

International Symposium on Electronic Art

September 22 – 27, 1997

pgram Guide/Abstracts/Events

Presented by

THE SCHOOL OF THE ART INSTITUTE OF CHICAGO

CAT ISE 00000531

The School of the Art Institute of Chicago BALLROOM, 112 South Michigan Avenue	TUE SEPT 23	WED SEPT 24	THU SEPT 25	FRI SEPT 26 8:00am-4:00pm	SAT SEPT 27 10:00am—Noon
REGISTRATION	8:00am-6:00pm 9:00am-7:00pm	8:00am-4:00pm 9:00am-7:00pm	8:00am-4:00pm 9:00am-7:00 pm	8:00AM-4:00PM 9:00AM-7:00PM	10:00AM-NOON 10:00AM-4:00P
BOOKSTORE CYBERPORT	9:00AM-7:00PM	9:00AM-7:00PM	9:00AM-7:00PM	9:00ам—7:00рм	9:00AM-7:00P
WEBCASTING	ONGOING	Ongoing	Ongoing	Ongoing	ONGOING
RUBLOFF AUDITORIUM	6:00pm Laurie Anderson	10:00am Sherry Turkle	10:00am Nolan Bowie	10:00am Guillermo Gomez-Peña	
SEA PLENARY STOCK Exchange Trading Room					10:00AM-Noo
PAPERS, PANELS, PRESENTATIONS SEE PAGE 17 FOR SPEAKERS, LOCATIONS, AND TOPICS		11:30ам—5:45рм	11:30ам—5:45рм	11:30ам-5:45рм	
ARCHITECTURE SYMPOSIUM GRAHAM FOUNDATION, 4 WEST BURTON PLACE SEE PAGE 23 FOR SPEAKERS		3:00-6:00рм			
ON-SITE EXHIBITIONS					
ISEA97 EXHIBIT & SAIC	7:00—9:00РМ	10:00ам-8:00рм	10:00ам-8:00рм	10:00ам-8:00рм	10:00AM-8:00
GALLERY 2, 847 WEST JACKSON BOULEVARD BETTY RYMER GALLERY, <i>REINVENTING THE BOX</i> 280 SOUTH COLUMBUS DRIVE	7:00-9:00PM	11:00ам—6:00рм	11:00ам—6:00рм	11:00ам—6:00рм	11:00ам-6:0
SCREENINGS—FLAXMAN SCREENING ROOM, 112 SOUTH MICHIGAN AVENUE  SEE PAGE 82 FOR ARTISTS, TITLES		2:00рм, 3:00рм	11:00ам, 3:00рм	11:00ам, 2:00рм	
ELECTRO-ACOUSTIC WORKS  SEE PAGE 85 FOR COMPOSERS, TITLES	7	12:30рм, 2:00рм	4:00рм		
PERFORMANCES  SEE THE PAPERS/PANELS/PRESENTATIONS SECTION FOR LOCATIONS, ARTISTS, TITLES		8:00рм	6:00-9:00рм	7:00—10:00рм, 8:00рм	7:00рм, 9:00
WAVEFORMS: SAIC STUDENT AND ALUMNI SOUND WORKS				3:30-5:00PM	
LIVE CONCERTS—MUSEUM OF CONTEMPORARY ART, 220 EAST CHICAGO AVENUE, 312.397-4010  SEE THE PAPERS/PANELS/PRESENTATIONS SECTION FOR LOCATIONS, ARTISTS, TITLES			7:00рм	8:00рм	
STREET-LEVEL YOUTH MEDIA MULTI-MEDIA BLOCK PARTY					Noon-11:00
			F 15 55 12	1.5	AT 1
OFF-SITE ISEA97 EXHIBITIONS		11:00am-5:00pm	11:00ам-5:00рм	11:00AM-10:00PM	Noon-5:00
ARTEMISIA GALLERY 312.226-7323		10:00AM 7:00PM	10:00ам-7:00рм	10:00ам-6:00рм	10:00AM-5:
CHICAGO CULTURAL CENTER 312.744-6630				*5:00-7:30РМ	
*RECEPTION AT THE CHICAGO CULTURAL CENTER		10:00ам-5:00рм	10:00ам—5:00рм	10:00ам—5:00рм	Noon-5:00
TBA EXHIBITION SPACE 312.587-3300 TEN IN ONE GALLERY 773.486-5820		Noon-6:00pm	Noon-6:00pm	Noon-6:00pm	11:00ам-5:
			3:00—9:00рм		
CULTURAL PARTNERS' EXHIBITIONS & EVENTS:		3:00-9:00PM	5:00-9:00PM RECEPTION	3:00-9:00 <sub>PM</sub>	10:00AM-5
Tours of the CAVE, Electronic Visualization Lab  Gallery 400, University of Illinois-Chicago		10:00ам-6:00рм	10:00am—9:00pm 5:00—9:00pm RECEPTION	10:00ам-9:00рм	10:00am-5
Illinois Art Gallery & A.R.C.		11:00ам—5:00рм	5:00pm—7:30 pm Reception	11:00ам—5:00рм	11:00am-5
COLUMBIA COLLEGE, HOKIN GALLERY		6:00—8:00pm RECEPTION	9:00AM—7:00PM	9:00am—7:00pm	9:00am-3:0
Ukrainian Institute of Modern Art		Noon—4:00рм	Noon-4:00pm	4:00—8:00pm RECEPTION	Noon-4:0
BERET INTERNATIONAL GALLERY			1:00-5:00PM	1:00—5:00РМ	1:00-5:0
TOUGH GALLERY	147	K.57 ***	1:00—5:00РМ	1:00—5:00рм	1:00-5:0
Northern Illinois University Gallery		11:00ам—5:00рм	11:00ам—5:00рм	11:00ам—5:00 рм	1:00-5:0
Peter Miller Gallery	1. A.	11:00ам—5:30рм	11:00ам—5:30рм	11:00ам—5:30рм	11:00ам—5
Rhona Hoffman Gallery		10:00ам—5:30рм	10:00ам—5:30рм	10:00ам—5:30рм	11:00ам—
RELATED LECTURES: INSTITUTO CERVANTES, JOHN HANCOCK TOWER STE. 2940 PHONE: 312.335-1996				6:30pm, Claudia Giannetti	
					Noon
MUSEUM OF CONTEMPORARY ART, 220 EAST CHICAGO AVENUE PHONE: 312.280-2660					Miroslav

ise@97 Chicago



Symposium on Electronic Art
September 22 – 27, 1997

THE SCHOOL OF THE ART INSTITUTE

Presented by

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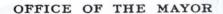


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CITY OF CHICAGO

RICHARD M. DALEY

September 22, 1997



# GREETINGS

As Mayor and on behalf of the City of Chicago, I would like to offer my warmest greetings to the attendees, organizers, exhibitors, participants and friends of the 8th Annual International Symposium on Electronic Art (ISEA).

I am pleased to recognize the importance and vitality of electronic art, and to applaud the creativity and vision of the artists represented here. The exhibitions, collaborative programs and special events that ISEA presents will help to introduce this most modern of art forms to those who are unfamiliar with it and to provide a forum for new and interesting works from all over the world. I congratulate those who have worked to make the ISEA show possible, and join them in recognizing the exciting possibilities of this form of expression.

My best wishes to each of you for an enjoyable and memorable event.

Sincerely,

Maydr



**Welcome to Chicago, and to the School of the Art Institute**. We are delighted and honored to be the hosts of ISEA97, which brings to Chicago a festival of the most innovative and exploratory work being created by the most pioneering artists and designer-practitioners, researchers, curators, engineers, equipment and software providers and philosophers.

Symposia like ISEA97 are increasingly important as we see the world of electronic imagery expand exponentially, its intimate interaction with humans increasing every day. At ISEA we have the opportunity to meet and speculate on quite what that electronic embrace means, how we control it, how it affects and changes us, and on the role of new technologies as part of our artistic worlds and spiritual lives. Creative minds and powerful imaginations help us address these questions, maybe even offer hints of answers, show the most innovative ways to manipulate and enhance extant and emerging technologies and, in the studio-laboratories of places like this, to invent a picture of the future in these new "chambers of the imagination."

When this School was founded, over 130 years ago, this city and most of America was still driven by horse-power and some rather basic steam-engines — electricity was a faint hope in the minds of visionaries. Few could have dreamed of the fantasy of what was to come, from electric street lights to milking machines, refrigeration, the telephone, radio, television, powered human flights, men on the Moon, satellites and a global communications network enabled by a miniaturized version of what the Victorians called "a difference engine" — the computer. In a school like this you will still find all the technologies and methodologies we taught 130 years ago, from pouring molten bronze to throwing clay on a wheel to drawing the nude model, but you will also find that the electronic arts are explored in studios side-by-side with those "old ways". In 130 years, what of today's "cutting edge" will still be viewed as having been innovative; what engines will have made a difference?

We all are still makers and shapers, but with an very different set of expressive tools, and at ISEA97 we all get to see what we have done with them, and what we might make them conjure next. Enjoy!

Tomy Jones

President, School of the Art Institute of Chicago

**Welcome to the Eighth International Symposium on Electronic Art!** As conference chair, over the past two years I have watched this event grow from an idea shared by a small group of people into an extensive academic symposium and an exciting city-wide festival of exhibitions, performances, concerts, and other events.

The past several decades have been both an exciting and demanding time for artists who have been exploring the possibilities of new technologies. Given the tremendous technological changes taking place, a great deal of attention was necessarily placed upon the capabilities and new possibilities of developing technologies, software, and hardware, and the learning of new tools. However, we now seem to have reached a point where the capabilities and the widespread adaptation of these technologies have replaced many of these concerns with new ones. This "field" — which, for better or worse, has in the past often defined itself by its medium — is now beginning to transcend this limited definition, and exist much more within the mainstream of the fine arts.

Thus arose the theme for this year's symposium, "Content", a theme which we hoped would encourage the discussion not of the medium or the tools themselves, but rather of what was being produced by artists, what was significant and important about this work, how ideas formed from electronic media were interacting and merging with those from more traditional media and art practice, and many other issues related not to *how* we use this technology, but rather to *why*.

The presentation of a conference and festival of the scope of ISEA97, particularly in these times of difficult funding for the arts, is quite an undertaking. Orchestrating an event of this size on a minimal budget requires dedication, hard work, and extra effort from not only many individuals within the School of the Art Institute, but also from those within all of the various cultural organizations involved. While there are far too many people to list here, I would like to take a moment to acknowledge a number of key institutions and individuals:

First, and most important to our success, has been the support of the School of the Art Institute. President Tony Jones, Dean Carol Becker, Vice-President of Planning Jonathan Lindsay, and the entire school administration have been unwavering in their support of this event through both good and bad news. Also, needless to say, without all of our corporate sponsors, as well as the various consuls, foundations, and cultural partners listed on page 12, the conference could not have taken place. In particular, we are deeply indebted to the Graham Foundation and to the Goethe-Institut for their intellectual as well as financial support.

The members of our executive committee bore much of the responsibility in preparing for the events this week, and all played critical roles. Peter Gena and Michael Rodemer, the program co-directors, organized our hard-working and dedicated local and international program committees, and also worked very hard to put together the details of the week's events. Anders Nereim, Katharine Schutta, Nancy Crouch, and Vicki Engonopoulos all made major contributions in so many different areas, I cannot begin to list them here. Also, Kathi Beste, Julia Allan, and the publications staff deserve a special mention, as does George Moses in the mail room, as I suspect we doubled their workload over the last few months, and they still managed to do a fabulous job. Sarai Hoffman, in the office of development, and Vicki Gates, who handled our registrations, both put in a lot of extra effort on our behalf. Also, special thanks to Melissa Moore, Syndy Ziegenfuss, Coco Sallée, and all of the others at Neoglyphics who worked so hard to provide us with our website. The Exhibitions and Events staff, Jeanne Long, Claire Broadfoot, Douglas Grew, Tony Wight, and all those involved in producing the exhibitions were absolutely fantastic to work with, and worked very hard to make these events a success. And finally, but without question most importantly, extra special thanks goes to our conference coordinator Joëlle Rabion and to her assistant Heather Elliott, who both worked long hours and with incredible dedication and vision to do an exemplary job at holding everything together at the center of an incredible vortex of details and deadlines.

And finally, there are the more than three hundred presenters to thank for all the hard work they have done in preparation for this week. They are the ones who will literally provide the "content" of this symposium. The way in which all these individuals, and the many cultural organizations throughout the city have come together to make this a special week is amazing, and I am confident that you will have a very busy and rewarding week.

Shawn L. Decker Chair, ISEA97

Sh f. 7/h

# We are delighted to offer you this exciting program for the Eighth International Symposium on Electronic Art.

The formidable size of the booklet attests the expanded scope of the symposium in every respect except the duration. Hence the resulting schedule represents a carefully jam packed series of events within the traditional five-day ISEA format. Before you peruse the abstracts, notes, biographies, and plans, we would like to point out just a few of the highlights from our distinguished line-up.

The Graham Foundation has generously sponsored a special panel session Beyond Shelter: The Future of Architecture on Wednesday afternoon, which features artists and practitioners, as well as prominent architecture critics, who will examine the relationship between architecture and the new virtual spaces of electronic media. This forum is accompanied by another Graham Foundation event — a dedicated exhibition of both ISEA97 and guest artists curated by Chicago architects Anders Nereim and Sally Levine.

We are very fortunate to be able to honor the 30th anniversary of the influential journal Leonardo, whose prescence over the years has touched so many of us. A special panel presentation devoted to the history and future of the publication, and of electronic in general takes place on Wednesday afternoon. This celebratory overview is followed by a special reception for ISEA97 presenters and invited guests at the Chicago Cultural Center.

The Goethe-Institut Chicago, always an omnipresent player in the cultural life of this city, has enriched the conference by initiating and supporting an all-day, three-panel session on Friday that focuses on various aspects of literature and new media. Judging from the number of proposals that examined the potential of narrative and film and literary theory as sources for ideas and theories about new media works, we expect these panels to be of keen interest to the entire spectrum of conference attendees.

Also we are most pleased and excited to present four plenary addresses by Laurie Anderson, Sherry Turkle, Nolan Bowie, and Guillermo Gomez-Peña. Suffice it to say, the reputations of each of these distinguished speakers hardly need prefacing here. Without a doubt you can expect these four strong and independent voices to provide diverse and provocative insight to the important issues of the day.

In addition to the academic schedule, you will notice an extensive calendar of exhibitions and events throughout the entire week. Those artists whose work is listed under the ISEA97 sections of the program listings were selected by our local and international program committees—the majority of it presented either at the main exhibitions site at 847 West Jackson Boulevard, or in concerts or performances at the Museum of Contemporary Art. Please also note that a number of these selected artworks are being presented as part of other exhibitions, taking place concurrently at additional Chicago institutions and galleries.

Two important exhibitions mounted by the School of the Art Institute of Chicago as part of ISEA97 are *Re-inventing the Box,* at the Betty Rymer Gallery, a show of selected ISEA97 submissions and invited artists, and *Hybrid,* a companion show of juried student work at Gallery 2, 847 West Jackson Boulevard.

The week closes with an event generously sponsored by the Instituto Cervantes in Chicago — a performance of *EPIZOO*, by quest artist Marcel.Lí Antúnez Roca from Barcelona, at the Gallery 2 performance space.

Finally, there are many additional exhibitions and events too numerous to mention, scheduled by diverse, cultural institutions throughout Chicago. We urge you to visit these special projects of local, national and international scope. Please be sure to look out for the ISEA97 blue streamers as you wander about our magnificent city, and enjoy the week!

Peter Gena

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Michael Rodemer

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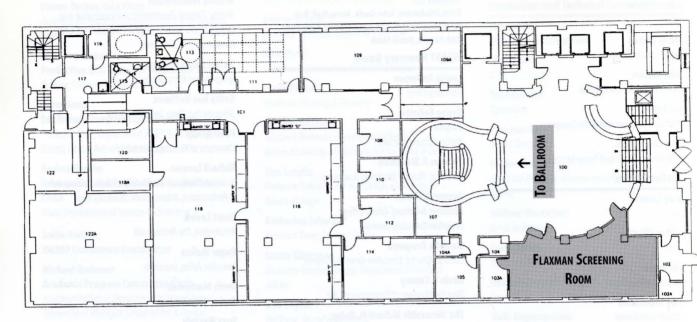
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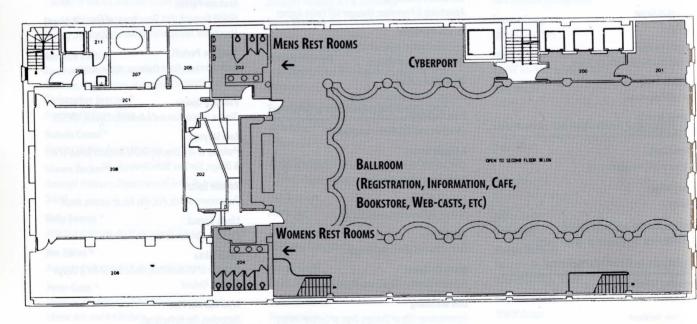
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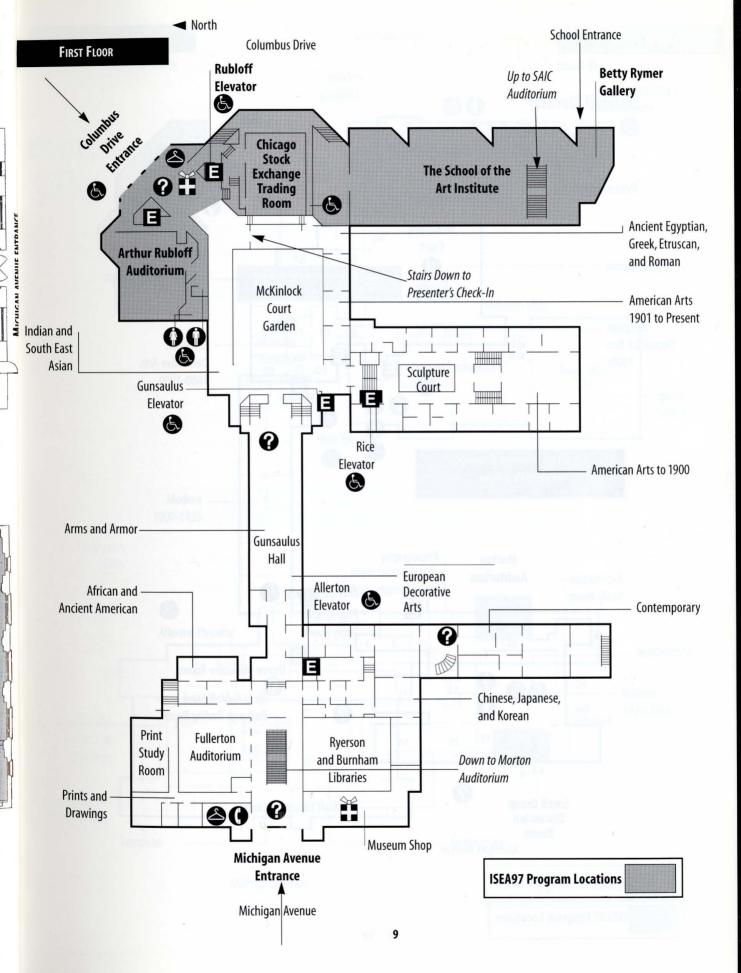


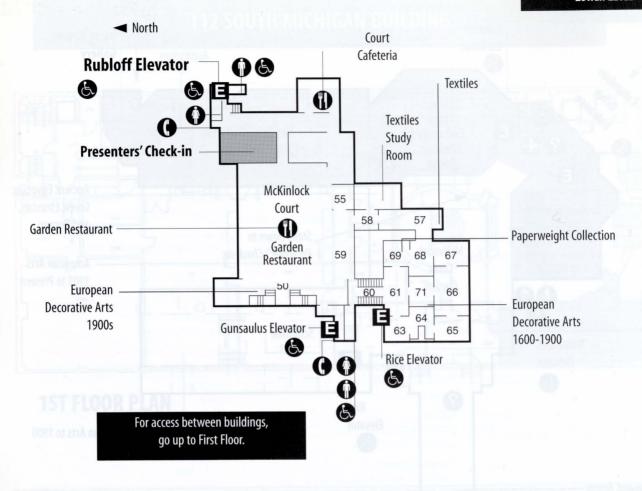
# **1ST FLOOR PLAN**

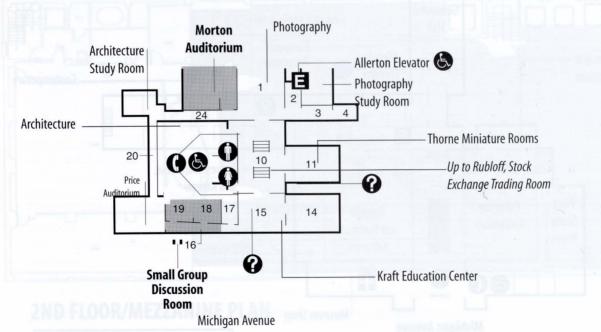


# 2ND FLOOR/MEZZANINE PLAN

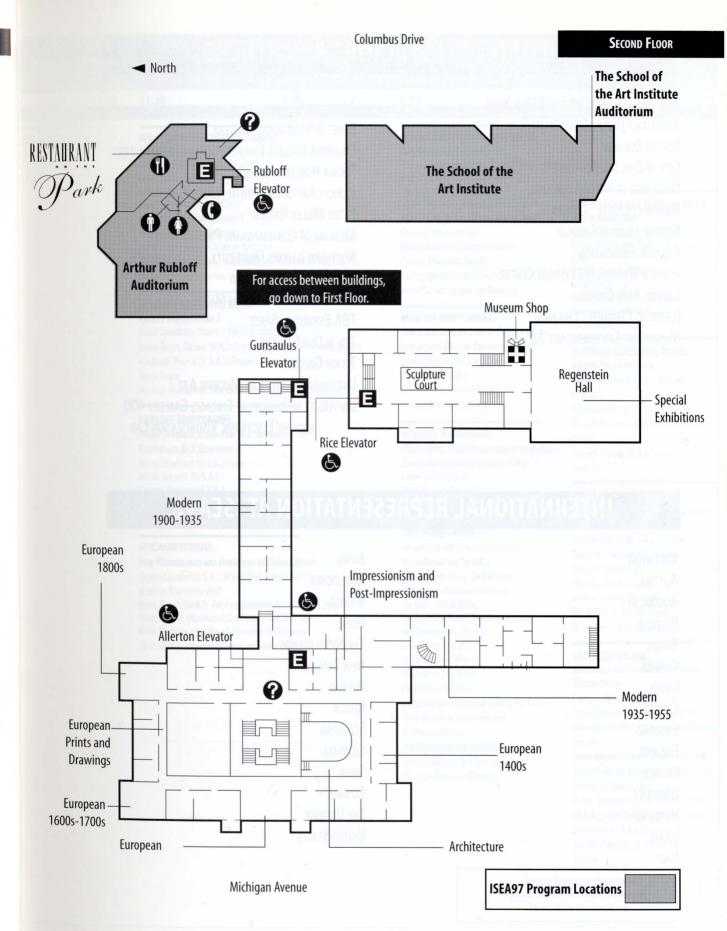
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United States

# **WEDNESDAY 24 SEPTEMBER**

11:00 11:30 1:00 2:30 4:00 4:15 5:45

# OFF AUDITORIUM:

y TURKLE

E ADDRESS

# N THE SCREEN

# STOCK EXCHANGE TRADING ROOM:

#### VIRTUAL ILLUSION

CHAR DAVIES (CANADA): VR AS POESIS

OLIVER GRAU (GERMANY): INTO THE BELLY OF THE IMAGE

CARL FRANCIS DISALVO (U.S.A.): VRML: WRITING THE

SPACE OF IDENTITY ON THE WWW

MONIKA FLEISCHMANN (GERMANY)

WOLFGANG STRAUSS (GERMANY)

LIQUID VIEWS—ANOTHER STORY OF NARCISSUS

JORGE LUIS MARZO (SPAIN): ILLUSIONISM AND TECHNOLOGY: NOTES ON

INTERACTIVITY AND DECEPTION

#### FLAXMAN SCREENING ROOM:

#### ARTISTS' PRESENTATIONS I

DIANA DOMINGUES (BRAZIL): THE ELECTRONIC TRANSE

SUSAN ALEXIS COLLINS (U.K.): PUBLIC VS PUBLIC: THE PEDESTRIAN GESTURE MIROSLAW ROGALA (U.S.A.): DYNAMIC BEHAVORIAL SPACES: INTERACTIVE

ART IN PUBLIC

MELENTIE PANDILOVSKI (MACEDONIA) "WELCOME BACK TO THE EMPIRE"

# **RUBLOFF AUDITORIUM:**

# PANEL: THEORETICAL AND PRACTICAL APPROACHES TO

#### **ELECTRONICS ARTS EDUCATION**

RACHEL SCHREIBER (U.S.A.) CHAIR

JOSEPH DELAPPE (U.S.A.)

KRISTINE DIEKMAN (U.S.A.)

CINTHEA FISS (U.S.A.)

FRED ENDSLEY (U.S.A.)

# SAIC AUDITORIUM:

# **NEW VOCABULARIES AND DIRECTIONS OF DIGITAL MEDIA**

GEORGE LEGRADY (U.S.A.): WHERE DOES INTELLECTUAL DISCOURSE

RESIDE IN NEW MEDIA ART?

MARK PALMER (U.K.): THE FOREGROUNDING OF THE ISSUE OF SPACE

KEVIN MURRAY (AUSTRALIA): GLASS ANGEL AND DATA INSECTS

NORIE NEUMARK (AUSTRALIA): CONTENT AND DISCONTENT

AN ALCHEMICAL TRANSFORMATION OF INFORMATION HUNGER

#### STOCK EXCHANGE TRADING ROOM:

#### COMMUNICATION/COLLABORATION

GLORIANNA DAVENPORT (U.S.A.), STEFAN AGAMANOLIS (U.S.A.),

BRIAN BRADLEY (U.S.A.), JOE PARADISO (U.S.A.),

THE EDGE OF DREAM WORLD:

MEDIA ENCOUNTERS IN ARCHITECTURAL VENUES

MIKE STUBBS (U.K.): RUNNING OUT OF TIME:

**ORGANISATION AS CRITIQUE** 

ROBERT NIDEFFER: SPEED: TECHNOLOGY.

CHRISTA SOMMERER (JAPAN)

LAURENT MIGNONNEAU (JAPAN)

ART AT SCIENCE THE NEW COLLABORATION

# MORTON AUDITORIUM:

PANEL: BUILDING BRIDGES OR TEARING APART

**AUTHORSHIP: ON-LINE COLLABORATIVE ART** 

BONNIE MITCHELL (U.S.A.) CHAIR

PAUL HERTZ (U.S.A.)

SUSAN DALLAS SWANN (U.S.A.)

HARLAN WALLACH (U.S.A.)

# RUBLOFF AUDITORIUM:

PANEL: HYPE: 1000 SEDUCTIONS OF NEW MEDIA CHRISTOPHER CSIKSZENTMIHALYI, CHAIR

LAURA TRIPPI (U.S.A.)

TAPIO MAKELA (FINLAND)

LEV MANOVICH (U.S.A.)

#### SAIC AUDITORIUM:

COMPOSITION AND GENERATIVE CREATION

DAVID ROSENBOOM (U.S.A.)

PROPOSITIONAL MUSIC: ON EMERGENT

PROPERTIES IN MORPHOGENESIS AND

THE EVOLUTION OF MUSIC:

IMPONDERABLE FORMS, SELF-ORGANIZATION,

AND COMPOSITONAL METHODS

INSOOK CHOI (U.S.A.)

ON COMPOSING A MEDIUM

PETER BEYLS (BELGIUM)

PRINCIPLES OF BILOGICAL

**EVOLUTION AND SOCIAL COMPUTING IN THE ARTS** 

HANS DEHLINGER (GERMANY) AND

QI DONGXU (CHINA)

ART EXPERIMENTS AND MATHEMATICAL

EXPLORATIONS INTO THE UNIVERSE OF

MACHINE-GENERATED DRAWINGS

# STOCK EXCHANGE TRADING ROOM:

#### DIGITAL GEOGRAPHY

KAREN O'ROURKE: THE PARIS RÉSEAU PROJECT GISELLE BEIGUELMAN (BRAZIL): POST-URBAN

PETER RIDE (U.K.): METROPOLIS—DIGITAL DITIES

OF THE IMAGINATION

ANDREA WOLLENSAK (U.S.A.): NEW

CARTOGRAPHIES AND VIRTUAL

**ENVIRONMENTS WITH GPS** 

# FLAXMAN SCREENING ROOM:

#### **ARTISTS PRESENTATIONS II**

CHRISTOPHER HALES (U.K.). PORTOBELLO AND **PIROUETTES** 

ROSHINI KEMPADOO (SCOTLAND): LAPPING IT UP MAJA KUZMANOVIC (CROATIA): CREATION OF

STEPHEN PEVNICK (U.S.A.): LINEAR RAINFALL FOLINTAIN

#### RUBLOFF AUDITORIUM:

# PANEL: THE PAST, PRESENT, AND FUTURE OF PUBLISHING IN ELECTRONIC ARTS.

STEPHEN WILSON (U.S.A.), CO-CHAIR

ROGER MALINA (U.S.A.), CO-CHAIR

CRAIG HARRIS (U.S.A.)

PAUL BROWN (AUSTRALIA)

ANNICK BUREAUD (FRANCE)

ROY ASCOTT (U.K.), DISCUSSANT

REJANE SPITZ (BRAZIL) DISCUSSANT

# SAIC AUDITORIUM:

#### INTERACTIVE AND INTERMEDIA SOFTWARE SYSTEM DESIGN

CAROLINE TRAUBE (BELGIUM)

TODOR TODOROFF (BELGIUM): NEXTSTEP

GRAPHICAL INTERFACE TO CONTROL SPATIALIZATION

ROBIN BARGAR (U.S.A.): A SOUND AUTHORING ARCHITECTURE FOR VIRTUAL ENVIRONMENTS AND

INTERACTIVE APPLICATIONS

FLAVIA SPARACINO (U.S.A.), NURIA OLIVER (U.S.A.), ALEX PENTLAND, (U.S.A.), GLORIA

DAVENPORT (U.S.A.): RESPONSIVE PORTRAITS CLAUDIO PINHANEZ (U.S.A.): COMPUTER

THEATER

#### **GRAHAM FOUNDATION SYMPOSIUM**

REVOND SHELTER: THE FITTIRE OF ARCHITECTURE

SEE PAGE 23 FOR LIST OF PRESENTERS

# THURSDAY 25 SEPTEMBER

10:00 11:00 11:30 1:00 2:30 4:00 4:15

#### RUBLOFF AUDITORIUM:

NOLAN BOWIE
KEYNOTE ADDRESS
THE REVOLUTION WILL NOT BE
TELEVISED

# STOCK EXCHANGE TRADING ROOM:

HISTORY AND THEORY OF THE ART AND TECHNOLOGY INTERFACE

EDWARD A. SHANKEN (U.S.A.)

CONTENT AND CONTEXT: ART AND TECHNOLOGY IN THE U.S., 1966-1970

YVONNE SPIELMANN (GERMANY)

HISTORY AND THEORY OF INTERMEDIA IN VISUAL CULTURE

OLGA KISSELEVA (FRANCE)

CYBERART AND THE NEW TERRITORIES OF ART

MICHAEL PUNT (U.K.)

