



5th International Online Congress on Education and New Media

"Heritage of the New Media" ~ May 5-6, 2020

Launch of the International Programme "New Media for Teachers"



~ Dossier ~

5th May

Local Time UYT (UTC -3)

11:30 Opening

12:00 Inaugural Lecture

"Imagine a space filled with data - the architecture of interactivity"

Monika Fleischmann & Wolfgang Strauss (Germany)

Special Invitee: Derrick de Kerckhove (Italy)

Introduction & Moderation: Anja Pratschke (Brazil)

Contributions: Margit Rosen, Daniel Becker (Germany),

Karin Ohlenschlaeger (Spain) and Ryszard W. Kluszczyński (Poland)

Resume

In a retrospective Monika Fleischmann and Wolfgang Strauss discuss their participatory concepts and interactive artworks from the late 1980s to the time when participation became possible on the Internet in the 2000s. They do this with the concept of the 'thinking space' (Denkraum, Aby Warburg, 1929), and understand it as an „evocative object in a culture of simulation“ (Sherry Turkle, 2004), or as 'a space filled with data' that is intended to stimulate learning and thinking. Their artwork shows the development of the interface from a physical object like a table to a virtual environment like a mixed reality stage. With the advent of the Internet, the interface changes to an operative image (Sybille Krämer, 2009).

In "Berlin, Cyber City" (1989), after the fall of the Berlin wall, visitors dive into virtual Berlin with a sensor in their hands and gain new perspectives. They discuss the current situation around an interactive table and take on "a position in the world that is not their own" (Hannah Arendt, 1960). With "Home of the Brain" (1990), the artists not only reflect on the new medium, but the discourse itself is shown as a philosophical debate in a virtual exhibition, which the visitor accesses with head mounted display and data gloves. „It is like going through other people's thoughts.“ (Derrick de Kerckhove, 1992). In "Liquid Views" - the virtual mirror of Narcissus (1992), the sense of touch becomes an extended interface connecting the physical world with the virtual in which the phenomenon of a mixed reality world is created by a fingertip. With Netzspannung.org (1998), they initiated one of the first educational platforms and online archives for media art and digital culture. The data are semantically analyzed and thus put into context. The "Semantic Map" (2001) follows Marvin Minsky's idea that books can talk to each other. An image mechanism trains the content of an archive in the form of a self-organizing map that is constantly updated. "Energy_Passages" (2004) works with the daily news as the mental energy that shapes a city. They form the invisible information architecture of the city, which is 'measured' and made fluidly visible in public space. It "literally reinscribes the passages of energy that inform our daily life onto the street, allowing the passers-by to 'perform' the events of the day in their multiple semantic connections." (Christiane Paul, 2004)

Our digitized way of life changes us, our minds, bodies and language. Media artists who contribute with their work to the transformation of a globalized society, therefore have the responsibility to critically

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accompany the process of digitization. The themes chosen in the works presented become artistic research that is at once personal, political and theoretical, and engages the thinking in a performative way.

Biographies

Monika Fleischmann & Wolfgang Strauss have a long career in the creation of artistic research institutions as a basis for their work. In 1987 they co-founded ART+COM in Berlin, the first German Research Lab for Art and Interactive Technology; in 1996 the MARS - Media Art Research Studies at the Institute for Media Communication at GMD, the German National Research Institute for Information Technology in Bonn; in 2002 the MARS Exploratory Media Lab at Fraunhofer Institute for Intelligent Analysis and Information Systems and in 2005 the eCulture Factory at Fraunhofer Research Society in Bremen. <https://www.fleischmann-strauss.de/>

Derrick de Kerckhove is former Director of the McLuhan Program in Culture & Technology at the University of Toronto, where he is professor emeritus at the Department of French. He subsequently joined the Faculty of Sociology of the University Federico II in Naples. Presently, scientific director of the Rome based monthly Media Duemila, and of the Osservatorio TuttiMedia. He is the author of more than a dozen books translated in over ten languages. A Visiting Professor at the Polytechnic Institute of Milan, he is also Research Director at the Interdisciplinary Internet Institute (IN3) at l'Universitat Oberta de Catalunya in Barcelona. His fields of research include Technopsychology, Psychotechnology, Neuro-cultural research, Art and communication technologies, Media Theory, Collaborative Educative Software, and Connected Intelligence.

Anja Pratschke is an architect DPLG, with a master in design theory and a PhD in computer science. She is an associate professor and researcher at the Institute of Architecture and Urbanism at the University of São Paulo, Brazil, and co-coordinator of the Nomads.usp research group. Develop and supervise research on cultural heritage and media, parametric design, cybernetic and ecological design processes. www.nomads.usp.br

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Art historian **Margit Rosen** has been at the head of the department Collection, Archives and Research" at the ZKM | Center for Art and Media Karlsruhe since 2016. She studied art history, philosophy, and media art in Munich, Karlsruhe, and Paris and has taught at various universities, including the Karlsruhe University of Art and Design (HfG); the University of Fine Arts, Münster; the Danube University, Krems; and the Central Academy of Fine Arts (CAFA), Beijing. Her scientific and curatorial work is devoted to contemporary art and the history of the use of computer technologies in art and aesthetics, the history of video art, and the history of the relationships between art, science, and technology. She is the editor of *A Little-Known Story About a Movement*, a Magazine, and *the Computer's Arrival in Art* (MIT Press, 2011).

<https://zkm.de/en/person/margit-rosen>

Daniel Becker studied art history and German language and literature in Hamburg, where he wrote his master's thesis on Narcissus in Media Art. His focus is on contemporary art, digital aesthetics and the history of art and technology. From 2012-2014 he worked on the digitization project of the Hamburger Kunsthalle. From 2014-2018 he was a scholarship holder at the International Doctoral Program Mimesis of the Ludwig-Maximilians-University Munich and is doing his doctorate there on the topic of Schnitt-Stellen. Aesthetic implications of interfaces. Since February 2019 he is a research assistant in the department of Tristan Weddigen. Here he is pursuing a project on The Aquatic and Fluids as a Sculptural Element in Italian Art. <https://www.biblherz.it/en/daniel-becker>

Karin Ohlenschläger is Artistic director of LABoral Centro de Arte y Creación Industrial in Gijon, Spain, as well as a historian, scholar and curator who has focused on media art, science and contemporary art since 1985. She has chaired the Banquet Foundation of Art, Science, Technology and Society (1998-2006) and the Institut of Contemporary Arts in Madrid (2011-2012), and co-founded and co-directed MediaLab Madrid (2002/2006). She also has headed other international initiatives, including the Cibervisión International Festival of Art, Science and Technology at Centro Cultural Conde Duque, CCCD (2002) and at Rey Juan Carlos University in Madrid (1999); the International Festival of Infoarchitecture at the Ministry of Public Works in Madrid (1997); the In Art International Cybernetic Art Festival in Tenerife (1996); and the International Video Forum at Museo Español de Arte Contemporáneo, MEAC, in Madrid (1986/1988). Previously, she coordinated Espacio P (1985-1990), the first independent performance, music and media art space, founded in Madrid by Pedro Garhel.

