

FOURTH INTERNATIONAL SYMPOSIUM
ON **electronic art**

NOVEMBER **3-7**, 1993

schedule of events

hosted by

MINNEAPOLIS COLLEGE OF ART + DESIGN

MINNEAPOLIS, MINNESOTA

3
Nov. 3, Wednesday

8:00 PM SOUND/PERFORMANCE EVENT, Ferguson Recital Hall, University of Minnesota, 2106 4th Street, Minneapolis
Triple Play by Joseph Koykkar (Wisconsin). *Travelogue* by Joshua Fried (New York). *Hok Pwah* by Zack Settel (France). *Quartet for a Solo Pianist* by Michael Century (Canada). *Subash* by Jan Gilbert (Minnesota)

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Nov. 4, Thursday

5:00-7:30 PM EXHIBITION RECEPTION AND GRAND OPENING, Minneapolis College of Art and Design, 2501 Stevens Avenue South, Minneapolis
electronic sound events: *theauralengine* by Henry Gwiazda (North Dakota). *Guitar Toss*, Jack Veas (Connecticut). *An Electric Guitar Carnival*.

5
Nov. 5, Friday

PAPERS & PANELS: Minneapolis Hilton & Towers, 1001 Marquette Avenue, Minneapolis
(note: three papers in a block indicates that each presentation is allotted 30 minutes)

9:00-10:00 AM, Plenary, Grand Ballroom

Art and Technology: A Paradox or a Challenge to Articulate a Necessity of Faith, Jan Hoet, Director, Museum of Contemporary Art, Ghent, Belgium; Artistic Director, Documenta IX, Kassel, 1992; President, International Association of Art Critics

10:30 AM-12:00 NOON, Grand Ballroom

Aesthetics of a Virtual World, Carol Gigliotti (Ohio)
The Semiotics of the Digital Image, Patricia Search (New York)
Interactive Art and Aesthetic Experience, George Shortess (Pennsylvania)

Salon A

Interactive Journeys: Making room to move in the cultural territories of interactivity, Norie Neumark (Australia)
Live Interaction Applications for Real-time FFT-based Resynthesis, Zack Settel & Cort Lippe (France)
Configuring Hospitable Space, Craig Harris (California)

NOON: Lunch at Hilton (no charge for symposium registrants)

1:30-3:00 PM, Grand Ballroom

Robotic Choreography: Redefining the State of the Art, Margo Apostolos (California)
The Electronic Garden, Iain Whitecross (New York)

Deterministic Chaos, Iterative Models, Dynamical Systems and their Application in Algorithmic Composition, Martin Herman (California)

Salon A

Art in the Age of Ubiquitous Computing, Rich Gold (California)
A User's Guide to the Electronic Cliche, Delle Maxwell (New Jersey), Annette Weintraub (New York)
Qualitative, Dialectical and Experiential Domains of Electronic Art, Rejane Spitz (Brazil)

3:30-5:00 PM, Grand Ballroom

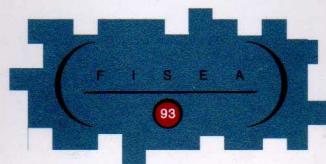
Coping With Hyperculture: Technological Change and the Pace of Cultural Adaptation (Panel), Simon Penny (Pennsylvania), Chair; *Nano Thoughts & HyperAesthetics: Art Speed and Interpretation*, Peter Lunenfeld (California); *Controlling Attention: Modernism, Hollywood & VR*, Lev Manovich (Maryland); *Virtu-real Space*, J. Schulz (New York).

Salon A

Scientists Doing Art, Artists Doing Science, Trudy Myrrh Reagan (California)
Creativity & Computation: Tracing Attitudes and Motives, Peter Beyls (Belgium)

7:00 and 9:00 PM

Electronic Theater: (repeat performance), Walker Art Center, Vineland Place at Lyndale Avenue, Minneapolis



Nov. 6, Saturday

PAPERS & PANELS, Minneapolis Hilton & Towers

9:00-10:00 AM, Plenary Session, Grand Ballroom

Art/Tech Collaborations: Some Tips on Getting Along, Brenda Laurel, writer and researcher on interactive media and interface design.

10:30 AM-NOON, Grand Ballroom

The Network Without Walls: The Re-definition of Art in an Age of Telecommunications (Panel), Greg Garvey (Canada), Chair; Roy Ascott (United Kingdom), Brenda Laurel (California), Carl Loeffler (Pennsylvania).