WHAT IF? ANOTHER HISTORY OF DIGITAL MEDIA FOR DESIGNERS AND ARTISTS

#### MORTON AUDITORIUM:

PANEL: SENSING THE VIRTUAL
HEIDI GILPIN (HONG KONG), CHAIR
SANDRA BUCKLEY (AUSTRALIA)
TONI DOVE (U.S.A.)
BRIAN MASSUMI (AUSTRALIA)

#### RUBLOFF AUDITORIUM:

PANEL: TELEPISTEMOLOGY AND THE AESTHETICS OF TELEPRESENCE
KEN GOLDBERG (U.S.A.), CO-CHAIR
EDUARDO KAC (U.S.A.), CO-CHAIR
LEV MANOVICH (U.S.A.)
MICHAEL NAIMARK (U.S.A.)
PETER LUNENFIELD (U.S.A.)
ERIC PAULOS (U.S.A.)
SUE SPAID (U.S.A.)

# SAIC AUDITORIUM:

POLITICS, ART & SOCIETY

RICARDO DOMINGUEZ (U.S.A.)

SPEED DEMOCRACIES: THE ZAPATISTA NETWORK
RYSZARD W. KLUSZCZYNSKI (POLAND)

ART, MEDIA, AND POWER
GRAHAM HARWOOD (U.K.), R. PIERRE DAVIS (U.K.)

NATIONAL HERITAGE
SUSANNA PAASONEN (FINLAND)

FOLLOW THE YELLOW BRICK ROAD! FANTASIES OF CENTER AND PRESENCE IN NET CULTURE

# STOCK EXCHANGE TRADING ROOM:

ARCHITECTURE

GILLIAN HUNT (U.K.)

INTELLIGENT ARCHITECTURE: CYBERNTETIC THEORY AND

ARCHITECTURE

TED KRUEGER (U.S.A.)

ARCHITECTURE OF SYMBIOSIS

MARTIN RIESER (U.K.)

INTERACTIVITY, PUBLIC ART AND ARCHITECTURE

PETER ANDERS (U.S.A.)

ENVISIONING CYBERSPACE

#### MORTON AUDITORIUM:

PANEL: RE-FORMING NARRATIVE: PERFORMANCE, COLLABORATION, PLAY

NOAH WARDRIP-FRUIN (U.S.A.), CHAIR

ADRIANNE WORTZEL (U.S.A.)

NINA SORBELL (U.S.A.)

EMILY HARTZELL (U.S.A.)

CAROYLYN GUYER (U.S.A.)

ATHOMAS GOLDBERG (U.S.A.)

#### **RUBLOFF AUDITORIUM:**

PANEL: A MULTI-CULTURAL ISEA
CYNTHIA BETH RUBIN (U.S.A.), CO CHAIR
LILY DIAZ (FINLAND), CO-CHAIR
MARTIN SPERKA (SLOVAKIA)
DMITRY SHUBIN (RUSSIA)
JAMES MONTFORD (U.S.A.)
KAIZAAD NAVROZE KOTWAL (U.S.A.)
JANICE CHEDDIE (U.K.)

# SAIC AUDITORIUM:

THEORIES OF DIGITAL ART
BRUCE BROWN (U.K.)

MEMORY IS THE MESSAGE
PETER LUNENFELD (U.S.A.)
QUESTIONS OF SCALE: TELEPISTEMOLOGY AND THE
MISSING REFERENT
EMMA POSEY (U.K.)
LIMINALITY: PLACE AND NON-PLACE IN FINE ART
JOHN BYRNE (U.K.)
RE-MAPPING MEDERNITY: FROM ANALOGIC IMAGE TO
DIGITAL DREAM

# STOCK EXCHANGE TRADIN

ARTIFICIAL CONSCIOUSENESS AND
CAROL GIGLIOTTI (U.S.A.)
THE DIVERSE MEANINGS OF
ARTIFICIAL LIFE
DEBRA GONDECK-BECKER (U.S.A.)
JULIO BERMUDEZ (U.S.A.)
CYBERPRINT, TOWARD AN ARCHITEC
BEING
ROY ASCOTT (U.K.)
EMERGENT MIND: ART IN THE
TECHNOETIC DIMENSION
BILL SEAMAN (U.S.A.)

# FLAXMAN SCREENING ROO Artists' Presentations III

RE-EMBODIED INTELLIGENCE

NEIL B. ROLNICK (U.S.A.)

NEW IDEAS IN ELECTRONIC ARTS EDU
RENSSELAER'S IEAR STUDIOS
STEVE MANN (U.S.A.)

"EXISTECH" (EXISTENTIAL TECHNOLOR
STEPHEN BOYER (U.S.A.)

HEXAPHONES
CARLOS FADON VICENTE (BRAZIL)
THE OPUS PROJECT

# RUBLOFF AUDITORIUM:

PANEL: THE ARCHITECTURE OF CYB
PETER ANDERS (U.S.A), CHAIR
GERHARD ECKEL (GERMANY)
WLADEK FUCHS (U.S.A)
JAMES LEFTWICH (U.S.A)
DIRK LUSEBRINK (U.S.A)
MARCOS NOVAK (U.S.A)
WOLFGANG STRAUSS (GERMANY)
NIK WILLIAMS (U.S.A)

FRIDAY 26 SEPTEMBER									
00	11:00	11:30	1:00	2:30	4:00	4:15	5:45		
IND THELERMO GOMEZ-PEN. NOTE ADDRESS	IICAN CYBORGS AND IFICIAL SAVAGES A.)		STOCK EXCHANGE TRADING ROOM:  AESTHETICS OF ELECTROACOUSTIC AND DIGITAL MUSIC  GERHARD ECKEL (GERMANY)  EXPLORING MUSICAL SPACE BY MEANS OF VIRTUAL ARCHITECTURE RICARDO DAL FARRA (ARGENTINA)  MUSIC, NEW MEDIA AND LATIN AMERICA  SOPHEA LERNER (AUSTRALIA)  RESONATING THE FRAGMENTED BODY— SOUND DESIGN FOR NEW MEIDA RON PELLEGRINO (U.S.A.)  VISUAL MUSIC FLAVORS  RUBLOFF AUDITORIUM:  LITERATURE, JOURNALISM, AND THE TELEMATIC SOCIETY 1:  PANEL: COMING TO TERMS WITH INTERACTIVITY		STOCK EXCHANGE TRADING ROOM: SOCIAL THEORY AND ELECTRONIC MEDIA SADHNA JAIN (U.K.) BELOW THE SURFACE: NEW AESTHETICS AND IMMERSIVE EXPERIENCES FOR TRANS CULTURAL GROUPS PARTICK LICHTY (U.S.A.) "CONVERGENCE" AT THE NEXUS OF TECHNOLOGY, DIGITAL AESTHETICS, AND SOCIAL THEORY VICTORIA VESNA (U.S.A.) INCORPORATED AVATARS: ORGANIZATIONAL CONTRADICTIONS IN CYBERSPACE DIANA MCCARTY (HUNGARY) JANOS SUGAR (HUNGARY) PARADIGM SHIFT INTERRUPTUS: AN ANECTODATAL HISTORY OF HUNGARIAN MEDIA		STOCK EXCHANGE TRADING ROOM:  ELECTRONIC SEXUALITY: THE WILD SIDE  ELENA GORFINKEL (U.S.A.)  ERIC ZIMMERMAN (U.S.A.)  TECHNOLOGIES OF UNDRESSING: THE DIGITAL  PAPER DOLLS OF KISS  JUNKO SUZUKI (JAPAN)]  GIRLS AS AVATAR  FLORIAN CLAUSZ (GERMANY) & MICZ FLOR  (GERMANY)  CYBERTATOO & THE AESTHETIC PROTHESIS  JOSEPH DELAPPE (U.S.A.)  PRESENTATION: MALE FANTASY/MACHINE  DESIRE, RECENT INSTALLATIONS		
ROOM:		GERALD GIESEKE (GERMANY) PAMELA JENNINGS (U.S.A.) GÉRARD MERMOZ (U.K.) MARIE-LUCE DEMONET (FRANCE)		RUBLOFF AUDITORIUM: Literature, Journalism, and the		FLAXMAN SCREENING ROOM: ARTISTS' PRESENTATIONS IV JOHN STURGEON (U.S.A.)			
EDUCAT				TELEMATIC SOCIETY 2: PANEL: FACT, FICTION, F	FACTION: CONVERGING STYLES	CONFESSIONS OF ADDICTION, LOVE & MUSINGS	& SURGICAL		
ology) L)		SAIC AUDITORIUM:  PERFORMANCE AND ELECTRONIC MEDIA  BARRY SCHWARTZ (U.S.A.)  SATELLITE OBSCURA  KATIE SALEN (U.S.A.)  CYBERHUMAN DANCE SERIES  MARGO K. APOSTOLOS (U.S.A.)  MOVEMENT DANCE AND GESTING: A MULTIDISCIPLINARY STUDY OF		IN LITERATURE AND JOURNALISM IN ONLINE-PUBLICATIONS HILMAR SCHMUNDT (GERMANY), CHAIR GUNDOLF FREYERMUTH (GERMANY) MARK AMERIKA (U.S.A.) SUE THOMAS (U.K.)		MICHAEL MAZIERE (U.K.) THE ART OF LIGHTNESS (THE POWER OF CONTENT) ALAN DUNNING (CANADA) PAUL WOODROW (CANADA) PAPER: EINSTEIN'S BRAIN TOMOKO MUKAI (GERMANY) ONLY WHITE DEEP WHITE			

MOVEMENT, DANCE, AND GESTURE: A MULTIDISCIPLINARY STUDY OF NONVERBAL COMMUNICATION BENOIT MAUBREY (GERMANY) AUDIO BALLERINAS

SAIC AUDITORIUM:

INTERACTIVE MEDIA THEORY

HARVIE BRANSCOMB (U.S.A.) CAN WE EVALUATE INTERACTIVE ART?

BENJAMIN J. BRITTON (U.S.A.)

MUTUAL REALITY: THE FUTURE OF

INTERACTIVE ART

VLADIMIR MUZHESKY (UKRAINE)

NETTROPICS: INTERACTIVITY AND THE

SYNTHETIC PLANE OF IMMANENCE

SIMONE OSTHOFF (U.S.A.)

LYGIA CLARK AND HÉLIO OITCICA: A LEGACY OF INTERACTIVITY AND PARTICIPATION FOR A TELEMATIC

**RUBLOFF AUDITORIUM:** 

LITERATURE, JOURNALISM, AND THE **TELEMATIC SOCIETY 3:** 

PANEL: ELECTRIFIED LANGUAGE

KARIN GRAF (GERMANY), MODERATOR

FRIEDRICH KITTLER (GERMANY)

REINHARD KAISER (GERMANY)

ARTUR MATUCK (BRAZIL)

MARK JONES (CANADA)

CONSTRUCT(S) AND MEME-ING: AN ESSAY IN

THREE DIMENSIONS

# **SATURDAY 27 SEPTEMBER**

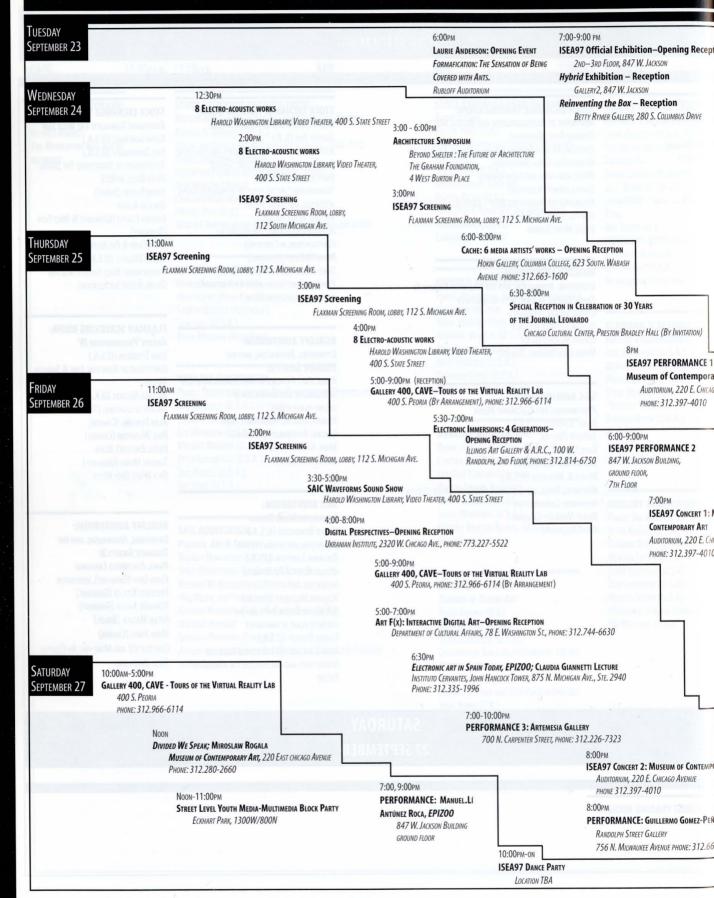
OCK EXCHANGE TRADING ROOM:

EA PLENARY

CYBERS

Y)

# **DAILY EVENT SCHEDULE**



# Wednesday 10:00-11:00am

Rubloff Auditorium

# **Sherry Turkle**

PROFESSOR, SOCIOLOGY OF SCIENCE MASSACHUSETTS INSTITUTE OF TECHNOLOGY

#### KEYNOTE ADDRESS

#### Life On The Screen

On the Internet people are able to inhabit multiple worlds and explore multiple aspects of the self. For individuals, online life can serve as a sort of moratorium or "time out," a time of experimentation that facilitates the development of identity. For organizations, virtual communities offer a place for experimenting, parallel play, an environment for working through new ideas. Although many speak about a movement from a psychoanalytic to a computer culture, the reality is more complex. Our need for a practical philosophy of self-knowledge, one that does not shy away from issues of multiplicity, complexity, and ambivalence, has never been greater as we struggle to make meaning from our lives on the screen. It is fashionable to think that we have passed from a psychoanalytic culture to a computer culture-that we no longer need to think in terms of Freudian slips but rather of information processing errors. But the reality is more complex. It is time to rethink our relationship to the computer culture and psychoanalytic culture as a proudly held joint citizenship.

#### Wednesday 11:30am-1:00pm

Stock Exchange Trading Room

# **Virtual Illusions**

Moderator: Kelly Dennis (U.S.A.) SCHOOL OF THE ART INSTITUTE OF CHICAGO

# Char Davies (Canada)

SOFTIMAGE

CDAVIES@MICROSOFT.COM

#### Paper: VR as Poesis

But just because to be here means so much,

and everything here all this that's disappearing

seems to need us, to concern us in some strange way-we who disappear even faster!

It's one time for each thing and only one.

Once and no more.

And the same for us. Once. Then never again.

But this once having been, even though only once having

Seems as though it can't be undone.

Earth, isn't this what you want: Rising up inside us invisibly once more? Isn't it your dream to be invisible someday?

Earth! Invisible! What is it you urgently ask for-If not transformation?

—Rainer Maria Rilke, The Duino Elegies, 1922 (transl: David Young) Norton & Co., 1978

I write on my laptop in the middle of a forest. By the edge of the Pacific in British Columbia among sweet cedar, fir,

and fern. Though encircled by a sea of noise from cars, boats, planes, and tainted by toxic air, this small reserve is cool, calm, still, and 'other'. While not pristine by any means, it is a place apart from our world of speed. Protected here from short-term human need, these trees follow a slower time, of past and future beyond our life spans, and meanings we no longer know. Such fertile places, though once boundless, are receding from our grasp. Not only in size and diversity, but as elements of human imagination, of desire and dread. Always the other which we have wrestled or worshipped throughout history, non-man-made nature is withdrawing its poetic presence from our urban lives, even while it speaks more loudly on a climactic and viral scale. We hardly notice as our attention is diverted elsewhere. forging new myths and definitions, replacing the unfathomable other(s) with things of our own making (finally man as god), the cyber din of our own babble drowning other voices from the earth. We do not see the loss. We are blind to our mortality.

VR, in its re-placing of virtual for the real, may well act as a nemesis of nature-as-we-knew-it in our childhoods, distracting human minds with delusions of escape from a crowded fouled nest... However, even as Heidegger warned of technology's tendency to function as an instrument of domination (nature as standing reserve), he also pointed to an earlier form of techne called 'poiesis' by the Greeks, associated with a bringing forth or revealing. I see some relevance here in terms of the use of immersive virtual space as an artistic medium—a 'bringing forth' not of truth or beauty, but allowing manifestation of abstract ideas in a virtual yet experiential enveloping place. My interest in this medium then lies in its potential as a philosophical arena for constructing three-dimensional timebased metaphors about being...here now among all this. For while our habitual perceptions of everyday space tend to lead to a forgetting of our own being, the paradoxical qualities of immersion in a virtual environment-in so far as they are embraced so as not to mimic everyday appearances-can lead, I hope, to remembering. Like Borges' map, but leading us back to the territory from which we arise.

From my own perspective, there is no contradiction between this remnant of primeval forest (its flow unceasing though disrupted, impoverished by human acts) and poetic renderings in virtual space. Rather I see a potent link, in which one is a distillation of feelings found within the other, and a double-edged 'revealing', in Heidegger's sense, of the danger of our own forgetting. While the virtual environment Osmose was an exploratory step, my current work Ephemera attempts to go further, not in terms of substituting virtual for traces of the real, but reaffirm a poetic and mythic need for nature's other, returning attention to our fragile and fleeting existences as bodily beings embedded in a living, sensuous, and disappearing 'natural' world.

# Oliver Grau (Germany)

HUMBOLDT UNIVERSITÄT BERLIN GRAU@RRZ.UNI-HAMBURG.DEV

# Paper: Into the Belly of the Image

Virtual Reality transfers the viewer into a hermetically enclosed, 360-degree illusionary image. VR revives a central idea about the connection between man and picture. and is a constant phenomenon which can be traced back to Antiquity. By focussing on historical examples I will explain important aspects of the idea-a visual history, the symptom of which is totality.

Virtual Reality can mean, for example, an area of ritual action (Villa of Mysteries at Pompeii c. 60 B.C.), a private, artificial paradise (Sala delle Prospettive, 1518, by Baldassare Peruzzi) or a public sphere of politically suggestive power: In the 19th century, the image-machine Panorama achieved hitherto unknown dimensions of the immersion effect. A paradigmatic representative was the Panorama of The Battle of Sedan by Anton von Werner, opened in 1883, which was used for political propaganda.

The effect of immersion heightens the suggestion, which means that the viewer loses aesthetic distance towards the work of art

On this basis I discuss examples of contemporary VRinstallations:

- Osmose (1995) by Char Davies (Softimage/Montreal)
- · A-Volve (1994) by Christa Sommerer and Laurent Mignonneau (ATR-Lab. Kyoto)

The more bodily intimate the interfaces nestle into the senses, and the more vivid the images appear, the more distinct not only the danger, that the invisible part of the "technological iceberg" remains sealed to the user, but the more intense the illusionary dispersal with the total dataspace, the immersion, By means of the envisaged separation of all senses from the real-everything becomes image.

The interactive processes increase the immersion effect to a vet unknown level. Although the audience can exert its creative powers over the image, this is opposed to the highly suggestive powers of the image itself.

By creating an illusion and addressing all the senses of the human body, Virtual Reality reveals itself as the technically developed heir to illusionism as it made itself felt in its paradigmatic representative, the Panorama.

# Carl Francis DiSalvo (U.S.A.)

DISALVO@RITSTREAM NET

# Paper: VRML: Writing the Space of Identity on the WWW

Knowledge is a process of doing; doing presents, defines, and enacts knowledge as a feedback loop, and this doing is done with the body, and this body exists in dimensional space. With this assumption of the integral role of the corporeal in the production, consumption, and representation of knowledge it is obvious that our knowledge is situated within dimensional space, as is our body. As such expressions of self, of identity that actively utilize the aspect of spatial/temporal existence provide the opportunity for profound moments of being.

VRML as a technology provides a tool for writing such dimensionally oriented experiences of self and being. Through the creation and use of VRML environments on the WWW artists have the opportunity to create spaces of identity which can both reflect their own issues of being and allow for users to participants in these. Of particular importance is the possibility for the creation of "spaces of the impossible:" spaces which by their nature of being virtual rather than real can disregard the real and allow experiences and interactions in the thoroughly imaginative, speculative, essential moments.

#### Monika Fleischmann (Germany)

 $\label{eq:GMD-Institute} \textbf{GMD-Institute for Media Communication} \\ \textbf{FLEISCHMANN@GMD.DE}$ 

http://viswiz.gmd.de/fleischmann

#### Wolfgang Strauss (Germany)

GMD-Institute for Media Communication wolfgang.strauss@gmd.de http://viswiz.qmd.de/strauss

#### Paper: Liquid Views-Another Story of Narcissus

The paper discusses the meaning and motif of Narcissism through the centuries. Along with our own work and with examples from art, architecture, film, and books, we will talk about the changing identity of *Media-Narcissus* in the century of the Internet.

Narcissism—from Fresco Painting to Virtual Reality tells us the same story with different technologies and with each century's point of view. Narcissism in the mirror of society deals with self-reflection and self-knowledge. Narcissism in the mirror of art can be traced back to the originally mythologic narcissistic figure which since antiquity has been interpreted as a parable for self love—documented in fresco paintings in Pompeii.

Narcissism on one hand is needed for self preservation — how else could man as the only entity abide the awareness of the dead. On the other, narcissism controls aggression — because man is destructive right there where he loves. In Ovid's *Metamorphoses* he speaks about the dialectic of identity and difference, contrast and assimilation metaphorically in the figure of Echo and the pond in which Narcissus mirrors himself. A mirror, by inverting reality and showing something that is there and not there, raises the same problems of presence and absence.

#### LIQUID VIEWS-TOUCH AS VISION

Liquid Views (1993-96) is the digital well in which Narcissus discovered his own reflection. First he considers the water to be another person, another body. As the baby in the mirror stages described by Jacques Lacan, he decides to recognize his fictitious body as self. The visitor's curiosity seduces him into performing actions which bring him into contact with his senses (touch, watch, listen).

Attracted by the murmur of water, the visitors approach. Their own image seduces them into touching. Surprise is mostly expressed about the effect of one's own finger tip which makes the image in the water blurred like in real water. While the actor becomes absorbed in his own doing, he leaves tracks and is observed. The visitor's images are stored by the computer. Upon a later analysis we notice differences in the communication behavior of different culture groups.

# THE BODY AS INTERFACE TO ANOTHER WORLD

In Liquid Views, the media Narcissus experiences reality as boundless. The spectator's transition into another world happens through touching their own fictitious body. Touch is the interface into the virtual world and the mediator of different languages and perceptions. Both interactive works stride new ways in men-machine-communication. To touch a water surface, to influence a mirror by body movements are reactions which correlate with reality. The interface with the machine is imperceptible. Through these elemental references, the works become Virtual Reality.

Our work is based on recounting a story in space. It is

unimportant in this regard whether the story is recognized. The only thing of importance is that the visitor finds a thread that stirs memories inside him. Three elements determine the structure—the spectator, the story and the space. The area of conflict is the relationship that exists between man and his world of experience. The immersion into a story which is presented virtually and interactively as a framework for human actions has a fundamentally different purpose than film or theater. The basic form of the theater is dialogue and contemplation of the various ways of thinking and behaving. Film is the modern form of dramatic art and represents a progression from the static image to the moving one. Interactive media art has the task of bringing the qualities of the theater and film into confrontation and of intermeshing these qualities. The audience is given an unusual responsibility in this regard. They play a role in the story. And have to develop this role themselves in this game of illusion.

#### Jorge Luis Marzo (Spain)

THE MIRÒ FOUNDATION
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#### Paper: Illusionism and Technology: Notes on Interactivity and Deception

The subject of the lecture is the development of some techniques related to illusionism and their social and psychological effects on the audience in general and on the spectator, in particular. These illusionistic techniques and theories are invading the concepts of today's discussion about interactivity and virtual reality.

Starting from the Baroque age—when certain political and cultural shifts drove to new models of communication, both in the artistic and political realm, based on the idea of continuum space where spectators couldn't avoid feeling integrated within the urban and architectural scenario- the idea of spectacle has developed as a tool for social powers to channel their policies and to avoid critical approaches to them by the audience-public. Not in vain, those shifts happened due to important scientific changes and discoveries: from the baroque time, science and tools are no longer separated.

Illusionism, as we know it today, began to take shape in the XVI and XVII centuries. In the art world, the increasing importance of visual tricks, such as anamorphosis, trompel'oeil, infinite architectural perspectives, etc, defined the new approach of artists to the idea of reality and to the idea of subjetive perception. These techniques and cultural approaches are part of our cultural reading and social behavior nowadays. Benjamin, Foucault, Debord and other social researchers have explained it already.

On the other hand, sleight-of-hand, conjuring, prestidigitation were the forerunners of current spectacular and representational techniques like photography or cinema. As a matter of fact, most of the first developers of cinema were illusionist before they adopted cinema as the ultimate trick. The appearance of cinema engines was directly related to the mechanisms used by magicians to perform their seances. Cinema, and afterwards, the efforts to turn original screens into wider screens -such the Panorama or the Cinerama during the 50's and 60's- enlarged this old idea of evolve the spectator in a total spectacle, forcing him/her to become inavoidable part of it. Television's perceptive techniques have always focussed this issue as a main topic. Cable and interactive television seem to reinforce this idea.

Magic is based on the idea that the trick can never be seen by the audience. This is the main guarantee for the success of a show. Moreover, this idea is based, in its turn, on the fact that if people knew or saw the trick the whole spectacle would be gone overnight. Magic only shows the results, the outcome, not the trick. The whole idea of the spectacle relies on the idea that the public itself don't want to see the trick; they are in front of the stage to get the illusion, not the mechanism that creates it. Digital technology today is based on the same optics. Mechanical technology was abled to be understood by the general audience. But not digital technology, which is only dealt by high-skilled technicians. People just use it, but without understand it. The outcome is visible, but no the internal process behind the screen. In this sense, digital technology and magic are intimately tied up.

Virtual Reality environments represent today the latest application of this techniques. Not only in psychological terms, but also in scientific ones, since one of the approaches to VR by scientists and programmers, for example, is the very idea of "anamorphosis." To create a world where the spectator is an essential part of it, legitimating the very function of the machine, seems to reproduce this institutional will of incorporating the public in a dream that don't belong to them, given that it's been programmed in advance, following certain patterns, external to the very idea of the engine. With this, the paper doesn't want by any means to demonize technology of VR in itself, but to raise several questions that can be useful in developing a critical sense of this fast-growing, evolving and interactive technology.

The lecture will trace an historical perspective of the techniques and theories of "interpassive" illusionism, from the Baroque Age to now, crossing boundaries with magic, political institutional projections, the birth of modern spectacle and the rise of interactive technology, with the aim of describing how the spectator has always been targeted to become part of the social representation, with the danger of losing any critical perspective.

#### Wednesday 11:30am-1:00pm

Flaxman Screening Room

# Artists' Presentations I

Moderator: Joan Truckenbrod (U.S.A.)

SCHOOL OF THE ART INSTITUTE OF CHICAGO

### Diana Domingues (Brazil)

Universidade de Caxias do Sul diana@visao.com.br http://www.ucs.tche.br

# Presentation: The Electronic Transe

In its strong behavioral dimensions, Interactive Art (IA) allows interactions in real time through interfaces that make it possible for man to dialogue with machines. By interacting we share desires, beliefs, emotions and values in ephemeral connections. My interactive installations offer an electronic trance through digital technologies. Bodies connected by interfaces manipulate computer data and provoke "visions" in real time. What matters in these living environments is to experience sensations that we cannot get without technologies. People gain shamanic powers because they can manage electronic metamorphoses. During the trance, shamans go through altered states of consciousness, being able to communicate with the beyond

and intervene in the real world because they dialogue with spirits. In the same way, digital technologies in sensorized environments provide us with the power to experience "virtual hallucinations". Neural networks, inspired in our biological neurological system, learn some patterns of behavior and return to us "visions" in an experience of TRANS-E.

When we are connected, our sensorial apparatus experience complex mutation processes, unforeseen circumstances, dissipations in an integrated sensorial circuit of "trompe les sens" giving us back new identities. In this sense the interfaces are synthetic bodies and neural networks provide intelligent behaviors, managing signals of the human body in a sensorized environment. Important is the relationship existing between the several sources of information and what results from this dialogue. In IA we experience the second natural environment. On networked artificial systems, the human body is in a symbiosis with technological/artificial/natural life, interfacing with the physical/real and virtual/digital.

Interactive Art (IA) pieces put theory into practice. Via IA the artists enhance theoretical paths. Interactive Art offers a real showroom for scientific researches. The artists seek to exceed (ex-cedere), to go beyond the limits. This is exciting, amazing and stimulating for the scientists and technicians. Science people work in friendly collaboration with us because they can catch their thoughts in our pieces. A real collaboration between artists and technicians determines the systems' behavior and the control of the physical phenomena. Electronic systems capture the invisible forces when they learn behavior and in my art I try to manipulate the technological sublime or the absolutely big, our physical condition and limits enhanced by technologies. Our biological apparatus receiving ultrahuman power (Teilhard de Chardin). The sciences in the end of this century have an increasing interest in the spiritualism of their theoretical approach. Interactive Art is really humanizing technologies. To see, to touch, to experience algorithms, infrared waves, to capture invisible forces giving them visibility, to check organic laws, gives us many experiences of consciousness propagation in a symbiosis of organic/inorganic life in this post-biological era. Interactive Art embodies traces of biological systems. Plants, human body signals: gestures, speech, breath, heat, natural noises, water are being translated into computerized paradigms. The body lives unfolding out itself during the connections. I hope that in my installation people get immersed in an enigmatic experience of electronic TRANS-E.

# Susan Alexis Collins (UK)

School of Fine Art University College London Susan.Collins@ucl.ac.uk http://www.ucl.ac.uk/slade/sac/

# Presentation: Public vs Public: The Pedestrian Gesture

A kind of collision between the real and the virtual—a collaging of moving images and sounds onto real space—has formed the sculptural and conceptual basis for much of Collins' work to date, with aspects of human behavior in public (including that of the viewer/participant), the subject matter so central to the work. Made as a response to a given site or situation, these interactive pieces—usually audio and video—aim to engage the viewer in an inquiry or reinterpretation of their role within specific and often everyday contexts. They are an attempt to make the audience recognize and question accepted behavior in public situations while also showing, through ironic juxtaposition

of images, sounds, and site, the oddity of mundane social interactions.

The presentation will show documented examples of the presenter's recent site-specific public interactive interventions on streets and in train stations including, *Pedestrian Gestures*, which was shown in Linz, Austria as well as various train stations in the UK; other works commissioned specifically for the gallery or museum including Tate Gallery St Ives; Tramway, Glasgow; Videopositive 95; Museum of Science and Industry in Manchester.

The presenter will also introduce a forthcoming project, "In Conversation" an audio/video interface between a street in Brighton and the internet, taking place in November/ December 1997 (http://www.ucl.ac.uk /slade/sac) which is attempting to reintroduce these two very different kinds of public space for social interaction to each other.

Collins will question the role of the public in the choreography, realization, and interpretation of the work; raise issues concerning the differences between the reactive and the interactive; and consider what might constitute a truly "public" medium.

#### Miroslaw Rogala (U.S.A.)

DEPARTMENT OF ART, CARNEGIE MELLON UNIVERSITY ROGALA@MCS.COM

http://www.mcs.com/~rogala/home.html

#### Presentation: Dynamic Behavorial Spaces: Interactive Art in Public

The artist's latest works investigate and explore public and personal spaces, experienced through a variety of interactive media works produced.

This multimedia presentation into the specific attributes of interactive art in public places is set in a larger context which engages with the role of randomness and predictability in the movement of people through public spaces; issues of control in self-directed experiences, and the relationships between physical and psychological space.

