Collision, Collaboration and the Future of Artsci (Tainan City, 14–17 Nov 16)

National Cheng Kung University, Taiwan, Nov 14–17, 2016
Deadline: Jun 30, 2016

Ming Turner

Art and science, commonly seen as two different parallel disciplines, are gradually emerging into one world and possibilities. In 1959, Snow described science and humanities as 'The Two Cultures', and this has prompted many disputes and much debate about whether there is a significant gap between art and science. In 1987, theoretical physicist David Bohm also highlighted the importance of creativity and communication in science and humanities. In 'The Third Culture' (1995), John Brockman proposes the concept of a mediating third culture in which scientists use literary language to convey their thoughts. In 'Art + Science Now' (2013), Wilson collects and introduces a diverse range of work and projects in which there is an intersection between art and science, ranging from digital media to life sciences. Furthermore, in 'Colliding Worlds' (2014) Miller also suggests that an exciting new art movement has recently emerged in which artists utilize and highlight the latest advances in science.

In recent years, many galleries, festivals, university programs, publications, websites and funding schemes have emerged to support the intersection and interaction of art and science. This new form of art practice is challenging the traditional methods of viewing art. The term for this new form of art is now understood as 'artsci', a hybridization of art and science. Artsci enriches the public image of science and serves as a new communication tool with which to engage the general public and help them to understand and question scientific research and contemporary art practice.

This conference aims to articulate a vision for creativity and science, and what we would envision for the future of Artsci. Undoubtedly, the division between art and science has collapsed and the two have collided, such that they are actually now merging and collaborating. The idea for the conference was established by the newly-formed program of Techno Art at National Cheng Kung University (NCKU) in Taiwan. It also acts as the 3rd International Symposium on Art & Technology (ISAT) for the Taiwan Art & Technology Association (ATATW). Furthermore, Collision, Collaboration and the Future of Artsci is the first international conference of the biennial conference series on art and technology organised by Techno Art at NCKU.

The collisions and collaborations in art, science and technology could stem from all possibilities and imaginings, which may not be definable and lack any finite dimensions. This conference

focuses on the interchange of creativity and innovation with the aim to explore what is new, to share ideas, to shape future collaboration, and to promote excellence in outstanding research and practice.

Confirmed keynote speakers include Professor Tomasz Bednarz (Queensland University of Technology, Australia), Professor Sheng-Fen Chien (National Cheng Kung University, Taiwan), Professor Ursula Damm (Bauhaus University in Weimar, Germany), Professor Tomimatsu Kiyoshi (Kyushu University, Japan), Emeritus Professor Arthur I. Miller (University College London), Professor Mike Stubbs (Director, FACT) and Professor Jutta Weber (The University of Paderborn, Germany).

Despite the undefined and interdisciplinary nature of collaboration in Artsci, this conference welcomes research related to, but not limited to, the following areas:
- Media art and digital design
- Digital music, soundscapes, time and speed
- Biotechnology and contemporary art
- Post-humanism, cyborgs and robots
- Interactive art and performance
- Animation, Comics, Games
- New media, surveillance and art
- Future technologies in art

Length of abstract
Paper presentations: 450 words
Posters: 300 words
Artwork: 300 words, plus up to 5 images of artwork (with captions)

Artists (not limited to those who are also speakers) working in the field of art and science are also encouraged to exhibit their art work at the exhibition which will be curated in conjunction with the conference. The conference organizers will arrange gallery space at the National Cheng Kung University, including invigilation, insurance, publicity, agreed equipment and assistance with the installation. However, artists will be responsible for the costs of shipping, production and materials.

All submitted abstracts will be peer-reviewed by at least two independent referees from the conference committee boards. All submissions should be made by filling in the submission form and email it to technoart2016.ncku@gmail.com by 30 June 2016.
Abstract Submission Form can be downloaded via http://technoart2016.web2.ncku.edu.tw/files/90-1061-11.php?Lang=zh-tw

Contact us:
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Reference:

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