UpStage serves up a Banquet of Cyberformance

Bigger, longer and tastier than ever – at the sixth annual UpStage Festival we will savour old favourites and spice things up with new platforms and technologies.

The 121212 UpStage Festival of Cyberformance features 36 live performances created and presented in a variety of online platforms. UpStage, the Tap, Second Life, Visitors Studio, Skype and purpose-built interfaces provide the sites for these innovative shows created specifically for real-time interaction with online audiences.

There are two sections to the festival:

Walking Backwards into the Future: 5-11 December
A retrospective of 19 remounted cyberformances celebrate the large and diverse body of work that has been generated through the past five UpStage festivals, providing an opportunity to see shows you missed or see again something you loved; programmed over 5-11 December.

Testing 1 2, 1 2, 1 2: Wednesday 12 December
Seventeen new works that experiment with real-time performance in online environments will be presented on 12 December 2012 (with a bit on the 11th or 13th, depending on where you are in the world).

The selected cyberformances are listed below; further details can be found on the UpStage site.

The artists are now busy preparing their shows, and we invite you to enter into the spirit of interactivity and participation as well - by completing a short online questionnaire for the show Merry Crisis and a Happy New Fear by Christina Papagiannouli and collaborators; it is anonymous and takes only a few minutes.

All of the performances will be accessible to online audiences, most via a standard web browser. UpStage (www.upstage.org.nz) will be the hub of the festival, providing links for audience members to jump to the stages or other platforms for each performance. The tradition of “real-life access nodes” - physical venues that screen sections of the festival for locally gathered audiences - will continue this year; participating nodes will be announced closer to the time.

The 121212 UpStage Festival of Cyberformance is organised by Festival Architects Vicki Smith and Helen Varley Jamieson, with a team of dedicated volunteers and the talented artists. It is the sixth annual festival of cyberformance - live online interactive events created and presented for online audiences.

For more information, visit www.upstage.org.nz or email info@upstage.org.nz

Your donation to UpStage is much appreciated and will help to make 121212 a success!
121212 UpStage Festival of Cyberformance: Selected Performances:

Testing 1 2, 1 2, 1 2

- Angry Women – Annie Abrahams (France) & collaborators
- i am here because you are here #4 – Stefan Riebel (Germany)
- Land Platform - Nathalie Fougeras, Daniel Nillson (Sweden) & collaborators
- Babble – Liz Swift, VOID (UK)
- Merry Crisis & a Happy New Fear – Christina Papagiannouli (Greece/UK) & collaborators
- NETCOMPOSITION6 & NETCOMPOSITION7 – Ian Whalley (NZ) & Ivan Zavada (Australia)
- Moving Mountains – Karen Keifer-Boyd, Aaron Knochel, Christine Liao, Ryan Shin, Wanda B. Knight, Ryan Patton, Mary Elizabeth Meier, Bob Sweeney, Jennifer Motter (USA) & Martina Paatela- Nieminen (Finland)
- Excavating Desire – Play The Moment Shakti (Canada, USA)
- Senses Places – Isabel Valverde (Portugal), Todd Cochrane (NZ), Jun Makime, Yumi Sagara, and Kae Ishimoto, Keiji Mitsubuchi, Hidenori Watanave, Yukihiko Yoshida (Japan), Ana Moura Santos, Clara Gomes, ARTICA (Portugal), Nick Rothweel (UK)
- Good Water III: Synchronicity – Pegi Marshall-Amundsen (USA)
- Transamericana 2012 – Claudio Rivera-Seguel (Chile/Canada) & collaborators
- a plunge in the pool - Petyr Veenstra, Floris Sirag (Netherlands), Gabriella Sacco (Italy/Netherlands)
- Improvisation for Keyboard and Internet - Ben Unterman (Canada), Hedva Eltanani (UK) & collaborators
- Learning to Fall - Lynne Heller (Canada), Kim Mitseff (USA), Inge Hoonte (Netherlands), Noelani Kidder (USA), Dennis Schaefer (USA), Desdemona Enfield (Second Life)
- Open Stage - invited artists
- Dan Untitled's Afterparty (New Zealand)