Prof. Ryszard W. Kluszczyński, PhD, media art scholar, writer and curator. Professor of media and cultural studies, Chair of Department of New Media and Digital Culture, University of Lodz, Poland.

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Professor at the Academy of Fine Arts in Lodz. He investigates the issues of new media arts and cyberculture, contemporary art theory and practices, avant-gardes and transdisciplinary cultural transformations, and recent interactions between art, science, technology and politics. Artistic Director of Art & Science Meeting Program in the Centre for Contemporary Art in Gdansk (2011-). Curator of numerous exhibitions within the Program. Co-curator of travelling international exhibition United States of Europe (2011-2013). Curator of the Second International Biennale of Contemporary Art "Mediations", Poznan 2010. Chief Curator of Film, Video and Multimedia Arts in the Centre for Contemporary Art – Ujazdowski Castle in Warsaw (1990-2001). Some of his recent book publications: Beyond Borders: Processed Body – Expanded Brain – Distributed Agency (2019); Augmenting the World. Masaki Fujihata and Hybrid Space-Time Art (2017); Human Traits. Patrick Tresset and the Art of Creative Machines (2016); Guy Ben-Ary: Nervoplastica. Bio-robotic Art and its Cultural Contexts (2015); Ken Feingold: Figures of Speech (2014); Meat, Metal & Code / Contestable Chimeras: Stelarc (2014); Robotic Art and Culture. Bill Vorn and His Hysterical Machines (2014). Member of International Association of Art Critics (AICA), Cultural Studies Committee of Polish Academy of Science, and Polish Society of Cultural Studies. Editor of "Art Inquiry", a yearbook on contemporary art, and "Cultural Studies Review".

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13:30 Master Conference

"Art as organism"

Roy Ascott (England)

Introduction: Ryszard W. Kluszczyński (Poland), Angela Lopez (Uruguay)

Tribute Telematic Art: Yara Guasque (coordination)

Artur Matuck, Bia Santos, Carla Rocha (Brazil) & Paola Arellano, Rodrigo Hermosilla (Chile)

Contributions: Tom Gorman (Great Britain) & Justin Trieger (United States of America)

Moderation: Delma Rodriguez (Uruguay)

Resume

The next interesting and probably important moment will be when the interface of telematic networks moves into the body. It is virtually there; most people walk around with this thing in their hands 24/7. It is a short step to an implant. And when that is done, we can explore other kinds of thinking processes that can be put to work. We can begin to understand better the universal form of organism, which we tend to forget, particularly politically. We seem to be too often concerned with isolation of the 'self', of the individual, and we too little think of ourselves as part of larger organisms. We live in a kind of fraudulent situation. Most of the time, we need to have the Wi-Fi prepared in the environment. It is still not as freely available as water, and God knows there is enough restriction on water across the planet. So, at the moment, it is a sort of myth, and we all play with this idea of being globally interconnected.

Biographies

Roy Ascott Roy Ascott (born 26 October 1934) is a British artist, who works with cybernetics and telematics, on an art which is technoetic, focusing on the impact of digital and telecommunications networks on consciousness.

Ascott exhibits internationally (including the Biennales of Venice and Shanghai), and is collected by Tate Britain and Arts Council England. He is recognised by Ars Electronica as the "visionary pioneer of media art", and widely seen as a radical innovator in arts education and research, having occupied leading academic roles in England, Europe, North America, and China, and is currently leading his Technoetic Arts studio in Shanghai [5], and directing the Planetary Collegium. In 2018 he became the subject of *Cybernetics & Human Knowing: A Journal of Second Order Cybernetics, Autopoiesis and Cybersemiotics* entitled "A Tribute to the Messenger Shaman: Roy Ascott". Dr.Kate Sloan's

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comprehensive study of his early work "Art Cybernetics and Pedagogy in Post-War Britain: Roy Ascott's Groundcourse" was published by Routledge in 2019.

He is President of the Planetary Collegium, Professor of Technoetic Arts Plymouth University, and the De Tao Master of Technoetic Arts at the DeTao Masters Academy in Shanghai. He is also Chief Specialist of the Visual Art Innovation Institute at the Central Academy of Fine Arts in Beijing. He is the founding editor of the research journal Technoetic Arts, an honorary editor of Leonardo Journal, and author of the book Telematic Embrace: Visionary Theories of Art, Technology and Consciousness. University of California Press. He is recipient of the Prix Ars Electronica Golden Nica award for Visionary Pioneer of Media Art 2014. The award is for "those men and women whose artistic, technological and social achievements have decisively influenced and advanced the development of new artistic directions." He is a Doctor Honoris Causa of Ionian University, Corfu, Greece; Honorary Professor at Aalborg University Copenhagen; Honorary Professor at University of West London.
<http://www.royascottstudio.com/>

Yara Guasque, São Paulo 1956. Lives and works in Florianópolis, SC, Brazil, since 1986. Independent artist and researcher, editor of the Journal of Artistic Research, JAR, Spanish/Portuguese panel, graduated in Fine Arts from FAAP/SP (1979), Master in Literature from UFSC (1988), PhD in Communication and Semiotics from PUCSP (2003). Post-doctorate in Communication and Aesthetics from the University of Aarhus, Denmark (Oct 2012 to Feb 2013). At the Fundação Universidade do Estado de Santa Catarina, UDESC, she worked as a professor in the Department of Visual Arts from 1989 to 2015 and directed the Master's Program from 2005 to 2015 in the Graduate Program in Visual Arts, PPGAV. She coordinated Perforum Desterro 1999/2001, a teleperformance project, which interacted with Perforum São Paulo coordinated by Artur Matuck. She was a visiting researcher at Media Interface and Network Design, M.I.N.D. Lab, Michigan State University, 2001/2002.

