

A symposium on:

NEW COORDINATES FOR CREATIVE HYBRID SPACE EXPERIENCES

Sponsored by:

The “Communities and Artistic Participation in Hybrid Environment” Project (CAPHE)

HORIZON-MSCA-2021-SE-01

participation in person or online

Kenyatta University, Nairobi

16-17 of February 2023

[Call For Presentations](#)

Virtual reality, augmented reality, and similar advanced digital, experiential environments – where human creativity is changing not only our modes of perception but also providing material for creation and language for communication – constitute territories where cultural, philosophical, and aesthetic reflection is yet to adequately define categories, principles, and criteria for evaluating of phenomena.

The hybrid territories are ruled by their own technological capacities. They reflect and react to different versions of *habitus* with which we humans train them. The corresponding co-creative transformation involves more than just individual inputs, as they operate differently in different professional, demographic, cultural, and economic contexts.

At the outset of the CAPHE project we are inviting you to contribute your in-depth analyses, based on theoretical or empirical study, that will lay the foundations for a model of interaction and somatic participation between artists and communities in creative hybrid spaces – including their physical and virtual layers and their interrelation – that will be developed as “coordinates” throughout the project.

We invite formal lectures, posters, and practical presentations that are a result of theoretical inquiry (in the phenomenological, cognitive, or pragmatist tradition), product development, artistic production, technological innovation, organizational activity expertise, construction of systems architecture, and interactive study.

A. The range of topics for the formal lectures includes, but is not limited to, the following questions:

1. Methodologies (new terms, interdisciplinarity etc.)
 - Definitions of hybridity in experience and in creation
 - Hybridity as a continuum between the physical and the digital
 - VR: an environment or a medium?
 - Real-world mapping of hybrid spaces
 - Technological affordances
 - Gender, generation, and geography – democratic (inclusive) vs selective conquest of creative hybrid spaces
2. Creation (artistic and technical aspects of new forms)
 - Creative frameworks of the hybrid environments: “creation of” vs “creation within”, authorship, collaboration, technology accessibility, technology education, environmental awareness and protection
 - Mutual impacts and inspirations between the physical and the digital
 - The art object as process in hybrid spaces
 - The hybrid display of artistic creations: uniqueness, ubiquity, repetitiveness
3. Reception (art criticism, aesthetics and evaluation, questions of perceptions)
 - Perceptual frameworks of hybrid environments: fragmentation; synesthesia; the haptic experience; mediation of other senses in the visual; immersiveness; “the unreal”; AR; the “new real”; positive and negative aesthetic values
 - Taste, aesthetic judgment, and art criticism “in” and “of” hybrid creations
 - Perceptual commons and private hybrid spaces
4. Applications and case studies
 - Technological visuality
 - Sculpture and installation in the hybrid environment
 - Theatre and musical performance in the hybrid environment: distraction, complementarity, enhancement

- Transgressing physical limitations of urban spaces: new opportunities and challenges
- Hybrid architecture in: private spaces (home-making), public spaces, institutions, schooling facilities, sports spaces etc.
- Inclusiveness and hybrid space design
- Hybrid spaces and education: challenges and opportunities of teaching about, teaching within, and teaching through hybrid technologies

B. The range of topics for the poster and practical presentations includes, but is not limited to, the following questions:

- Development of VR technologies in art and commerce
- Technological challenges and opportunities in the contemporary Kenyan art market
- Bottom-up initiatives in art and technologies - new communities' technological bonds
- Micro-financing of art and of technology initiatives in Kenya
- The "art in isolation" trend in pandemic times

Accepted formats

Presentations in the format of formal lectures must not exceed 20 minutes, leaving 10 minutes for a Q&A session.

Contributors who will not be able to attend the Symposium in person are welcome. Online presentations will be facilitated.

Posters will be displayed in the common gallery and each presenter will be given up to 15 minutes in which to supplement the contents with additional explanations.

Practical presentations will be assigned 30-minute slots for action and interaction with the presenter.

Deadlines for submission

Long abstracts (up to 400 words) for formal lecture presentations and short abstracts (up to 300 characters) for posters, as well as short summaries (up to 300 characters) of planned practical presentations should be submitted by **31st of December 2022** to the following address: cfp.caphe@gmail.com Please, use the latest Chicago manual of style with footnotes and bibliography for references.