INTERACTIVITY IN LARGE-SCALE PUBLIC ENVIRONMENTS: Electronic Garden/ NatuRealization (Rogala 1996), a large-scale, public interactive installation was undertaken as a part of Re-Inventing the Garden City, sponsored by Sculpture Chicago. Daily observation and periodic documentation (video, photography) was conducted over the 6-month period of the installation. Questionnaires, "round-table" discussions, and focus groups have also been constructed to engage meaningful feedback. This was an opportunity to apply initial principles of theory and research into practice. Through this development of on-site practice, a relevant base was produced for further research into the form of an on-line installation (http://www.mcs.net/~rogala/eGarden) with feedback from global communities engaged through the Internet website.

The installation emphasizes the relevance of the physical body to interaction and participation in public artworks. While previous work in media arts has emphasized the temporal dimension, little attention has been paid to space, to the behavior of the body, and to the implications of interactive systems for new kinds of spatial experience. This initial project has outlined the direction of interaction within large-scale public environments.

Concepts of responsibility, freedom, and choice are central to the interactive model in group dynamics. Through the use of practice, research and evaluation, factors began to

define components contained in complex and dynamic systems, which enable large groups of participants (3000 weekly); in a sustained (e.g., 5-10 minutes, daily visits, return visits, loggings into website) interactive relationship with the artworks produced.

Although a certain lack of distance is reflected in the context of interactive art and video art, and more recently in computer arts, the role of the artist has changed significantly, gaining independence from traditional art language, and becoming an active participant in societal change, rather than being a commentator on the outside. This in turn suggests that interaction may be possible not only between participant and device, but between participants, and between participants and creators.

The artist will present excerpts from his interactive installation and CD-ROM work, *Lover's Leap* (1995), and *Divided We Stand* (1997-1998), a forth-coming audience interactive media symphony in six movements.

#### Melentie Pandilovski (Macedonia)

Soros Centre for Contemporary Arts—Skopje mpandil@soros.org.mk w.soros.org.mk/scsa/empire/index.htm

#### Presentation: Welcome Back to the Empire

Welcome Back to the Empire is an alternate history internet project, basing itself on the life of Alexander the Great, and moving forward in history through invented or real events. It represents a paradigm for the concept of alternative history and its impact on culture and civilization in general. It aims towards elevating the level of perceiving the mysterious, and shifts the accent to a more elaborated form of abstraction. The combining of the three platforms assists in the intention.

#### Platform 1

Alexander III of Macedonia had not died on June 13, 323 BC in Babylon after his return from India, but had recovered from malaria, and consolidated his forces. The Empire did not fall apart. He lived on, firmly ruling and expanding the Empire. He undertook a successful exp[edition in Arabia as planned, and conducted a serious reorganization of the Empire. The monetary policy was based on a uniform currency system. These will be the starting parallels of the project. The first platform is concepted on receiving of alternate history stories about the subject through the Internet, which will serve which will serve as a basis for the entire project.

The participants should concentrate on essential questions. For instance: How will the existence of a strong universal state, spreading over three continents, with the utmost diverse cultures, affect the lives of the people? How will the cultures interact with one another? Will this politically and otherwise strengthened cultural system, known widely as Hellenism, move to a higher merging of cultures? What will this mean on the economical, sociological, religious, educational, and all of the other platforms you can imagine? How will the Empire develop? What will the educational system be like? How will Alexander's teacher Aristotle influence the Empire? Monotheism? Christianity? Islam? Will they be possible in the given parameters? If yes, how will they affect the Empire? If not, what will? Is the Empire flexible enough to adjust to new beliefs?

#### Platform 2

The second part of the project is an archive concentrating on collecting images, sounds, and various audio and video data from the region. It represents a virtual Museum of the Empire. People from the region of wider are invited to submit photographs and audio or video materials via the Internet. The sounds of this permanent collection could be of ethnic or other origin, although they have to correspond to the cultural boundaries of the Empire. Should the conscience for the Empire expand, we will also do that with the geographical regions where the sounds and images are collected from.

#### Platform 3

Alternative Artists will visit the main knots in the Empire, passing thus from Europe to Asia. The knots are signified by the main battles fought by Alexander: Issus, Tyre, Gaza, Gaugamela (Arbela, Susa, Persepolis). The artists will cover the typography with audio and video footage investigating how the local communities perceive the past.

# Wednesday 11:30am-1:00pm

Rubloff Auditorium

# Panel: Theoretical and Practical Approaches to Electronic Arts Education

#### Rachel Schreiber (U.S.A.), Chair

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# Joseph DeLappe (U.S.A.)

University of Nevada, Reno delappe@scs.unr.edu

# Kristine Diekman (U.S.A.)

CALIFORNIA STATE UNIVERSITY, SAN MARCOS

# Cinthea Fiss (U.S.A.)

University of South Florida, Tampa XOF18@aoi.com

# Fred Endsley (U.S.A.)

SCHOOL OF THE ART INSTITUTE OF CHICAGO

As the market for teaching jobs in the fine arts becomes increasingly tight, colleges and universities are able to seek out candidates who can cover a variety of media. Many of the teaching jobs advertised today require the ability to teach electronic media, be they jobs in photography, video, painting, sculpture, printmaking, or ceramics.

Professors teaching most traditional media rely on the approaches to teaching that medium that they encountered in the course of their own studies. Those of us who are currently teaching electronic media are faced with novel challenges, for most of us are teaching material that we never studied formally, but rather learned on our own. Each of us develop assignments, course readers, and theoretical frameworks without much knowledge of what is being taught by our peers. The purpose of this discussion will be to share resources and ideas, both theoretical and practical, among educators, as well as to inform other artists about some of the current approaches to teaching electronic media.

Issues to be covered include:

-What are the conceptual implications of the ubiquity of the computer in out society?

- —How do we address generational differences in thought processes—how does this newest generation see and use the technology they have grown up and feel comfortable with? How can their needs be addressed while not excluding students from other generations?
- -How do we as educators keep current with technologies that change so rapidly?
- –Do models of education from other media apply to teaching new technologies, or are entirely new models called for?

### Wednesday 11:30am-1:00pm

SAIC Auditorium

# New Vocabularies and Directions of Digital Media

Moderator: TBA

#### George Legrady (U.S.A.)

SAN FRANCISCO STATE UNIVERSITY
LEGRADY@SESILEDIJ

# Paper: Where does Intellectual Discourse Reside in New Media Art?

This lecture will focus on the artist's use of cultural narratives in non-linear media and the positioning and monitoring of the viewer as an active component/extension of the artwork. Artworks to be shown will consist of two recent interactive installations that integrate complex programming to keep track of the viewer's choice history and moves as a decisive element in the narrative process.

Recent projects include an interactive installation about Stalinist newsreels in conjunction with the Hungarian Film Institute, Budapest, Hungary; and *Tracing*, an interactive installation that keeps track of the audience's movements to determine audio and visual content in the exhibition space.

#### Mark Palmer (UK)

STAFFORDSHIRE UNIVERSITY
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### Paper: The Foregrounding of the Issue of Space

Still blinkered by the promises of tomorrow, discourses around the issue of cyberspace miss the radical reappraisal of the world presently offered. An emergent phenomenology of cyberspace is often cited, but this ignores the need for a radicalized phenomenology adequate to both material and cyberspaces. The virtual fundamentally engages us in questions of presence, of our occupation of worlds, questions of being, and through doing so allows for a radical reconsideration of our interactions with the world as a whole. A discourse of its own has developed around the issue of interaction. Interaction is a term often used when discussing virtual worlds, almost exclusively mistakenly. Applied to the virtual, it has meant power; the power to transform a world, or augment the body. Our experiences in the "real" world should recognize interaction as a structure of our being in the world, forming and structuring the world for us. Space foregrounds these issues of presence and interaction, and in the philosophies of Merleau-Ponty and Deleuze, understood as Depth, gives a strong indication of the radical sensuality of the digital. When theories of "cybernetic" disembodiment still give spatial structures to information, as exemplified by the term cyberspace, it is clear that a phenomenology of space is more necessary

than ever. The hypothesis which will be investigated in response to these issues is that we fundamentally exist in the "here". But the virtual (networked or immersent) gives us reconfigured "there's," which allow us to radically reconsider our presence in the world.

#### Kevin Murray (Australia)

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#### Paper: Glass Angels and Data Insects

The end of the twentieth century witnesses a fascination for insects. Why is this so? The official story is that holographic selves, in whom cultural codes are reproduced within each individual, are being replaced by networked selves, where persons are mere nodes in a communication matrix. We are bees of the "hive mind". But there's also an nofficial, more tangible, story, Insects help us identify the particular enjoyments of data gathering: the cutting and pasting, dragging and dropping, up and downloading, which constitute the new screen crafts. These niceties gradually effect an "entomorphosis", through which selves are absorbed by insect-like concerns. The results can be claustrophobic. The image of Dave, the astronaut in 2001: A Space Odyssey, represents the older romantic self, trapped behind glass. Glass gives material expression to the enclosed nature of the technological bubble from which "real life" is excluded. This paper examines new media work that responds to this dialectic. It asks the question: Is there life beyond the Borg?

#### Norie Neumark (Australia)

DEPT OF MEDIA AND TEXT, UNIV OF TECHNOLOGY, SYDNEY N.NEUMARK@UTS.EDU.AU

# Paper: Content and Discontent: An Alchemical Transformation of Information Hunger

Content: The question of content for electronic art in the late 90s echoes an earlier historical momement of technological impact— the beginning of the 20th century and the "form vs content" debate. My concern in this paper is to hold onto McLuhan's move beyond the form vs content polarities and to develop an analysis that can both read and inform electronic art in the 90s. This involves understanding the way content, form, technique and technology are converging in the current aesthetic/political/cultural moment.

Discontent: In its trajectory to be free from content, form has gone on to become information—information which "just wants to be free." Information, heir to the "neutrality" and "transparency" which science and its first offspring, technology, once claimed. But while cultural critiques were interrogating science and technology, information, speedy child of the computer age, slipped away relatively unexamined. I will explore here my discontent with information by asking what has happened to subjectivity in computer culture as we become ever hungrier for information, needing to be connected and connectable, wanting to be in control. How are electronic artists and their work affected by information hunger and how are they addressing it.

Alchemy: Alchemy is a way of knowing and practice—an art, a science, a philosophy—which avoids the historical separateness of each of these paradigms. It is a physical, psychological, emotional, and intellectual state of connectedness to one's work that makes it so relevant a metaphor and source of insights for many electronic artists. With its bodiliness, dirt, and deception, alchemy transforms the clean willful subjectivity of information; it unmakes the

controlled body that hungers for information. To explore electronic art and subjectivity in information culture, I will draw on the works of electronic artists and critics, such as Julia Scher and Jeffrey Schulz, and my own sound piece on alchemy and information.

# Wednesday 2:30-4:00pm

Stock Exchange Trading Room

# **Electronic Communication/Collaboration**

# Moderator: Daniel Eisenberg (U.S.A.)

SCHOOL OF THE ART INSTITUTE OF CHICAGO

Glorianna Davenport (U.S.A.), Stefan Agamanolis (U.S.A.), Brian Bradley (U.S.A.), Joe Paradiso (U.S.A.)

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#### Paper: At the Edge of Dream World: Media Encounters in Architectural Venues

The Dream Machine is a new collaborative work currently under development by the Interactive Cinema Group at the MIT Media Lab. The project forms a highly-distributed narrative presence which spans and interconnects three widely different modes of presentation: the World Wide Web, a network of pagers, and large-scale multimedia installations situated in "live" architectural spaces.

The Dream Machine uses the techniques of cinema, theater, and architectural space design to improvisationally craft a playful, lyrical, emergent story experience in close collaboration with its audience of "co-actors." Interpersonal communications are enhanced as participants (individuals and groups) shape and navigate their way through personalizable, information-rich environments and dynamically adaptive, emergent stories. Social and narrative meaning emerges through interactions with:

- interesting transcultural characters;
- personal dream submission, processing, and presentation;
- information ecologies, geologies, and geographies.

In this paper, we focus primarily on the purpose, structure, technology, and content of the live sites. Arrays of sensors alert the system to the presence and activities of passers-by; large-scale rear-screen projections and sophisticated audio respond dynamically to the signals from these sensors, orchestrated by Isis, a new media scripting language.

# Mike Stubbs (UK)

HULL TIME-BASED ARTS STUBBS@EASYNET.CO.UK

# Paper: RUNNING OUT OF TIME: Organization as Critique

An illustrated talk on the work of Hull Time Based Arts in relation to artists intervention. Focusing on international collaboration, artists initiatives, membership organisation structures and future ways of working co-operatively. Artists projects and collaborations (exhibited during the annual ROOT Festival—this year ROOTless 97—Nomad Domain) will be used to show commissioning procedures and look at placing of artists' technology based work in site sensitive locations/public places. The presentation will con-

centrate on the relationship HTBA has to a developing sense of subversion of mainstream arts practice (a development that is happening on an international scale, made easier by new communication strategies).

- the relationship between practice, political and practical expediency that has developed at HTBA and the way in which HTBA uses national and local funding
- new tactical media and ways of operating: interventions, pranks, subversions of the mainstream

A definition of Time-Based Arts:

"Art that is experienced for a limited period of time. Any medium or process can be used, though painting and sculpture is normally considered time based art, however carving of rocks over thousands of years by natural forces is fast enough."

-Mike Stubbs, 1993

Time-based art is a hybrid, part of the chain of "third area", "alternative media," other media" but usefully all embracing not framed in relation to the first and second media or dominant media—something in itself and increasingly intertwined with electronic art.

Video, slide, and web documentation of artists commissions illustrating the talk will include:

- Anne Whitehurs, Ida Agency/Denial
- Simon Poulter, Counter Marketing/Propoganda
- Heath Bunting/Rachel Baker, Routless/Tesco Clubcard
- Granular Synthesis, Modell 5
- Heather Ackroyd/Dan Harvey, Grass House
- Susan Collins, Pedestrian Gestures
- Roddy Hunter/Julie Bacon/Roland Miller, Dee-Commission

What these artists' projects share is the ability to subvert and entertain through content or placement. They intervened in audience expectations, physical location, or the system they operated on.

#### Robert Nideffer (U.S.A.)

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# Presentation: SPEED: Technology, Media, Society

New media technologies continue to change how intellectual and artistic work is done, and how scholars and artists form communities. The Interne, has allowed for collaboration across continents to become a matter of course. Because the stakes are so high, great care needs to be taken in the development of new technologies promoting creative intellectual communication. Care, however, should not inhibit experimentation. How might work be better disseminated? How might marginalized voices be amplified? What new kinds of inquiry and artistic expression will emerge from unorthodox methods of exchange? Will such exchanges fundamentally alter the disciplines of power in and out of the academy? Such questions are not only about how media technology will change our practice, they are about how practice will change our media technology. SPEED: Technology, Media, Society, is our contribution toward reflexively investigating these shifting terrains.

#### Christa Sommerer (Japan) Laurent Mignonneau (Japan)

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## Presentation: Art at Science-The New Collaboration

Art at Science-The New Collaboration is an article which describes and analyzes recent new collaborations between scientists and artists. In 1996 Sommerer & Mignonneau organized an international symposium on art and science called the "ART-Science-ATR" symposium at ATR Kyoto. International renowned scientists and artists were invited to give presentations. In continuation of the symposium they edited a book, called Art @ Science (Springer editions, Vienna, New York). The article Art at Science-The New Collaboration gives a short overview and summary of the fields discussed at the symposium and in the book and summarizes the areas in which recent collaboration between art and sciences occurs and is being developed. The phenomenon of the scientists-artists and the artistsscientist as well as the socio-cultural aspect of this merger in continuation of The Two Cultures of C.P. Snow shall be

# Wednesday 2:30-4:00pm

Morton Auditorium

# Panel: Building Bridges or Tearing Apart Authorship: On-line Collaborative Art

#### Bonnie Mitchell (U.S.A.), chair

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# Paul Hertz (U.S.A.)

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# Susan Dallas Swann (U.S.A.)

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# Harlan Wallach (U.S.A.)

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The development of collaborative on-line art projects pose questions that challenge the notion of the artist as lone creator of completed work. The hierarchical structure of artist/viewer is flattened as the artist relinquishes control and the public becomes a colleague in the creative process. Collaborative tactics may carry an implicit message of social change, attempting to move from symbolic actions to material ones by expanding the rupture of hierarchies outwards.

Whereas theatrical and performance-based art are often structured as ensembles, the visual artist typically works independently and is rewarded for autonomous innovation. The act of defying social expectations of independent creative genius often marginalizes the artist's standing in established art institutions. Yet, more artists are seeking on-line interaction and collaboration as a means of overcoming the isolation of the studio.

The artist(s) who develop collaborative projects are often

interested in investigating on-line interaction, development of artistic style through visual influence, differing response to various issues, and other human factors. Contributors to on-line collaborative projects often gain gratification through the publishing of their work, social interactions occurring via the project, the exchange of intellectual and visual idea, etc.

The notion of appropriation as a form of collaboration extends the genre further. When participants are freely invited to use other participant's imagery to create their own, copyright becomes obsolete. The notion of "original" is challenged as many individuals' imagery and ideas merge to create collective forms of expression. Legal authorship of the work is ambiguous even as expressed in current definitions of "joint work." The lack of independent ownership poses problems for artists wishing to financially prosper or protect the integrity of their work.

The concept of a completed work of art also becomes arbitrary, if not impossible. The meaning of the work is defined and redefined continually throughout the collaborative process. Intention and outcome differ as coordinator and participant become fused though on-line interaction. Oftentimes the project continues to evolve well beyond the predicted life span.

Although the structure of on-line collaborative art projects differ, issues of curatorial responsibility and integrity of the work prevail. Participation open to the public invites varying degrees of artistic ability and interpretations of the intent. Collaborative art thrives on multiplicity, yet obstruction, errors, and vandalism sometimes occurs. Occasionally the original concept of the project is challenged and manipulated by the participants. Oftentimes there will be participants that become active joint owners of the project and oversee the activities of the other participants.

While the experience of coordinating and participating in an on-line collaborative art project differs, the vision of the creation of art as a group activity with process and interaction as, or more important than the final product prevails. Artistic communities are formed and virtual friendships are defined through shared visual experiences. The resulting work reflects the merged vision and experiences of many, without the inhibition of cultural and social boundaries.

### Wednesday 2:30-4:00pm

Rubloff Auditorium

# Panel: Hype: 1000 Seductions of New Media

Christopher Csikszentmihalyi (U.S.A.), chair

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Lev Manovich (U.S.A.)

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You are my avid fellow feeling. My affection curiously clings to your passionate wish. My liking yearns to your heart. You are my wistful sympathy: my tender liking.

Yours beautifully, MUC. 1950

When Alan Turing used the Manchester University
Computer to create random love poetry, algorithm-generated text was a bold incursion into what had been considered uniquely human. Fifteen years later, Weizenbaum's Eliza program seemed uncanny and profound to those who engaged it. These two works anticipated much of what was to become electronic art, including the nagging question they leave a modern observer: How could anyone have been unsettled by such simple tricks?

Four years ago, a piece using CD-ROM, multimedia, or Laser Disc created a stir because it involved new and exotic media. Now, it is more likely that an avatar, a life system, or web piece would attract such attention. Does this inclination towards spectacle indicate a surface art as meaningful as a texture-map, or the necessary responsiveness of a relevant and current discourse?

The *Hype:* panel will look at electronic art through a variety of filters—historical, regional, and disciplinary—in order to analyze its narrative strategies. Don't expect resolution, but rather playful analysis, taxonomies, and contrasts. For instance:

- Western artists usually take technology very seriously, despairing when it does not work. Post-communist artists, on the other hand, seem more willing to recognize that technology will necessarily break down. They accept that, in the words of Claude Shannon, "what is noise in one situation can be signal in another." Russian artists and intellectuals are offering a useful alternative to the West's default thematics, while articulating a distinctive visual poetics of new media.
- From project management to virtual pets, emotions are leaking out all over the software industry. Production teams learn to honor emotions as the key to shipping great software, while emotional authenticity is displacing intelligence as the holy grail in research on artificial agents. Toys employing artificial life technology target affections through the extraordinary ploy of death and dependency. What's up with all this digital emotionalism? More to the point, how does it make you feel?
- Electronic art derives its media from various scientific disciplines. Artists often borrow scientific themes, as in the case of Al or Alife. But science is an engine of cultural production in its own right, separate from art. Where science and art converge, what does this proximity mean for the artist, and for their work? Have we become unwitting agents of another discourse, slaving away to provide free scientific visualization services?
- Visualization of mathematical algorithms and optimistic promises are key ingredients for success in the contemporary marketplace of technology, marketing, and arts. Modern critiques of science would seem to deny the mathematical image of any power alien to its origin. But many observers seem to have a semi-religious way of perceiving mathematical visualizations. How an algorithmic automaton such as a computer animation is given a sense of being, and hence meaning, is crucial.

# Wednesday 2:30-4:00pm

SAIC Auditorium

# **Composition and Generative Creation**

Moderator: Amnon Wolman (U.S.A., Israel)
Northwestern University School of Music

David Rosenboom (U.S.A.)

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# Paper: Propositional Music: On Emergent Properties in Morphogenesis and the Evolution of Music; Imponderable Forms, Self-Organization, and Compositional Methods

In this presentation, the author describes his point of view about creative music-making, termed "propositional music." According to this view, composing involves proposing models for whole musical realities, emphasizing the dynamic emergence of forms through evolution and transformation. The author discusses related areas of music, science, and philosophy that influence this view, including morphogenesis; music as a vehicle for exploring human knowledge; the emergence of global properties; the nature of forms; comprehending initially undefined or imponderable forms; some premises with which to approach making propositional music; some fundamental steps to consider in constructing methods for composition and improvisation; the natural emergence of networked interactivity; how substantive phenomena emerge and spread through complex dissipative and resonant processes; implications of the infosphere for art making; the relationship of propositional music to society; and potential sources of new mythology for our culture.

Selections from music and related media works that illustrate these ideas are presented and discussed. Primary among them is the author's interactive, self-organizing chamber opera for performers with brainwave interfaces, musicians, speaking voices, real-time digital synthesis, and video projection, titled On Being Invisible II (Hypatia Speaks to Jefferson in a Dream). In it, computer algorithms use real-time DSP synthesis and other techniques to generate musical material which is analyzed as it is produced utilizing a partial model for musical form perception. The results are used to predict which acoustic events are likely to be perceived by listeners as significant in articulating the boundaries separating formal musical elements in time. Signals from performers' brains are analyzed to gather neurological evidence that either supports or denies these predictions. This information guides the generation of subsequent music, the selection of spoken texts, and the realtime editing of visual icon sequences from laser video disks. The narrative content of the work anthropomorphizes the components of this feedback loop, presenting them as characters from history who converse with each other through dream states that reach across centuries of time and the space of continents.

To accomplish this, techniques involving signal averaging, peak component analysis, predictive procedures and template matching have been developed for tracking some of the neural concomitants of the dynamics of musical attention and perception, particularly those involving auditory evoked responses (AEPs)-transient waveforms accompanying coordinated activity among groups of neurons involved

in hierarchical processing of auditory stimuli-and using them to guide the evolution of spontaneously emerging musical forms.

Other musical work referenced includes the author's software for interactive improvisation, *Hierarchical Form Generator*, enabling a real-time analysis based on perceptual models and systematic transformation of unpredictable musical performances, and the composition, "Two Lines," a score showing a musical form that emerged from carrying out a dynamical systems analysis of the smallscale inaccuracies occurring in the performance of a drone.

This discussion is intended to explore ways to increase our understanding of how dynamical forms emerge and evolve as we employ new paradigms for interactive art making.

# Insook Choi (U.S.A.) Paper: On Composing a Medium

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http://www.ncsa.uiuc.edu/VEG/audio/

When we speak of technology we often focus on tools and techniques. They are easier to refer to, due to the conventional ways of making references by turning to the nameable objects and well-defined methodologies. However the primary inquiry of technology is in forming questions, generating cases, and creating problems that may not fit in existing paradigms. It is this aspect of technology that makes it an open discourse in a broader context in which scientific and engineering practices can be revisited. Technology includes "illiterate" practitioner's inventions as well as theories. For example, as Harding pointed out, the people who invented the compass were illiterate, meaning in the domain of practice of the compass as a tool, they were not scientists. The word illiterate is applied to people here. Let's note the term also applies to the practice for which descriptive language is not yet available. When the practice is indescribable we are illiterate to the need for the solutions to the problems. When we are illiterate to such problems, we call them ill-defined problems. Bringing illdefined problems to well-defined problems is a beginning of an involvement with technology, necessarily involving our linguistic practices.

With this aspect of a technology, we wish to examine the issue of the composability of medium in works of art. The term, medium, has specific implications associated with old technology such as mass media, where the term presupposes a quality of being transparent and a premise to simply mediate with no interference. Through the observation of mass media practices we have learned the implication of such premises is no longer feasible for supporting any medium as an objective representation tool for the world. Similarly, we wish to revisit whether any medium can be an objective tool for artistic expressions. One might say it doesn't matter what an artist uses to create a work of art as long as he or she gets the result. The conceptual ground for such premises is irrelevant for practitioners and artists in a computing environment particularly when one faces the machines that take nothing for granted.

Can a compositional idea be independent from the medium it predicts? We notice how tools shape our final results; tools leave a trace in a work of art and this is not necessarily undesirable. It simply means the composability of the tools has to be taken into compositional criteria and this is desirable. This desirability may open to other layers of dis-

course with practical distinctions between "a composition for a medium" and "the composition of a medium."

Necessary distinctions include physical modeling of musical instruments, and physically-based modeling of an object, its environment, and their interactivity.

Undertaking computational processes in composition/performance practices extends what it means to compose a medium other than assembling off-the-shelf tools, and extends how competence may be built among interacting agents in performances with technology, through the well-defined language of computability.

#### Peter Beyls (Belgium)

ST LUKAS ART INSTITUTE, BRUSSELS PETER@ARTI.VUB.AC.BE

# Presentation: *Principles of Biological Evolution and Social Computing in the Arts*

We describe the conceptual background and implementation of various biologically inspired computational models for creative decision making in the realm of computer music. This includes the use of evolution as an alternative to explicit design as well as using emergent functionality in simulated societies of interacting software agents. We aim to explore complex behavior in interactive systems using self-organisation: global, overall complexity is a side effect of the application of simple local rules in a distributed system.

The current paper documents three specific approaches. First, cellular automata for which the lookup table rules are seen as genotypes and manipulated using genetic operators. This provides for a huge genetic space to be explored although the structure of the rule does not itself evolve. A second method deals with this limitation and views the rewrite rules of Lindenmayer Systems as genotypes. These rules are represented as nested Lisp structures of arbitrary complexity. The user selects interesting rules by interactive inspection of their resulting phenotypes i.e. their realization to the midi domain. Evolution is guided by applying cross-over and mutation operators to selected rules and the cycle repeats. This method is an example of true exploration for it allows for growing complex artefacts without any initial formal specification. In addition, goals are mobile and dynamic; they are identified while engaged in the act of searching itself.

Finally, a third class of programs accommodate complex social behavior in a collective of agents equipped with sensors and effectors. Agents move in a two-dimensional space. Sensors capture nearby activity from fellow agents as well as external midi input from a human wetware agent. Effectors control sensitivities, how the agent moves and how musical responses are created. Agents express a personal character yet they also wish to integrate external input from a human performer. A behavioural wealth issues from the conflicting forces of integration and expression. These programs provide real-time audio-visual feedback and are implemented in HMSL.

In summary, this paper offers examples of systems where man and machine mutually contribute to a climate which favours invention and collaboration. The results would not be obtainable by either man or machine when acting in isolation.

# Hans Dehlinger (Germany)

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Qi Dongxu (China)

North China University of Technology qidongxu@info.unet.net.cn

# Presentation: Art Experiments and Mathematical Explorations into the Universe of Machine-generated Drawings

Machine-generated drawings of very high density are explored as vehicles for experimental approaches of an artist. The universe of hand-generated drawings is compared to the universe of machine generated drawings. It is argued that the richness of the universe of machine-generated drawings reveals esthetic properties which rival those of the universe of hand drawings. A number of examples are used for illustration and a unique mathematical model is presented to describe and generate such drawings.

#### Wednesday 3:00-6:00pm

Graham Foundation, 4 West Burton Place (1550 N.), Third Floor Ballroom Open to the public, space limited

# Beyond Shelter: The Future of Architecture

Introduction: Anders Nereim (U.S.A.)

SCHOOL OF THE ART INSTITUTE OF CHICAGO

Moderator: Jan Abrams (U.S.A.)

CRITIC-AT-LARGE, I.D. MAGAZINE

#### Char Davies (Canada)

SOFTIMAGE

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http://www.softimage.com (look under *Projects* for *Osmose*)

Char Davies approaches the medium of immersive virtual space as a philosophical "arena" for constructing architectures of enveloping immaterial form. Davies will show documentation of her well-known work *Osmose* with its dozen worlds of forest, earth, pond, abyss, code, text, and so on, while discussing various paradoxes inherent to the medium such as embodiment/disembodiment, and 3D form/immateriality. Whereas conventional VR design reflects a cultural world-view in which empty space is filled with hard-edged objects etc., Davies' approach embraces the medium's paradoxes by working with transparency, luminosity, spatial ambiguity, and temporality. She has pioneered a body-centered user interface of breath and balance with the intent of affirming the role of the subjectively-felt physical body in virtual space.

While "virtual reality" is often interpreted as a technology offering escape from earthly and bodily concerns, Davies believes that it can also be used to facilitate intensified awareness of one's own embodied yet ephemeral being in the sensuous flowing world. Future implications of the medium are double-edged, for while such virtual environments may offer temporary refuge from urban stress, these new sites may also signal the receding of traditional contemplative rituals and non-human others from our lives.

#### Rich Gold (U.S.A.)

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You may know Xerox PARC as the place where the mouse

and the graphic user interface were first designed. When Xerox PARC was first set up twenty-seven years ago one of its founding research goals was to study the "architecture of information". Since then Xerox has become "The Document Company"

Over the past few years Rich Gold's studio at PARC has been exploring "Living Documents," which are documents that are both part of a living community and also "alive" themselves, in that they are constantly changing. These documents have "sites" but non-stable content, which really isn't much different than, say, Paris or San Francisco.

Gold is currently looking at The Architecture of Living Documents. Now it turns out that the design of real buildings or cities almost always involves something like a Living Document.

# Greg Lynn (U.S.A.)

GREG LYNN FORM COLUMBIA UNIVERSITY

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http://www.basilisk.com/aspace/form.html

Greg Lynn has recently been producing buildings by [mis-Jusing animation software for their "automatic" design, rather than the more traditional architectural approach of VR simulations and CAD renderings.

The cinematic special effects and animation industry has developed useful tools for investigating deformable surfaces and physical forces. In animation, a form is not just modeled using its internal parameters, but also by a mosaic of other fluctuating forces, including gravity, wind, turbulence, magnetism, and swarms of moving particles. Lynn pioneered the use of these gradient fields as architectural analogies for pedestrian and automotive movement, environmental forces such as wind and sun, urban views and alignments, and intensities of use and occupation in time.

The result of this interaction between a generalized organization and particular external constraints is a design process that has an undecidable outcome; which mandates an improvisational design attitude. This shift from determinism to directed indeterminacy is also central to the development of a dynamic design method which uses topological geometries that are capable of being bent, twisted, deformed and differentiated while maintaining their continuity. Lynn has been using stereolithography for model building and now has several extremely small, extremely precise resin models built by computer controlled laser in the companion exhibition to this symposium, Beyond Shelter: The Architecture of the Future, which runs from September 23-27 on the third floor at 847 West

# Wednesday 4:15-5:45pm

Stock Exchange Trading Room

# **Digital Geography**

#### Moderator: Simone Osthoff (U.S.A)

SCHOOL OF THE ART INSTITUTE OF CHICAGO

#### Karen O'Rourke (France)

Université de Paris I

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http://panoramix.univ-paris1.fr/CERAPLA/preseau

#### Presentation: The Paris Réseau project

This paper describes the construction of Paris Réseau, a "(net)work in progress". Texts, images, and sounds collected in various ways before, during, and after a "performance" by members of the group Art-Réseaux at the Vidéothèque (Video Library) of Paris form different layers in the Paris Réseau archives, a hypermedia database.