Bia Medeiros, coordinator of the Computer Science Research Group at the University of Brasilia, working from Brasilia, Brazil, since 1992 (www.corpos.org). Research on telepresence performance was mainly conducted between 1996 and 2006.

Carla Rocha, Brazilian performance and telematics artist. She currently lives in the United States.

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Artur Matuck, University of Sao Paulo, Brazil. The constant transformation of communication media has been requiring new strategies, new planning methodologies for creative production. In the process, a whole new concept of creative expression has emerged: writing and scripting for the media. This newly developed metalanguage has not been considered as a language in itself and therefore has never been seen as a corpus for serious investigation and further experimentation. Artists working with the medium of telecommunication have been utilizing this form of meta-art when conceiving, planning, and designing their mostly interactive events. They have produced a large body of work that almost never has been systematically studied.

Paola Arellano, executive director of REUNA Red Académica Universitaria de Chile. REUNA developed from 2000 the first experiences of telematic art in conjunction with global network transmission projects.

Rodrigo Hermosilla, Networking technician in REUNA since 2000, who was developing technically the first experiences of telematic art in Chile.

Tom Gorman is an academic and theatre director currently working at the University of Coventry. Tom studied English Literature and Language at Queen's University in Belfast before completing a PhD in theatre at the University of Ulster investigating the history of non-naturalistic drama, especially the concept of the "play within a play". In 1990, after working for some time as an independent actor, he co-founded the Sightlines Theatre Company, Belfast and worked with them as Artistic Director for six years, also working as an independent actor, writer and director with numerous theatre companies and as a writer for Radio Ulster. From 1997, he was Head of Drama at the University of Birmingham, becoming Course Director for the BA in Drama Studies at Bath Spa University. Since 2007 he has worked as a lecturer on the BA Drama and Professional Practice course at Coventry University. He is currently engaged in a research project in conjunction with the University of Tampere, Finland, creating immersive rehearsal spaces. This project, now in its fifth year, received the Gold Award for the most innovative Arts and Humanities project at the Reimagine Education Awards 2016. In December 2018 it received the Gold Award for the best Arts and Humanities project and the Gold Award for Hybrid Learning at the Reimagine Education Awards 2018, it was one of the top 10 projects and was highly praised at the Times Higher Education Awards 2018. He is a member of the organising committee of the

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networked performing arts production workshop and sits on the board of the Nordic Centre for Digital Presence. <https://telepresenceintheatre.coventry.domains/>

Justin Trieger is an experienced composer, multi-instrumentalist and recording engineer. After formal training in the Music Technology department of New York University's Steinhardt School of Education, Justin moved to Miami Beach, FL where he now manages all of the New World Symphony's collaborative, Internet-based projects. Justin also acts as project leader for MUSAIC, the leading online video portal for classical music education. His familiarity and love for all forms of music and sound, along with his vast experience in a variety of technologies, provides him with a unique creative perspective ready to augment any intriguing artistic endeavor. He is the director of the Symphony of Distance Education and New Media in the New World in Miami.

Prof. Ryszard W. Kluszczyński, PhD, media art scholar, writer and curator. Professor of media and cultural studies, Chair of Department of New Media and Digital Culture, University of Lodz, Poland. Professor at the Academy of Fine Arts in Lodz. He investigates the issues of new media arts and cyberculture, contemporary art theory and practices, avant-gardes and transdisciplinary cultural transformations, and recent interactions between art, science, technology and politics. Artistic Director of Art & Science Meeting Program in the Centre for Contemporary Art in Gdansk (2011-). Curator of numerous exhibitions within the Program. Co-curator of travelling international exhibition United States of Europe (2011-2013). Curator of the Second International Biennale of Contemporary Art "Mediations", Poznan 2010. Chief Curator of Film, Video and Multimedia Arts in the Centre for Contemporary Art – Ujazdowski Castle in Warsaw (1990-2001). Some of his recent book publications: *Beyond Borders: Processed Body – Expanded Brain – Distributed Agency* (2019); *Augmenting the World. Masaki Fujihata and Hybrid Space-Time Art* (2017); *Human Traits. Patrick Tresset and the Art of Creative Machines* (2016); *Guy Ben-Ary: Nervoplastica. Bio-robotic Art and its Cultural Contexts* (2015); *Ken Feingold: Figures of Speech* (2014); *Meat, Metal & Code / Contestable Chimeras: Stelarc* (2014); *Robotic Art and Culture. Bill Vorn and His Hysterical Machines* (2014). Member of International Association of Art Critics (AICA), Cultural Studies Committee of Polish Academy of Science, and Polish Society of Cultural Studies. Editor of "Art Inquiry", a yearbook on contemporary art, and "Cultural Studies Review".

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Ángela López Ruiz has a Master's degree in Latin American Studies (UdelaR) and a Bachelor's degree in Visual Arts (UdelaR). Visual artist, researcher and independent curator. She is a guest lecturer at PHD in practice- Academy of Arts, Vienna, EICTV, Cuba, and has given courses, seminars and workshops in festivals and self-managed collectives in the region. She co-directs MVDCineExperimental and collaborates with the Laboratorio de Cine-FAC. From 2007 to 2013 she developed the research "Archaeology of the Image" at the Fundación de Arte Contemporáneo. This project was exhibited at the 29th Sao Paulo Biennial, Paralelos Manifesta (Murcia), Off Limits (Madrid), 7th Orphans Film Symposium, among others. He is part of the curatorial research team of ISMO ISMO- Cine Experimental en América Latina, a project belonging to the Los Angeles Film Forum within the framework of the Pacific Standard Time LALA of the Getty Foundation. >> Laboratory/FAC <https://www.instagram.com/laboratorio.cine.fac/>

Delma Rodriguez, teacher and researcher in teacher training education in Uruguay since 2005. She is the director of Anilla Cultural. [Bio](#)



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15:00 Panel Transnacional

"New Media and Transdisciplinary approaches crossing continents"

Olga Remneva (Russia)

Randall Packer (United States of America)

Jadwiga Charzynska (Poland)

Tadeus Mucelli (Brazil)

Introduction & Moderation: Santiago Lopez (Spain)

Resume

Technology-based art can help us adapt to the technology-based world of today and tomorrow.

