

ART AND COMPUTERS WHAT DOES IT MEAN?

symposium

University Ca'Foscari
Aula Mgna Silvio Trentin Auditorium
Ca Dolfin Building
Venice

<https://www.unive.it/pag/31150/>

Initiators and organizers :

Gianfranco Bilardi, **University of Padova**
Sergio Canazza, **University of Padova**
Belu-Simion Fainaru, **Mediterranean Biennale**
Alex Nicolau, **University of California, Irvine**
Marcello Pelillo, **Ca' Foscari University**
Alex Veidenbaum, **University of California, Irvine**

Art, in its various forms, is one of the great products of human civilization and has held a central place in the life of many individuals as well as most societies. In spite of centuries of reflections, by artists, philosophers, and scientists, on art, a precise, universally accepted definition is not yet at the horizon. It may be argued that, as the notion of time for St. Augustine, art is one of those ineffable concepts that you know when you see them, but you cannot characterize when you are asked about them. However, this state of affairs is not necessarily definitive: some concepts, like those of algorithm and computation, of (quantity of) information, and of (mathematical) probability, have made a clear transition from the somewhat ineffable to the logically rigorous, in the twentieth century.

Considerable progress has also been made toward the characterization of intelligence or, at least, of several forms of intelligent behaviour. The formal definitions of computation, information, and probability have been instrumental in enabling the development of the contemporary digital society. A deeper understanding of the concept of art has the potential to make art more accessible to a wider population, both in terms of fruition and in terms of creation, to enable the birth of new forms of art, as well as enrich non-verbal human-computer interaction, which is often inspired by the artistic paradigm.

The new computer and media art challenges the traditional art world-its customary methods of presentation and documentation, as well as its approach to collection and preservation. The contemporary art world has seen a recent explosion in the use of computers and digital media over the last decade. Due in part to technology improvements and dramatically declining costs, digital and computer technology has arrived as a component of everyday life and contemporary art on a global scale.

In Computer and New Media-Art artists are able to get acquainted with the newest forms of creation and communication. The artists learn to identify what is or isn't "new" about certain technologies. Science will always present new tools and platforms for artists that learn how to sort through new emerging technological platforms and place them in a larger context of sensation and communication.

Artistic engagement with Artificial Intelligence and the latest technological advances in this field have opened up not only exciting new subject areas for art, but also new ways of producing art in the first place. Artificial Intelligence practice raises questions of what will our future look like given the new technical possibilities by using artificial intelligence and dealing with digitalization in the contemporary artistic practice in which simulation becomes the new aesthetic canon, paving the way for a field of unprecedented and unexplored reflection aimed at rethinking the basic questions on ethics, aesthetics, and the very status of art.

15 - 16 October 2019

October 15

- 14:00-14:30 Welcome Address
- 14:30-15:10 Maria Mannone (University of Palermo)
Natural Roots and Mathematical Abstraction:
Algorithms and Beauty in Music
- 15:10-15:50 Antonio Camurri (University of Genova)
Multi-Timescale Sensitive Movement Technologies
- 15:50-16:30 Marc Leman (Ghent University)
Integrative research in art and science
- 16:30-17:00 Coffee Break
- 17:00-17:40 Felipe Cucker (City University of Hong Kong)
Approximation theory and visual representation
- 17:40-18:20 Luc Steels (ICREA, Barcelona)
How can AI engage with the art of painting?

October 16

- 09:00-09:30 Opening remarks
- 09:30-10:00 Catherine Hug (Art historian and curator Kunsthaus Zurich).
The artist's handwriting in the age of digital bricolage.
- 10:30-11:00 Pedro Gadanho (Architect, former curator at MoMA,
former director of the Museum of Art, Architecture and Technology in Lisbon,
Loeb fellow at Harvard University)
- 11:00-11:30 Coffee Break
- 11:30-12:00 Philippe Van Cauteren (Artistic director S.M.A.K, Museum for Contemporary Art, Gent)
From the eye to the hand and back.
- 12:00-12:30 Raluca Nestor Oancea (New Media Researcher, The National University of arts Bucharest)
Belu-Simion Fainaru: The confines of art and technology at the Venice Biennale
- 12:30-13:00 Avital Bar-shay (Cultural initiator, Artist, architect, director of the Mediterranean Biennale)
Art on the move-The Mediterranean Biennale as a place for change
- 13:00-14:15 Lunch Break
- 15:00-16:15 Belu-Simion Fainaru (Participating artist at the Romanian Pavilion, Venice Biennale)
Alex Nicolau (Chair of the Department of Computer Science, UCI)
Alex Veidenbaum (Professor of Computer Science UCI)
The art installation "Belongs nowhere and to another time"
(Giardini, Venice Biennale, the Romanian Pavilion)
- 17:00-17:30 Exhibition visit second part of the Romanian Pavilion, Venice Biennale
The Romanian Culture Institute, Palazzo Correr Cannaregio, 2214
The installation "Belongs nowhere and to another time", Belu-Simion Fainaru
- 17:30-18:00 Eitan Machter, (Wizo College of Art and Design, Haifa)
Global Capitalism and the commercialization of art in the digital era.
The Romanian Culture Institute,
Palazzo Correr Cannaregio, 2214
- 18:00-18:30 Closing remarks and farewell

P R O G R A M

**Romanian Pavilion,
58th Venice Biennale**