To begin with, the author will present excerpts from Paris Réseau: Art-Réseaux (1995), as well as more recent developments in this on-going information art project such as the Paris Réseau/Paris Network Web site (1996-) and the Paris Réseau Guide CD-ROM. P-R assembles photographs, videos, sound-samples, and texts to form a composite image of the city mixing reality and fiction, past and present, combining mediated (digitized) traces of physical places and people with information garnered from individual and collective

The second part of this paper deals with some of the theoretical questions raised by this project. Is it possible to articulate a heterogeneous and continually changing set of images into a unified esthetic statement? Can a structure be found which will be sturdy enough to convey a strong artistic position, yet flexible enough to integrate new data capable of perturbing or modifying this point of view? What is the role played by digital and electronic technologies?

Since this project was begun, the cranes and bulldozers have left the Grande Bibliothèque and it has officially opened to the public, road construction crews have put in over 50 kilometers of bike lanes, Isabelle has moved again, taking her mannequins with her, Gilbertto has gone back to Brazil...All the while, P-R continues its sedimentation, accumulating, like Borges' labyrinth," infinite series of times ... a growing, vertiginous network of convergent, divergent and parallel times".

Does the city "inform" (give form to) this work or does the work inform the city (insofar as it shapes our experience of it)? Is one a container and the other its content(s)? In what ways do (digital) images shape the content (our perception) of the city? In what ways do electronic networks, and the Web in particular, transform not only the content of individual artworks, but the very nature of art itself?

# Giselle Beiguelman (Brazil)

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#### Paper: Post-Urban Cities

Newsgroups, on line chats, bookmarks, and links are terms that became popular on the Internet. They express the energy lines of post-urban cities. City of Bits, Telepolis, Cybertown, thing.net, and adaweb, are some attempts of

depth nor sunset. Alien to time fuses and independent from the concrete effectiveness of human relationships, the post-urban cities emerge confined by areas of internal flux, but they don't circumscribe milestones. This impossibility of location on the geological and geographical ground does not imply a non-location. Internet circles in a nontopographic topology. A topology that is inscribed in the displacement of an information network, and affords the creation of points of intersection. It is precisely in these intersections that live the post-urban cities. And they are not "post" because they chronologically succeed the urban thinking, but because at the same time that they subvert our basic idea of city, they are conceivable only within the urban horizon. They are not confined to the cities ranked in the Internet's traffic lines, although they are prolific there, where an unmeasurable amount of datastreams per second, of which a significant part still offer free or low cost access. They are dematerialized cities that redirect the vectors of this end of the century's utopias, enabling schemes where interchanges draw non-territorial maps of intelligent communities. In this kind of scenery are being placed the bets for a different sort of geography, one that could reshape the very meanings of geography and history. It is sceneries like these that paradoxically make us think about the wealth slumbering among the ruins, where, as it was said, everything is unheard-of, and at the same time known; everything is dead, and yet unborn. Because ruins are more than abandoned places; they are the exposed scars of a past without continuity, that obstinately insinuates itself as a chance of future. They are places that have lost their physiognomy, and therefore become readable in spaces that defy the rationale of urban planning, that are independent of mark and territory references. The megapolises' abandoned buildings contain in their structure the intuition and its impossibility. They put parenthesis between two eras: a present-of-the-past and a future-ofthe-present. That is what puts post-urbanism on the horizon of twentieth-century metropolis: its permanent experience of discontinuity—discontinuity that is made by the reframing of scales that are no longer measured in kilometers or miles; a motion that does not happen in an invariable way, according to the laws of mechanics; a kind of displacement that operates the interaction existing between the poles of the physical city and the cyberspacial city, through connections that can revalidate the senses of pertinence and of distance, of project and ruin.

nominating these intangible communities, which have no

# Peter Ride (UK)

ARTEC

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# Presentation: Metropolis-Digital Cities of the **Imagination**

Inhabiting Metropolis is an ongoing Internet project which aims at supporting new work and facilitating a cohesive form of on-line publishing and exhibition.

Inhabiting Metropolis has been designed as a series of artists' projects to explore the metaphoric space of the Internet. The projects, called for by open commission, had the brief of examining, or challenging, the Internet as a construction of public and private spaces, dominated by questions of navigation, information flow and access. In particular, this is a representation of space which fundamentally presumes that, as a common denominator, it can be figured as a cyber-urban space which people move

through, inhabit, structure, and colonize.

This presentation will present the *Inhabiting Metropolis* project and address its underlying strategy: to build a comprehensive website which integrates critical texts with artistic material on a common theme which can be built upon over an extended period of time. The presentation will look at how and why it came about. It will also address the way that artists have responded to the project, taking on board not only the representation of the cyberspace but also the implications of networking upon real communities and real forms of navigation.

Inhabiting Metropolis is organized by Channel, a UK based Internet arts agency, which is funded as a public arts organisation to develop creative work on the Net. Channel has a specific way of working: to always develop projects in collaboration with other arts organizations (which may include galleries, events organisers, broadcasters, or publishers). The aim is to create web projects which operate as integral works in their own right and which appeal to an on-line audience, but, also, to use the Net as a valuable adjunct to the existing arts infrastructure.

To this end, the artists commissioned by Channel to develop *Inhabiting Metropolis* projects were invited to work in conjunction with arts organisations. Sometimes this took the form of a virtual residency, through presenting or publishing interpretative material or through educational projects that worked with the organization's existing audience base.

The commissioned artists and their projects for 1997 include Heath Bunting, *CCTV*, David Bickerstaff, *Ubiquity*, Susan Collins, *Pedestrian Banter*, Akke Wagenaar, *Requiem for the Car*, and David Rhinehard *Digital Sewers*. Critical texts are by Caroline Bassett and Carey Young.

# Andrea Wollensak (U.S.A.)

CONNECTICUT COLLEGE
AJWOL@CONNCOLL.EDU

# Presentation: New Cartographies and Virtual Environments with GPS

GPS satellite-based techniques for positioning ourselves on the face of the earth have become increasingly more exacting. We now operate within a complex digital infrastructure comprised of real-time computer communications and surveillance systems. The planet is now utterly mapped out within an enveloping and constantly moving invisible grid that provides an address, a pixel, which articulates every place on earth. Determining location has shifted from mechanical to digital means, and as such, visual sites or physical markers are no longer required as positional references. Our sense of location is being challenged and redefined yet again by the invisible structures of streams of pure information. Geography and cartography have been exhausted and superceded by technologies of surveillance. Globe-encompassing satellite constructions like the Global Positioning System present us with hyper-extreme articulation of space, time, and location. Over two decades ago the United States Department of Defense developed the Global Positioning System at the cost of ten billion dollars. Designed for military missile deployment, the US government oversees, controls, and allocates military and commercial applications of its communications signals. Orbiting 20,000 km above the earth, this constellation of twenty-

four interlocked Navstar satellites relays a continuous, multi-source string of radio signals to radio receivers on earth that permit the pinpoint determination of location in four dimensions. Long-range satellite technologies and the introduction of GPS challenges traditional definitions of navigation, specifically with regard to location, timing, and tracking. Like a huge invisible interactive map of networked information that blankets the entire globe, the Navstar satellites create a topographic envelope that choreographs points, lines, and planes in real-time. Now the representation of topography is defined by a moving, shifting ground visualized with numerical data rather than image information. Cartography has evolved from a two-dimensional system of representation of the visible for documenting the physical landscape to a four-dimensional invisible feedback system for surveiling an exhausted physical topography. The work presented uses GPS to locate and expose the intersections of regional spaces in Banff, Canada and to revisualize place in an interpretative electronic environment. Global Positioning #4 explores the reconstruction of cartographies as seen through new technologies. Longitude, latitude, altitude, and time data was input to a Silicon Graphics workstation and Softimage software was used to reconstruct the physical path into a virtual animated path.

# Wednesday 4:15-5:45pm

Flaxman Screening Room

# Artists' Presentations II

Moderator: TBA

DUKE UNIVERSITY

### Christopher Hales (UK)

University of the West of England C-HALFS@UWF.AC.UK

# Presentation: Portobello and Pirouettes, or, Do We Always Need "Narrative" If We Have Content?

All I hear about nowadays is "narrative" and "story", yet wandering round London's Portobello Market makes me wonder whether they really are prerequisites to making interactive movies. An evening visit to the ballet confirms my beliefs that neither of these are indeed necessary to produce interesting, novel, and rewarding work.

Portobello is a familiar place to me yet seldom do I purchase anything there: the atmosphere is great, the smells and sounds, the way the stalls change from antiques via fruit to clothes and then to bric-a-brac. I love to observe it all from the balcony of Cafe Grove and really...I just like being there—it certainly doesn't lack content! And I don't believe there is a story or narrative in my relationship to it: just the "market" paradigm.

Similarly, in some vague moments since childhood I have enjoyed rummaging around my granny's attic. There are some amazing things in there that I haven't yet uncovered, or at least I am sure they must be there, under the old tea chests and boxes. Even though it is some years since I last spent some time in the dust and must, I am happy just to know that granny's attic is still there without always the need to explore it completely. In fact, perhaps that would ruin the mystique.

Using paradigms other than the conventions of drama my own work attempts to subjugate or circumvent narrative and story whilst creating a meaningful and resonant experience to the viewer. In the same way that we recog-

nise the characteristics of ballet, an original genre could exist which could be termed "interactive film art" or possibly "interactivity d'auteur". Although the superficial resemblance to cinema is strong this work takes its direct influences from completely different things than dramatic structure and narrative. For the time being the level of interactivity is low and is determined by choosing routes through a repository of authorial material. Although in some quarters this is not looked upon as being at all special since the interactivity is mere exploration and selection, even to offer this on its own empowers the author of a totally new means of creating for the viewer. The resulting works can have a generic resemblance which is often lacking across the field of new media art. The presentation will be illustrated with much of this work and humour and emotion will feature strongly.

### Roshini Kempadoo (UK)

Napier Univ., Dept. Photography Film and TV r.kempadoo@napier.ac.uk omnibus-eye.rtvf.nwu.edu/Homestead/

#### Presentation: Lapping It Up

This presentation is based on my recent exhibition work Lapping it Up in London, UK and the comparable issues raised by the show Techno-Seduction New York which Deborah Willis co-curated. Lapping it Up is an exhibition piece made up of four large-scale digital prints (IRIS-inkjet). The work makes an interpretation of commodification and consumerism and its acceleration and affects-particularly to people of colour within and outside the Western experience. The piece also suggests and references advertisments and the development of digital media through the construction and seamless montage of the images. The work is surrounded by and inextricably linked to notions of sexuality particularly in relation to black women's sexuality. It is also accompanied by a story—one that hinges on aspects of travel, family, and history. Once used as an art rendering tool in graphic design and architecture, computers and related technologies are becoming an integral part of image making. This new use for technology has prompted artists to reexamine some basic notions of making art including identity and self. Techno-Seduction is an exhibition curated by Deborah Willis and Robert Rindler at the Copper Union Art Gallery which celebrates the conjunction of form and ideas in work by forty emerging and established artists who examine identity, sexuality, gender, and seduction through new media and technologies. Deborah will present some of the work with specific references to technology, sexuality, and race.

# Maja Kuzmanovic (Croatia), Bas Kamer, & Keez Duyves (Netherlands)

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# Presentation: Creation of Change

Creation of Change was a collaboration graduation project among students from three faculties: fashion design, interaction design, and graphic design. It involves developing a digital trend book on CD-ROM that aims at informing and inspiring designers from various disciplines. The idea originates from our interest in the mutations of the society, which underlie the future evolution of design. We consider a design-dictation expiring in the future and hope that the "audience" will be more involved in a design process. Information transfer from the designer to the consumer will become information exchange. Trend-forecasting was

until now presented as a linear story, what allowed the dictation of few people over the changes in design. Non-linear, interactive storytelling should make forecasting more "democratic." The forecasters are not dictators any more, but more something like "foretellers" in the Middle-Ages: they bring bits and pieces of news important for a particular location of the (global) village, entertaining the people with their intriguing atmospheres, but it's up to the people themselves to make their own associations and connections to their own situation. Creators of future stories are therefore not only the people gathering information and visualising it, but also the people from audiences themselves. The notion of author and receiver is beginning to blur.

The language forecasters/storytellers could use is a hybrid between visual, scientific, symbolic, and "common" (oral) language. The only media that allow the dynamics of this integrated language are new-digital media, not only because they converge different disciplines, but because the essence of these media is constant change and dynamics, as is the essence of the main topic of forecasting stories—the future.

Within the narrative environment of *Creation of Change* the participant switches between the stories, following own interests and intuition, creating their own yarn about the future. The "switching" between the items and story-lines should be tactile and natural. Therefore we developed a "sensitive" interface, where the user has to draw and push the icons (symbols for linked items). The prototype shows the complex system of integrating different media into a structure of 5 stories, visualised in sometimes interactive animations with relevant text in between. The interaction within the animations should provide a stronger feeling about the content (for example, one of the items deals with the chaos within today's cities, a chaotic way of interaction will let the user "feel" frustrated by this chaos).

When a story is created in and for an interactive medium, the roles of influence change: instead of the stories becoming a part of our lives and swaying our experience, we are the ones who enter in the world of stories and our actions are influencing the story's environment. At least, theoretically. Up to now, the language used to tell an interactive story was not "elastic" enough to allow a simultaneous influence of the user and his/her immersion in the story. Can this be changed?

# Stephen Pevnick (U.S.A.) UNIVERSITY OF WISCONSIN AT MILWAUKEE

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#### Presentation: Linear Rainfall Fountain

Real time non virtual Multimedia for Trade Exhibits, Business Meetings and themed architecture, a slide and video presentation of six exhibits in Europe and the U.S.A. of the modular Linear Rainfall fountain created by Stephen Pevnick.

#### Wednesday 4:15-5:45pm

Rubloff Auditorium

# Panel: The Past, Present, and Future of Publishing in Electronic Arts

Stephen Wilson (U.S.A.), co-chair

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Roger Malina (U.S.A.), co-chair

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# Craig Harris (U.S.A.)

LEONARDO ELECTRONIC ALMANAC

#### Paul Brown (Australia)

QUEENSLAND UNIV OF TECH FINE ART FORUM

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# Annick Bureaud (France)

IDFA

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#### Roy Ascott (UK), discussant

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# Rejane Spitz (Brazil), discussant

PUC-Rio

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This special session is presented in conjunction with the 30th-anniversary celebrations of the journal Leonardo. Leonardo was the first journal supporting artists who worked in the intersection of science, technology, and art. The times have radically changed since 1966. Print publishers everywhere are wondering about the future of print in a wired world and the art world and electronic artists' needs are quite different. This session will use the perspectives of Leonardo's history to explore more general issue of the relationship of print to electronic publishing. Presenters will include those shaping print and electronic publishing services aimed at the electronic arts community. How can each kind of approach meet the variety of needs including announcing, networking, collaborating, exhibiting, creating audiences, archiving, validating, and interpreting? A significant amount of time will be alloted to invite the ISEA audience to make suggestions about what they see as future ways print and electronic publishers can serve their needs. Presentations include the following

- ••Roger Malina: Perspectives on the Journal Leonardo. What moved Frank Malina to establish the journal? What were its original audiences and goals? What was its relationship to the art world? How did it evolve in its first 30 years?
- •• Craig Harris: Perspectives on the Leonardo Electronic

  Almanac. Why was it established? What needs does it serve?

  What is its relationship to other services? What is its future?
- •• Paul Brown: Perspectives on Fine Arts Forum.
- •• Annick Bureaud: Perspectives on IDEA.
- •• Stephen Wilson: Future Technologies—What is Beyond the Web? What trends in technology will influence the kinds of services needed and possible?

#### Discussants:

- •• Roy Ascott: The past and the future of electronic arts in the larger culture.
- •• Rejane Spitz: Special needs of the developing world. How can print and electronic publications serve artists in developing countries?

#### Wednesday 4:15-5:45pm

SAIC Auditorium

Interactive and Intermedia Software System Design

Moderator: TBA

# Caroline Traube (Belgium) Todor Todoroff (Belgium)

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# Paper: NeXTSTEP Graphical Interface to Control Spatialization Systems

We present here the last developments concerning the graphical user interfaces we are designing to control sound instruments in the new FTS Client/Server architecture or through MIDI. In particular, *MovelnSpace*, the movement generator interface for sound spatialization significantly improved since our last publications (JIM96 and ICMC96 proceedings).

This interface is developed under object-oriented and real time concepts. It constitutes a graphical tool to define tridimensional trajectories, independently of the spatialization system. The composer can choose predefined trajectories or define new 3D trajectories with the mouse or with a data glove. From one particular trajectory, several other trajectories forming a class can be derived thanks to different transformation methods: translation, scaling, speed modification, moving, adding or removing points. These trajectories are saved by pressing the record button and are played back by pressing the forward or backward play buttons. During the saving process, an icon representing the trajectory is created. A set of classical command buttons—Stop, Play, Pause, Return To Zero, Loop—is also available.

It is moreover possible to correlate the spatial movement with parameters of the sound (e.g.: frequency, amplitude, filter parameter, . . . ). Actually, the user can define other functions, in the way he defines the altitude curve. The composer can explore the resources of spatio-morphological transformations, correlating sound spatialization to other sound processing, like pitch shifting, dynamic filtering, . . . As a matter of fact, MovelnSpace becomes a general multi-controller. It allows to simultaneously control the dynamic evolution of a large set of parameters and can be useful to pilot sound processing programs that require the definition of many parameters. Different parameters concerning size and shape of the room where the sound is spatialized are easily specified and visually controlled by the user, such as the real and the virtual dimensions of the room, the number, the position and the size of the loudspeakers.

We also introduced the interpolation concepts in this interface. The user will be able to place and size interpolation spheres in space. Each sphere represents a set of parameters and a resulting set will be calculated by interpolation, depending on the position of a point moving in this space. We are testing this tool on different spatialization system: on an acousmonium controlled by VCA, on a quadraphonic spatialization system and on the Ircam "Spatialisateur." This interface constitutes an efficient graphical tool to easily control spatialization instruments or, in general, any sound processing programs that require the simultaneous definition of many parameters.

#### Robin Bargar (U.S.A.)

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# Paper: A Sound Authoring Architecture for Virtual Environments and Interactive Applications

This paper describes applications of a client-server realtime sound synthesis software architecture. The architecture has been applied to produce synchronous sounds interactively to accompany silent computing applications. Silent applications are those that do not produce sound as their primary function, for example, computer graphics and animation applications, virtual environments, and internet browsers.

Features of this technology include:

- (1) synchronizing sounds with graphics frame rates in realtime:
- (2) extracting data from silent applications and using that data to control sounds:
- (3) assembling continuous audio signals from multiple sources, using algorithms that create seamless mixtures and transitions;
- (4) transmitting sound control commands from a silent application without encoding detailed sound synthesis instructions in the silent application;
- (5) allowing the relationship between a silent application and a sound synthesis algorithm to be redefined without re-coding the silent application.

Sound authoring refers to the process of creating correspondences between synthesized sounds and the anticipated states of a silent application. A correspondence is defined by associating a state in the silent application to one or more sound synthesis control signals. These associations are created in advance of the run-time performance of the silent application. During run-time, control signals are generated automatically when the corresponding states occur.

This paper performs a comparative analysis of sound authoring in distinction to off-the-shelf products for communications between computer graphics and sound production. It identifies problems of existing paradigms, presents sound authoring solutions and discusses working applications for animation production, virtual environments, and web browsers.

# Flavia Sparacino (U.S.A.), Nuria Oliver (U.S.A.), Alex Pentland (U.S.A.), Gloriana Davenport (U.S.A.)

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# Presentation: Responsive Portraits

Modern techniques for high resolution still image display offer new expressive possibilities for photographic portraiture and exhibition. Responsive Portraits challenges the notion of static photographic portraiture as the unique, ideal visual representation of its subject.

Editors are usually confronted with choosing ONE ideal portrait from a limited set of pictures which represent poses, gestures, and expressions that ALL contribute to define a character. In our view the entire set of a subject's typical portraits should be kept for interactive exhibitions.

A responsive portrait consists of a multiplicity of views

whose dynamic presentation results from the interaction between the viewer and the image. The viewer's proximity to the image, head movements, and facial expressions elicit dynamic responses from the portrait, driven by the portrait's own set of autonomous behaviors. This type of interaction reproduces an encounter between two people: the viewer and the character portrayed. The individual's experience of the portrait is unique, because it is based on the dynamics of the encounter rather than on the existence of a unique, ideal portrait of the subject. The sensing technology that we used is a computer vision system which tracks the viewer's head movements and facial expressions as she interacts with the digital portrait; therefore, the whole notion of "who is watching who" is reversed: the object becomes the subject, the subject is observed. Face recognition techniques allow the portraited character to keep a record of previous encounters with a visitor and adjust their response based on the history of

# Claudio Pinhanez (U.S.A.)

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#### Paper: Computer Theater

Computer theater refers to live theatrical performances involving the active use of computers in the artistic process. Like "computer music", the term groups diverse ideas, methods, and levels of integration between theatrical and electronic elements. For example, computers can generate "electronic puppets", where a human puppeteer controls a computer graphics character displayed on a stage screen. More novel—and uncommon—is the case where the computer automatically controls the character, establishing a true interplay between man and machine, constituting what I call a "computer-actor". Another possibility is expanding the body of an actor on stage, enabling the actor to produce sound, images, or music as expansions of his voice and body—a "hyper-actor".

Electronics and computers have been extensively used in music and, in more recent years, in dance. However, theatrical performances with computers have been quite less common due, in my view, to a lack of appropriate technology to deal with ACTION, the structural element of theater. While MIDI commands capture electronically the concept of musical notes, the action elements of theater have no established correspondence in the computer realm.

Computer representations for action have recently attracted attention of the computer vision research community. The issue constitutes the major component of my scientific research at the MIT Media Laboratory (with Aaron Bobick). We are developing languages for action representation using a small number of primitive elements, based on the linguistic work of Roger Schank. We are also designing methods to capture and detect the complex temporal patterns among the primitive elements that are typical of human action.

The goal of this research (described concisely in the paper) is to produce technology to represent to the computer both the individual actions and the interaction among human and computerized characters in a play. Like the musical score, which is a common representation of the basic interaction in a musical performance where the notes and measures represent the initiatives of the differ-

ent players, our work proposes methods for describing and communicating individual actions between computers and programs (like MIDI commands), and for scripting story-based human-computer interaction.

As part of this process I created and performed last year (at the ATR-MIC laboratory in Japan) a short comedy, SingSong, which pitches a human mime against a group of four non-collaborative computer-graphics creatures. My next work, based on Samuel Beckett's Act Without Words I, intends to explore further the possibilities of interaction between human and computer actors, and especially, ways to enable creative and truly exploratory work during rehearsal.

With computer- and hyper-actors the stage is open to characters which are legitimate representatives of the electronic realm that surrounds us. This universe of machines and men and its associated fear and loneliness constitute the object of my current artistic pursuits. But computer theater certainly goes beyond the representation of its own electronic substrate. Computer theater enables new characters and bodies to be explored creatively by play-writers and directors, actors and characters which are highly theatrical despite being non-human.

# Performances

Wednesday, 8:00pm Museum of Contemporary Art Auditorium 220 East Chicago Avenue Phone: 312.397-4010

#### **Kevin Atherton (UK)**

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#### GALLERY GUIDE

Gallery Guide is a virtual reality performance that could not exist without computer technology however in the way that it operates in the time and place of its own performance it can be linked to earlier pre-computer work in the nineteen seventies and eighties, in film and film/ performance works, video and video performance pieces, and more recently in site specific public sculpture. All of these art forms can be used so that they require the viewer to renegotiate their relationship with the work. In the case of the performance. Gallery Guide this "re-negotiation" is carried out through the performer in the role of a gallery guide who performs the task of taking an audience around an exhibition.

The exhibition has been three dimensionally produced as a computer model and is simultaneously projected behind the performer who talks us through the show. As the "tour" progresses the performer provides us with animated explanations of what we see before us, the absurdity is that he is explaining the computer generated gallery and the works in it as if they were real and is consequently stretched to make sense of the phenomena that he encounters. By having to resort to physical reality for answers to what is found in the virtual gallery the performance inevitably makes reference to existing paradigms and aesthetics for art practice. It is within these references that a lot of the humor of the piece lies as the conceit of much contemporary art is made apparent and the role of "The Gallery" in sustaining this status quo is observed.

If we are currently experiencing the equivalent of an Industrial Revolution the effects of which reach into all aspects of our collective and individual lives then "the gallery" cannot stay outside of these changes if it is to continue to consider it's position in relation to society as significant.

As levels of visual literacy rise through ease of access to computers so do audience expectations for visual art and what might be found in art galleries. The worlds of art, education, and entertainment are overlapping in a way that is creating a new media landscape it is the job of artists to be our "Guides" through this new landscape.

### Insook Choi (U.S.A.)

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### ROLLING STONE

by transforming the metaphor of Sisyphus with synthetic soles one does not transform the secret of the stone. pedestrian's movements build physics of momentum, art, love, and technology, the stone never falls from the moebius strip.

Kinetics are the signs of a living system in actions. The composer wishes to extend VR technology to nourish the human listening capacity as to guide our actions in an

environment. The computational space is configured for an intelligible representation of a system of references in which the living system performs its movements with an ecological orientation. The sense of ecology intersects both internal and external orientation towards one's own body and environment. This empowers an observer as a performer.

Beyond the notions of space in terms of moving objects bound in physical space, a complex space can be functionalized in computational space such that an observer/performer can access and interact with the computational processes, and generate traces as well. In this case the traces are the record of kinetic movements associated with the computational processes. The kinetic movements are inseparable from the processes, as the movements are guided and motivated by the total action reports and evaluations based upon visual and auditory feedback.

Rolling Stone is created and performed using ScoreGraph, an object-oriented software environment. ScoreGraph was developed for configuring virtual reality applications by specifying the connectivity and synchronization of parallel processes computing numerical models of time and space. These include graphical objects and scenes, physically-based models of dynamic systems, control signals from hardware interface devices, and models for sound synthesis. ScoreGraph allows these models to be computed asynchronously and to exchange control signals for synchronous display in real-time. An interface protocol enables the run-time specification of aspects of the spatial layout, visual display, numerical simulations and control signal synchronizations. The temporal nature of events are sometimes non-linear and sometimes linear, requiring a protocol with attributes of both a directed graph and a musical score.

Rolling Stone is performed using CyberBoots, foot-mounted pressure sensors attached to a fuzzy logic inference process. The fuzzy logic observes continuous pressure changes and recognizes discrete temporal and positional patterns such as walking and leaning. Sound is produced by real-time software synthesis on multiple computers running in parallel, controlled by the virtual events. The CyberBoots and the ScoreGraph and Sound Server environments were created by the Audio Development Group at NCSA. The graphical display is supported by the CAVETM libraries developed at the Electronic Visualization Laboratory, University of Illinois at Chicago. Rolling Stone is produced by Robin Bargar.

# Benoit Maubrey (Germany) & DIE AUDIO GRUPPE (Europe)

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#### AUDIO BALLERINAS

PLEASE TAKE A LOOK AT OUR WEB SITE:

http://www.snafu.de/~maubrey/

Since 1983 Benoît Maubrey and his international AUDIO GRUPPE have been building electro-acoustic clothing and suits. These are clothes equipped with loudspeakers, amplifiers, and 257 K samplers that enable them to react directly with their environment by recording live sounds, voices, or instruments in their proximity, and amplifying them as a mobile and multi-acoustic performance. Additionnally they also "wear" radio receivers, contact microphones, light sensors and electronic looping devices in order to produce, mix,

and multiply their own sounds and compose these as an environmental concert. The performers are also use rechargeable batteries and/or solar cells which ensures them complete mobility both indoors and outdoors.

# M.R. PETIT & J.X. HALPERN (U.S.A.):

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#### THE GRIMM SHOW

The Grimm Show (or The Story of the Youth Who Went Forth to Learn What Fear Was) is a 50-minute multi-media performance/interpretation of the parable by the Brothers Grimm. The story is of a youth who does not understand the concept of "shuddering in fear". Consequently, he goes forth into the world to learn its meaning. Its first iteration was as a web piece, which was commissioned by New American Performing Arts for its Turbulence Project. It went online July 1996 (www.turbulence.org).

The performance itself incorporates pre-recorded video, live camera feeds, animation, text and sound. Both the pre-recorded and live video, as well as the animation, are mixed live. Video and animation events are triggered by a continual midi/music soundtrack, which is both pre-sequenced and performed live (through the use of midi keyboards, drumpads, and midi wind instruments). Midi is also used to trigger a variety of sound samples, and in creating abstract audio beds. As well, the lighting is also midi controllable. The video (both individual sources as well as the live mix) appear through multiple banks of monitors and through video projection.

Characters of the tale are represented through the video feeds and live onstage. Over the past year (and during the course of two residencies at the Experimental Television Center), we have generated approximately 20 hours of video footage. Using hand-made masks and puppets (representing all the characters) in conjunction with other props and the site-specifically built analog video patch system of ETC, we have staged scenes from the entire story. Much of this footage constitutes the pre-recorded video.

While the story is told primarily through the monitors and projection, the "live performers", orchestrators" or "narrators" of the tale push the story forward. Aside from being the characters of the tale, they also perform the music, trigger events, operate video cameras and mix video. As well, they play other live instruments (i.e. flute, clarinet, guitar and accordion). The live performers are Jeremy X. Halpern and M.R.Petit.

A New York City preview of *The Grimm Show* was presented at VOID (7/97). It will also be performed at the Mixed Messages Festival (10/97, Charlotte, NC). An installation/DVD-ROM prototype (*The Grimm Rom*) was presented at Siggraph (8/97, Los Angeles, CA)

(The Experimental Television Center's programs are supported in party by the contributions of artists and by publifunds from the New York State Council on the Arts, the Ohi Arts Council and the National Endowment for the Arts Media Arts Development Fund. *The Grimm Tale* is a 1996 commission of New Radio & Performing Arts, Inc., dba Ether-Ore for its Turbulence Project. It was made possible with a grant from the Jerome Foundation)

# Thursday 10:00-11:00am

Ruhloff Auditorium

# Nolan Bowie KEYNOTE ADDRESS

# The Revolution Will Not be Televised... That is, Unless the Community of Electronic Artists Tell the Stories

The future is something that we all ought to concerned about because it is the time in which we will all be living.... or we will be dead. But in any event, it is the time in which people we love and care about will be living. Our children; our children's children. Their children. And so on.

Should we care about the quality of the lives of our relatives, our friends, and of our communities that we leave behind? And if the answer is yes, is there an appropriate role for government? Or instead, should we merely allow the marketplace to exclusively determine who gets what, when, and under what circumstances?

A short-term agend, based on what Sun Microsystems CEO, Scott McNealy, calls "fierce Darwinism?" has been offered as our best way to the best future of our nation. "Fierce Darwinism" appears to be the dominant public policy in a number of areas of public life, including information and communication policy. It is a term, however, that implies survival of the fittest, let dog-eat-dog, "I've got mine, now you get yours," laissez faire hands-off public policy, of the type that Thomas Jefferson defined simply as, "That government is best which governs least."