Olga Remneva

Resume

As the artist-host of the Third Space Network (3SN), an Internet broadcast channel delivering live media arts programming, I will dissect the concept of social broadcasting through the stories of alternative media, experimental video and networked art. The first generation of media and video artists dating back to the 1960s were seminal in their collective approach to organizing around socially participatory and politically activist collectives, narratives and agendas: illuminating a deeper understanding of the rapidly evolving Internet culture of today. <https://thirdspacenet.com/>

Randall Packer

Resume

The creative nature of new media, educational and cultural legacy, heritage in transit The LAZNIA Center for Contemporary Art is one of the first cultural institutions established in Poland after the transformations of 1989. It began as an initiative of local independent artists opposed to traditional art models. The effectiveness of the message is the essence of education. Human imagination and art allow us to frame our emotions, give them form and colour, as well as make them accessible. And that is the role of a modern gallery and museum.

Jadwiga Charzynska

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Resume

It is well known that Diana Domingues' exhibition: RetroProspective, is part of a concept of Media Art Histories exhibition; that is, an exhibition that meets the criteria of Media Art History. In this sense, the project fundamentally deals with Diana Domingues' biography as an artist, scientist and writer and her connection with contemporary Brazilian and international art in a historicist sense. Not only will the artistic works be exhibited, but also her scientific intellectual contribution in a timeline context in Brazil and the correlations with important international art and technology scenes that coexisted simultaneously, reinforcing her immense contribution to Brazilian art and science. Therefore, the project is part of the structuring condition of research and restoration of more than 80% of the work involved, as well as meticulous documentation research.

Tadeus Mucelli

Biographies

Olga Remneva lives and works in Moscow, Russia. He has a PhD in cultural studies (his research is dedicated to the study of the phenomenon of art and science). Olga is the founder of the Future Culture Lab. She is co-curator of the TECHNE platform, which is a strategic project dedicated to innovative and technological practices in contemporary art. She worked as Head of the Department of Interdisciplinary Programs at the National Center of Contemporary Arts. Olga constantly lectures on the intersections of art, science and technology in different cities at different events, including TEDx. She teaches at the Master of Science Communication program, ITMO University of St. Petersburg.

Randall Packer, since the 1980s, is a multimedia artist, composer, writer and educator. Randall Packer has worked at the intersection of interactive media, live performance and networked art. He has been acclaimed by social and political critics of media culture and has performed and exhibited in museums, theatres and festivals around the world. Packer is a writer and scholar of new media, most notably as co-editor of *Multimedia: From Wagner to Virtual Reality* and the author of his longstanding blog: *Reporting from the Aesthetic Edge*. He currently hosts the Third Space Network (3SN), a webcast channel for live media arts and creative dialogue from the bunker of his underground studio in Washington, DC.

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Jadwiga Charzynska received her Master's degree from the Faculty of Painting and Graphic Arts of the State College of Visual Arts (PWSSP) at Gdańsk in 1994. Since 2004 she has been director of the LAZNIA Centre for Contemporary Art. Previously she worked at the National Museum at Gdańsk. She began her career as a manager during her studies, organizing art projects, which later allowed her to obtain an extra degree in cultural management. Her most important long-term program initiatives at LAZNIA are: Open Air Gallery of the City of Gdańsk (launched in 2005) and Art+Science Meeting (in close cooperation with Ryszard W. Kluszczyński; launched in 2011) - the program that introduced the Polish public to the works of artists such as Stelarc, the duo Oron Catz & Ionat Zurr or Masaki Fujihata. In 2008 it won the Mayor's Award of the City of Gdańsk in the category Culture. In the same year, together with the entire LAZNIA team, Charzynska won the "Gloria Artis Culture Merit" Bronze Medal, awarded by the Polish Minister of Culture and National Heritage. In 2015 she received a special award from the Minister of Culture and National Heritage in recognition of "invaluable merits for Polish culture". Jadwiga publishes in art magazines and in publications issued by ŁAŻNIA.

Tadeus Mucelli, is an artist, curator, researcher and project manager in technological art and digital culture. He holds a PhD in Information Sciences from the School of Information Sciences / UFMG. (Federal University of Minas Gerais). In the last years he dedicated research to the "Instability of the digital" and to the heritage in the field of digital humanities and information studies in the technological arts. He is the founder and founder of the Digital Art Festival - FAD in Belo Horizonte (since 2007) and the Digital Art Biennial (2018) in Rio de Janeiro. Tadeus will speak about the curatorial aspects of the second edition of the Digital Art Biennial under the theme "conditions of existence" and about the retrospective exhibitions of Diana Domingues, the main reference in art, science and technology in Brazil. Challenges to the model of recovery of the artist's and researcher's works.
www.tadeusmucelli.net ~ www.bienalartedigital.com ~ www.festivaldeartedigital.com.br

Santiago López is Director of the Institute for the Study of Science and Technology, University of Salamanca. Degree in Contemporary History, UAM, Madrid 1984. Doctor in Economics of Technological Change (UCM, 1996). Professor of Economics at the University of Salamanca. Vice-rector of Strategic Plans, University of Salamanca 2004-2009. President of the Spanish Association of Economic History.

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16:30 Closing Conference

"Research focused on stories about archival experiences made by artists."

Angela Lopez Ruiz (Uruguay)

Introduction & Moderation: Adriana Casas (Mexico)

Special Invitee: Guillermo Zabaleta (Uruguay) & Contributions: May Puchet (Uruguay)

Resume

In this presentation a mapping of video art and experimental film archives in Latin America will be made. We will put special emphasis on the archival experiences that have been developed by artists because we consider the special distinctions that these make explicit. This mapping focuses on experiences carried out between 2001 and 2014, we highlight the singularities and we will present a brief analysis of the strengths and weaknesses that these archives have in common. Among the strengths, we are interested in focusing on three themes, the first of which concerns the affective policies which motivate the generation of these archives, that is to say, how the field of relationships affects the management and preservation of documents and works where technology determines both their reproducibility (experimental cinema) and the concept from which they were conceived (media arts). The second theme is the forms of narration which these archival practices entail. Here, a comparative study is made of the readings of institutional protocols and the different forms that artists have found to narrate both the contents of the works and the biographies of the artists. Finally, we will take Foucaultian's concept of "archaeology" to expose the way in which artists investigate the uses of the different supports that the technological market points out as obsolete. In relation to this, we will show the case of the Laboratorio de Cine-FAC, which today is located at the Centro Cultural de España in Montevideo.