Salon A

Formal Logic and Self Expression, F. Kenton Musgrave (Connecticut)
Technology, Abstraction and Kinetic Painting, Samia Halaby (New York)

NOON: Lunch on your own

1:30-3:00 PM, Grand Ballroom

The Computer As: A Tool For Sculptors Sculpting in Cyberspace:(Panel), Rob Fisher (Pennsylvania), Chair; Stewart Dickson (California), Timothy Duffield (Pennsylvania), Helaman Ferguson (Maryland), Frank McGuire(Ohio), David Morris (New York), Steve Pevnick (Wisconsin), Bruce Hamilton (New Mexico)

Salon A

The Implicate Beauty of the Algorithm, Brian Evans (Tennessee)
Cellular Automata Music Composition: A Bio-logical Inspiration: Eduardo Miranda (Scotland)

3:30-5:00 PM, Grand Ballroom

Urban Sites Inform Sculpture/Light Works, Leni Schwendinger (New York)
Interactive Architecture, Christian Möller (Germany)
Art in the Solar Age: The Solart Global Network 1995, Jurgen Claus (Germany)

Salon A

Holography and the Landscape Tradition, Rene Paul Barilleaux (Mississippi)
Imaging With Color Copiers: Survey of Artworks from North America and Europe, Mary Stieglitz Witte (Idaho)
Light and Dark Visions: The Relationship of Cultural Theory to Art That Uses Emerging Technologies, Stephen Wilson (California)

8:00 PM

Sound Performance Event: Saturday, Nov 6 - Tedd Mann Theater, University of Minnesota campus (bus transportation will be provided from the Hilton beginning at 7:00 pm)

**.*++ (Star dot star plus plus)* by Steve Kenny (Minnesota)

Shadows, by Sylvia Pengilly (Louisiana)

Night Visions by Burton Beerman (Ohio) and Celesta Haraszti (Ohio).

Concerto for Midi'd Grand Piano, by Steve Solum (Minnesota)

inDELICATE Balance, by Craig Harris (California)

Music for Clarinet and IMW, by Cort Lippe (France)

Nov. 7 Sunday

Projects + Applications, Minneapolis College of Art and Design

8:45-9:15 AM

Auditorium 109: Introduction to Projects & Applications

Projects & Applications sessions provide an opportunity to interact with colleagues who are experimenting or doing research with art forms and technologies of mutual interest. Artists, musicians, performers and researchers present current theory and practice in a classroom / studio context. Parallel sessions in five time blocks: (1) 9:15-10:00 AM (2) 10:15-11:00 AM (3) 11:15-NOON (4) 1:00-1:45 PM (5) 2:00-2:45 PM

9:15-10:00 AM

Telepainting, David Fodel, (Colorado). Collaborative virtual workspace demo with children at remote locations "painting" on a common digital canvas. Aud 109.

Beyond Text, Beyond Hierarchy: Communication in Cyberspace, Wayne Draznin, (Ohio). Computer-mediated communication has the potential for equalization of textual, visual and aural forms, flowing along multi-directional paths. Aud 129.

From Sculpture to Cyberspace: Computer Modeling and Rendering of Sculptural Forms, Bruce and Susan Hamilton, (New Mexico) Computer modeling and rendering of sculptural forms and integrating sculpture and dance. Rm 436.

Human Factors Research Laboratory, Jeff Caird, (Canada); Marty Hicks, (Minnesota); Mark Stanley, (Minnesota). Update on latest VR research at the U of MN Human Factors Research Laboratory. Rm 433.

The Electronic Visionary/Shamanic Artist, Janice Lincoln (Michigan). Through use of a color copier the artist synthesizes images from the space age and sacred pre-historic sites with powerful rhythms and forms. Rm 430.

Digital Pen Plotters Revisited: The Forgotten Output Device for Computer Art, Richard Helmick, (Missouri). This session communicates the unrealized potential of the pen plotter as an output device for art. Rm 427.

The Hidden Mona Lisa, Lillian F. Schwartz, (New Jersey). Morphing software by Gerard Holzmann is used to show creative decisions Leonardo made in using his own features to change the Duchess of Aragon into the Mona Lisa we know. Rm 211A.