So what is the right or most correct means of arriving at the kind of future we think we all want? What kind of society do we want to create at the end of the information highway? Should we even care? Whatever the answer, is there an appropriate role for electronic artists in making information and communications policy?

These are not rhetorical questions. We do have meaningful choices to make that can make a difference in outcomes down the road. We can still influence public policy, which inherently looks to the future with the specific intent to influence the means and the direction of where we go as a society.

In the final analysis, all public policy is what government does or does not do. It is unofficial as well as official acts of commission and omissions. It is generally what is done on behalf of the public at large by people who are charged to represent the overall interests and needs of the general public. In the case of communication policy, the public is defined in the Communications Act of 1934, as amended, as "All the people of the United States." All the people, not just some of the people. In other words, the federal government is accountable to citizens and residents of this nation to ensure affordable access to a nation-wide and worldwide communications network service via radio and wire. What exactly comprises such service is crucial to determining, in the case of information and communication policy, the quality of the democracy we have, who gets access to what information and under what terms and conditions, who gets to speak to whom, who owns and controls the channels of information, who owns and controls information, who has power and who doesn't.

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In the 21st century, will all the people of the United States

have access to the dominate means of electronic communication? Will the common people be able to communicate, to speak, and publish-not just freely, but also effectively? Or will huge multinational corporations dominate all the effective channels of speech and publication? Can there be a public sphere when information is no longer regarded as a public good but primarily as a commodity? Is there room for public channels, public broadcasting, and public information in an economy where mass media and information systems and networks have all been privatized? Can the First Amendment guarantee free speech and free press where undue concentration of ownership and control of the public agenda eliminates dissent through legal private censorship of press owners? Will there continue to be a marketplace of ideas in the digital age, or merely just a market for information and information products that are sold as commodities? Do we need new privacy laws to protect the integrity and dignity of individuals? Are existing copyright laws adequate to prevent misappropriation and the wrongful taking of artists' digital intellectual work products?

Unlike Michael Dertouzox, head of MIT's Laboratory for Computer Science, I cannot, with a straight face, Tell You What Will Be. I don't know exactly how the new world of information will change our lives. And, I don't think that any expert can or ought to tell us. Instead, I think that in a democracy, a participatory democracy, that is, citizens as well as consumers should decide what will be.

At this particular time in history, we are at the crest of a new age. A revolution of sorts. But a peculiar type of revolution often termed the "Information Revolution" or the "Digital Revolution." Before I go into some of the characteristics of this phenomena, I wish briefly to discuss why I believe this revolution is peculiar. Unlike most revolutions, the instant one is not occurring at an explosive pace. It is more of an evolution that a revolution. While the pace of change is accelerating, the introduction of electronic information and communication technology has been ongoing, in earnest, for at least two decades, since the development of personal computers, facsimile machines, VCRs, remote control devices, desk-top-publishing and video, and, of course, the Internet and World Wide Web (WWW). The electronic communications age has its origins going back in history a hundred years with the advent of radio, telegraph, and telephony. Newer, better, more powerful, smaller and cheaper information technology has been introduced and has peculated into society at a quickening rate since the beginning of the 20th century and, indeed, continues, at a more rapid pace than ever. So, if the Communication Revolution or Digital Revolution is indeed a revolution, it is an evolving revolution in terms of its pace unless we ignore what preceded the advent of microprocessors (which evolved from the study of transistors). One might argue, even, that both the digital and information revolution began in the mid-15th century when Gutenberg invented the printing press with movable digits of metal type. Gutenberg's single invention, led to revolutionary changes in society by very rapidly spreading literacy, free-thinking, and true revolutionary behavior that directly challenged the authority of the church and the state, leading to the age of Enlightenment, the codification of laws and science, the verification of history, etc. The printing press caused the old order to turn over and led to greater forms democracy in the governance of people because people demanded better treatment from the

powerful forces of society when they were armed with relevant information concerning their true condition. It is simply human nature for people to act in their own perceived self interest when they have adequate information to act upon. But with all the new digital and analog channels of information available, are the people adequately armed today with relevant information concerning the information revolution, the knowledge economy, what will be, or the range of choices before them? In other words, is the digital revolution as effective as was the revolution of the printing press in promoting democracy, literacy or a better society?

The fact that the old order is not being overturned as might be the expected outcome of a classic revolution, also makes this revolution suspect. Instead of a churn, the old order appears more intrenched and even more powerful because of its greater ability to purchase and exploit new and emerging communication and information technology for automation, social control, marketing, and globalization.

This presentation will attempt to explain some of the significant trends and tenancies of the information age and to give a range of policy options that promote a greater public good. And, I hope to suggest some of the stories that electronic artists ought to be telling the people—in all formats electronic.

# Thursday 11:30am-1:00pm

Stock Exchange Trading Room

# History and Theory of the Art & Technology Interface

Moderator: Robert Loescher (U.S.A.)

SCHOOL OF THE ART INSTITUTE OF CHICAGO

#### Edward A. Shanken (U.S.A.)

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# Paper: Content and Context: Art and Technology in the US, 1966–1970

This paper reconstructs the social, political, economic, and cultural factors undergirding the emergence and reception of four major exhibitions of art and technology between 1966—1970 in the US: EAT's Nine Evenings, MOMA's Machine as Seen at the End of the Machine Age, Jack Burnham's Software at the Jewish Museum, and LA County Museum's Art and Technology. Placing the technologically advanced art of this period (and the exhibitions that presented them to the public) in a multi-faceted historical context offers greater insight into the content of the work. This study, moreover, sheds light on the inter-relatedness of context and content in the contemporary practice and exhibition of media art.

#### Yvonne Spielmann (Germany)

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# Paper: History and Theory of Intermedia in Visual Culture

The paper relates to the current debates of intermedia, that is to say the interrelation of different media in visual arts. It brings together approaches deriving from literary theory, art history, film theory and media theory, including debates on computer and virtual reality. On the level of

discourse I will trace the notion of interrelation in the history of visual culture. To describe the aesthetic phenomena my paper compares concepts of exchange and transformation as they become visible in film, electronic, and digital media.

In particular, my aim is to outline the concept and history of the prefix "inter" as it appears in different media arts. Thereby I will give an overview on the theoretical debates and the development of different forms of visual arts to be considered on an intermedia basis. There will be an attempt to show how the structure and the content of contemporary intermedia conceptually relates back to Renaissance theater and the european avan-garde, for example. Furthermore, it is interesting to draw a line between the merging of various art forms in analogue media and the interrelation of all aspects of information in digital media. In comparing analogue and digital media it it will be interesting to discuss the limits of intermedia.

The main line of argument in the paper will focus on the meaning of the interrelation of distinct media that merge with each other. I will discuss examples by presenting excerpts (video and slides) from the work of different artists.

#### Olga Kisseleva (France)

University Paul Valery Montpellier III kisseley@cnam.fr

#### Paper: Cyberart and the New Territories of Art

Cyberart and the New Territories of Art is the first major survey research of works in electronic arts by contemporary artists of Cyberspace. The research yields an intriguing and diverse array of works that explores new potentials for creative expression and interactivity.

As part of my research, I try:

- —to preview and analyze the new dimension and strategy of Art in the new territories of cyberspace;
- —to look for innovations capable of reflecting the changes in consciousness which have undeniably taken place over the last three decades, to create an artistic and theoretical network that would interact with the networks of other parts of the world.

In order to focus on new strategies and new ideologies of Contemporary Art, a free artists' forum was created. The following subjects have been examined:

- —the development of art in post-totalitarian Cyberspace in comparison with the cultural situation in post-industrial societies;
- —the changes of cultural consciousness in Cyberspace as a result of the introduction of new technologies, electronic media and non-traditional forms of cultural activity;
- -processes of integration and dissemination in post-totalitarian regions. The expected outcomes should allow;
- —to anticipate the expansion of the dissemination of information, entertainment and social discourse in Cyberspace;
- to stimulate artists who work in electronic medium, or who are considering it;
- —to involve and inform different audiences, to interest institutions in artists' use of electronic medium, to inform European students of the potential for expression and communication using this medium.

#### Michael Punt (UK)

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# Paper: What If? Another History of Digital Media for Designers and Artists

What if computer technology had not become the PC but remained a machine for corporate users? What if there had not been surplus capacity in the tube industry and computers did not have screens? What if we took the wrong turning when we thought that the PC meant associative databases and multimedia? What if the PC is just another accidental machine? What if the creative irrationality of the artist has succumbed to the apparent rationality of technology? Probable-ist histories of technology are yielding fascinating insights into older technologies. For example some people are suggesting that Thomas Edison was interested in the equivalent of the domestic VCR when he invented the Kinetoscope. Entrepreneurs picked up this invention and used it to give us the cinema. If this was the case then the movies are just a massive wrong turning in Edison's project to help us all to be programme makers and film editors, and the cultural power and economic strength of the film industry has merely delayed technological advance. This paper argues that rather than try to overcome technological barriers which the economic dynamics of the PC industry constantly insist upon, the artist and designer could be thinking about probable-ist histories of the computer by reinterpreting the technology and exploring its creative potential with irrationality. It suggests that to do anything else is simply to reiterate or, at best, amplify the suppliers software manual. Artists should not be passively asking "How can I do this?" but setting the interpetive agenda by insisting "What if I did this?"

# Thursday 11:30am-1:00pm

Morton Auditorium

# Panel: Sensing the Virtual

# Heidi Gilpin (Hong Kong), chair

University of Hong Kong tosnow@hkstar.com

# Sandra Buckley (Australia)

GRIFFITH UNIVERSITY
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# Toni Dove (U.S.A.)

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#### Brian Massumi (Australia)

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Synesthesia: communication between the senses; the translation of input from one sense into an object for a different sense; also, "amodal" perception—a sensation that arises from no one sense in particular, and all at once.

*Kinesthesia:* the direct perception of movement, in the body before the brain.

Synesthesia and kinesthesia are increasingly central to experimentation in and analysis of computer culture. Technological expressions of the conditions of human perception may in fact be considered a fundamental problem facing practitioners of computer-integrated art. How can an immersive, full-sense experience be produced through a medium that remains primarily visual? Can the functions of

the other five senses, in particular tactility, be accessed through vision? Or is it necessary to address the other senses directly? Even in immersive VR environments where other than visual stimuli are provided, the body remains relatively static, anchored in the technology. Is an effectively synesthetic experience possible without the participation of the sixth sense, that of motion? Is not movement the medium through which the senses communicate? If so, for computer spaces to be effectively synesthetic they would have to be truly kinesthetic as well. But isn't literal motion in an abstract space a contradiction in terms? Or is it conceivable that both synesthesia and kinesthesia are already in play, but unremarked, in even low-tech computer environments, such as email and hypertext? Is their functioning in fact the measure of "reality" in the virtual?

This panel will explore issues of synesthesia and kinesthesia in computer art and culture. The participants will attempt to define the terms and their interrelation, drawing on analyses of allied arts and cultural phenomena, such as performance, dance, literature, and the mass media, in addition to the electronic arts. The papers will converge around concepts of face, interface, memory, and affect as necessary points of reference in the perceptual economy of computer culture.

# Thursday 11:30am-1:00pm

Rubloff Auditorium

# Panel: Telepistemology and The Aesthetics of Telepresence

Ken Goldberg (U.S.A.), co-chair

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#### Eduardo Kac (U.S.A.), co-chair

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# Lev Manovich (U.S.A.)

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# Sue Spaid (U.S.A.)

INDEPENDENT CURATOR

"We must rediscover a commerce with the world and a presence to the world that is older than intelligence." Merleau-Ponty (1945)

My work considers the distance between the viewer and what is being viewed. How does technology alter our perceptions of distance, scale, and truth? Technologies for viewing continue to evolve, from the camera obscura to the telescope to the atomic force microscope; each new technology raises questions about what is real versus what is an artifact of the viewing process (Foster 1988). Recent evidence (Manovich 1996, Lunenfeld 1997) suggests that the subject

of "telepresence" may be relevant to artists and theorists.

What is telepresence? I agree with Kac's (1997) distinction between virtual reality (VR) and telepresence: VR presents purely synthetic sense-data lacking physical reality. Telepresence presents sense-data that (1) claims to correspond to a remote physical reality and (2) allows the remote user to perform a physical action and see the presents. The WWW has the potential to bring telepresence out of the laboratory. Some projects I've been involved with include:

The Telegarden (1995-97): http://telegarden.aec.at Legal Tender (1996-97): http://www.counterfeit.org The Invisible Cantilever (1997): http://www.ieor. berkeley.edu/~goldberg/flw

The recurring question: "How do I know this is real?" suggests a Turing Test for epistemology. This may be the last refuge for realism.

"Although the senses occasionally mislead us respecting minute objects, such as are so far removed from us as to be beyond the reach of close observation, there are yet many other of their informations, the truth of which it is manifestly impossible to doubt; as for example, that I am in this place, seated by the fire, clothed in a winter dressing gown, and that I hold in my hands this piece of paper...."

—Descartes (1641)

The visitor acts and perceives this "reality" throught an instrument with no objective scale. How does the framed vision of the microscope (Hacking 1983) differ from the framing induced by the World Wide Web? Discontinuities induced by these media can undermine what Husserl calls the "inner" and "outer" horizons of experience. These horizons are vital to what I call "telepistemolog": how distance influences belief, truth, and perception.

R. Descartes, 1641. Meditations.

H. Foster, ed. 1988. Vision and Visuality. Bay Press. I. Hacking. 1983. Representing and Intervening. Cambridge Press.

J. Herbert. 1997. The Robotic Billfold: Counterfeits and Telepistemology. Mondo 2000. 16, pp 126-128. E. Kac. 1997. Aspects of the Aesthetics of Telecommunications. Leonardo.

P. Lunenfeld. 1997 (to appear). In Search of the Telephone Opera.. Afterimage.

L. Manovich. 1996. The Labor of Perception. In: L. Hershman ed. Clicking In. Bay Press. 183-193.

M. Merleau-Ponty. 1948. Sense and Non-Sense. trans by Dreyfus and Dreyfus. Northwestern University Press.

# Thursday 11:30am-1:00pm

SAIC Auditorium

# Politics, Art & Society

Moderator: Chris Bratton (U.S.A.)
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Ricardo Dominguez (U.S.A.)

The Thingnyc

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Paper: Speed Democracies: The Zapatista Network

Jan. 1, 1994. Ejercito Zapatista de Liberation National, the EZLN, take over San Cristobal de las Casas, Ocosingo, Las Margaritas and Altarmirano without firing a single shot in order to defend the rights of the indigenous communities of Chiapas.

The temporal fractalization of dead capital has allowed a spasm of micro-invention to emerge and flicker in the liminal-space of the Lacandona jungle; occurring somewhere between the imaginary borders of the American hologram and the real Taco Bell power of neo-liberalism's NAFTA: the Zapatistas. In the Lacandona, a jungle in delirium, floats a temporary construction of plant, flesh, and circuits that is attempting to play out a rhizomatic disturbance, an "antechamber" of a "revolution that will make revolution possible..." The Zapatistas are not the first postmodern revolution, but the last; they are a vanishing mediation between the breaking mirror of production (dead capital) and the shattering of the crystal of (de)materialization (virtual capital).

Chiapas is a counter-effect, an armed aporia, that has come from below and accelerated the multiplication of contestational gestures, that have now moved away from questions of reform and liberation to questions of direct action as survival and resistance. Here in the Lacandona surplus flesh gnaws at the dreams of virtual capitalism, exemplifying that, "mirrors are for cutting," and "crystals are for shattering... and crossing to the other side."

The Zapatistas run between walls of Third World starvation and the high-speed backbone of digital culture. From the Lacandona jungle they hail us daily, using a PowerBook, a modem, and a small satellite dish. Using these three elements the EZLN have moved to the forefront of what David F. Ronfeldt, a Rand Corporation security expert, has called "netwar". This dangerous "destabilizing" force enables marginalized groups to enter into the nomadological arena by utilizing e-mail. The Rand Corporation feels this kind of power could make Mexico ungovernable, claiming that "the risk for Mexico is not an old fashioned civil war or another social revolution," Ronfeldt notes. "The risk is social netwar" (Joel Simon, Pacific News Service, Mar. 20, 1995). The Zapatistas are hybrid real/net warriors who are developing methods of electronic disturbance as a site of invention and action.

The disturbance of electronic bunkers with excess communication is an important act of radical emergence. The dissolution of informatic-economies will allow cells of electronic opposition-circuits to create speed-democracies. The Winter Palace is not being stormed, it is being dematerialized—as a state in ruins—and the lines of flight lead towards liberated terminals. The Zapatistas accelerate the new possibilities of fractalpolitics by displacing the signature-effect of command and control.

Spaces of information are being disassembled and reconstituted as replicating networks of decolonization through the linking of free civic digital spaces. These free electronic spaces are being constructed by excessive communication and unlimited counter-memories—and no longer as part of the hyperamnesiac-hierarchies of information. As a memo from the Rand corporation stated: "institutions can be defeated by networks." The Zapatistas have become hightly effective speed-democracies that continue to puncture the smooth-state by whatever means necessary.

# Ryszard W. Kluszczynski (Poland)

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Paper: Art, Media, and Power

Art is always a product and a response to the challenge of its social and technological surroundings. The state of civilisation has a great impact on consciousness which is a base for art activities since we are constantly transformed by our own inventions. This process of transformations creates also a new, widened environment for human beings, in which the biosphere has been complemented by the technosphere Nowadays we are facing an enormous development of digital, information and communication technologies. Together with numerous forms which are the products of activities belonging to the bio-technosphere, those technologies build a complex phenomenon termed cyberculture. In this context, art has an important role to play. Media and multimedia information and communication technologies bring along new problems, questions and threats. Art, on the other hand, undertakes efforts to examine this newly arising area of our life / our world—a main product of (multi)media which is at present often called a post-biological era. Artists not only use media technologies, but also examine them. In this sense the new media and multimedia art is a successor of the avant-garde movement. Expressing their doubts and anxieties artists also ask about consequences of the development of virtual worlds. Their works question the Utopia of the Electronic Paradise. There is a great variety of problems, issues, and important aspect which (multi)media artists elaborate in their art works. In my paper I would like to analyse some of them, those which concern the syndrome: art-media-power. I am interested in the issues that show the way in which art has been transformed by invasion of (multi)media technologies, and how those transformation processes are related to the problems of power (in a general sense of a word). I refer those reflections to the works of some media artists coming from different periods and different countries, e.g. Simon Biggs, Wojciech Bruszewski, Vera Frenkel, Lynn Hershman, Antoni Mikolajczyk, Jozef Robakowski, in order to show a variety of problems provided by the new media, and to present how different political, economic and technological contexts create different ways of approaching media. In the East- and Central-European countries an ideological context used to influence artistic practices much deeper than in the western countries, where, in turn, commercial conditions of work influence art strategies to a larger extent. The efforts aiming at protecting the identity is a common approach for both. According to the Polish artist Jozef Robakowski an artist is a kind of perfidious fraud, an ulcer in society whose vitality is manipulation on his/her own account as an expression of self-defence against annihilation, or in other words, public acceptance and recognition. It is also interesting to observe how the political transformations of Eastern and Central-European countries bring all those different issues together.

#### **Graham Harwood (UK)**

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R. Pierre Davis (UK)

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#### Presentation: National Heritage

a. To commit audiences, artists and project collaborators to confronting their complicity in the widespread use of new communications technology for the dissemination and organisation of nationalist and racist strategies. b. To create a gallery installation that involves the audience in a contractual relationship with a computer programme designed to address the process of "racialization"—the reframing of ethnic difference as racial distinction—and the "new eugenics"—an aggregation of disciplines harnessing biological engineering technology to the values of the social marketplace.

c. To engender interpretative methods of collaborative working, between audiences, artists and project contributors that exploit the possibilities presented by new communications technology for art working within a social context.

d. Formation of Mongrel, Producers of *National Heritage*Although much of his work has been collaborative,
Harwood has always been singled out as individual producer. In an attempt to deal with this, Harwood co-founded
Mongrel, an artist-led group, after forming close working
relationships with other artists on *Rehearsal of Memory*.

Mongrel is an London-based artist-led organization of mixed people, instituted with the aim of confronting élite values composing the sites, events, media, technical and aesthetic practices of dominant cultures.

Our work evades hegemonic culture and the uniformity of its privileged social groups, blurring lines of distinction and social categorizations. Instead we attempt to set up open practice on the terrain hegemonies refuse. We celebrate and foster the hybrid, clashing, mongrel forms of non-élite cultures and their rich brew of discourses on race, class and identity rooted in the mutable vernaculars of the public sphere.

#### e. What Mongrel does

We make socially engaged cultural products employing any and all technological means available to us. We have dedicated ourselves to learning and developing technological methods of social engagement which means we programme, engineer and build our own software and custom hardware.

# Susanna Paasonen (Finland)

University of Turku suspaa@utu.fi

# Paper: Follow the Yellow Brick-Road! Fantasies of Centre and Presence in Net Culture

In the 1995 Interstading conference Marjut Lauristin, Estonia's former secretary of social affairs, emphasized the importance of Internet and computer literacy for Baltic countries. According to her, via Internet nations can shift themselves into the center of things-bridge the gap created by 50 years of Soviet rule, and join the community of Western nations. Lauristin's model pictures information highway as a post-local equivalent of Baum's Yellow Brick Road, leading to the gleaming and magical Emerald City. Once there, the city's governer, a powerful wizard, can give the travellers just what they are lacking: brains, courage and a trip to Kansas-OR progress, access, and presence in the "heart of action". What is overlooked in all of this, however, is that even if the info highway surpasses geographical boundaries, the national, economic and cultural ones are unlike to be effaced. Writing in Finland, I argue for a need to rethink these issues of identity and reorganization of periphericity, often unproblematically raised in relation to digital culture. In this paper I will discuss some metaphors and fantasms attached to the Net, focusing on the paradox's centre, dreams of cosmopolitanality-and, of course, figures of wizardom, of power.

# Thursday 2:30-4:00pm

Stock Exchange Trading Room

# **Architecture**

Moderator: TBA

Gillian Hunt (UK)

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# Paper: Intelligent Architecture: Cybernetic Theory and Architecture

Cybernetician Dr Gordon Pask proposed that architecture constitutes a system and that a building "perpetually interacts with its inhabitants in serving them e.g. functioning as shelter and on the other hand controlling their behavior to a higher level of organisation, through symbolic association. Functionalism, as it is emphasized here, considers systems of relationships and the integration of parts and sub into a working whole as the primary factors influencing the form that the architectural solution takes. The dynamic considerations of such an interpretation is elaborated on by Pask to include evolutionary ideas as he suggests that the whole system of architecture should include rules for growth and development in relation to changing human and environmental factors. In this context, Pask's conception of a cybernetically informed architecture may be described as a "self organizing system" and informationally open system which changes its basic structure as a function of its experience and environment (1).

Our changing conception of machine, developed from Newtonian physics as a clock-like mechanism (deterministic and pre-programmed) through quantum mechanics and the creation of "statistical machine" (the fine detail of whose behavior is not deterministic) cybernetics then contributes the concept of 'self regulated' machine which has autonomous control over its own behavior. In this vein Pask discusses "reactive" and "adaptive" architectures brought into being by variable computer mediated responses. "A computer controls the visual and tactile properties of environmental materials, which contain sensors, tactile or visual which return messages to the computer at several levels of generality. . . reating an environment with which the inhabitant co-operates and in which he can externalise his mental processes" (2).

In passing reference to his own work and the work of Warren Brody concerning the design of 'Intelligent' environments, Pask outlines the interactive potential of an environment whereby "computer, material and all engages him ( or any other inhabitant ) in dialogue and within quite wide limits is able to learn about and adapt to his behavior". In an article The Design of Intelligent Environments, Warren Brody proposed an evolutionary, self-organising, complex, predictive, purposeful and active environment. This publication speculated on the possibility through computer mediated technology of creating first complex, then self - organising intelligence which could ultimately be refined into being evolutionary. The existence of such an environment was considered by Brody in both virtual and actual terms, the latter being described as "a concept of soft architecture" (3).

The shared hypothesis of Pask and Brody was that levels of 'responsiveness' may be refined and extended, and the environments programmed ability to learn from its users, may result in the capacity to not only react' but also to take action in eliciting the interest of its inhabitants as well as simply answering their questions (interactive behavior). The implications are of a structure or environments predictive capacity i.e. the ability to anticipate the behavior of its users by the development of sensory and cognitive awareness.

#### References:

(1) Pask, G., 1969 'The Architectural Relevance of Cybernetics', Architectural Design Journal, September, pp 494-496.

(2) ibid. p 495

(3) Frazer, J. H., 1995, An Evolutionary Architecture, Architectural Association, p. 134.

#### Ted Krueger (U.S.A.)

University of Arkansas School of Architecture tkrueger@comp.uark.edu http://comp.uark.edu

#### Paper: Architecture of Symbiosis

This paper reviews developments in computation, materials science, intelligent structural systems and robotics that have applications in the field of architecture and sets forth a comprehensive biological analogy—skeleton, skin, muscles, metabolism, nerves and intellect—derived from these applications. Learning, intelligence and a condition of consciousness may be among the higher-level dynamic patterns that flow through such a structure.

It is argued that architecture so constituted comprises a being characterized as simultaneously subservient and autonomous, at once a body that we inhabit together and an independent organism. A hybrid condition evolves in which humans are integrated into machine ecologies as extended sensor-effector organs, resulting in cognitive systems which reside in neither the human nor the machine but within the hybrid condition. In this decomposition, humans are some of the elements comprising a multiagent system.

The locus of design migrates from form to the parameters of behavior. Its intent shifts from control to facilitation, from restriction to amplification of the design space. It becomes necessary to redefine our relationship to the products of our material culture. At the point of our perfecting the synthetic environment, it becomes populated with new beings, a second nature.

#### Martin Rieser (UK)

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#### Paper: Interactivity, Public Art, and Architecture

Public art is increasingly becoming a domain for digital artists using various types of interactive installation. This paper looks at their antecedents, for example in the work of Krueger, Hayden, Rauschenberg and Ichnatowitcz and more recently achieved works in public by artists such as Iwai, Rogala and Moller. The potential for artist/ architect collaborations will be suggested and the narrative nature of architectural space and its suitability for work of this type described. The convergence of public and private space through the internet, interactive broadcast and virtual spaces will also be critically examined. The opportunities offered to the artist by smart materials and new technologies of glass and ceramic and their potential use in intelligent buildings will also be evaluated. The author draws on proposed interactive public art for Bristol's new

Harbourside development, the Imag@nation project and on his own practice for examples of combined and appropriate technologies for permanent interactive work.

### Peter Anders (U.S.A.)

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### Paper: Envisioning Cyberspace

People regularly use non-physical, cognitive spaces to navigate and think. These spaces are important to architects in the design and planning of physical buildings. Cognitive spaces inform design - often underlying principles of architectural composition. They include zones of privacy, territory and the space of memory and visual thought. They let us map our environment, model or plan projects, even imagine places like Heaven or Hell.

Cyberspace is an electronic extension of this cognitive space. Designers of virtual environments already know the power these spaces have on the imagination. Computers are no longer just tools for projecting buildings. They change the very substance of design. Cyberspace is itself a subject for design. With computers architects can design space both for physical and non-physical media. A conscious integration of cognitive and physical space in architecture can affect construction and maintenance costs, and the impact on natural and urban environments.

This paper is about the convergence of physical and electronic space and its potential effects on architecture. The first part of the paper will define cognitive space and its relationship to cyberspace. The second part will relate cyberspace to the production of architecture. Finally, a recent project done at the University of Michigan Graduate School of Architecture will illustrate the integration of physical and cyberspaces.

### Thursday 2:30-4:00pm

Morton Auditorium

# Panel:Re-forming Narrative: Performance, Collaboration, Play

# Noah Wardrip-Fruin (U.S.A.), chair

CENTER FOR ADVANCED TECHNOLOGY, NYU NOAH@QUEEG.COM, NOAH@CAT.NYU.EDU

### Adrianne Wortzel (U.S.A.)

COOPER UNION
SCHOOL OF THE VISUAL ARTS
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### Nina Sobell (U.S.A.)

CENTER FOR ADVANCED TECHNOLOGY, NYU

### Emily Hartzell (U.S.A.)

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# Carolyn Guyer (U.S.A.)

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### Athomas Goldberg (U.S.A.)

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Six panelists—artists, writers, and researchers—discuss forms of narrative made possible by computing technologies and approaches that emphasize performance, collabo-

ration, and play.

Athomas Goldberg, at the NYU Media Research Laboratory, is creating systems for "story games" — ways that artists can use the fundamentals of games, storytelling, and improvisational theater to create dramatic experiences in which the user or participant occupies the central role.

Carolyn Guyer uses Storyspace and the Web to create narrative from apparently unrelated parts, examine the problem of quality in its intercultural and intracultural dimensions, and approach interactive narrative design from the perspective of the reader or audience.

Nina Sobell and Emily Hartzell, through their live Web performances and *ParkBench* kiosk project, use video, computers, telerobotics, and the Internet to create installations that bridge physical and cyber space—highlighting the role of collaboration in their work, the impact of mediation on experience, and dynamics of access, control, and expression.

Adrianne Wortzel uses the Web, live internet broadcasting, and interactive robotic installations to explore the mixing and layering of programmed performance and improvisation, boolean possibilities in plot construction, the roles of remote participants, and methods of developing elements of scripting, mapping, and characterization.

Noah Wardrip-Fruin, the panel organizer, uses multiscale interfaces and the Web to create writing networks in which themes of impermanence and constraint are at play.

### Thursday 2:30-4:00pm

Rubloff Auditorium

### Panel: A Multi-Cultural ISEA

Cynthia Beth Rubin (U.S.A.), co-chair Cynthia Rubin@uym.fdu or

# Lily Diaz (Finland), co-chair

MEDIA LAB OF THE UNIVERSITY OF ART AND DESIGN

### Martin Sperka (Slovakia)

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### **Dmitry Shubin**

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## James Montford

COORDINATOR OF COMMUNITY PROGRAMS, RHODE ISLAND SCHOOL OF DESIGN

### Kaizaad Navroze Kotwal (U.S.A.)

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### Janice Cheddie (UK)

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The issues surrounding equal access are pervasive in our culture (or collective world cultures). Although we often talk about diversity, and the desire to keep our culture open, growing, and free from singular standards of acceptability, the old issues of dominant culture keep emerging. Just how do we go about confronting this problem?

In their infancy, the electronic arts appeared to be free from the biases that afflicted the established arts. ISEA especially kept exhibitions and performances opportunities open, and the organization, as a collective body of adventuresome individuals, stayed sincerely interested in the work of artist who for whatever reasons were relatively unknown.

But a maturing ISEA cannot be so naive as to pretend to be untouched by the plagues of our time. The issues raised publicly at the plenary session of ISEA 96, and privately in countless small discussions both inside and outside of ISEA, clearly and painfully point out that equal access for artists in the electronic arts is simply not there.

Why is there not equal access, even if we all agree that this desirable? (Since the very premise of electronic art is based on bringing diversity of the art establishment, we should take the step of assuming that few among us would limit what that diversity might be; those who disagree need to be confronted even greater issues).

No matter how great our commitment of diversity, however, the obstacles that we face are many. And they all the more difficult to address because they are difficult to define, each dependent on the context of the others. To facilitate the discussion, we begin with the following break-down:

- 1. Sensibility and Subject Matter Basis: "Blind Juries", plowing through mounds of submissions, bring biases to the process. Naturally people respond more strongly to work which speaks to their own experience and aesthetic concerns. And if juries do not do this, then they are left judging technical expertise alone, which brings us to the next point.
- 2. Access to Technology: Even as the price of computers drops, those individuals who are invited to use high end equipment, or who have positions which provide them with access, tend to be both artists who have passed some "aesthetic" tests and artists who, leading to the next point, are "plugged in" to the established art networks. Although no one wants to judge work by new technology alone, the "wow" factor often works.
- 3. Plugged-In to the Art World: A community does not have to be truly closed for individuals outside of the community to experience it that way. Artists with varying perspectives may be embraced by ISEA, they are hesitant to even submit because they do not see ISEA as a likely venue for exhibiting their work and for the exchange of their ideas, then the problem remains. Beyond ISEA, what does it take for artists to feel that other institutions and organizations (such as those which give grants for artists) are open to them? This easily returns us to the first question.