Biographies

Ángela López Ruiz has a Master's degree in Latin American Studies (UdelaR) and a Bachelor's degree in Visual Arts (UdelaR). Visual artist, researcher and independent curator. She is a guest lecturer at PHD in practice- Academy of Arts, Vienna, EICTV, Cuba, and has given courses, seminars and workshops in festivals and self-managed collectives in the region. She co-directs MVDCineExperimental and collaborates with the Laboratorio de Cine-FAC. From 2007 to 2013 she developed the research

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"Archaeology of the Image" at the Fundación de Arte Contemporáneo. This project was exhibited at the 29th Sao Paulo Biennial, Paralelos Manifesta (Murcia), Off Limits (Madrid), 7th Orphans Film Symposium, among others. He is part of the curatorial research team of ISMO ISMO- Cine Experimental en América Latina, a project belonging to the Los Angeles Film Forum within the framework of the Pacific Standard Time LALA of the Getty Foundation. >> Laboratory/FAC <https://www.instagram.com/laboratorio.cine.fac/>

Guillermo Zabaleta, Visual artist and teacher of experimental cinema. He studied museology at the FHCE (UdelaR) and is a member of the Fundación de Arte Contemporáneo. From 2009 to date coordinates the FAC Film Lab. He is a guest lecturer at the Master's Degree in Alternative Cinema at EICTV in San Antonio de los Baños, Cuba, 2017. He has given workshops and experimental film laboratories in Havana, Salto, Maldonado, Melo, Murcia, Madrid, and Montevideo. As an artist he participated in the III Montevideo Biennial, 12th Havana Biennial, IX Salto Biennial, Manifesta 8/Paralelos and Cine a Contracorriente. His films and performances have been shown in Mexico, Cuba, Spain, Argentina, Brazil, USA and Switzerland, among others. He coordinates and organizes MVD Cine Experimental I and II.

May Puchet is a researcher, curator and visual artist. She has a Master's degree in Contemporary Philosophy (UdelaR). Degree in Plastic and Visual Arts. She worked as a teacher at UdelaR. Researches on conceptual practices in Latin America and the links between aesthetics and politics. She has published books and articles on these topics and participated in international congresses and seminars on Artists' Archives. He is currently working on the project "Conservation, digitalization and public opening of the Clemente Padín Archive (Second stage). He is a member of the Red Conceptualismos del Sur (www.redcsur.net).

Adriana Casas, Mexico. She studied Human Sciences at the Universidad del Claustro de Sor Juana, and has a Diploma in Cultural Management and another in Critical Disability Studies. She has worked as a cultural manager for over 20 years, collaborating with public and private institutions in Mexico such as the National Fund for Culture and the Arts, Televisa Foundation, Historical Center Foundation, Mexican Radio Institute, Mexico City's Ministry of Culture, among others. He is a founding member of Conejoblancos Galería de Libros. Since 2010 she is Director of the Multimedia Center of the National Center for the Arts.

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6th May

Local Time UYT (UTC -3)

11:30 Conferencia de apertura 2º día

"Historical passages in the new media art projects until 'The values of the values'"

Maurice Benayoun (Hong Kong - France)

Introduction & Moderation: Tom Gorman (Great Britain)

Contributions: Justin Triegeer (United States of America)

Resume

"He started the first collection of contemporary art in Virtual Reality when many were waiting for colored canvases and white marble. Today he turns human thoughts into objects and human values into negotiable symbols."

Biographies

Maurice Benayoun is a professor at the School of Creative Media at Hong Kong City University. He is a pioneer, contemporary French new media artist, curator and theorist, based in Paris and Hong Kong. He invented the 3D CGI series when we were still watching Sesame Street. He dug a VR tunnel under the Atlantic when we were discovering the WWW. He started the first collection of contemporary art in VR when many were expecting colorful canvases and white marble. He mixed virtual reality and artificial intelligence as a medium when we wanted to paint in oil. He organized a photo-safari in the Land of War to erase the traces of dark memories. He created the first networked exhibition when most of us started to neglect museums. He created 20 fragrances to put the essence of contemporary art in bottles and tried to make music with a dildo. He turned the emotions of the world into musical cocktails, and then into luxury products. He turned the Arc de Triomphe into a monument to peace, Shanghai into QR codes, and the façade of Hong Kong's tallest tower into a university campus and public art space. He invited New Yorkers to occupy the screens on the walls. After turning weather data into the forecast of the world's emotions, he compared the emotions of citizens to financial stocks on the façade of a trading building. He left his projects undone in a blog that he later defended at the Sorbonne as a doctoral thesis. He now turns human thoughts into objects and human values into negotiable symbols.

<https://benayoun.com/>

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Tom Gorman is an academic and theatre director currently working at the University of Coventry. Tom studied English Literature and Language at Queen's University in Belfast before completing a PhD in theatre at the University of Ulster investigating the history of non-naturalistic drama, especially the concept of the "play within a play". In 1990, after working for some time as an independent actor, he co-founded the Sightlines Theatre Company, Belfast and worked with them as Artistic Director for six years, also working as an independent actor, writer and director with numerous theatre companies and as a writer for Radio Ulster. From 1997, he was Head of Drama at the University of Birmingham, becoming Course Director for the BA in Drama Studies at Bath Spa University. Since 2007 he has worked as a lecturer on the BA Drama and Professional Practice course at Coventry University. He is currently engaged in a research project in conjunction with the University of Tampere, Finland, creating immersive rehearsal spaces. This project, now in its fifth year, received the Gold Award for the most innovative Arts and Humanities project at the Reimagine Education Awards 2016. In December 2018 it received the Gold Award for the best Arts and Humanities project and the Gold Award for Hybrid Learning at the Reimagine Education Awards 2018, it was one of the top 10 projects and was highly praised at the Times Higher Education Awards 2018. He is a member of the organising committee of the networked performing arts production workshop and sits on the board of the Nordic Centre for Digital Presence. <https://telepresenceintheatre.coventry.domains/>

Justin Trieger is an experienced composer, multi-instrumentalist and recording engineer. After formal training in the Music Technology department of New York University's Steinhardt School of Education, Justin moved to Miami Beach, FL where he now manages all of the New World Symphony's collaborative, Internet-based projects. Justin also acts as project leader for MUSAIC, the leading online video portal for classical music education. His familiarity and love for all forms of music and sound, along with his vast experience in a variety of technologies, provides him with a unique creative perspective ready to augment any intriguing artistic endeavor. He is the director of the Symphony of Distance Education and New Media in the New World in Miami.