10:15-11:00 AM

Networked Virtual Reality, Carl Eugene Loeffler, (Pennsylvania). Discusses the Networked Virtual Art Museum and the Networked Virtual Design Studios and teleconferencing sites/projects under his direction at Carnegie Mellon. Aud 109.

Beyond the Book: Computer-based Literature (double session, continues to noon). Judith Kerman, (Michigan) (convener); Richard Gess, (Georgia); Robert Drake, (Ohio); Anita Stoner, (New York). Four writers discuss and demonstrate computer-based poetry and fiction, primarily hypertexts. Issues include aesthetics, critical discourse, audience, platform obsolescence. Conferees invited to interact with texts and tools. Aud 129.

Sculpting in Cyberspace: Dance of the Cybernauts, Rob Fisher, (Pennsylvania). The process by which a full range of computer applications, from scientific visualization to CAD and architectural simulation, were brought to bear on a highly complex commissioned work. Rm 436.

Artists at the Electronic Frontier: Current research at the School of Art & Design, University of Illinois, Urbana-Champaign. Kathleen Chmielewski, (Illinois). Digital imaging is rendering the distinction between photography, video, and graphic design obsolete. This collapse of boundaries is having a profound impact on the education of young artists. Case study and issues. Rm 325-A.

Art + Robotics Project: an autonomous, sensing robotic artwork, Simon Penny, (convener) and Robert Raeseman, (Pennsylvania). Session describes development of the robotic artwork, PETIT MAL, with video documentation and demonstration with the artwork itself. Rm 433.

Paintings from the Louvre, Harold J. McWhinnie, (Maryland). Use of the Golden Section and conceptions of symmetry to analyze and repurpose paintings from laser disk. Rm 430.

Line Art: Algorithmic Experiments and Explorations into Pictorial Spaces Composed of Lines, Hans Dehlinger, (Germany), and Qi Dongxu, (China). Discusses the computer generated production of large scale line oriented drawings in art. Rm 427.

11:15 AM-NOON

Dancing with the Virtual Dervish, Diane Gromala and Yacov Sharir, (Texas). An interactive, visual and dance performance work in virtual environments; collaborative team of Diane Gromala, visual artist, Marcos Novak, architect, and Yacov Sharir, dance choreographer. Aud 109.

Beyond the Book: Computer-based Literature, (continuation of 10:15 session). Judith Kerman et al. Aud 129.

Cutting Edge Hard Copy in the Round, Helaman Ferguson, (Maryland). Description and analysis of three computational cutting technology processes used to make hard copy "in the round" artifacts in the laboratory and studio. Rm 436.

Critical Interactions- Constructed Realities, Joseph DeLappe, (Nevada). Presentation of works utilizing digital photography, electromechanical sculpture, interactivity and space to create meaningful, often participatory experiences. Rm 325-A.

On Strategies, Carlos Fadon Vicente, (Brazil). Discussion and demonstration of the artist's strategies in the creation-production process, stressing low profile/low technology devices. Rm 430.

Painting in Virtual Space: Towards an Alternative Aesthetic, Char Davies, (Canada). Discussion of the process of creating images with the interactive 3D software "Softimage," focusing on the relation between form and content in the artist's own work. Rm 427.

Sound as a Visual Medium, Christopher Janney, (Massachusetts). Illustrated presentation of permanent interactive sound and light environments. Rm 211A.

NOON: Lunch provided at MCAD (no charge to registrants)

1:00 - 1:45 PM

Abstract Man Machine, Avi Rosen, (Israel). Current work and projects address the role of museums, the "original", and the means of art consumption. (Demonstration on line to Art Net Israel is tentative). Aud 109.

Recent Experiments in Holopoetry and Computer Holopoetry, Eduardo Kac, (Illinois). "Holographic poetry" or "holopoetry" refers to experimental text the author has been producing since 1983, which is characterized by parameters such as "textual instability," "fluid sign," and "discontinuous syntax." Aud. 129

Landscape and Sculptural Environment, Timothy Duffield, (Pennsylvania). A sculptor/landscape architect shows computer designed sculptural artifacts and the use of landscape generation programs adapting animations involving sculptural form, landscape and music. Rm 436.

Electronic Cinema, David Blair, (New York). Creator of "Wax or the Discovery of Television Among the Bees," an emerging new type of independent electronic cinema. This session will discuss electronic cinema in the context of image-processed narrative. Rm 325A.