ISEA 97 needs to discuss the issues raised in Helsinki. Although English is the official language of this symposium, it would be useful to consider an exception for this panel and to extend the discussion to French and Spanish, or in perhaps whatever language the speakers prefer.

### Thursday 2:30-4:00pm

SAIC Auditorium

### Theories of Digital Art

Moderator: Simon Anderson (U.S.A.)

SCHOOL OF THE ART INSTITUTE OF CHICAGO

## Bruce Brown (UK)

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### Paper: Memory is the Message

This paper will argue that the largely unquestioned premise for all tools being an extension of the human body has led to a subversion of our human memory system through its outward transportation into the artificial memory of machines. To do so the paper will examine the role and function of biological memory systems in relation to the following cultures: oral culture; manuscript culture; book culture; media culture; and digital culture. It will show that in the earlier of these cultures (oral and manuscript) human systems of artificial memory were crucial to the maintenance of social cohesion; that these memory systems were essentially visual, being designed to create complex virtual spaces (imagined architectures of both two and three dimensions) within the mind of each person so making it possible for people to store, retrieve and share vast tracts of information, to have histories, imagine the future and be bound by common cultures. The paper will go on to argue that the book and media technologies of this century have caused us to evolve a machine culture supreme in its ability to capture, package, duplicate and distribute our memories causing us to forget of the need to remember, disabling our use of biological memory and relinquishing its control to the multinationals and political regimes of today. Grappling with the implications of digital culture we need metaphors to help us understand these circumstances this paper will argue, though, that many are flawed. In particular it will propose we should not allow the cracked mirror of post-modernism, along with the nonlinearity of multi-media to assume a dissolution of narrative or the fracturing of social cohesion; and we should beware the unthinking transportation of metaphors from a previous machine culture into that of the new digital age. Though we are adept in our capacity for technological progress we do not seem able to match this with approriate social progress. So this paper will argue that we must not elevate our technology over our biology this given that the digital age offers a unique medium more like human biological memory than any before, and having much in common with the earlier oral and manuscript cultures along with their means for creating social cohesion and stability.

### John Byrne (UK)

LIVERPOOL, JOHN MOORES UNIVERSITY DVAJBYRN@CSD.OPS.LIVJM.AC.UK

### Paper: Re-Mapping Modernity: From Analogic Image to Digital Dream

In his 1936 article, *The Work of Art in the Age of Mechanical Reproduction*, Walter Benjamin proposed that modern technologies of production, distribution and exchange could finally offer the possibility of bringing art practice into direct relationship with politics. This would, however, depend on the use of technology to radically de stabilise

the 'auratic' self-identity of the art object itself and, thereby, to wrest it away from its 'theological' role and function as reified fetish within bourgeois culture. The revolutionary potential of photomechanical reproduction lay, therefore, within the dialectical critique that it provided of the individual subject, whose freedom and autonomy were embodied in the bourgeois notion of 'art for art's sake', and political strategies which sought to use the work of art as an emancipatory and pedagogic tool within the struggle for cultural change. It was in the light of this, and the historical development within Fascism of the Platonic notion of the ideal state as 'total work of art', that Benjamin and Horkheimer warned against the use of technology in the aestheticization of politics and called, instead, for the politicisation of aesthetics.

Fifty years later, the supposed failure of Modernity's totalizing aspirations-often epitomised by the collapse of the former Soviet Union- are now the food and drink of more conservative and bloodless celebrations of endless diversity. However, Modernity's other failure—that of analogic forms of reproduction and distribution to radicalise its political representations of itself-pose more fundamental questions to the development of our digital futures within the so called era of postmodernity. The celebratory rhetoric's surrounding the NET, its speed, progressivism and potential for providing individual liberty and emancipation are more than reminiscent of the globalizing meta-narratives of political modernity. Is cyberspace already full of an ideological baggage that utopian futurology has naively consigned to the past? If this is so, then how are we to avoid the immanent aestheticization of digital politics and replace it with the more radical politicisation of digital aesthetics? This paper will examine the political and philosophical implications of utopian and distopian discourses surrounding the NET via the metaphor of cyberspace as an aestheticized re-mapping of the project of modernity.

### Peter Lunenfeld (U.S.A.)

ART CENTER COLLEGE OF DESIGN PETERL@ARTCENTER.EDU

### Paper: Questions of Scale: Telepistemology and the Missing Referent

The lack of reference for the sense of action and movement that "virtual" networks linked to "actual" spaces bring into being raises questions for telepistemology. This paper confronts the instabilities of scale (and thereby of time and space), that these networked environments engender. The extremes of spatiality—the miniature and the immense—are the new terrain of electronic media artists.

In *The Poetics of Space*, Gaston Bachelard discusses scale, first in miniature, and then in all its immensity. "The cleverer I am at miniaturizing the world, the better I possess it. But in doing this, it must be understood that values become condensed and enriched in miniature." Immensity, on the other hand "is the movement of motionless man. It is one of the dynamic characteristics of quiet daydreams." All this talk of scale has profound implications beyond the realm of geography. "Philosophers, when confronted with outside and inside, think in terms of being and non-being." Thus the transmutations of the miniature and the immense into the mutable datascapes of the computer have an effect on our epistemology, our ontology and our phenomenology.

A group at the University of Tennessee measured perceived

passage of time in relation to changes in scale. Researchers had subjects investigate 1/6, 1/12 and 1/24 scale models complete with representations of furniture and inhabitants. They were asked to move scale figures through the environment, and to picture both them and themselves doing things appropriate to do within that space. They were asked to indicate when they had been in this scaled down "lounge" for a half an hour. Researchers found that "the experience of temporal duration is compressed relative to the clock in the same proportion as scale-model environments being observed are compressed relative to the full-sized environments." 1/12 scale of 30 minutes is therefore 5 minutes, 1/24 is 2,5 etc. This kind of empirical data speaks to the both the opportunities and challenges of creating electronic spaces without a referent. These kinds of experiments both support and invert the postmodern "space-time compression" that David Harvey notes in The Condition of Postmodernity. I will discuss the importance of the miniature's condensation, and the generic qualities of the immense as they relate to electronic environments—those spaces built without concrete referents. The work of artists like Ken Goldberg and Eduardo Kac who have been effecting actions in the real world over the net will be juxtaposed with the accomplishments of those like Marcos Novak who have been building virtual worlds entirely distinct from the hardscapes of built environments. Playing with scale brings both confusion and promise to the electronic arts. To manipulate scale is to make visible the flux and transformations of digital environments. Scale is part of the gnosis of telepistemology.

### Emma Posey (UK)

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### Paper: Liminality: Place and Non-Place in Fine Art

Location and place are inter-related spatial notions. They are however distinct from one another (Parkes and Thrift, 1980). Location means position and is often determined in reference to other locations. Place, on the other hand, is elusive because it is derived from lived experience and personnel introspection. Psychologically, place is the product of our memories and our fantasies. A location may help make place more lucid but a sense of place is difficult to ascertain because it is both transient and ever changing (Tuan, 1977). The distinctions between location and place can be identified in the difference between house and home. House is mapped using coordinate points or postal addresses and yet home, though alluding to house, is a perception and recollection.

Recognition of place is essential to personal identity. Individuals rely on place for stable self identities (Massey, 1994). So much so, that it is successfully manipulated to endear and command people, affecting behavior and conduct. A sense of place can be constructed by technique (Relph, 1976). The term "technique" is used to describe places that are contrived. Technique is consciously applied to locations in order to force a sense of place and therefore stimulate a response of recognition and recall.

However, in many current environments we experience non-places. Some non-places are derived from the application of a reverse condition of technique. Reverse technique is employed to achieve non-recognition or non-identification of a location. Such non-places are designed to encourage, usually the traveller, into a state of detachment (Auge, 1995). This interval state can be termed liminal (Van

Gennep, 1960), which is the limit below which given stimulus ceases to be perceptible. Liminality is applied consciously to locations where we are not supposed to perceive. Other non-places occur unconsciously, and have been termed terrain-vague (Grathwol, 1992). Terrain-vague is the disregarded edge between distinct locations, a border line, excluded from development and separated from its previous natural state.

Technological innovation attempts to create liminal states in both travel and communication. Technology fabricates perceptions so that we are unaware of the liminal state we are inhabiting (Virilio, 1991). Technological innovation also seeks to reduce the time we spend in non-places, as well as conversely creating new intermediate and imagined non-places, the affects of which result in experiences of dislocation and displacement.

This paper presents and examines contemporary art works in which digital technology is employed and/or referred to when addressing shifting conceptions of place and non-place. Artists to whom I will refer will include Guilliame Bijl, Graham Gussin, Siobhan Hapaska, Mark Lewis, Tracey Matthieson, Julian Opie, Brigitte Smith and Mark Wallinger.

### Thursday 4:15-5:45pm

Stock Exchange Trading Room

### **Artificial Consciousness and the Self**

Moderator: Eduardo Kac (U.S.A.)

SCHOOL OF THE ART INSTITUTE OF CHICAGO

### Carol Gigliotti (U.S.A.)

ACCAD/OHIO STATE UNIVERSITY CAROL@CGRG.OHIO-STATE.EDU

### Paper: The Diverse Meanings of Artificial Life

This paper investigates how artists' involvements with virtual technologies, particularly those involved with artificial life research, may impact the meanings, contents and social contexts of art. This investigation delves into the underlying goals of such research, the roots of those goals in theoretical biology, and the limits to diverse meanings, contents, and social contexts of artmaking these goals may encourage.

Why do we need to represent a mediated version of life in order to study it? Putting aside the practical considerations of cost and time, what purposes do the answers expected and derived serve? One purpose may be to question traditional methods of biology that offer us the truth about life by depicting its essence through theory. A more devastating consequence may be to remove us further and further from the natural world, to take this kind of research as a different truth, one which is richer, more interesting, less burdensome, more under our control, more generous with answers to our well asked questions. This attitude exists now in our general response to animals and the natural world. In the way that we have seen all of nature as existing for our benefit, so might we come to see no real benefit in the existence of a nature we cannot understand or with which we are unfamiliar.

# Debra Gondeck-Becker (U.S.A.)

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Julio Bermudez (U.S.A.)

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### Paper: cyberPRINT, Toward an Architecture of Being

The cyberPRINT is a multisensory re-presentation of the fluctuating body in real time. It uses physiological activity as its energetic input, architectural design as its expressive will, and digital space as its context.

The cyberPRINT explores the ancient fascination with the deniction of the self and the body. From philosophy. anthropology, psychoanalysis, and sociology to the visual arts and architecture we look at ourselves in search of who or what, why and how we are. The cyberPRINT attempts to look at the humanistic and artistic traditions associated with the self and the body in the light of new technologies, mediums, cultures, and worlds. In this sense, the cyberPRINT contributes to the ongoing aesthetic experimentation with digital environments by investigating the expressive making, communicating, and sustenance of virtual, yet life-based, ontologies. The cyberPRINT recognizes and celebrates reality as the source of life, for the fluid life of cyberPRINT is completely dependent on a real individual's physiological state. Biofeedback informs and sustains the virtual environment.

This virtual reality (desktop and/or immersive) based "architecture of being" creates a self-atmosphere, giving form to a language previously only perceived by the medical profession. As such, cyberPRINT calls for (1) a new set of conventions, rules, and techniques for expressing life, the body, and the self in cyberspace (i.e., syntax and vocabulary); (2) defining the relationship between design intentions, data content, and the expectations of the audience (i.e., the world of meaning: semantics); and (3) looking at the aesthetic responses it elicits (i.e., pragmatics).

### Roy Ascott (UK)

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### Paper: EMERGENT MIND: Art in the Technoetic Dimension

To relate shamanic traditions to our emergent telematic culture raises useful questions concerning the role of the artist and the place of art in our redefinition of self and society. Where the ancients were nomadic, we are restlessly 'telemadic', our minds traversing the vast interspaces of the worldwide networks of technology and consciousness. In telematic society, the shamanic role becomes 'shamantic': the artist adopting a zen-like state of readiness to cultivate the emergent realities of the hypercortex. The shaman navigates between this world and other realities; we, philosophically and technologically, are learning to understand what it is to construct reality, to be conscious our own selfcreation, to navigate the interspaces between the real and virtual. This is the culture of 'technoetics', emergent mind. Consciousness is at the top of our agenda, as it is for contemporary scientists, philosophers and technologists. Artificial consciousness dominates our considerations of artificial life. We seek a 'knowing' architecture set in a sentient environment which can both anticipate and enhance our needs and desires. Similarly, we see increasingly how our emergent faculty of 'cyberception' furnishes our behavior with a more intimate awareness of the sensibilities and subtleties of our planet, leading perhaps to some insight into our cosmic connectivity.

Those of use addicted to mind-altering technologies have much to learn from the shaman, just as some shamans are showing curiosity in the potential of our telematic hypermedia for reinforcing tribal identity and cultural continuity. There may be room for a cultural convergence that brings a new understanding of ancient wisdom, and a wise application of cognitive technology . Where entities unknown to contemporary western society populate the psychic landscape of shamanic journeys, entities undreamed of in the ancient world are emerging as lifeforms within the Net and will eventually materialize in the nanomoisture of wet biology. It falls to the artist, within the re-definition of that role, to find answers to the questions: where do we house the global mind, how do we interface with other realities, when shall we replace the dichotomies of artifice and nature with the seamless connectivity of a technoetic ecology? As we seek ways to live coherently and creatively in cyberspace with the disembodied, virtual presences of the artificial living and the re-embodied intelligences of agents and avatars, what can we learn from meetings with shamanic personalities and our deep immersion in their psychic space? The presentation will draw on the author's recent experience of living with the Kuikuru indians in the Xingu river region of the Mato Grosso, Brazil.

### Bill Seaman (U.S.A.)

University of Maryland, Baltimore County SEAMAN@UMBC.EDU

### Paper: Re-embodied Intelligence

Re-embodied intelligence can be defined as the translation of media elements and/or processes into a symbolic language enabling those elements and processes to become part of an operative computer-mediated system. The ability to "translate" the aesthetic conceptions of an author into a form that is operative within a technological environment, is fundamental to the creation of interactive artworks. We will consider "intelligence" as referring to activities we have in the past considered intelligent, like "playing chess say or recognising visual images." (Aleksander, p13) In the creation of artworks the artist employs modes of thinking that might be considered illogical, nonsensical, intuitive, metaphorical, and non-linear. The intelligence embodied in an individual's art practice, functions in the service of their poetics. Already, in 1962, Eco saw the need for the use of multi-value logics, in terms of art production, which were "quite capable of incorporating indeterminacy as a valid stepping-stone in the cognitive process." (Eco, 1989, pps.14&15) How can the artist develop systems which re-embody multi-value logics, to work inter-dependently with systems which have traditionally been seen as singularly logical and nonemotive? Are there salient processes and properties intrinsic to interactive art production, that the artist can explore to become an "author" of responsive, self regulating systems, enabling "intelligent" emergent poetic responses to viewer interactivity?

ALEKSANDER, I and BURNETT, P. (1987) Thinking Machines—The Search for Artificial Intelligence, New York: Alfred A. Knopf

### Thursday 4:15-5:45pm

Flaxman Screening Room

### Artists' Presentations III

Moderator: TBA

Neil B. Rolnick (U.S.A.)

IEAR Studios, Rensselaer Polytech Inst rolnick@rpi.edu

www.rpi.edu/~rolnick

### Presentation: New Ideas in Electronic Arts Education At Rensselaer's iEAR Studios

The iEAR Studios at Rensselaer Polytechnic Institute has taken a unique approach to education in the electronic arts. Since 1991, we have offered an MFA in Electronic Arts which stresses integration of a variety of artistic disciplines, including computer music, video art, computer art, web art, performance and installation. Our model for this program has been to build an art school within Rensselaer's outstanding technological environment.

In 1996-97, in collaboration with the Institute's Department of Language Literature & Communications, we began offering an undergraduate bachelor's degree in Electronic Media, Arts and Communication (EMAC). This new degree combines iEAR's approach to electronic arts as a multidisciplinary art practice, with a strong grounding in communications theory and practice.

This presentation will present a detailed description of the current state of evolution of the curriculum in the MFA program, and of the electronic arts portion of the curriculum in the EMAC program. I will examine the underlying belief in the importance of an interdisciplinary education for artists who will be working the electronic tools of the 21st Century, I will also describe the differences in approaches used in designing the graduate and undergraduate programs, and show some examples of student work. The presentation will close with a discussion of the ongoing strategies which we have followed in purchasing and installing equipment for student use in these programs.

### Steve Mann (U.S.A.)

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http://18.85.20.100/shootingback.html

### Presentation: 'Existech' (Existential Technology)

Existential technology (existech) is an attempt at defining a technological framework for self-determination and mastery over one's own destiny. The physical embodiment of existech grew out of an interest in expressive photography, the tools of which I re-situated as extensions of my mind and body. This work gave rise to my WearComp invention of the 1970s (described in http://computer.org/pubs/computer/1997/0297toc.htm) which has more recently culminated in my Wearable Wireless Webcam.

WearComp has three characteristics I call Ephemeral, Existential, and Eudaemonic.

**Ephemeral:** The apparatus operates interactively (directly into my and then finally interact with.

Existential: The apparatus is "empowering" to the wearer rather than "enslaving." An extreme example of this dichotomy is the synergy of enslavement arising from the remotely—controlled wearable paingiving device attached

to prisoners to make them into obedient "cyborgs," versus technologies like the Sony Walkman which empower us with the ability to construct our own musical environment despite environmental control such as Muzak which may otherwise be foisted upon us against our free will.

**Eudaemonic:** The apparatus is situated in my own personal space, in the sense that I regard it as part of me, and others do as well. Negative example: if you walk into a department store, they often ask you to leave bags and briefcases at the front desk. Clothing is much more eudaemonic, and is thus a more natural place to put such an apparatus.

The apparatus is typically worn on/in/under clothing, sewn directly into clothing, or becomes clothing. The latter case may be implemented in either an additive (e.g. sewing in conductive thread or the like) or subtractive form. The subtractive form may be implemented using conductive cloth, of which I have identified four kinds which I call BC1, IC1, BC2, IC2 (conductive one direction, and conductive in both directions, either bare or insulated, respectively). Ordinary cloth I call C0. Smart clothing may have multiple layers, e.g. BC2 as RF shield, followed by two IC1 layers oriented at right angles. This allows components to be "wired" together into something that's unobtrusive even to the new seethrough-clothing security cameras (by virtue of BC2).

VibraVest/ThinkTank is a computational tank top that is worn, in close contact to the body, under ordinary clothing, to afford a synthetic synesthesia of a new sensory modality, namely radar, which gets translated to "feel." The chirplet transform, and other DSP methodology may detect targets accelerating toward the wearer, helping him or her avoid bumping into things, and similarly make the wearer blind to targets that are moving away, solving the "information overload" problem.

I originally developed this personal imaging system as art, to "see" in new ways, and to experience new forms of reality, but my hope is that this invention could also some day be of use to the visually challenged.

I will present this and other forms of existech that function as tools of self-determination and mastery over one's own personal space.

### Stephen Boyer (U.S.A.)

School of the Art Institute of Chicago SkyBoy Productions, Inc. skyroyinc@agi.com

### Presentation: Hexaphonics

Hexaphonics is a system for teaching, learning and playing music based upon a simple geometric representation of the relationships between musical pitches. When these numerical relationships are represented graphically in a manner that reflects their true musical structure the fundamental nature of music can easily be perceived and learned. The problem with most existing systems for representing music visually is that the spatial models tend to obscure the true relationships. Hexaphonics clarifies the structure of harmony in such a way that the structures that are seen correspond directly to the structures that are heard. This structure is derived from psycho-acoustic research conducted by Gerald Balzano, Roger Shephard and others. This solid theoretical background supports the thesis that the structures of music may be simpler than they have been traditionally represented.

### Carlos Fadon Vicente (Brazil)

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### The OPUS Project: Interactive 2-D digital Imaging Based on Random Process

*OPUS* can be described as a conceptual and aesthetic inquiry on electronic art, focusing the man-machine partnership and the continuum creation-production cycle. Its scope is the interactive generation of computer images based on random process—due to its inception, the resulting images are unique. With a time span of one year (1996-97), the project also included software development, under the responsibility of Carlos Freitas as system specialist, and was funded by a Vitae Fellowship in Arts (Brazil).

In essence, the project is intended to promote an association among intuitive and logical qualities of the human being ('author') and logical algorithms of the computer ('co-author'). This purpose is articuled through three distinct image transformation programs (plug-in type, Adobe Photoshop TM standard), briefly:

- -Opus, sets a dialog in which the chance, from low to high, and the extent, from subtle to radical, of participation of the computer are to be selected, as independent variables, rendering an image directly on paper;
- Hermes, sets a dialog in which the extent of participation of the computer, from subtle to radical, is to be selected, rendering an electronic image;
- -Chaboo, sets a dialog in which the participation of the computer is granted in advance, rendering an electronic image.

Opus and Hermes share a similar image transformation model, a set of mathematical equations following design guidelines. Chaboo resulted from programming errors, thus absorbed as non-predictable transformation models—it can be considered as a contribution of the project to the project itself. From the operational stand point, the interaction starts with someone, the 'author', submitting an image for transformation, entire or selected portions, and it ends with the participation of the computer, the 'co-author', For sure, this procedure can be repeated and/or combined with any other resource for image construction and manipulation.

Funded in the binomial causality/non-causality, interaction and iteration are OPUS main issues, mediating project definition, software design and image generation. The project framework displays a connection with the Jungian notion of synchronicity and leans to the exploration of computers unforeseen behavior. Its emphasis remains in an "internal dialog" and at same time it underplays any "technological glamour".

The synthesis of those inter-relations rests on the images made with the *Chaboo, Hermes* and *Opus* modules, forming the CHO essay. They point to a process, as a metaphor of the interleaving of human and computer memories, rather than as representation of reality according some cultural tradition. For a viewer, finished images are seamless, been of little importance to establish the participation of each one, 'author' and 'co-author'. The OPUS project was conceived in 1990 as an offspring of Vectors, a series of images rendered on paper, exhibited at the Museu de Arte de São Paulo (1991) and in "The Art Factor" show at ISEA93.

## Thursday 4:15-5:45pm

Rubloff Auditorium

# Panel: The Architecture of Cyberspace

### Peter Anders (U.S.A.), chair

UNIVERSITY OF MICHIGAN ANDERS@CONCENTRIC.NET

### Gerhard Eckel (Germany)

GMD, GERMAN NATIONAL RESEARCH CENTER FOR INFORMATION TECHNOLOGY

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# Wladek Fuchs (U.S.A.)

FUCHSWL@MICH.COM

### James Leftwich (U.S.A.)

ORBIT INTERACTION

JLEFT@ORBITNET.COM

### Dirk Lusebrink(U.S.A.)

University of Michigan, Midland

### Marcos Novak (U.S.A.)

University of California Los Angeles Marcos@aud.ucla.edu

# Wolfgang Strauss (Germany)

GMD-Institute for Media Communication wolfgang.strauss@gmd.de

### Nik Williams (U.S.A.)

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Architecture has undergone a wide range of changes over the past two decades. Whether as the result of new technologies or economic pressures, they force a reassessment of practice and its service to society. The tools for restructuring architects' role in our culture are already in their hands. Computers, combined with the skills of trained professionals, offer opportunities far beyond their present application as drafting machines.

Using computers architects can now create artifacts which do not model future projects the way drawings do. Instead, these objects function as autonomous artifacts within cyberspace. Current examples of this are the interactive objects in computer games and the graphics used in Windows or MacIntosh operating systems. Both represent useful artifacts created for media space. Neither require manifestation in the real world.

The future is likely to bring us a greater variety of these objects. Popular interest in virtual reality and the InterNet will encourage the development of more sophisticated 3D media interfaces. These objects, viewed collectively might form a landscape or urban terrain which will help users of cyberspace to orient themselves within the information environment. The spatial metaphor allows users to get a general sense of information rather than being lost in undifferentiated detail. The creation of meaningful space is the traditional terrain of architecture. The purpose of this symposium is to show how architects, artists and designers have been working to create the landmarks of cyberspace.

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### Performance 2

### Thursday, 6:00-9:00pm 847 West Jackson Building

Jamy Sheridan & John Dunn (U.S.A.)

JSHERIDAN@UMICH.EDU, JDUNN@UMICH.EDU

### **GARDEN OF INITIAL CONDITIONS**

For the past five years, I have focused my artistic efforts on my Magic Sandbox. To experience this dreamlike environment, visitors enter into a darkened space, where they are enveloped in a meditative stream of sound. As their eyes adjust to the dark, visitors begin to see a richly colored ëmagic carpetí floating mysteriously in the center of an indeterminate space. Constantly evolving waves of color and form appear to flow through the carpet in harmony with the sound, inviting the visitor to approach. Visitors soon distinguish images of sacred gardens, elemental forms, natural processes, and cosmological events, at once archaic and contemporary, all floating on a bed of soft and rumpled sand. Children immediately move into the center of the carpet where they push and pour the sand, the saturated light, and the animated images. Older visitors line the edge of the image zone where they stroke the sand and bath in the reflected light and soothing sound. Visitor response has been so positive that I am creating a new generation of work for the Magic Sandbox.

At a formal level, this collaborative artwork is actually a system of concepts, maps, images, data, and sounds, put into motion on computers using multiple layers of custombuilt computer software. The output of this system includes stereophonic, data-driven music coupled to animated images projected onto a ëdimensionalizingí floor surface. The work is presented in a human-scale, shared, immersive environment designed to empower each visitorís personal virtual reality, i.e., her imagination.

### Seth Riskin (U.S.A./Germany)

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### LIGHT DANCE

I first developed the Light Dance art form in 1987 as a graduate student at the M. I. T. Center for Advanced Visual Studies. I was a painter and a former N. C. A. A. national champion gymnast, and I wanted to extend my experience of movement from the confines of my body into the public space. I built a projector that cast a sheet of light from my back to the boundaries of the room, a light-line circumscription that defined space through the swinging and pirouetting rhythms of my body on the parallel bars. A series of tools and performances followed: multiple planes of light directed by my arms and legs; a stick figure of light composed of line projections from each section of my limbs; circles of light that expand and contract with the changing position of my body in space; then costumes of mirror, diffraction grating and other optical materials that respond to light beams from distant sources. All the various "Light Dances" are silent, space-defining performances where I articulate light phenomena with my body. As a fellow at the Academy for Media Arts, Cologne since February 1997, I've expanded the art with a series of two meter cubic spaces for Light Dance. Body-mounted projectors inside cast light through walls of optics into the outer, populated room; the body is transformed into holographic objects, moire' patterns, or planar and cubic light forms

that move in a simulated 3D space imaged on the boundaries of the outer space. The next phase of the project at the Academy for Media Arts will focus on the development of light instruments and costumes as interface tools for optical motion tracking systems and performance with the resulting computer generated extensions of my body, video projected into the space.

# Liz Swift & Peter Ireland of VOID: Performance (UK)

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http://www.voidp.demon.co.uk/

### THE FAUST SPACE

The Faust Space as an environment in which theatrical devices and computer technology react together to create the alchemical magic of an ancient horror story. The work is a durational installation including elements of live performance alongside video, sound and digital imagery.

Snatches of narratives, action, sequences of images and sound are presented as a montage over which the viewer is offered an element of control.

The Faust Space is inspired by the legend of Faust, one of the oldest in literature and one which crops up frequently in folklore throughout the world. In all versions of the tale Faust is a man of extraordinary intelligence who becomes bored with what the natural sciences and conventional learning can offer and starts to dabble with supernatural powers. He learns how to communicate with the spirit world and so meets Mephistopheles , a servant of the king of demons, Lucifer. Mephistopheles offers Faust a deal - he will serve him faithfully for 24 years, sharing with him his supernatural powers, but after that Faust must give his immortal soul to Lucifer and spend eternity in hell.

The story touches on universal themes which are ripe for re-examination today in the light of a changing world in which technology offers various means of faking reality, superseding nature and dodging mortality.

The Faust Space gives the spectator the opportunity to interact with the piece via various interfaces - some very apparent, some invisible, as it explores themes of magic, fantasy, illusion and con-tricks. The work invites the spectator into a charged atmosphere and responds to their active involvement in the piece. In doing so it foregrounds how interfaces become articulate on the subject of interactivity. It questions the extent to which the interactive spectator is offered real freedom of choice or whether interaction is a mechanism that ultimately denies the spectator the creativity it purports to offer. These issues resonate with aspects of Faust's deal, which while seeming to offer ultimate powers transpires as little more than a con-trick. The Faust Space also shows how technology can erase the difference between a present and remote audience and a present and remote artist.

The work makes use not only of computers and video but also of low-technology and theatre illusions such as the "Pepper's Ghost" trick. It draws parallels between theatre traditions and new technology. Theatre has much in common with Virtual Reality. It has, for thousands of years, been a place where illusion and reality are mixed, where spectators interact with the artwork, where fictional locations are created and where real time is altered. Many of the issues relating to interactivity have already been anticipated and played out in the theatres. Theatre is a valuable reference point as we consider how interactivity affects the making of art.

### Concert 1

Thursday, 7:00pm, Museum of Contemporary Art Auditorium, 220 E. Chicago Avenue Phone: 312.397-4010

Michael Century & Grahame Weinbrau (Canada)

MCENTURY@TOTAL.NET,STRING@INTERPORT.NET

### VOICESTREAMS

For digital keyboard and live computer processing

The central feature of interactive works lies in a non-linear approach toward the articulation of time. Of course every work consists of many temporalities e.g. narrative time, a viewer's time, a performer's time. A work can become "interactive," avant la lettre, even if it doesn't actually require input from its viewers, when some aspect of its temporal foundation escapes linear sequence. Only in this circumstance can we think of a work as interactive in the sense that it communicates in a different way from non-interactive works. Non-linearity can be achieved in countless ways, with and without the devices of New Technology. The conditions under which non-linearity of structure results in interactivity are complex but describable.

In this lecture-performance we will attempt to both describe and enunciate some of these conditions—both in words and in the structure of the presentation. Multiple streams of live voice, pre-recorded and digital processed text, projected image, and performed music will be performed, setting up a texture of ideas and sounds more like a web of association than a linear lecture. The powers and possibilities of a non-linear, interactive articulation of ideas will be argued for and, we hope, demonstrated.

### Ricardo Dal Farra (Argentina)

DALFARRA@CLACSO.EDU.AR

### TIERRA Y SOL

For computer synthesized sound

I composed *Tierra y sol* in 1996, with the sonorities of many traditional instruments typical from the Andes mountains on my mind. The blend of pitch and noise in their spectrums, the articulations, the intonations, the way the musical phrases are played by peoples (non-professional musicians) from the country or the streets of some cities of South America, attract me to compose this piece.

All sonic materials were derived from ancient Andes' woodwind instruments like quenas and mohocenos; cross-culture musical instruments like charangos, and even the classical guitar (introduced to America during the Spanish colonization); and from the voice of a folk singer, still living in the mountains

With Tierra y Sol I am trying to reflect not only the sonorities from the Andes mountains, but also the pace, the mood, the different way of changes, the hopes (or nonhopes), the times of the people's vital cycle living high on the mountains at Ecuador, Peru, Bolivia, north of Chile and Argentina. This piece is for me a kind of connection past-present-future, or primitivism-hyper technology, or southnorth, or simple-complex,...and maybe also a self-examination of my (our) culture style/rhythm/focus on life.

