** <http://www.republicof.net/> spent the first 15 years of his working life in video production, working through the early years of Channel Four as a researcher, editor and eventually as Producer. He worked principally in documentary and experimental video, co founding original scratch artists Gorilla Tapes in 1984. His video projects gained international distribution and recognition and have now taken their place in the documented histories of UK Video Art. He also maintains a creative practice as research; as Executive Producer on a number of documentary Film & TV projects, in interactive media production and gallery installations. His current production research centres on rePublicof an experiment in digital cabaret working at the intersection of dance music and art practice. His forthcoming publication is titled *Game Cultures*.

The schedule includes peer-reviewed paper presentations, interactive installations and performances, a cross-disciplinary discussion forum and an ambient after-party. The conference and evening event will take place in the Octagon at Queen Mary, University London - the recently refurbished library which was originally built in 1888 and was modeled on the Reading Room of the British Library (now the British Museum) and was formerly contained within the famous East End People's Palace. <http://www.octagon-venue.com/>

WHO SHOULD BE ATTENDING?

We are seeking to bring together both working practitioners and academics from the active world of live art and computing, particularly (but not limited to):

- Performers: Live artists, digital artists, DJs, VJs, sonic artists, dancers, actors, magicians
- Participants: Computer scientists, technicians, club goers, designers, new media practitioners, decorators
- Observers: Cultural theorists, ethnographers, street scientists, her/historians
- Orchestrators: Curators, directors, writers, producers, events organisers, club & festival owners/managers and promoters.

WHAT ARE WE LOOKING FOR?

We are seeking to create a dynamic, interactive experience for our delegates. We are soliciting two-page proposals for both the formal daytime conference and the interactive evening event. To this end your contribution can be made in the following ways:

- 15 minute paper presentation
- interactive demonstration/presentation of practice
- performance/installation
- DJ/VJ performance

You should indicate on your proposal whether your contribution is best suited to the more formal daytime proceedings or to the after-party which will be taking place that evening.

TOPICS OF INTEREST

Proposals are solicited in all areas of Digital Live Art, including but not limited to:

- Creative clubbing and the playful arena
- Space, body, machine
- Inputs and outputs – co-creation and the dialogic exchange within digital live arts practice
- Computing for the experiential and cerebral
- Performance and the design of interactive interfaces
- Experimental music technology
- Creative displays and projections
- Tools for performers, participants and observers
- Networking, open-source clubbing and the free party
- Models and formal methods of interaction
- Her-story and his-story of computing and clubbing.

SUBMISSION OF PROPOSALS

Your proposal should be submitted to Alice Bayliss (a.bayliss@leeds.ac.uk) and Jennifer G. Sheridan (sheridaj@comp.lancs.ac.uk) and should include:

- Your name, contact details, organization/institution
- 200-word biography
- Two-page proposal with title (10 point font)
- Technical requirements
- Daytime and/or evening program suitability.

DEADLINES

Two-page Proposal for Review Due: 26 May 2006
Notification of Acceptance: 16 June 2006
Early Registration: 23 June 2006

Proceedings of this conference will be published and available at the conference. Authors may be invited to contribute an extended version of their paper for a future publication.

ADDITIONAL INFORMATION

Conference Website: <http://www.DigitalLiveArt.co.uk/>
Venue: <http://www.octagon-venue.com/>
BCS-HCI 2006 - ENGAGE: <http://www.hci2006.org/>

CONFERENCE CHAIRS

Jennifer G. Sheridan
Computing Department
Lancaster University, UK

Alice Bayliss
School of Performance and Cultural Industries
University of Leeds, UK

CONFERENCE COMMITTEE

Philip Auslander, School of Literature, Communication, and Culture, Georgia Institute of Technology, USA
Mark Ball, Fierce Earth Festival, UK
Christopher Baugh, School of Drama, Film and Visual Arts, University of Kent, UK
Johannes Birringer, AlienNation Co. USA, Brunel University, UK, Schmelz, GER
Nick Bryan-Kinns, IMC Group, Queen Mary University of London, UK
Alan Dix, Computing Department, Lancaster University, UK
Jon Dovey, Drama - Theatre, Film, Television, University of Bristol, UK
Dan Fox, Welfare State International, UK
Hannah Fox, Welfare State International, UK
Bill Gaver, Goldsmiths University of London, UK
Gabriella Giannachi, Centre for Intermedia, University of Exeter, UK
Deborah Kermode, Ikon Gallery UK
Charles Kriel, London Met University, UK
Tom Lloyd, Welfare State International, UK
Joe Paradiso, MIT Media Lab, USA
Planet Angel, UK
Sadie Plant, Writer, UK
Sita Popat, School of Performance and Cultural Industries, University of Leeds, UK
Mick Wallis, School of Performance and Cultural Industries, University of Leeds, UK