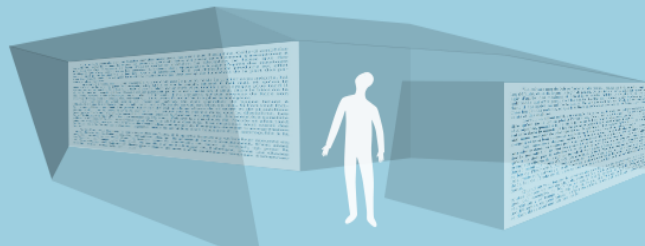


NARRATIONS CONTEMPORAINES : ÉCRANS, MÉDIAS ET DOCUMENTS
CONTEMPORARY NARRATIVES: SCREENS, MEDIAS AND DOCUMENTS

27, 28 et 29 avril 2016 / April 27, 28, 29 2016



Université du Québec à Montréal
201, av. du Président-Kennedy, Montréal, H2X 3Y7
Salle/room : PK-1140

— 29 avril 2016 —

14h00

Séance/session : Écrans, médias et documents/Screens, Medias and Documents

Président de séance/Chair : Gabriel Tremblay-Gaudette

14h00 — **Marie Fraser**

Université du Québec à Montréal

« Anthropologue et explorateur de la culture Web »

L'exploration de la culture Web est au cœur de la démarche de l'artiste Jon Rafman. Ordinateur, jeux vidéo, réseaux, bases de données comme Google Earth ou Google Street View, Second Life, constituent les champs d'investigation avec lesquels il travaille. Adoptant la posture de l'anthropologue, l'artiste creuse, fouille et archive le Cyberspace, il étudie ces nouveaux mondes et ses sous-cultures. Qu'en est-il de cette anthropologie de la culture Web qui a pris pleinement acte du tournant numérique des sociétés contemporaines ? Jon Rafman ne crée pas des œuvres pour et sur le Web, il propose une exploration intérieure de ses mondes et de ses communautés virtuels.

14h30 — **M.E. Luka**

York University

« Co-creation and collaboration in the public art work of Narratives in Space + Time »

As a member of a tightly-knit artist group that presents & documents narrative-based public art walks & through digital mapping, I recognize the complex nature of the concept of collaboration, and its reliance on related concepts such as "co-creation" (Jenkins 2006), "narrowcast audiences" (Gauntlett 2011) and "creative citizenship" (Luka 2013). We aim to facilitate co-creation of meaningful content with other artists & the public, resisting scripting these collaborations. What works? What doesn't? How do we know?

15h00 — **J.R. Carpenter**

Plymouth University

« Notes on the Composition of *Notes on the Voyage of Owl and Girl* »

This paper will reflect upon the transmutation of male-authored print-based narratives into female-narrated digital literary spaces through the strategies of détournement employed in the composition of *Notes on the Voyage of Owl and Girl* (Carpenter 2013) [<http://luckysoap.com/owlandgirl>]. Part ship's log, part sea chart, part sailor's yarn, part children's book, part Victorian nonsense poem, part computer-generated narrative — this web-based work détournes characters, facts, fictions, and

forms of accounts of sea voyages undertaken over the past 2340 years, into the North Sea, into the North Atlantic, and beyond into territories purely imaginary.

— Pause —

15h45 — **Sandy Baldwin**

Rochester Institute of Technology

« How to Pronounce »

My talk focuses on two YouTube channels, Pronunciation Book and Webdriver Torso, both famously enigmatic “Internet mysteries,” and both recently solved. Both channels signify screens, through their organization as a YouTube channel and through the way specific videos simulate television or film frames and imagery. Both signify writing as well, using the form of the written character and a thematics of reading and speaking. Intense speculation surrounded both, with arguments for their authorship and intention by aliens, spies, and artists. The revelation of the fact that one was a teaser for an over-corporate ARG and the other a video quality test for YouTube left palpable disappointment. Certainly, this outcome can be read in terms of the collapse a discourse of desire and its proffered communication from some other in the form of cryptic writings; that is, we wanted these to be significant, artistic and subversive, we wanted them to convey some sort of truth of the internet. Instead they expose the inscription or logo of various corporate others (and notably Google’s ever presence). What if such machinic inscription is on every screen on the web? And what if we refuse the bitter pleasure of “solving” these mysterious YouTube channels?

16h15 — **Rui Torres**

University Fernando Pessoa

« Interfacing the Database : (Ab)Using the PO.EX Digital Archive »

The goal of this communication is to discuss ways of exploring the complexity of multimodal databases, discussing the possible translation of organized data into enhanced and adaptable interfaces. Using the Digital Archive of Portuguese Experimental Literature as an example (www.po-ex.net), I will describe and provide examples of two different strategies: curating the Archive, i.e., reinterpreting database assets, creating conceptual and thematic exhibits; and appropriating and remixing the Archive, i.e., (ab)using the database for artistic and creative remixing.