Walking Backwards into the Future

- Come and Go - Avatar Body Collision (NZ, UK, Finland, Germany)
- Baba Yaga – Rabekah Wild (NZ/Germany) & Vicki Smith (Aotearoa NZ)
- Freeze Flight or Fight - Suzon Fuk & James Cunningham (Belgium/Australia)
- Learn to Hear Through the Lies of Your Eyes: The Cyberforming Hybridization of Tuxedomoon - Miljana Perić & collaborators (Serbia)
- Interface - Suzon Fuk, James Cunningham (Australia) & Helen Varley Jamieson (NZ/Germany)
- Please Stay Alert at All Times – Meg Fenwick (UK) & Julie Devaney (Canada)
- Calling Home: The Big Get-Together - ActiveLayers (UK, NZ, Australia, Belgium)
- Workshop Zoo - Katarina Djordjević Urosević & collaborators (Serbia)
- Rx-Ego-Go - Tara Rebele (USA), Miljana Perić (Serbia) and Suzon Fuks (Belgium/Australia)
- Mysterious Mali’s Drawings - Mali and Chad Duckitt (Australia)
- Veni! Eoč! Dodi! to the Zapata Private/Pirate Birthday Party. And, Vice Versa ... - by Miljana Perić, Jelena Milosavljević Rubil & Julijana Protić (Serbia)
- Plastic - Karen Karnak (global)
- The Dish - Katarina Djordjević Urosević & Jelena Lalić (Serbia)
- At Home With the Smiths – the Catastrophic Primadonnas (UK)
- Lines - Ben Untermann & Daniel Silverman (Canada)
- Mass-Mess - Katarina Djordjević Urosević & Jelena Lalić (Serbia)
- Murder 2.0 - Ben Untermann & collaborators (Canada)
- Flat Earth - Petyr Veenstra, Floris Sirag (Netherlands) & Gabriella Sacco (Italy)
- Magfalda (m)eats the world in pieces - Gabriella Sacco & Valentina Tibaldi (Italy)
121212 UpStage Festival of Cyberformance Abstract

Moving Mountains

Playing with the metaphor of “moving mountains,” our cyberformance explores border crossing of disciplines, of physical spaces, of body, and identity. Our avatars encounter mountains as obstacles, stability, hope, ephemerally, divisions, distance, deep geological time, rhizomes, decentralization, and remapped and repurposed socio-political geological structures. Moving mountains sets into motion participation from sites where the live performance is broadcasted, including student centers at our different universities.

Photographs by Karen Keifer-Boyd in 2012 in Austria.

Names and locations of people involved:

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Brief background/bios:

Karen Keifer-Boyd, Ph.D., professor of art education and women’s studies at The Pennsylvania State University, USA, has co-authored InCITE, InSIGHT, InSITE (NAEA, 2008), Engaging Visual Culture (Davis, 2007), co-edited Real-World Readings in Art Education: Things Your Professors Never Told You (Falmer, 2000), and served as editor of the Journal of Social Theory in Art Education and guest editor for Visual Arts Research. In 2005, she co-founded and co-edits the journal, Visual Culture & Gender @ http://vcg.emitto.net. Her research is translated into several languages, and focuses on feminist methodologies for teaching critical and creative inquiry with dynamic/interactive technologies (see http://www.personal.psu.edu/ktk2). She has been honored with leadership and teaching awards including a 2012 Fulbright Award as Distinguished Chair of Gender Studies at Klagenfurt University in Austria, a 2006 Fulbright Lecture and Research Award in Finland—both from the Council for International Exchange of Scholars; the National Art Education Association (NAEA) Women’s Caucus Connors Teaching Award in 2005; the Texas Outstanding Art Educator in Higher Education Award in 2001; and the Arts Administrator of the Year National Art Education Association Award for the Pacific Region in 1994. She served as president of the NAEA Women’s Caucus from 2010-2012, and is the coordinator of the Judy Chicago Art Education Collection @ http://judychicago.arted.psu.edu/.