# Martin Gotfrit (Canada)

GOTFRIT@SFU.CA

### THREE HANDS CLAPPING

For zither and live computer processing

In the early 70s, I built a 30 string zither. It has been reborn in fitting mid nineties fashion: joined to my computer and triggering Max "patches" or programs which control various signal processors and synthesizers as I play. There is a strong visual component to this work—reflected in the various objects used to play the zither.

### Daniel W. Hosken (U.S.A.)

HOSKEN@CONCENTRIC.NET

#### PEACE

Performed by Julia Bentley, soprano

Peace, for soprano and tape, presents a succession of sound-images from the ancient to the modern. The primordial white noise and simple hums are followed by chant-like textures, tribal or primitive societal sounds, ringing bells (perhaps church bells), and violent sounds of war. The piece and the performer are eventually destroyed by this "progress" in a series of brutal explosions. A brief return of the simple hums is quickly destroyed again in a rather pessimistic conclusion.

The tape part for *Peace* was created using a mixture of old and new technologies from tape splicing of recorded sounds, to Moog and Electrocomp analog synthesizers, to computer sequenced Yamaha and Roland digital synthesizers. The voice parts on the tape are based on processed recordings of the voice of Melanie Mitrano, for whom the piece was written. The center of this tumult is struggling to find a voice that the violent rhetoric of the tape finally silences.

### Joseph Koykkar (U.S.A.)

TGWELBOU@FACSTAFF.WISC.EDU

### INTERFACING

For digital keyboard and live computer processing Performed by Todd Welbourne, piano

# Henry Gwiazda (U.S.A.)

ACDCVC@AOL.COM

http://www.xenonarts.com/music/ krieger/krieger1.html

### THEMYTHOFACCEPTANCE

Performed by Jeffrey Krieger, e-cello

In themythofacceptance (1991), using extensive sampling techniques, I attempt to create an expressive sound world through the juxtaposition of domestic, urban, animal, and human as well as more traditional musical sounds. For me, images of everyday objects and everyday sounds possess a certain mythology when they are combined and juxtaposed in surprising ways. They release a powerful impression of contemporary thought. My hope is to make sense of our aural environment through this fusion/fission of sound.

themythofacceptance started as a work that made a comparison between the mindless virtuosity that sometimes occurs in both classical and popular musics to athletic events. These sounds are combined throughout the beginning of the piece, but gradually change into sounds that to me reflect the nature of why we work and struggle and the myth of acceptance we hope to achieve.

The work is written for electronic cello, with pitch transposer and a pre-recorded tape consisting of sampled sounds. themythofacceptance was written for Jeffrey Krieger and commissioned by a grant from the Jerome Foundation administered by the Minnesota Composers Forum. (H.G.)

### Friday 10:00-11:00am

Rubloff Auditorium

## Guillermo Gomez-Peña KEYNOTE ADDRESS

### MEXICAN CYBORGS AND ARTIFICIAL SAVAGES

I am an interdisciplinary artist and writer working in various mediums and genres, such as performance, spoken word poetry, video, radio-art, interactive television and computer art. For the past five years, perhaps my most significant work has been in the hybrid domain of performance/installation. My collaborators and I have been experimenting with the colonial format of the "living diorama". We create interactive "living (and dying) dioramas" that parody and subvert various colonial practices of representation including the ethnographic tableaux vivant (as found in Museums of Natural History and Anthropology), the Freak Show, the Indian Trading Post, the border 'curio shop' and the porn window display. In these fictionalized contexts, we "exhibit" ourselves as highly decorated and exoticized "human artifacts:" at times we are ethnographic "specimens," or members of a alleged endangered tribe (from Tijuana, East L.A., or Manhattan). Other times we assume composite identities, becoming multicultural Frankensteins, artificial savages and "ethno-cyborgs." Depending on the cultural baggage and racial background of the visitor, and on his/her particular relationship to the symbols and performance characters, the installation changes its meaning and even its looks. At times these performative environments look like a pagan temple from a cyber-punk novel, or a stylized Indian trading post, in which the audience is made to assume the role of spiritual tourists. Other times they look and feel like a wing of an interactive anthropology museum of the future, where the audience members are placed in the position of cultural voyeurs. These "dioramas" function both as a bizarre set design for a contemporary theater of mythos and "cultural pathology", and as a sui generis ceremonial space for people to reflect on their attitudes toward other cultures. (Please refer to my books New World Border, City Lights, 1996, and The Temple of Confessions, PowerHouse, 1997). What follows is a description of our recent "techno-diorama" projects:

The current debates about the body and its relation to the new technologies have polarized tremendoulsy the experimental arts community and particularly the performance art milieu. There are those in the "machine art" movement who advocate the dissapearance of the human body and its replacement with computer or mechanical robotics; others believe that the body, though obsolete, can still remain in the center of the art event, but that new technology can equipe it with prosthetic (perceptual and physical) extensions. A visceral reaction to these proposals can be found in the artists of "apocalypse culture" who have adopted a radical ludite stance: to reclaim the body primitive as a site for pleasure and pain, and "return" (so they claim) to a sort of neotribal paganism, very much in the western tradition of anarchist "drop out" culture. What Roberto and I are trying to do is explore a fourth option: to use new technologies as a means to enhance the interactivity between performers and live audiences(voyuers/tourists); and to gather cultural, and political information of a very unique nature) which will then be reinterpreted by and expressed through our

"primitive," cartographic, political and erotic bodies. What the live audience ends up experiencing is a sort of visualization of their own post-colonial demons. In 1995, my main collaborator Roberto Sifuentes and I began to incorporate in situ digital technologies to our diorama work. We also designed a Web page to enhance the interactivity of the performance. The original idea was as follows: For five days, Roberto Sifuentes, and I were "to live and perform inside a gallery space surrounded by composite taxidermied animals, 'hybrid artifacts' from our 'dying Western civilization" and "authentic" PreColumbian figurines borrowed from private collections. The performance/installation would emulate a futuristic "trading post & curio shop partially informed by the imagination of both gallery visitors and Internet users." The project premiered in Houston, Texas, with the technology provided by Rice University, Each day, in front of the visitors, other collaborators and I transformed ourselves into different performance personae ("the Shame-man," "the Postmodern Zorro," "El Aztec High-Tech,""El Cultural Transvestite,""El Natural Born Asesino", etc.), while Roberto captured the details of these transformations on a video camera and transmitted them live onto the Internet. Roberto was costumed as CyberVato, a "robogang member" consumed by fake and real techno-gadgetry. Using state-of-the-art technology in situ, he also transmitted daily messages to the Worldwide Web. The technology allowed us to "connect" the live performance to various satellite sites throughout the country via video teleconferencing. Internet users who visited our Web page were invited to "send in images, sounds, and texts about how (they felt) Mexicans, Chicanos, and Native Americans should look, behave, and perform in the '90s." Their responses were shown on gallery monitors manipulated by techno-discjockey CyberVato, and contributed to the ever-changing personae created by the other performance collaborators and I. The response to the "techno-diorama" work has been profound. So far(as of January 97), we had received over 4000 "hits" (visitors to the site) according to the counter. But because these counters have a tendency to reset on their own, we can assume that the number is much higher, and a large percentage of them have answered our "anthropological" questionnaires. We now have seven full discs (over one thousand pages) of responses of a uniquely confessional nature. The total anonymity offered by the Internet, along with the invitation to discuss painful and sensitive matters of race and identity in an artificially safe environment, seems to allow for the surfacing of forbidden or forgotten zones of the psyche (Please see attached "confessions" obtained from the net) In a sense, through digital technology, we enabled thousands of Internet users to involuntarily collaborate with us in the creation of a new socio-cultural mythology of the Latino and the Indigenous

Our "techno-diorama" projects, based on the responses obtained from the techno-confessionals, have been performed in progress in the U.S., Mexico, Spain, Italy, Austria, Canada, England, and Wales. In these projects, Roberto and I utilize the visitors' (both physical and virtual visitors, that is) responses and "confessions" to design visual and performative representations of "the new mythical Mexican and Chicano of the '90s." In other words, the actual Internet responses become the basis for the creation of a series of "ethno-cyborgs," co-created (or rather "co-imagined") collaboratively with thousands of anonymous Net-users. Unlike our previous diorama projects, the idea now is to cede our will to the internet users(and to the gallery visi-

tors when we are able to have the necessary technology available at the performance site) in determining the nature and content of the "living dioramas," including how we should dress; what music we must listen to and, most important, what kind of ritualized actions we should engage in and what type of interaction we are to have with the audience. What we do as performance artists then is to "embody" this information, re-interpret it, and stylize it. In this sense, the "ethnocyborgs" and "artificial savages" incarnate profound fears and desires of contemporary Americans regarding the Latino "other," immigrants and people of color, and by doing so, they function as mirrors for the (real and virtual) visitors to see the reflections of their own psychological and cultural monsters."

### Friday 11:30am-1:00pm

Stock Exchange Trading Room

# Aesthetics of Electroacoustic and Digital Music

Moderator: John Corbett (U.S.A.)

SCHOOL OF THE ART INSTITUTE OF CHICAGO

### Gerhard Eckel (Germany)

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### Paper: Exploring Musical Space by Means of Virtual Architecture

New media technology offers new perspectives upon the utopia of open form in electronic music composition. Complex and potentially open musical topologies can be made explorable for a broad public through virtual architecture. By making use of the conventions of spatial organization, musical spaces become legible and inhabitable for non-musicians in an intuitive way. Architectural organization of musical space allows to create meaningful places in the network of relationships laid out in a composition. This new kind of music is presented in virtual installations using highly immersive projection systems. The audience experiences a composition by exploring the architectural space associated with the music. With the possibility of conceiving the spatial and musical structure in concert, the composer possesses a powerful new tool to guide the audience through the music, i.e., to provoke the emergence of a cognitive map of the composed musical environment. Since the public is able to orient and navigate intuitively in such virtual music installations, the formal openness of a composition can be experienced directly. This possibility, which used to be the privilege of conductors, performers and composers, adds a new dimension to music perception. Music installations can be understood as important alternatives to the presentation of music in concerts. The audience is enabled to interact with the musical structure by the means of its every-day competence of orientation in architectural space and interpretation of architectural signs. Since no further skill is needed, the exploration of an open composition becomes as unconstrained as exploring an exhibition in a museum or gallery. From a compositional point of view this new approach has many implications some of which substantially contradict our current understanding of music. The temporal autonomy of music needs to be given up partially since the musical time has to be articulated with the movements of the audience in the musical space. Music cannot any longer be represented in a

score (i.e., a text) which needs interpretation and performance to be experienced. Music is rather represented in terms of a computer model which defines the musical space the audience may explore. Formal concepts like development and consequence are substituted by selection and probability. There is nothing like a piece of music any longer with a defined trajectory through musical space. Music is rather thought as an object to be deciphered by the audience while exploring it actively. For my current music installation work I use GMD's CAVE-like audio-visual display system CyberStage which integrates a 4-side stereo visual display with an 8-channel spatial auditory display. Using the classical walk-through metaphor, i.e. limiting interaction to spatial navigation, the audience is immersed in a very concrete visual world acting as interface to a more abstract acoustical world. The relationships to be discovered between these two worlds let the music to appear in the imagination and memory of the audience.

### Ricardo Dal Farra (Argentina)

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### Paper: Music, New Media and Latin America

The electroacoustic and computer music field have in Latin America a long, interesting, strong, prolific and not very well known (even inside the region) history. My proposal with this paper is to collaborate to know more about electroacoustic and computer music activities related, in a broad sense, with Latin America.

Information about composers born or living in Latin America who have been producing music with electroacoustic media or computers is compiled on this paper. References are sorted by countries, including: Argentina, Bolivia, Brazil, Chile, Colombia, Cuba, Dominican Republic, Ecuador, El Salvador, Guatemala, Mexico, Panama, Peru, Puerto Rico, Uruguay and Venezuela.

### Sophea Lerner (Australia)

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### Paper: Resonating the Fragmented Body–Sound Design for New Media

This paper begins by examining a number of current practices for conceptualising and producing interactive installations, CD ROM and online based works and then analyzes some of the implications of these practices for the process of sound design with particular reference to the material nature of sound. Sound is produced by vibrations of moving bodies in a spaces with specific acoustic properties. One aspect of designing for non-linearity involves imagining the resonances of virtual spaces, and building up sound spaces from fragmented components, morsels of flexible duration. By examining this material relation between sound and virtual spaces we can perhaps get some different perspectives on the debates around embodiment in contemporary digital arts practice. The paper concludes by exploring some characteristics of digital practices which foreground an acoustic modality.

### Ron Pellegrino (U.S.A.)

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### Paper: Visual Music Flavors

Visual music is just one facet of many in the current visualization revolution in education, communications, and the arts. Visualization tools such as vcrs, video camcorders, CD-ROMs, AV microcomputers, MMX technology, test equipment, and relatively inexpensive yet powerful software for doing high quality multimedia are commonplace in the late 90s in the home, business place, and classroom. And DVD and Java, a software multimedia synthesizer, are in the early stages of exploding onto the scene. Add to that technology mix the genre called "creativity" software (algorithms and generative systems that make it relatively easy for the any user to produce the illusion of a work of art) plus a genuinely joyful creative attitude that's picking up steam in society and what you have are conditions ripe for a visual music harvest. An abbreviated set of Visual Music Flavors:

- 1. Literal visualizations of music are generated directly from channelized musical wavetrains;
- Literal visualizations are mapped to some of the symbols used in traditional music scores;
- Scrolling scores in software MIDI sequencers bring the look of the piano roll to the digital age;
- Software for the creation, animation, and sequencing of graphics spinning out in time shaped by musical gestures is modeled on the principles of MIDI sequencers;
- Interpretive visualizations emerge from dance and theater traditions which undoubtedly extend back to the dawn of human rituals;
- Object oriented programming environments are endowed with flowcharting procedures that represent instruments or orchestras that can be performed or play themselves;
- 7. Appropriately dramatic, humorous, or lyrical music closely synchronized with natural or invented moving imagery is now a mainstay of the popular media scene;
- 8. Musical materials and/or gestures are mapped to imagery to create visual instruments that are meant to be played by a variety of input devices;
- Some performing musicians are so at one with their music that they move their bodies in ways that articulate every nuance of the music they're creating as well articulating the thought processes that lead to the music they're creating;
- 10. Audio software manufacturers rely heavily on analytical routines to visualize audio recording, editing, processing, and mixing. Their software programs are so highly evolved that they make excellent resources for multimodal learning and teaching of music fundamentals based on the physical nature of sound, human perception of sound, how music instruments work, auditorium acoustics, and music recording and playback systems;
- 11. Any good book, article, film, video, or CD-ROM on the science of sound should be packed with charts and diagrams illustrating the basic principles that tie music with the fields of physics, psychology, physiology, mathematics, speech, engineering, audiology, architecture, etc.;
- 12. Sonification of dynamic visual processes intersects with music visualization enough to be considered a candidate for another visual music flavor. Sonifying or translating into music natural dynamical systems such as weather,

ocean currents, planetary or celestial movement, solar storms, and the like has gained currency and momentum since its beginnings in the early 1970s.

### Friday 11:30am-1:00pm

Rubloff Auditorium

# Literature, Journalism, and the Telematic Society

Session 1: Coming to Terms with Interactivity

Part of a special series of three panel discussions

Moderator: John Manning (U.S.A.)

SCHOOL OF THE ART INSTITUTE

# Gerald Gieseke (Germany)

ASPEKTE@ZDF.DE

### Pamela Jennings (U.S.A.)

ALMADEN RESEARCH CENTER, IBM MINDFIELD@EARTHLINK.NET

### Gérard Mermoz (UK)

COVENTRY UNIVERSITY- SCHOOL OF ART & DESIGN G.MERMOZ@COVENTRY.AC.UK

### Marie-Luce Demonet (France)

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#### **OVERVIEW:**

The New Media have aged. Then years ago, Michael Joyce's hypernovella *Afternoon* was greeted by either ignorance or blue-eyed manifestos proclaiming, yet again, the death of the author and the unfettered readerly freedom in interactive writing. These claims, it turns out, are too vague, too ideology-laden, outright nonsense or at least not conducive to a poetology of interactive literature. Interactivity not only is the defining difference between fiction and its hyper-variant, but also one of the central ideas and ideologemes of the telematic society. To understand interactivity means to understand the structure of the wired world.

What kinds of interactivity then can we observe in hyperfiction? There are circular constructions, there are footnote-like links, there are rhizomes, there are bottlenecks of near-linearity or restricted choices, there are video-gamelike random-choice generators etc. Do we need a new literary terminology for these narrative principles, or does the traditional terminology suffice? Ten years after Afternoon, a look back and ahead for hyper/text/theory.

### INDIVIDUAL ABSTRACTS:

### Gerald Gieseke (Germany)

For little more than a year now, ZDF—one of two nationwide public TV-networks—has offered an online program, supported by Microsoft. This online program is mainly oriented on 'brand' names, ZDF's traditional shows and magazines.

Among those is aspekte—the oldest and possibly most renowned weekly cultural magazine in German TV. aspekte aired for the first time more than 30 years ago! However, together with the magazine, its audience also grew older. Now, one of the reasons to ambitiously foster aspekte-online is to attract younger audiences. aspekte-online (www.zdfmsn.de/kultur/aspekte/index.htm) consists of—roughly said—two major streams of content:

- 1.) contents accompanying our weekly TV magazine (preview, discussion, clips, "news from the editing room", etc....
- 2.) independent "net-appropriate contents"

Among other features (interactive galleries, contests, etc.), we there offer our . . .

### **NOVEL IN PROGRESS**

The idea of *Nove In Progress* (www.zdfmsn.de/kultur/action/index.htm), in short, is the following:

We want to provide our online audience with the rare opportunity, to "watch over a well-known author's shoulder"—while he is working and in an interactive way. Currently, we are working on the second edition of Novel In Progress, autopol by Ilija Trojanow. When it is finished, autopol will have "lived" approximately 6-7 months, which is similar to Lametta Lasziv by Joseph von Westphalen, our first Novel In Progress. However Lametta Lasziv turned out to be quiet linear: the author sent us those scripts, key words, ideas, remarks, which he normally produces while preparing and outlining a novel. All those, step by step, evolved into a final version. This final version was printed by a Swiss publisher afterwards and sold out quickly. Nevertheless, our users seemed to appreciate this rather linear "evolution" of a book quiet a bit. They filled up the "guestbook," and sent numerous e-mails to the author. In return, he answered a considerable part of the mail. As a result of these contacts, he changed the story and characters in Lametta Lasziv to a significant extent. The current Novel In Progress II has much less of a linear character. By using film clips, stills, audiofiles and, last but not least, written text, we turned autopol into an interactive online experience. Different streams of links allow one to follow just one character, or a specific stream of action in this "science fiction online road movie". These days (mid-July), it seems like we are approaching the end of autopol. After the author is finished, we are planning to develop additional interactive incentives, to encourage our users take part in a reflective dicscussion about-or contribute themselves to the soon existing complete story. At the Frankfurt Book Fair, mid-October 1997, autopol will be part of ZDF's official Bookfair presentation. It will be presented, in cooperation with the "International Centre" of the Bookfair as part of a planned 5-day forum about Literature & New Media. In addition, autopol will be published as a linear version by 'dty', a German publisher, sometime in September. At ISEA97, I would like to concentrate on Novel In Progress II (autopol), report about "cross promotion" between TV and internet, and discuss, among others, the following question: Is the term "net literature" appropriate for something like Novel In Progress?

### Pamela Jennings (U.S.A.)

Narrative is a process of delivering information over time. Written and oral cultures traditionally view the continuum of time differently and therefore have created narrative structures, based upon seemingly opposing methods — the rigid linear progression and iterative, participatory looping of complex narrative elements. Brenda Laurel's book, Computers as Theater, proposes to use the theories of Aristotle in the Poetics as a foundation from which software designers and computer engineers can create effective human computer interfaces. However, because of fixed definition of plot and discouragement of repetition and spectacle, in the Poetics, it is an inadequate model for the creation of computer-based interactive work.

Challenging the Aristotelian model for the development of robust computer interactive applications, initiates a search for alternative structures for delivering information over time. A style that can allow for multiple climaxes, ambiguity, and the subtleties of tonality, imagery and digression, will amount to more relative means for the production of the complexity inherent in this genre. The Poetics' cartesian-like execution of beginnings, middles and ends, can be replaced with transcendental multitasking of themes as practiced by traditional oral cultures. Creating an engine where ritual, play, and games are as important elements as the linear narrative; an engine which comes closer to mocking the ambiguities of life. The spoken presentation of traditional African storytelling implies that oral literature makes its appeal first through the sound of the words reaching the ears of the audience and secondarily through understanding the meaning and/or logic contained in those words. The orator's themes overlap taking tangents in reaction to audience participation. Umberto Eco describes the "open work" as not having a single prescribed point of view. Rather, it is swathed in a whirlwind of movement and discontinuity that offers the participant an infinite potential for exchange rich in unforeseeable discoveries. This exchange of indeterminacy and immanence is the very core of post-modern discourse.

Practitioners of chaos theory call this indeterminacy, nuance—the butterfly's wings that trigger the monsoon on the opposite side of the world. Computer programmers are gradually adopting the concepts of fuzzy logic, a science of gray tones, that reveal crisp results for smart systems. There are common threads running through these disciplines of improvisation and multitasking. The development of new tools—or a rethinking of how we use the tools we already have—will be crucial to the development of interactive designs and experiences that push the horizons of computer applications past the linear gates of Aristotle's Poetics. Using these tools, urge explorations of horizontal relationships among seemingly unrelated disciplines to produce an indepth exploration of multi-dimensional narrative structure.

### Gérard Mermoz (UK)

In the wake of recent claims made in the name of multimedia and the 'new' possibilities opened up by 'new' technologies, this paper argues that, if we are to escape from the seductive pull of 'new' digital effects, and succeed in producing 'new' forms of 'texts' ('new' ways of presenting information), which open 'new' perspectives for readers/viewers; we need to consider the design of 'new' graphic spaces in semiological rather just in visual terms (ie consider the nature, placing and interaction between each graphic element and their effects).

The paper argues that close (and selective) attention to the theoretical discussions which occured in film and literary theory, and a methodical search for alternative parameters appropriate to multimedia environment—rather than gratuitous play with plug-ins and special effects—is the surest way to help multimedia come of age and escape the vagaries and hypes of today fashion.

### Friday 11:30am-1:00pm

SAIC Auditorium

### **Performance and Electronic Media**

Moderator: TBA

Barry Schwartz (U.S.A.)

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### Presentation: Satellite Obscura

The Satellite Obscura liquid video speaker consists of one rotating main satellite dish, and two deflector dishes to each side. Non-conductive, clear fluid is pumped through the center of the main satellite to a large sub-woofer speaker and a flanged insert suspended above the dish. Via the flanged insert, the non-conductive fluid assumes the shape of a half-dome as it falls into the dish and its dimensions are controlled by frequencies received by and emanating from the speaker. In the center of the satellite, video images received from remote satellites or on-site sources are projected through a ligquid crystal display onto the interior of the half-dome. Circling the dish on its outside edge, a live arc of electricity suspended between two wires tears through the fluid and the image.

Incoming video and audio signals can be manipulated by audience members while the artist performs within the disk and moving images. The sounds, images, fluid, and other primary elements in the installation are interrelated through proximity switches, triggered flotation sensors, and other hardware.

The piece is designed to capture the imperceptible technological means of information transmission which pass through us in order to relocate those transmission tactics, in a sculptural and performance setting. They are then manipulated and transmuted within an area where fluid, electricity, sound, moving image, and artist coalesce.

# Katie Salen (U.S.A.)

University of Texas at Austin zed@mail.utexas.edu

# Presentation: The CyberHuman Dance Series

The CyberHuman Dance Series is an experimental dance work exploring metaphors of virtual spaces and bodies, the exchange and modification of narrative and physiological identities, and simulations of physical and virtual spatial phenomena in the context of performance. Utilizing the integration of innovative digital technology into the choreographic and design process this work investigates all aspects of design and performance in cyberspace with particular emphasis placed on issues of real and perceived boundaries between virtual space and real space and the possibility of a blurred distinction between two intersecting worlds. Questions are raised as to possible metaphors for the construction of virtual spaces and the bodies that inhabit them, leading to new ideas about the behavior of the body and its expression through motion. What, for instance, are the ways in which the cyberhuman begins to claim a virtually constructed space through movement? What kind of a relationship (physical, emotional, psychological) can be established between a real dancer and his/her cyberspatial counterpart and how can narrative identities be exchanged, modified, or made explicit? Finally, how can these investigations be brought to performance as a means of formulating an appropriate language for dance in the virtual age?

An analysis of the work in progress will include issues related to the development of cyberspatial environments and virtual bodies. Issues of space, time, physicality, and gravity will be visited. How the body is to be represented and inhabited within a virtual space? What is the connection between humans and their representational presence in cyberspace and what, exactly, does it mean to be cyberhuman? How can an articulation of the process of the design of the cyberfigure provide an answer to this question? What is an appropriate representation for a physical figure in a space that lacks physicality? How can a sense of bounded space be accommodated within an environment defined through it's lack of edges?

In offering an analysis of the design and performance process, and the questions raised in the development of both cyberfigure and environment, a model for collaboration will be proposed between individuals and across technologies. Collaboration infuses the work with a concern for methods of expression in virtual spaces. Innovative digital processes can be explored through experimentation with choreographic software, three-dimensional rendering programs, and their combination into output to digital video. The creative process will be examined in the collaboration between choreographer, designer, composer, and video artist. The integration of the working methods of a group of individuals trained in different aspects of the arts offers insight into the range methodologies available for study and infuses the series with an energy of human discovery.

### Margo K. Apostolos (U.S.A.)

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# Paper: Movement, Dance, and Gesture: A Multidisciplinary Study of Nonverbal Communication

The exploration of movement in humans and machines through gesture and nonverbal communication is the subject of the proposed research. In application to work in the merging of art and technology, new discoveries may be developed to integrate gesture with interactive technologies. The specific research is in the ongoing development of a movement language based on gesture and movement, that may be utilized as a tool in both artistic and scientific work. As the state of art shifts to an interactive environment between humans and machines, the application of dance and gesture may provide additional vehicles for human' mankind understanding, communication, and expression.

While progress is being made in the area of virtual reality, human sensory control and communication between humans and machines and between machines and machines is of interest. A truly interactive environment should include a dialogue between the operator and the machine. Human gestures are quite specific and unique functions of each individual and may provide a possible signature to specific human / machine interactions. Adaptations to specific human disabilities would make the technology more accessible to various populations. Gesture and movement control may provide a vehicle for such adaptations.

This paper will report an investigation of research developing in the are of facial recognition based upon human facial expressions and gestures.

### Benoît Maubrey (Germany)

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MADDIE! C DEILINGSHAI G.DE

### **Presentation: Audio Ballerinas**

Since 1983 Benoît Maubrey and his international AUDIO GRUPPE have been buiding electro-acoustic clothing and suits. These are clothes equipped with loudspeakers, amplifiers, and 257 K samplers that enable them to react directly with their environment by recording live sounds, voices, or instruments in their proximity , and amplifying them as a mobile and multi-acoustic performance. Additionnally they also "wear" radio receivers, contact microphones, light sensors and electronic looping devices in order to produce, mix, and multiply their own sounds and compose these as an environmental concert. The performers are also use rechargeable batteries and/or solar cells which ensures them complete mobility both indoors and outdoors.

# Friday 2:30-4:00pm

Stock Exchange Trading Room

### Social Theory and Electronic Media

### **Moderator: Valerie Cassel**

SCHOOL OF THE ART INSTITUTE OF CHICAGO

### Sadhna Jain (UK)

University of Portsmouth Sadhnaj@desn.port.ac.uk

### Presentation: Below the Surface: New Aesthetics and Immersive Experiences for Trans-Cultural Groups

The presentation will examine the possibilities and approaches of artists and designers attempting to make new aesthetic forms in response to the emergence of spaces for culturally diverse groups in the electronic environment. The urgency for new aesthetics responds to the dynamic activities of cultural groups but also acknowledges the simultaneous transformation of the 'narrative' in the electronic environment worldwide. The processes for decentralised communications have enabled a level of subversion, political activism and cultural opposition proposing the destruction of a model for the dominant form in western contemporary society. Yet at the same time the evolution of electronic networking, virtual environments, and the increased engagement with interactivity to the point of submersion suggests a significant change in our understanding of cultural values, and even more radically devalues the presence and importance of the "object." If cultural values transcend representation of an enclosed social cultural canonization, will this new thinking of cultural practice and abandonment of the "object" in the electronic environment eventually supersede the current aggressive commodification of culture that ubiquitous technology permits? Important to this investigation is the exploration of "high" and "low" forms of media production, the differing levels of engagement for the audience and maker that defies a dependent relationship between pioneering scientific process and the success of the message especially for new virtual experiences. In particular notions of the "surface" will be examined in order to accredit claims for culturally specific aesthetics and to reveal the evolving relationship of the aesthetic to the process of the virtual experience. Case studies will be drawn from both developing and western countries contrasting the perceptions and utilisation of wildly

diverse technological processes in order to achieve new cultural forms which can sometimes surprisingly share common objectives and philosophies.

### Patrick Lichty (U.S.A.)

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### Presentation:"Convergence" at the Nexus of Technology, Digital Aesthetics, and Social Theory

The digital era has given rise to a panoply of media, bombarding society with a wider variety of information than humanity has experienced in recent times at an everincreasing velocity. This effusion of data that invades everyday human existence has created a 'multimediated' society, in which the presenter posits that technological cultures no longer converse in text, or images alone, but in a series of parallel, or concurrent, media texts, speaking in terms of words, imagery, and sound. This agrees with the writings of Jean Baudrillard who, in his book The Transparency of Evil, described the concept of 'transparence', in which all facets of postmodern society (politics, aesthetics, sexuality) have become aspects of one another. Sports become polititicized, sexuality becomes aestheticized, discourse becomes rock video, and so on. The transparency of all aspects of the postmodern demands the provision of a greater context within which we can construct discursive spaces to describe multimedia cultures. Since 1990, Patrick Lichty (Lichty Studios) and Jonathon Epstein (Sociology, Kent State University), have investigated contemporary trends in critical thought through the use of technology and media metaphor for exposition of their theoretical work. These works have incorporated computer graphic pieces though interpretations of Baudrillard's writings on the hyperreal image, motion and video through Virilio's commentary on speed, and Web installations following from Deleuze/Guattari's thoughts on nomadicity and rhizomatic spaces. In each case, the work is tailored to follow 'media equivalence', that is, to use the technologies and media specific to the part of society under critical scrutiny. Haymarket Riot's (Epstein, Lichty, Seawell) MACHINE video performance project holds with this concept, and addresses identity, religion, and politics of televised culture through the use of rock video. Through the convergence of digital technologies, social theory, and aesthetic vision, projects such as MACHINE create discursive spaces where borders between media, disciplines, and cultural forms blur and recombine. Following from this, theoretical concepts relating to postmodern society are then given a broader, more visceral context in which the media-saturated viewer can then relate more directly to the topics being discussed. Running time for the video is 18 minutes.

### Victoria Vesna (U.S.A.)

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### Paper: Incorporated Avatars: Organizational Contradictions in Cyberspace

In the past few years, the number of multi-user environments has grown exponentially, as has the entire Internet. Such virtual communities allow people, through their interaction with technology, to generate multiple identities. This possibility actualizes ideas of the self as constructed through language, and the instability of meanings put forth by postmodern theory. With the introduction of the Web and the resulting shift from text based to graphically driven communities, issues of representation are at the forefront once again. In cyberspace, representation is defined by a concept taken directly from Hinduism—the "avatars."

