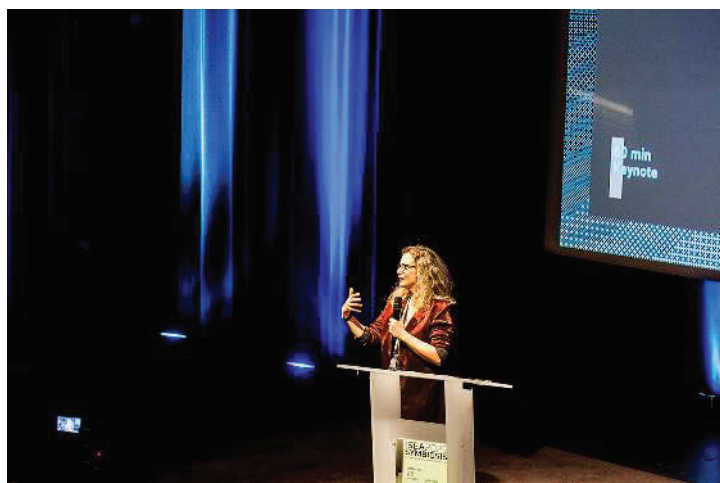


of China and more. These ideas and projects reach beyond the confines of art and the work is often cited as inspiration to diverse areas such as new materials, textiles, design, architecture, ethics, fiction, and food.



Ionat Zurr © Nadia Rabhi

Viktor Ruban
(Choreographer, independent culture diplomat,
Ukraine) –
Coping potential of creativity and art-practices
in times of war: culture diplomacy, fundraising,
curatorship and art-therapy force project.

If symbiosis is an essential notion, it is even more so in today's geopolitical context. War, terror and massive extinction of people in Ukraine by Russia is a global challenge shaping our global future at this very moment. In this situation performing artists in Ukraine keep on strong commitment to help in any possible way. Since the beginning of the full-scale invasion in 2022, the situation is forcing us to search for not only new ways of dealing with challenges creatively but to discover new ways of implementing our art practices and skills to completely new levels and spheres, such as resistance in information wars, culture ecology maintenance, new forms of fundraising and help with physical and psycho-emotional recovery — same as military and civilians —.

During his session Viktor Ruban, shared information about initiatives that he initiated or is involved in, such as the European Culture Parliament, and culture diplomacy challenges that he faces on different international events; Ukrainian emergency performing arts fund and funding challenges for the independent performing arts scene in Ukraine; international solidarity events and visibility of Ukrainian actual art scene—why it is important; actual creations in Ukraine and trends seen through the actual national theater prize season; the development of the project for training “psychological first aid instructors for military from the front line” and Art therapy force project— a range of activities implementing art-practices and working with creativity for psycho-emotional health recovery, coping with stress and panic attacks as well as preventing self-destructive behaviors and PTSD for diverse groups of people.

Biography: Viktor Ruban is choreographer-researcher, curator, performer, educator, independent culture diplomat and culture activist. Initiator and ambassador of Ukrainian Emergency Performing Arts Fund initiative, he represents Ukraine in European Culture Parliament. He is also program director and co-founder of venue #KyivDanceResidency—platform for international studies in somatic, dance and performative practices, movement-based art and research. Ph.d. student in culture studies of Modern Art Research Institute of the National Academy of Arts (Kyiv, Ukraine)



Viktor Ruban © DR

Michael Century
(musician and cultural theorist, Rensselaer
Polytechnic Institute, NY) –
Nonsynchronous Innovation: Periodizing the
Digital

While the digital transformation continues to outpace socio-institutional adaptation, the technological arts have moved on to vastly expand their temporal horizons. Timescapes of artistic research and creation now embrace the residual as much as the emergent; techno-diversity against digital solutionism; sympoietic rather than linear models of innovation. But nonsynchronous innovation is hardly unique to the current moment, as revealed in Michael Century's recent book *Northern Sparks*, on Canada's early experimentation with digital media.

Poised as a “counter-environment” to the great powers, in McLuhan's phrase, Canada's experience of the transitional decades into the information age was grounded in a technological ethos that emphasized sensorial immediacy, embodied interaction, and improvisatory expression. This alternative ethos was situated between a pair of distinct yet inextricably bound forces, one national-political and proper to Canada, the other techno-mediatic and global in scale.

The unraveling of these forces by the late millennium reveals innovation itself as a complexly drawn process comprised of multiple layers with fluctuating degrees of synchronization. From a cross-media perspective, *Northern Sparks* also reveals how the differences between the arts with respect to improvisatory immediacy and discrete formalization make any neat chronological periodization of the digital problematic.