Wanda B. Knight, associate professor of art education and women’s studies at the Pennsylvania State University, has served the field of art education for more than 30 years. Currently, she is president of the United States Society for Education Through the Arts, and she is past-chair of the National Art Education Association's Committee on Multi-ethnic Concerns. Besides university level teaching, she has taught art at all grade levels, in vastly different regions of the United States, including overseas, plus communities serving rural, suburban and urban populations. Additionally, she has served on editorial review boards and served as editor of The Journal of Social Theory in Art Education. Her research on social inequities, critical race theory, and teacher education stem from her diverse life experiences as professor, public school art teacher, school principal, and associate curator of an art museum. Her work is published widely in art education, and her research presentations span national and international borders. Her achievements in art/education have been recognized through various awards including the Eugene Grigsby Award for outstanding contribution to the field of art education, and the Kenneth Marantz Distinguished Alumni Award from The Ohio State University.

Christine Liao received her Ph.D. in art education with a minor in science, technology, and society from The Pennsylvania State University in 2011. In August 2012, she becomes Assistant Professor of Culture Arts at Department of Elementary, Middle Level and Literacy Education at University of North Carolina Wilmington. After receiving her Bachelors and Masters degrees from National Hsinchu University of Education she was an elementary school art teacher in Taiwan, where she originates. She taught Visual Culture and Educational Technologies for five semesters at Penn State. Her research interest focuses on avatars, virtual body, identity, and new media in art education. She has published in journals and book anthologies including Journal of Art Education and Visual Culture and Gender. Her most recent work “Virtual Fashion Play as Embodied Identity Re/assembling: Second Life Fashion Bloggers and Their Avatar Bodies” was published in Reinventing Ourselves: Contemporary Concepts of Identity in Virtual Worlds (Peacey & Childs, Eds., 2011), which is part of the Springer Series in Immersive Environments.

Aaron Knochel, assistant professor of art education at the State University of New York at New Paltz, has worked in a variety of art learning spaces from international schools in Honduras and South Korea to museums in the United States such as the Museum of Contemporary Art in Chicago and the Wexner Center for the Arts in Columbus, Ohio. He has presented his research at several National Art Education Association National Conventions in the United States, and at the International Society for Education through Art in both Finland and Hungary. He was also chosen as a 2011 Digital Media and Learning Summer Research Institute Fellow funded by the MacArthur Foundation. Dr. Knochel's research focuses on the intersections between art education, social theory, and media literacy discourse. From community-based media production to engaging digital visual culture in the K-12 art classroom, his interests follow the complexities of civic engagement both through the arts and through network connectivity.
Mary Elizabeth Meier is a Ph.D. candidate in the art education program at The Pennsylvania State University. She earned her M.S. and B.S. in art education from The Florida State University. Her public school art teaching experience includes five years in Pennsylvania and one year in Connecticut. In 2006, she was named Outstanding Elementary Art Educator of the year by the Pennsylvania Art Education Association. In 2009 and 2010 she taught digital media design at the West Virginia Governor's School for the Arts at West Liberty University. In October of 2012 she will take office as President of the Pennsylvania Art Education Association. Mary Elizabeth has recently been serving as instructor of art education, and supervisor of pre-service art teachers in the Pittsburgh metropolitan area for Penn State University. In August 2012 she will begin as assistant professor of art and director of the art education program at Mercyhurst University in Erie, Pennsylvania. Her research interests include: Narrative inquiry as a methodology and theoretical foundation for studying teacher professional learning, re-conceptualist curriculum theory, interdisciplinary relationships among visual and performing arts, and new media technology explorations as participatory pedagogy in art and visual culture education. https://twitter.com/me_meier

Jennifer Motter graduated with a Ph.D. in art education from The Pennsylvania State University in May 2012. Her doctoral research Feminist Art Curriculum: Politicizing the Personal via Cyberpost Activism involves socially-responsible and culturally-responsive art education. Through Motter's research and praxis, she aims to encourage meaningful experience-based artmaking and strategic social media interventions in order to promote and facilitate social justice. She is particularly interested in the empowerment potentials of new media for marginalized groups, such as women. Motter is National Art Education Association Women’s Caucus Co-President Elect 2012–2014. She has published in journals including Cultural Studies <= Critical Methodologies, Art Education: The Journal of the National Art Education Association, Studies in Art Education: A Journal of Issues and Research in Art Education, and Visual Culture & Gender.