Curvaceous: Software for Exploring the Potential of the Computer as Musical Performer, Harold Fortuin, (Scotland). Demonstrates "Curvaceous", the artist's software for the computer as musical performer, and for creating music straddling the borders of aural perception. Rm 433.

Chaos and Computer Art, Kevin G. Suffern, (Australia). The chaotic scattering of light rays is harnessed to create fractal computer art images. Rm 430.

Brazil's Cutting Edge: Interactive Works and Moments, Artemis Moroni, (Brazil). Illustrated presentation of three interactive installations with robot, computer-aided music, sensors and fractals. Rm 427.

2:00 - 2:45 PM

Digital Cable T.V., Raul Marroquin, (The Netherlands). Direct transmission and cable casting of digital TV via desktop (DTTV). Illustrated discussion of the Amsterdam public access model and the presenter's "Black Hole TV." Aud 109.

Computers that Dance: Interacting and Composing With the Body, Thecla Schiphorst, (Canada). Descriptions of "Lifeforms," a 3-dimensional computer compositional tool for dance choreography. Aud. 129

Neurohacking: Using Multichannel Biosignal Input for Computer Graphics Applications, Hsueh-Yung Koo, and Tim Desley, (Minnesota). Current research and use of biosignal processing technology as an input device for computer graphics applications and graphical environments. Rm 433.

Hypermedia, Virtual Reality and Interactivity: 6 Cliches in Search of a Publicist, Henry See, (Canada). Cliches and buzzwords litter the virtual landscape and everything is becoming "hyper" and "interactive." The result could be a visual monoculture. Rm 430

Virtopia, Jackie Ford Morie, (Florida). Illustrated presentation of the "Virtopia" project, a virtual world of emotions, memories, dreams and wishes. Rm. 427.

3:00 PM

Plenary Session, Assessment and View to the Future. ISEA Board and ISEA Directors. Roman Verostko, convener, FISEA 93 (US); Wim van der Plas, ISEA, (Netherlands); Roger Malina, ISAST (USA); Harri Ruohomaki (Finland), ISEA '94; Director (Montreal), ISEA 95.

	Nov. 3, Wednesday 3	Nov. 4, Thursday 4	Nov. 5, Friday 5	Nov. 6, Saturday 6	Nov. 7, Sunday 7
morning	-workshops	-workshops -conference packets (Hilton)	-lead address -papers + panels (Hilton) -conference packets (Hilton)	-lead address -papers + panels (Hilton) -conference packets (Hilton)	-projects + applications (MCAD)
afternoon	-workshops -conference packets (Hilton)	-workshops -conference packets (Hilton)	-lunch (Hilton) -papers + panels -Conference packets	-lunch (on own) -papers + panels	-lunch (MCAD) -projects + applications -plenary session
evening	8:00PM -sound/performance event- University of Minnesota (Ferguson Recital Hall)	5-7:30PM -opening reception (MCAD)	7 + 9PM -electronic theater (Walker Art Center)	8:00PM -sound/performance event- (Ted Mann Concert Hall- buses will leave from Hilton beginning at 7:00 pm)	

MCAD GALLERY: Exhibition of 2-D, 3-D, and experimental electronic forms October 29-December 16. Over 45 works from 8 countries: Australia, Canada, France, Germany, Brazil, Japan, UK, USA.

FAX ART. The FAX art activity will take place both at the Hilton Hotel and in the MCAD Cafe Gallery.

SLIDE SHOW. Viewing room with continuous showing of selected visual works. Hilton Hotel.

LISTENING CHAMBER. Selected music / sound art. Hilton Hotel.

ELECTRONIC THEATER. Computer imaging and animation. Work by 21 artists from 9 countries: Australia, Canada, France, Germany, Brazil, Japan, Spain, UK, USA. Walker Art Center, Friday evening, November 5, 7:00 PM and 9:00 PM.

SOUND/PERFORMANCE EVENTS. Features work that integrates electronics with the sound/performance arts. This includes traditional music, dance and theater, as well as new directions in non-traditional formats. Live performance presentations include an evening at the Ferguson Recital Hall, University of Minnesota, Wednesday, November 3 and a featured evening on Saturday, November 6 as part of the opening season for the new 1250 seat Tedd Mann Concert Hall at the University of Minnesota.

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