

Abstract

The dissertation examines from a combined academic and curatorial perspective how *urban media art* – media aesthetic art forms situated in the urban context – may be considered contemporary in the understanding of art that departs from, responds to and co-exists with ‘time’ and temporal experience. Under the themes ‘intensity’, ‘intelligence’ and ‘immersion’ the dissertation examines some of the ways in which our experience is affected by ubiquitous technological mediation, especially in hi-tech urban contexts, and simultaneously how artistic interventions work towards a critical understanding and exploitation of this new condition in our technological reality. I suggest that urban media art – as sensible constructions of temporal *emergency images* situated in the urban environment – potentially interfere with the temporal experiences we are offered in our communicative context. Based on this, we can consider urban media art as contemporary especially because of its temporal qualities, as a form of *radical temporal art*.