Martina Paatela-Nieminen gained her Doctorate of Arts from the University of Art and Design Helsinki, Finland (renamed Aalto University) in 2001. She worked there as a senior research associate in the School of Art Education from 1985 until 2006. For the last two years she has been a postdoctoral researcher at the Academy of Finland. She worked as a lecturer in visual arts education in the Department of Applied Sciences of Education, Faculty of Behavioural Sciences, at the University of Helsinki from 2006–2008. She worked as a Senior Research officer in the School of Art Education at UIAH from 2008–2009. She also worked as a Professor in the Savonlinna Department of Philosophy, at the school of Applied Educational Science and Teacher Education, at the University of Eastern Finland from 2009-2011. She works currently as a university lecturer at the faculty of Behavioral Sciences in the Department of Teacher Education, at the University of Helsinki. Martina Paatela-Nieminen is also an Adjunct Professor in the field of art education at the University of Helsinki and she is also an Adjunct Professor in the field of visual culture education at the Aalto-University. She is currently a member of InSEA World Council. Her research interests are the postmodern art education of class teachers and art teachers, intertextual methodology, new media and intersubjective and intercultural projects and competence.

Ryan M. Patton, Ph.D., assistant professor of art education at Virginia Commonwealth University, earned his Ph.D. and M.S. at The Pennsylvania State University and his B.A. at The University of Iowa. Before returning to Penn State for his Ph.D., Dr. Patton taught high school art in the South Bronx and over the past ten years, taught animation and game design with the Smithsonian Summer Associates. For his dissertation, “Games as artistic medium: Interfacing complexity theory in game-based art pedagogy,” Dr. Patton won in 2011 a Penn State Alumni Association Dissertation Award. While pursuing his Ph.D., Dr. Patton co-created an augmented reality game called CitySneak which explores disrupting conventions of public space and surveillance with smart phone devices. He also designed and produced a set of modular electronic switches intended for youth to design video game controllers. Now at Virginia Commonwealth University http://arts.vcu.edu/arteducation/, Dr. Patton is doing research with middle school students to create digital media. Dr. Patton’s current research interests include: technology in art education, games-based pedagogy, physical computing, data visualization, visual culture, and urban education. Recent publications include: “Physical computing and video game art education” co-authored with M. Kenyon in R. W. Sweeny (Ed.), Digital visual culture: Interactions and intersections in 21st century art education.

**Ryan Shin** is an assistant professor in the School of Art at the University of Arizona. He received his Ph.D. in Art Education from Florida State University in 2002. His research interests include issues of the representation and appropriation of Asian images and objects in the popular media and visual culture, critical discourse on minority visual culture, and studies of Asian cultural performances and folk traditions. Furthermore, he is interested in applying new media technologies to the art classroom and museum settings, and examines new Web 2.0 technologies and creative endeavors in traditional and non-traditional educational contexts. His articles have appeared in *Studies in Art Education, Art Education, Visual Arts Research, Journal of Cultural Research in Art Education*, and *International Journal of Education through Art*. He has authored numerous scholarly book chapters. Dr. Shin is a review board member of Art Education, Journal of Cultural Research in Art Education, and served as the Pacific Region Director for the NAEA Higher Education Division.

**Robert W. Sweeny** is associate professor of art and art education at Indiana University of Pennsylvania. His research deals with the topics of digital visual culture, new media art education, complexity theory, network culture, and the visuality of surveillance. He serves on the editorial board for Studies in Art Education, The Journal for Cultural Studies in Art Education, is Senior Editor of *The Journal of Social Theory in Art Education*, Editor of The Journal of the National Art Education Association, and is also the Editor of *Inter/actions/Inter/sections: Art Education in a Digital Visual Culture* (2011, NAEA Press).