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Local Time UYT (UTC -3)

13:00 Networking Debate

"Net.Art: heritage in transit to revolutionize the global village post pandemia"

Vuk Cosic (Slovenia)

Special Invitee: Arcangelo Constantini (Mexico)

Contributions: Sean Clark (England), Tom Gorman (Great Britain)

Introduction & Moderation: Delma Rodriguez (Uruguay)

Resume

El desafío de estos tiempos de pandemia ofrece la oportunidad de renovar el espíritu revolucionario que tuvo el arte en el ciberespacio en sus inicios. A través de la guía de los pioneros del Net.art a nivel mundial y regional, discutiremos ideas para enfrentar el futuro.

Biographies

Vuk Cosic, renowned pioneer of Net.art Since 1994 he has developed his career as an artist, curator, political activist and above all as a "hacker of ideas" innovating formats and contents in and with the Internet.

Arcangelo Constantini is a transdisciplinary Mexican artist, collector of post-use technologies where he integrates net-art, hacking, interface design, sound art, among other disciplines. He is influenced by the fortuitous and chaotic processes of the big city in which he lives. His works explore the dynamics between visual and sound, low-fidelity technology, propaganda and life. His work is characterized by a deep scientific and philosophical investigation of the media and nature through technology.

Dr **Sean Clark** is a Lumen Prize-winning artist and curator, the Director of arts company Interact Digital Arts, the Founder of web/mobile developer Cuttlefish Multimedia, a Visiting Researcher at the Institute of Creative Technologies at De Montfort University in the UK and an International Professor at Guangdong University of Technology in China. He has a PhD in Computational Arts and is an active member of the Computer Arts Society, with a particular focus on developing the Society's archives. He is the curator of CAS50 Collection, a

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growing collection of historic and contemporary computer artworks that has recently opened an office and storage space in Leicester, UK.

Tom Gorman is an academic and theatre director currently based at Coventry University. He is currently engaged in a research project in conjunction with the Tampere University, Finland, creating immersive rehearsal spaces. In December 2018 it received the Gold Award for best Arts and Humanities project and the Gold for Hybrid Learning at the 2018 Reimagine Education awards, was one of the 10 highest scoring projects and was highly commended at the 2018 Times Higher Education Awards. He is a member of the organising committee of Network Performing Arts Production workshop and sits on the board of the Nordic Centre for Digital Presence.

Delma Rodriguez, teacher and researcher in teacher training education in Uruguay since 2005. She is the director of Anilla Cultural Latinoamérica-Europa in Uruguay. [Bio](#)



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Local Time UYT (UTC -3)

14:00 Conference

"Toward the Naturalization of Technologies and the Reengineering of Life in ontological levels of Art and TechnoScience: innovative technologies by enactive affective systems"

Diana Domingues (Brazil)

Introduction & Moderation: Angel Kalenberg (Uruguay)

Contributions: Pat Badani (US-Canada)

Resume

To face the challenges of the world, which is increasingly dependent on technology, we propose ontological levels of creative technologies in Art and TechnoScience, breaking down the limits of life and designed reality.

Biographies

Prof. Dra. **Diana Domingues**, is the founder and director of LART (Laboratory for Research in Art and Technoscience, Brazil). She is a PQ1 A researcher at CNPq in the National Research Board of the Ministry of Science, Technology and Innovation, and acts as a full professor in the Post-Graduate Program in Biomedicine. Engineering at UnB FGA Gama and in the Post-Graduate Program in Health Science and Technology at UnB Ceilândia. She is also a Research Collaborator of the Institute of Computing - UNICAMP in the Socioactive Group UNICAMP FAPESP. She received a scholarship from the National Program for Visiting Professors (PVNS/CAPES of the Ministry of Education, (2010 2014), Brazil). He has a post-doctorate from ATI - Art & Technologies de l'Image, Université Paris VIII, and a PhD in Communications and Semiotics from PUC São Paulo. He outlined the plan of "New Leonards" in Brazil at the University of Brasilia and UNICAMP, based on the creative minds of artists and scientists to redefine the boundaries of Art and Technoscience, investigating innovative practices to contribute to contemporary forms of Art. Its actions are related to international collaborations such as at MIT - Camera Cultura/CNPq, Advisory Council of the MediaAC Program, Department of Image Sciences (Danube University Krems), and OCADU in Toronto, Editorial Council of Creatividad Digital, consultant and advisory member in events of the ISEA, Leonardo and other societies. High impact publications in IEEE, ISEA, Leonardo, SPIE, Sigrpah. Editorial results including around 15 books in Anthologies, Journals, special editions and the reference books in EDUNESP's books: Art, Science and Technology: Past, Present and Challenges (2009); Art and Life in the 21st Century:

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Technology, Science and Creativity (2003); Art in the 21st Century: The Humanization of Technologies (1997); Creation and Interativity in Cyberspace, Experiment (2002). She is the author of approximately 100 chapters of books and articles in magazines by Harmattan, Presses UQAM, LAVAL and other publishers in Mexico, Spain, Italy, France, the United Kingdom, China, Japan and the United States, including Leonardo and Digital Creativity. He is a reference in Latin American contemporary art with more than 50 individual and more than 130 collective exhibitions in the São Paulo Biennial, Havana Biennial, Mercosul Biennial, HKW (Berlin), Maison Européenne de la Photographie Paris 2005, Museo MN Belas Artes (Rio de Janeiro), Buenos Aires, UNAM Mexico, MAM Buenos Aires, São Paulo MAC (São Paulo), and in galleries and museums in France, Italy, Sweden, USA, Greece, China, Mexico, Peru, Argentina and Colombia. She has curated international events such as Ciberarte Zonas de Interação (II Mercosul Biennial), in which she has participated with more than 300 scientists and artists. Her awards include the UNESCO PRIZE 2000 - 7th Havana Biennial; the first prize LEONARDO Global Crossing; the Rockefeller Foundation 2004; Personality of the 20th Century (Caxias do Sul, Brazil); and the PRIZE SERGIO MOTTA 2011, Celebrated Artist, SAD, UEMG, 2018. His work has been published in seminal books and is in the selected list of artists of Latin American Art of the 20th century, by Edward-Lucie Smith, Thames and Hudson, 2003; Bruce Wands; Digital Art, 2004, Stephen Wilson, Information Arts, MIT Press 2002 Art + Science Now, by Thames and Hudson, 2009; Digital Creativity, 2016, vol 27, n. 4. She was awarded at the OI FUTURE 2020 related to the RETROPROSPECTIVE: Diana Domingues: From Humanization to Naturalization of Technologies, to be held in 2022 at the Oi Cultural Center in Rio de Janeiro. <http://fga.unb.br/lart>

Angel Kalenberg was born in Montevideo (Uruguay) in 1936. He has been the director of the National Museum of Visual Arts. Kalenberg has been part of the National Commission of Fine Arts of his country on several occasions and since 1985 he returned to the Commission for some periods. Linked very early in his career to international museological and art-critical organizations, Kalenberg has organized more than 450 exhibitions in Uruguay and abroad, being an advisor, curator, jury and critic of numerous exhibitions. He has acted as curator of his country's submissions to the biennials of Sao Paulo, Venice and Paris. He is a lecturer and professor.

Pat Badani is a visual artist, writer and researcher who explores notions of utopia and dystopia through emerging artistic practices. Her artworks have been exhibited in international festivals and symposia: ISEA; Transmediale; New Forms Festival; ELO (Electronic Literature Organization); FILE; Festival Internacional de la Imagen; Currents; Art Souterrain; Balance-Unbalance; and in places such as Espacio Fundación Telefónica, Argentina; New York Hall of Science, USA; Guggenheim Gallery Chapman University, USA; Tarble Arts Center-Museum, USA.; Urban Institute for Contemporary Arts, USA; UIUC iSpace Gallery, USA; Musée de Bas Saint Laurent, Canada; NSCAD Anna Lenowens Gallery, Canada; Canadian Cultural Center, France; Maison de L'Amérique Latine, France; FRAC Córcega, France;

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Museo de Arte Moderno, Mexico; Museo Universitario del Chopo, Mexico; Museo de Monterrey, Mexico; MECAD\Centro de Arte y Diseño de Medios de Comunicación, Spain; among others. He has received more than twenty awards and commissions, including a research-creation grant in media arts from the Arts Council of Canada for his project "Where are you from? which explores the utopian imagination in human migration; support from the Robert Heinecken Trust Fund for his project "Al Grano", which investigates the dystopian impact of transgenic corn on corn in Mexico; a DCASE award, and a grant from the National Endowment for the Arts at MacDowell Colony for his project "Comestible", in which he studies dietary utopias/dystopias in contemporary food diets. Badani has been nominated for two merit awards, in 2018 she was nominated for an AWAW (Anonymous Was A Woman Award) that recognizes women with vision in the U.S.; and in 2010 she was nominated for an Art Matters grant. In 2011 her work was selected and registered on Creative Capital's list of artists to watch "On Our Radar". Badani has participated in conferences with her essays and talks in over 15 countries. Essays and reviews examining his work have been published in three languages in international solo and group exhibition catalogues, thematic anthologies, and magazines. Badani's academic career includes full-time faculty at Illinois State University (School of Art) and Colombia College Chicago (Interdisciplinary Arts). As a lecturer he has participated in discussions at The New School (N.Y.); NYU Steinhardt School of Culture (N.Y.); Pratt Institute (N.Y.); Northwestern University (Chicago); UIC (Chicago); UIUC (Urban-Champaign); University of Toronto; Concordia University (Montreal); Simon Frazer University (Vancouver); iDAT Plymouth University (U.K.); and the University of California, Berkeley (U.S.).); University of Sydney (Australia); Institute of Cultural Studies ZHdK Zurich (Switzerland); Kungl. Konsthögskolan/KKH, (Sweden); University of Bologna (Italy); University of Sabanci (Istanbul); and University of Caldas (Colombia).Badani was Editor-in-Chief of "Media-N, Journal of the New Media Caucus" (USA), and Editor-in-Chief of "Artelogie" EHESS (France). After serving as a Board Officer of the New Media Caucus (USA) from 2010 to 2016, he currently serves on the board of ISEA (International Symposium of Electronic Art) overseeing the continuation of the annual symposia.
<http://www.patbadani.net/>



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6th May

Local Time UYT (UTC -3)

15:00 Conference + Performance

"Legacy Project" Iconographies and iconologies of Argentinean video art artists"

Graciela Taquini (Argentina)

Resume

Legacy proposes the research, archive, analysis, interpretation and diffusion of video creation works made by more than seventy Argentinian artists, from the 80's to the present, in dialogue with the videography of the project's author.

Biography

Graciela Taquini was born in 1941, in the city of Buenos Aires where she lives and works.

Curator, researcher and artist. Professor and Bachelor of Arts History at the Faculty of Philosophy and Arts, University of Buenos Aires, (UB.A). She is a member of the National Academy of Fine Arts (ANBA). Pioneer in the field of video art and new media. She has taught at the Faculty of Philosophy and Arts, UBA, the National University of La Plata, the School of Multimedia Design at the University Maimonides, the Master of Curatorship at the National University of Tres de Febrero, (UNTREF). He worked from 1979 to 2013 in different areas of the Ministry of Culture of the City of Buenos Aires. Curator of contemporary art and art and technology exhibitions, both national and international. As an artist, she began to produce works in video art and new media in 1988. Some of them are part of national and international collections in Argentina, Latin America and Europe.

In 2011 she is invited to hold her anthological exhibition Grata con Otros at the Cronopios Hall of the Recoleta Cultural Center in Buenos Aires, Argentina; which was replicated the following year at the Contemporary Art Space (EAC) Montevideo, Uruguay. His exhibition Destino was shown in 2018 at the Centro Cultural de España in Montevideo. That same year he directed his first fiction feature film, La Obra Secreta.

He won the first Video Brazil Award in 2005, and the Multimedia Action Award granted by the Argentine Association of Art Critics (AACCA). In 2012 she was awarded the Konex Platinum Prize, discipline Video Art. In 2013, the National Secretary of Culture awarded her the Cultural Equality Prize. She received the Grand Prize Salón Nacional de Artes Visuales in the category New Supports. He has written several articles for books, catalogues and publications on the history of video and new media. He is currently working on his project Legacy.

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6th May

Local Time UYT (UTC -3)

16:00 Conference + Forum

"Decolonization on education, art and technology"

Mariela Yeregui (Argentina)

Introduction & Moderation: Agapito Chuctaya (Spain-Peru)

Contributors: Alba Ambros i Pallares (Spain), Yara Guasque (Brasil), et al.

Foro: Santiago López, Grupo Mala Praxis, et al

Resume

Technological artistic practices usually deploy processes of research, exploration and production of work that involve questioning the traditional boundaries defined by the dialogue between art, technology and science as a whole. This situation implies reflecting on the path we take as artists, researchers and educators, in order to be able to go beyond these practices as a creative act and reflect on what methodologies and action strategies are needed to generate educational dynamics and transdisciplinary actions. This type of activation should tend to generate a process of knowledge construction -and no longer of knowledge transmission- in which disciplinary knowledge dialogues transversally, through experiences focused on practice itself.

Biographies

Mariela Yeregui is an electronic artist whose work includes interactive installations, video installations, net.art, interventions in public spaces, video sculpture and robotic installations. Her work has received prestigious awards -among them the First Prize BEEP_Art, the First Prize "Art and New Technologies" (MAMBA, LIMBO, Telefónica), the First Prize in the National Hall of Visual Arts 2005, category "New Supports", the Third Prize in the Transitio MX Festival. D. in Media Philosophy at the European Graduate School (Switzerland). Bachelor of Arts (UBA), graduated from the INCAA film school and Master of Arts in Literature at the Université Nationale de Côte d'Ivoire. She did residencies at the Hypermedia Studio University of California at Los Angeles (UCLA), at the Banff Centre for the Arts (Canada), at the MECAD (Media Centre d'Art i Disseny) (Barcelona, Spain) and at the Stiftung Künstlerdorf Schöppingen (Germany). He has been a judge at the Ars Electronica Festival, category "interactive art", 2012. >> <http://www.yereguimariela.wordpress.com> / <http://malapraxis.info>

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Alba Ambròs Pallarès is a lecturer in the Faculty of Education at the University of Barcelona and has recently coordinated the EduCAC programme of the Audiovisual Council of Catalonia (CAC). She graduated in Teaching in 1992, graduated in Philosophy and Literature in 1996 and obtained her PhD in Language and Literature Didactics in 2002 thanks to her thesis *La palabra, la imagen y el sonido: un estudio sobre la educación en comunicación en el área de lengua de la educación secundaria obligatoria de Cataluña (1992-2002)* applied to three schools in the Vallès region (Barcelona). In 2009 he began his collaboration with Graó publishing house, where, until 2013, he directed the primary and secondary education journal *Aula de Innovació Educativa*, and from that year until 2017 he directed the specialized journal *Aula de Secundaria*. His lines of research focus on linguistic and audiovisual communication skills, media education, transmedia and its didactics, active teaching of reading strategies and teaching innovation in teacher training. He has also coordinated and directed the Master's degree in training for secondary school teachers in Ecuador during two editions (2015 and 2017). Alba has received several awards and recognitions such as: Aula Award from the Ministry of Education and Science to the best educational book for Cinema and Education (2008) and the Francesc Xavier Gil i Quesada Award for teaching innovation with work (2010). <http://www.ub.edu/dllenpantalla>

Yara Guasque, São Paulo 1956. Lives and works in Florianópolis, SC, Brazil, since 1986. Independent artist and researcher, editor of the Journal of Artistic Research, JAR, Spanish/Portuguese panel, graduated in Fine Arts from FAAP/SP (1979), Master in Literature from UFSC (1988), PhD in Communication and Semiotics from PUCSP (2003). Post-doctorate in Communication and Aesthetics from the University of Aarhus, Denmark (Oct 2012 to Feb 2013). At the Fundação Universidade do Estado de Santa Catarina, UDESC, she worked as a professor in the Department of Visual Arts from 1989 to 2015 and directed the Master's Program from 2005 to 2015 in the Graduate Program in Visual Arts, PPGAV. She coordinated *Perforum Desterro 1999/2001*, a teleperformance project, which interacted with *Perforum São Paulo* coordinated by Artur Matuck. She was a visiting researcher at Media Interface and Network Design, M.I.N.D. Lab, Michigan State University, 2001/2002.

Agapito Chuctaya is a Member of the Institute of Science and Technology Studies of the University of Salamanca - Spain, and teaches a Master's Degree in Sustainable Environmental Management. He is a researcher on issues related to social and educational problems in the face of climate change in the Andes. Agroindustrial Engineer by the National University San Antonio Abad del Cusco (UNSAAC), Master in Agribusiness by the National University Jorge Basadre Grohmann of Tacna, Master in Social Studies of Science and Technology by the ECYT Institute of the University of Salamanca (USAL). Postgraduate in Planning and Management of R&D Projects by the Institute for Management of Innovation and Knowledge (INGENIO), the Centre for Higher University Studies (CAEU) and the Organization of Ibero-American States (OEI). Diploma in: "Formulation and Evaluation of Projects in the National System of Public Investment - SNIP" Universidad Nacional San Antonio Abad del Cusco. Researcher in projects of the Uruguayan Node of Anilla Cultural Latinoamérica-Europa. He was a consultant at the NGO Soluciones Prácticas Intermedie

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Technology Development Group (ITDG) in the Project Productive Uses of Energy in Rural Areas of the Cusco Region. Technical Assistant in Productive Projects of Sierra Sur Peru. Work done in "Productive Knowledge" under the Social Assistance Program Pension 65. Provincial Chief in the IV National Agricultural Census 2012 (IV CENAGRO). Former president of the Junior Chamber of Cusco affiliated to the Chamber of Commerce of Cusco.

Santiago López is Director of the Institute of Studies of Science and Technology, University of Salamanca. Degree in Contemporary History, UAM, Madrid 1984. Doctor in Economics of Technological Change (UCM, 1996). Professor of Economics at the University of Salamanca. Vice-rector of Strategic Plans, University of Salamanca 2004-2009. President of the Spanish Association of Economic History.



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