What is particularly interesting about the commercialization of the net is that it is largely being driven by yesterday's anti- establishment hippies and nerds who have become overnight millionaires in the software industry. Many of these new powerful personalities (with the exception the most powerful one)et, it is interesting to look at how these seemingly opposite worlds are taking form.

This strange interplay, perhaps contradiction, is best analyzed through online selves in multi-user environments, the "avatars": a word that has nowassumed a much narrower meaning than it's original theological source. How does one make sense of the bizarre connections being made in these multi-user virtual worlds between New Ageism, games, science and art all of which occur within corporate structure and philosophy? Developments on the WWW are exciting for artists who see the potential in reaching a large audience, working in a audience driven, dynamic, non-objectified environment. But, just as there are many possibilities afforded by working with networked technologies, it is equally important to recognize the possible pitfalls and dangers of this uncharted territory. In this paper I will examine the fascinating contradictions, potential dangers and exciting possibilities of incorporated identities in cyberspace.

### Diana McCarty (Hungary)

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### Janos Sugar (Hungary)

MEDIA RESEARCH FOUNDATION

Intermedia Department of the Hungarian Academy of Fine Arts si@dial.isys.hu

http://www.isys.hu/metaforum

### Paper: Paradigm Shift Interruptus: An Anecdotal History of Hungarian Media

The new, unprecedented media, is a product of the combination of technical progress and a booming specialization, because of this it has no cultural references, past or history of any kind. The avant-garde has the tradition of radical use of (any) established media, and this experience (the so-called didactic message of the avant-garde) appears in the usage, testing and research of the new media. Looking for and charting the borders, finding a limitless selfexpression -the avant-garde discipline of total competence, vital in the days of global symbiosis and the growing complexity. In the medialized public world, the research (browsing, surfing) becomes the symbol of existence-the subversion becomes the obligatory tool of perception. The role of art in the net just begins to open up new ways and possibilities and the culture follows; tries to manifest in a didactic way the unused possibilities. It is didactic as the classical avant-garde was didactic; it educated the cultural perception. The culture functions always as a blueprint for an information society: context is the content (wrong context = no contrast, new context = content)...in other words, to shuffle the information until it finds the biggest contrast—to be efficient.

## Friday 2:30-4:00pm

Rubloff Auditorium

# Literature, Journalism, and the Telematic Society

Session 2: Fact, Fiction, Faction: Converging Styles in Literature and Journalism in On-line Publications

Part of a special series of three panel discussions

**Moderator: Calvin Forbes** 

SCHOOL OF THE ART INSTITUTE OF CHICAGO

Hilmar Schmundt (Germany), chair

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# Gundolf Freyermuth (Germany)

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### Mark Amerika (U.S.A.)

GRAMMATRO

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### Sue Thomas (UK)

NOTTINGHAM TRENT UNIVERSITY THOMAS@INNOTTS.CO.UK

#### OVERVIEW:

In the internet, the traditional publishing houses compete with newsgroups, alternative e-zines, commercial ad agencies, software-providers. News, hearsay, commentary, essays and conversation merge in one large medley ofvoices. Is there a new "third culture" of publications in the making, notunlike the "Little Mags"-fad in the sixties? What are the tradeoffs for publishers, what is the rationale for publishers and for students to publish on-line, what is the informational advantage for the readers? Are e-zines more interactive than paperbased zines—or should they? And what will the future bring: closed newsgroups, pay-per-view-newspapers, ad-infested factoid-collections? And: Most on-line-publications deal mainly with the net itself—but can a medium reflect itself, or is the need for paper-based net-criticism more important than the n-th e-zine?

### INDIVIDUAL ABSTRACTS:

# Hilmar Schmundt (Germany) Where are the Hyper-Nonfictions?

- 1) At the 1990 European Conference on Hypertext, Mark Bernstein posed a now notorious question: "Where are the hypertexts?" He used the generic term, but what materialized, if that is the word, were hyper-FICTIONS. So where are the hyper-NONfictions? There's a Way New Journalism on the internet, so they say. The term is Joshua Quittner's, the phenomenon plain to see: multimedia-coverage of an ascent of Mount Everest, an interactive guide to the site of Mumia Abu Jamal's arrest, interactive stockmarket charts, databases, travelsites"none of them narrative in the sense that hyperfictions are. Is there no Didion, no Mailer out there doing hyperreportage? Journalists are early adaptors—so why did they not get the hyper-scoop?
- 2) Let's begin at the beginning: Technological hype sometimes blinds us to the most basic ingredient of journalism: language. There's a second manifesto rallying for a Way New Journalism: the foreword of the "WIRED STYLE book". Kiss the inverted pyramid goodbye, Constance Hale suggests and overstate matters, if it helps to make journalism a text-adventure. This sounds a lot like the poetology, if this is

the word, of the New Journalism of the sixties: it was dubbed First-Person Journalism, full of dialogue, ono-matopoeia and GONZO flashbacks. Thousands of so-called Little Mags flourished, and their basis resembled that of th e-zine: a vibrant youth, culture plus a cheap new publishing technology.

- 3) None of these experimental 60ies-zines left a lasting impression. What did, was Tom Wolfe's famous manifesto *The New Journalism,* in which he maintained that literary journalism was out to save the tradition of realism, of Flaubert and Zola, from the bloody fangs of pomo-litcrit. This conservative autostereotype stuck. Since the publication of Michael Joyce's hyperfiction *Afternoon* ten years ago, some academic writers turned hypertexan and attempted to literalize just the pomo-aesthetic Wolfe had criticised as the spokesman self-elect of literary journalists —who in the meantime had abandoned the experiments of the sixties and gone back to writing in a realist tradition. The chasm between the two cultures, academic and journalistic, deepened.
- 4) The Way New Journalism, its subjectivity and its rejection of the inverted pyramid, marks a renewed convergence of the two literary traditions. But Neal Stephenson and Gary Wolf, Doug Rushkoff, and Josh Quittner write their scifiinspired, Way New Journalism ON the net-not IN a hypertex structure. Maybe the spatial metaphors used to describe hypertext are not just metaphors, but technical reality. For good reasons most hyper-nonfictions are visual stories that choose a distinct topography as topos: Pedro Meyer's / Photograph to Remember, Spiegelman's hypercomic MAUS or CD-ROM, or the New York Times' interactive photoreportage Bosnia-Uncertain Paths to Peace. Maybe hyper-nonfiction is visual and topographical, not literary, not journalistic. Only one thing is clear: to study hyper-nonfiction (or the lack of it can provide valuable insights into hyper/text/theory-and into journalism and literature in general.

### Gundolf Freyermuth (Germany)

Since the beginning of the Industrial Age, technological advances are constantly producing new means of creating visual, acoustic and narrative effects; i.e., new ways of representing and distorting reality. While most artists and other creative professionals didn't hesitate to adopt these new media to their own ends-or to adapt their ends to these new means of expression, cultural critics as a group didn't cope as well. From the early days of, say, dealing with daquerreotype to present efforts to understand digital media, their discourse tends to follow a simple pattern of "sequential thinking." The victory of photography had to be the end of painting; cinema had to finish off the novel and the theater; the phonograph left no future for concerts and opera; radio then killed the market for records; and TV, according to the fears of its critics and hopes of its producers, had to do away with practically every other media and art form. Right now, we're experiencing, as spectators or participants, an updated version of this rather stubborn discourse. Enthusiastic friends ofdigital media are sure-and their foes fear-that online arts and particularly hypertext, its non-linearity and interactivity, will bring about the end of the old analog ways: the end of newspapers and printed books, the demise of reporting and the death of the novel, just to name the few victims I'm personally familiar with. Obviously, this critical discourse tries to understand cultural progress by the scientific paradigm: A new theory about the material world that better fits the experimental data proves the old one wrong and succeeds it. In the same way, progress in the arts is seen as a successional process. If something new shows up, it must either fail or replace the old. That was the logic of modernism, and that makes the history of the arts look like those graphics that illustrate human evolution, the "march of progress" from our crawling predecessor to us, the upright homo sapiens.

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Even biological evolution, however, is no story of simple diachronic replacement. Evolution produces synchronic expansion-diversification and the occupation of niches by highly specialized forms. And in this respect, the realm of memes doesn't differ from the realm of genes. In both adaptation rules. I will talk about its cultural function, how ideas and stories, similar fragments of reality, the same interests, obsessions and ideological discourses, the same artistic goals are continuously adapted to different forms of media and communication. And I will try to reflect on what that should mean for literature and traditional (including New) journalism on one hand and for on-line journalism and digital narratives on the other. However, I have to admit that my critical perspective is distorted. I'm no bystander, but an active participant in the never-ending process of adaptation that feeds the culture industries. I've rearranged and recycled intellectual material in different media for more than a decade, and still can find nothing wrong with it.

### Mark Amerika (U.S.A.)

GRAMMATRON is an elaborate, multi-media hypertext created for the World Wide Web. The project presently consists of over 1000 text spaces, 1700 links, 40+ minutes of original soundtrack delivered via Real Audio 3.0, unique hyperlink structures by way of specially-coded Javascripts, a virtual gallery featuring scores of animated and still life images, and more storyworld development than any other narrative created exclusively for the Web. A story about cyberspace, Jewish mysticism, digicash paracurrencies and the evolution of virtual sex in a society afraid to go outside and get in touch with its own nature, GRAMMATRON depicts a near-future world where stories are no longer conceived for book production but are instead created for a more immersive networked-narrative environment that, taking place on the Net, calls into question how a narrative is composed, published and distributed in the age of digital dissemination

### Sue Thomas (UK)

The meat body in the throes of becoming cyborg. Imagining: wet~dry~cold~hot: |: steel/plastic/wire/skin :|: blood^current^fluid^light :|: open|closed :|: yes|no :|: in|out:|:low|high:|:true|false:|:1|0:|:flesh-bone-clipswitch—Aaahhhh! Our reliance upon the sense of sight combined with the notion of visual perspective has kept us trapped beside a window for five hundred years, literally gridlocked, looking out but never able to pass through. But now the computer uses the estranged detachment of the reading eye not to fix us, but as a vehicle to hook us in directly. There, inside the machine at last, we are cut loose to drift in our own and others' imaginations, the bleeding and orgasmic body re-feeling the world through a different sensuality. My novel THE [+]NET[+] OF DESIRE sets out to explore some of the sensual constructs which make cyberlife so different from rl. Virtuality engages our most intimate intellectual imagination but can we describe how it really feels?. Is there a lexicon for the sensorium of the meat/machine interface? How can we use text to translate the cybersensorium for those who have never experienced it? This paper discusses the calls made by the cybersensorium upon our memory, imagination, and ability to fantasise, and looks at the problems of writing fiction set in text-based virtuality. You are invited to visit THE [+]NET[+] OF DESIRE in its virtual location #87887 at LambdaMOO <telnet to lambda.moo.mud.org 8888>

### Friday 2:30-4:00pm

SAIC Auditorium

### Interactive Media Theory

Moderator: TBA

Harvie Branscomb (U.S.A.)

HARVIE@MEDIA.MIT.EDU

### Paper: Can We Evaluate Interactive Art?

Every creator in the electronic arts is faced with the puzzle of becoming understood and recognized by inappopriate out-of-date institutions set up to evaluate and present their work. Many of these institutions developed their processes to handle a very different kind of work: often paintings, movies, etc.

This paper describes the discoveries of a two year effort to create an international competition for electronic interactive media which started from several challenging assumptions:

- 1) no attempt would be made to discriminate art from not-art;
- there would be no distinction of the technologies employed...only the content would be considered;
- any representation other than the interactive experience itself would be considered insufficient; to allow evaluation of the work;

The unique competition process of the Interactive Media Festival of 1994 will be discussed with the aim of raising issues critical to electronic artists:

- deflating the influence of the social common denominator, emphasizing individuality;
- disempowering critics whose influence is unfairly great and whose thinking hinders change;
- deflecting the dominance of consumer sensibility in media art;
- · encouraging new and even unpopular creativity; and
- spreading an appreciation of new ideas successfully through existing channels.

The 1994 Interactive Media Festival was designed to permit a public appreciation of some of the most excellent examples of interactive content of its day; but more importantly (and less obviously) it was thoughtfully created to encourage a healthy openness via a process of NOT defining what is electronic art before its time. In this spirit, my remarks are offered for consideration and discussion.

### Benjamin J. Britton (U.S.A.)

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www.daap.uc.edu/soa/benb/index.html

### Paper: Mutual Reality: The Future of Interactive Art

Mutual Reality is the next step in virtual reality and interactive composition. Computers have given artists a new creative opportunity because of their capacity to respond to viewer interactions; and now the challenge for artists is to create meaningful interactivity for viewers in environments involving mutliple users.

Mutual reality, simply put, may be thought of as multiuser virtual reality. How can artists compose virtual environments that function effectively as more than "chatrooms". How can we use the capabilities of computers to bring viewers together in virtual environments in ways that make them consider the meaning and intent of the artist/maker as well as that of each other? These compositions of performance art and architecture in thin air, these mutual reality environment will become a major design challenge as well as a wonderful creative opportunity for expression for artists in the coming years. This paper will examine mutual reality and its implications, opportunities and challenges as manifested in a new project, a virtual reality Moon Landing project, designed to be released to the public on the 30th anniversary of the Apollo 11 Moon landing, July 1994. We will outline ideas and considerations of technology and its implementation and will discuss issues of popular culture, transgression of electronic art from the effetism of the gallery to the homes of the public over the Internet, and the relationships of artists to the public brought about by changing technology and its effect on the human spirit of our time

### Vladimir Muzhesky (Ukraine)

The Laboratory of New Technologies, Kiev 106352.243@compuserve.com www.dds.nl/~basicray/bdsp.html

### Paper: Nettropics: Interactivity and the Synthetic Plane of Immanence

In the context of global computer networks and virtual language modeling system development, interactivity is extended beyond the textual/reflexive interface scale into social, political and economic terrains. It constitutes a new class of content problems, which requires an integral view on neural network modeling in the context of spatial simulation and its semiotic usage. The structural modes of interactivity in its relation to perceptron are discussed as they were represented through the history of old and new media. The model of object generation activity is suggested for the integral analysis of interactivity. Nettropic networks are allocated from the variety of virtual architecture projects as basic elements, which let one analyze spurious memories of a neural network simulation as the basis for the new bioelectronic language. The development of multiple attractors in form of virtual communities reflects the network generalization abilities in the bioelectronic contexts. Practical neurointeractivity design strategies and their cultural implications illustrated with existing or indevelopment net models are discussed. The conclusion is made that the growing interactive bioelectronic community network can be understood in terms of synthetic plane of immanence selforganizing process, which resembles philosophical plane of the immanence of concepts but acquires autonomous status with the development of bioelectronic economies, and politics. Conclusions are illustrated with the recent projects in interactive architecture and digital communities realized on the basis of the Laboratory of New Technologies, Kiev, Ukraine, the Society for the Old and New Media, and the Digital City of Amsterdam. The Netherlands.

### Simone Osthoff (U.S.A.)

DEPAUL UNIVERSITY

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Paper: Lygia Clark and Hélio Oiticica: A Legacy of

Interactivity and Participation for a Telematic Future Focusing on the interactive vocabulary Brazilian artists Lygia Clark (1920-1988) and Hélio Oiticica (1937-1980) developed with their participatory creations from the 1960s and 1970s, this paper points to their relevance to artists working with digital communications technology. The far-reaching implications of Clarkís and Oiticicaís nonelectronic interactive works, which continues to yield new meanings, are explored here through their common conceptual ground with the works of Stelarc, the New-York based X-Art Foundation, and Eduardo Kac. Clarkis and Oiticicaís sensorial works—masks, goggles, gloves, suits, capes, and immersive environments—although not technologically based, can be conceptually and stylistically connected to virtual reality head-mounted displays and data gloves and perceived as radical parallels to early prototypes of these new technologies. This paper further discusses the critical and original way Clark and Oiticica, working in the periphery of capitalism, reframed universal aesthetic issues as they translated them directly into life and the body. In this process, they circulated content between a Modern European geometric abstract tradition and Brazilian vernacular culture, weaving a web of relationships around the body and its cultural, social, architectural and environmental space. Concerned with the circulation of ideas among artists working in vastly different cultures, this paper also points out that interactivity in art does not simply result from the presence and accessibility of personal computers. Rather, interactivity must be regarded as a natural, internal development in contemporary art—as exemplified by Clarkís and Oiticicaís work. Today, artists working with electronic media and the body are pushing the problem of interactivity in art into new territories.

### Friday 4:15-5:45pm

Stock Exchange Trading Room

### **Electronic Sexuality: The Wild Side**

Moderator: Kelly Dennis (U.S.A.)

SCHOOL OF THE ART INSTITUTE OF CHICAGO

### Elena Gorfinkel (U.S.A.) Eric Zimmerman (U.S.A.)

NEW YORK UNIVERSITY

ELENA@FLAT.COM, ELENAG@SISSTOCK.COM FRIC@FLAT COM

### Presentation: Technologies of Undressing: The Digital Paper Dolls of KISS

What happens when you cross softcore porn and paper dolls with Japanese Anime and the Internet? You get KISS, a Japanese digital paper doll program that exists as freeware on the World Wide Web. Our presentation examines the cross-cultural, semiotic, technical, and interactive implications of the phenomenon of KISS.

The KISS user interacts with the paper doll program by undressing lavishly clothed bodies of adolescent Japanimation girls. Genres for the doll figures range from sci-fi battle cyborgs to catholic school girls in plaid miniskirts to leather-clad bondage seductresses. KISS represents an incredibly rich vein of hybrid culture. Our presentation will touch on the many genres of pop culture from which KISS draws, such as Japanese Manga and Anime.

KISS fetishizes technology as it plays with fictional bodies. The interaction of the user with the software is curiously unique in the digital world, requiring repeated, frantic clicks and drags to "unlock" the dolls' underwear. In a spiraling crescendo of strange sexual technologies, the gestures of the user are conflated with the on-screen narrative of softcore forenlay

The audience of KISS is diverse, from little girls to hardcore anime fans to classic Internet geeks. That KISS' audience is so broad speaks for its potency as an aesthetic object and an engaging activity. Interestingly, the fans of KISS are also the creators of the dolls, and our paper will highlight the interactions of this group of producers/consumers on the KISS email mailing list over the last year.

During our presentation, we will surf through a sampling of KISS sites as well as interact with the KISS software itself.

### Junko Suzuki (Japan)

JUNKO SUZUKI STUDIO SYNAP@ZZZ.OR.JP

http://www.zzz.or.jp/free/synap/

## Presentation: Girls as Avatar

DK96 is the name of one of the most famous girls in Japan. The girl, Kyoko Date, appeared last year, and became popular among teenagers as a virtual idol. She the ultimate "idol", who is bright, friendly, sexy and speaks some foreign languages. Japan's largest entertainment talent agency, Hori production Co.and a major advertising agency, Hakuhodo, have put huge amount of money into this virtual idol project. Now, DK'96 has succeeded in having a radio program and has appeared on the covers of popular magazines. She started to "live" in our society.

Namie Amuro, a 19 year-old female singer, is a super star in Japan. She has long legs, a slender, tanned body and a beautiful face. A computer game company, SEGA recently has created "virtual Amuro" who mimics exactly Amuro's performance, dance and songs in 3D CG. She sings while making quick stylish movement, that fascinate real Amuro fans. Like female characters in computer games, these virtual girls are obviously designed to be attractive to boys. Some young boys prefer girls found in computer games to real girls. They feel that real girls don't guite meet their tastes, whereas virtual idols or girls in animation movies and games are controllable.

KO-SU-PU-RE(costume play) is also popular phenomenon among large numbers of JAPANIMATION(Japanese cartoon movie) followers. They make costumes of their favorite animation characters and wear them to parties for other likeminded people to share their enthusiasm. They play the characters' roles, identifying themselves as living creatures. In other words, they are the living Avatar in the real world. Avatar, originally recognized as a holy figure in Indian mythology has been appropriated to name characters/people living in virtual space in the computer. As the Avatar in the virtual community, you can be free from unilaterally determined identity such as those in your passport. You can change your name, gender, height, race, nationality, character and even your outward form. All these items which have been considered necessary to prove your identity have become mere changeable decorations. You might be able to meet some citizens or figures in that virtual town. Those citizens are the reflections of the people/members who are playing a role of each of their roles. Members are allowing their characters to act realistically. The story is created interactively through contact with other citizens and members. Thus, the line which separates virtual town life from real life is rather vague. Avatars are their diversified self. A monitor screen as a border ofidentification and differentiation between self and Avatar, is fading out. Playing Avatar aspect can be found in the art scenes, too.

### Florian Clausz (Germany) & Micz Flor (Germany) CYBERTATTOO

HO444YGR@RZ.HU-BERLIN.DE

www.b.shuttle.de/art-bag/CyberTattoo

Presentation: CyberTattoo & The Aesthetic Prothesis Fact: FORM FOLLOWS COMPRESSION. With a telematic tattooing machine strapped to your body the motif is filtered from the cognitive through the digital into the mechanical and downloaded under your skin. History happening all at once and now. "This painter, Real classical, Bio-mech." (Virtual Light). Collapse.

Entertainment, media and the new establishment, CyberSex unwillingly developed it's very own aesthetic. It created a series of images-beautiful humanoids covering their private parts with plastic gadgets in neon and anthracite. Clean and slick; hit and run. No scars, no blood. no body-just pleasure. FORM FOLLOWS FETISH. I never saw it. CyberTattoo? How '96.

The aesthetic of the interface, Information relies on compression. WYSIWYG is what the machine made for you. FORM FOLLOWS CROSS-PLATFORM. Cognition follows reconstruction. Beauty is in the control files of the beholder and vectors become the brush stroke of the art of digital revolution. The logo which has been converted by CyberTattoo conveys both. The reference to the corporation and the reference to the interface. Compression is the aesthetic prosthesis of the picture. In the context of mutual affect between the application and the compression it establishes an aesthetic on its own.

Somewhere along the on-line we lost the link of the signified. But when? The iconography of the internet is the iconography of colonialism: ships and anchors, explorers, flags and oceans. FORM FOLLOWS SCOUTS. The seaside metaphor has been dusted down and reintroduced into high tech navigational systems. The mythology of the sea as U.S. American epics: Mayflower, Boston tea party, Netscape Navigator 3.0...

Whereas sailors used to be the plug-inns for cultural imagery, they have long been exchanged by eternal carriers. Stigma, Paper, Fax, Internet. Today the tattoo.gif is being culturally exchanged at #tattoopics. There we go, and where do we want to go today? The new agents: While everybody is talking about uploading the self we are still pondering on downloading identity. Why is that?

Here and Now: content is the act of detaching signifier and signified (when talking \*about\* the net). Users: we are encouraged to stay on the surface. In fact: we have to, or how are we expected to deal with the inflation of information? Call it post-modern? Economical and political success of colonialism legitimized detaching the surface form of culture from the origin of the colonies and reapplying the movable cultural heritage to enrich the fashion of the home countries. Using the imagery of colonialism as the  $\Omega$ of internet navigation we are encouraged to occupy and imbibe. Turn the search engine on and bookmark your territory. Who is supposed to read all this? Talking aesthetics/ politics. FORM FOLLOWS.

Next thing we know someone will work on an application to directly translate a CyberTattoo control file into data vectors and render them onto virtual surfaces. Hey, the animated tattoo for the next millennium. Why didn't we think of that?

# Joseph DeLappe (U.S.A.)

UNIVERSITY OF NEVADA, RENO

# Presentation: Male Fantasy/Machine Desire, Recent Installations

DeLappe will describe his most recent work, a computer interactive, electromechanical kinetic, sculptural installation, "Masturbatory Interactant". The presentation will detail an artistic approach which seeks to create a synthesis between traditional sculpture, art history, computer based multimedia and automated interaction. The installation incorporates a Macintosh computer, video projection, electromechanical kinetic sculptures and machine automated interaction. The work consists of two major elements: one being a large clear vinyl enclosure, at the base of which three 24-inch cooling fans continuously propel a life size inflatable female party/sex doll, painted flat white. The constantly moving female form acts as the projection surface for time based imagery, the source of which is the second part of the installation, a kinetic sculpture consisting of an LCD video projector, a Macintosh CPU, a laser bar code scanner and a rotating "grinder" mechanism based on the Chocolate Grinder from Marcel Duchamp's The Bride Stripped Bare by Her Bachelors, Even. The imagery for projection, primarily of a combination of short, montage segments of digitized close-ups of a nude male figure conducting self erotic actions, text and computer animated three dimensional forms, are randomly controlled by the laser bar code scanner attached to a mechanical arm which extends and retracts, occasionally scanning preprogrammed bar codes which cover the constantly rotating

The author will discuss the development of this work as a continuation of his efforts to critically explore emerging issues and ideas surrounding the human-machine condition. As well, DeLappe will present more recent investigations of machine erotica, including the recently completed installation, Vagina/Mouse, Joystick, Hand, which features a large scale digital printwork and objects of computer interface design which have been sculpturally altered to become symbolically seductive objects of machine erotica.

# Friday 4:15-5:45pm

Flaxman Screening Room

# Artists' Presentations IV

Moderator: TBA

### John Sturgeon (U.S.A.)

CARNEGIE MELLON UNIVERSITY, DEPT OF ART STURGEON@ANDREW.CMU.EDU

http://www-art.cfa.cmu.edu/sturgeon.html

## Presentation: Confessions of Addiction, Love, & Surgical Musings

I propose a poetic/ performative "reading" of my web site, in which I present my brief paper, Confessions of Addiction, Love & Surgical Musings, as performance text, while navigating the site (please read enclosure). As ritualistic act, the

performance would be a poetic decoding and interpretation of my own web site(which is a typical web based documentation of an artist's work) with/for an audience, mimicking the shaman, mediator between the spirit and physical world; or rather, a psychoanalytic subject who mediates between the "Web God" and ISEA audience.

Through the act of interpreting/questioning the meaning of the structure and images of the web sitefor the audience, contemporary issues addressed by critical readings of electronic media (i.e., spirituality, gendered identity constructions, body boundaries, etc.) would be addressed in a nonobjective language. Literally, I would "point and click" my way through the sitewhile it is being projected and generate "improvisational" poetry and interpretation, inbetween sections of the performative reading of Confessions.

This performative/reading/critique/demonstration would provide a stark contrast with more "traditional" presentations that try to articulate issues such as "Where is the subject or body located in electronic-media?" or, "Issues of access and control of electronic-media, and the effects of that control on the individual subject," in a specialized academic language. The audience would be presented with a subject as it (I) is being [de]constructed, in a manner that requires interpretation and translation. Unlike information as it is generally presented on the Web, this performance will -not- facilitate rapid and unquestioned consumption of information.

#### Michael Maziere (UK)

LONDON ELECTRONIC ÁRTS
MICHAEL@ MAZZ.DEMON.CO.UK
http://www.easvnet.co.uk/lea/

### Presentation: The Art of Lightness (The Power of Content)

The Art of Lightness is a paper illustrated by video clips and CD-ROM extracts which will investigate artists use of light electronic technology. Over the last few years, this use of low and light technology appears to be one of the most exciting, controversial and dynamic areas in electronic art. Through this presentation, the relationship between technology and creativity will also be explored with specific reference to the contemporary work of visual artists in film, video and new media.

The main thrust of the Art of Lightness is that through a form of technological irreverence there has been been a movement towards an ideas, content and concept lead artistic practice. Technology here is a means to an end as opposed to an area of investigation per se. For these artists the challenge is located in a critical and rebellious attitude to visual language and context as opposed to an embracement of the latest new technologies. The artists whose work will be discussed and presented include Anti-ROM, Douglas Gordon, John Maybury, Derek Jarman, Sam-Taylor Wood, Sadie Benning, Gillian Wearing, Jane and Louise Wilson and Soda amongst others.

Furthermore, the question of why the dominant discourses in electronic art seem divorced and separate from the current debates in visual arts is extremely pertinent. More and more visual artists in the UK grab and run with low electronic technology in order to express new ideas, particularly in the gallery context. Yet, there is hardly any debate between this highly successfull work and the practice of artists placed within the academic discourses of electronic

art. If the debate in electronic art is to be more inclusive, than it needs to be placed within a more pluralistic definition in order to address work which is often subjective, political and addressing crucial notions of content and context.

### Alan Dunning (Canada)

ALBERTA COLLEGE OF ART AND DESIGN, UNIVERSITY OF CALGARY DUNNINGA@cadvision.com

### Paul Woodrow (Canada)

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http://www.acad.ab.ca/~dunninga

### Paper: Einstein's Brain

The paper presents an overview of the Einstein's Brain Project, a work that examines the idea of the world as a construct sustained through the neurological processes contained within the brain. What is suggested is that the world is not some reality outside ourselves, but, is the result of an interior process that makes and sustains our body image and its relationship to a world, and that the investigation of virtual reality and its accompanying social space is an exploration of the construction of consciousness.

Einstein's Brain is a collaborative work that explores the notion of the brain as a real and metaphorical interface between bodies and worlds in motion. The work comprises several developing projects, including CD-ROMs, film and most particularly immersive VR. Each version has at its core landscapes digitally generated from neuro-physiological and topographical maps and dxf models of the human body and brain which are rendered and organized so as to provide familiar, yet unnamable, highly-detailed naturalistic navigable landscapes.

This presentation will focus on two aspects of the project:

1: the development of the worlds as states rather than objects, and :, the use of VR as an illuminating perceptual filter.

- 1. Active elements and external data sources change the worlds. Time elements age the worlds, matching the passage of real time—at night it is night, in Spring the worlds are Spring-like. Passage through the world is recorded—a twig breaks when a passerby comes too close, footprints are left in the sand, rocks are worn away by the steps of a traveller. Affected by feeder streams of data, by passage through the worlds and by an elusive and changing perceptual apparatus, indexes of labour, thoughtlessness and thoughtfulness, sensory deprivation and impairment, cleverness and stupidity effect dynamic changes throughout the system altering the body and topography of the worlds. The worlds reconfigure themselves dynamically depending on what happens moment to moment, locally and in the world at large.
- 2. We are most aware of the brain when one of its functions is impaired. In absence the function exposes itself and draws attention to the remaining perceptual and communicative operators. A soundless or visionless world is noticeably so. Inside a virtual space we are almost blind, have little or no sense of touch, our hearing and sense of smell are enfeebled and inconsequential. Our sense of others is abbreviated or entirely absent. We are thrown back upon and into ourselves to sustain our sense of ourselves as being in and of the world. Through its deficient rendering of the world virtual reality allows us to perceive our perceptual apparatus and the representations that construct the world. It suggests that the world is a virtual con-

struction; that the development of consciousness, selfhood, is a function of its capacity to represent the world's contents symbolically in the face of a constantly shifting and exponentially multiplying material world. The natural, the normal are cultural constructs.

### Tomoko Mukai (Germany)

Томоко@кнм. ре

### Presentation: Only White Deep White

My concern is what is the realizing of a space. Seems to be abstract question only, but it could be probably recognized with three different aspects mainly. The first aspect consists of my personal memory of space. It is the origin-original form of space what had been and would be developed through layers of my subjective experiences about bodily sensation of space. The second aspect is based on the interpretation of space from Japanese view as my origin. The third is the image of space what could be provided and developed with new technical possibilities, especially the use of 3D softwares. But each component of space could not be defined with one aspect, but these different aspects appear at each moment and overlap each other. At last a space appears like a afterimage in my brain. Only White Deep White is the basic structure of the orgin form of space, purity. Between Darkness and Light metamorphoses this purity with colour. The space which appears is constructed by the essential aspects of the subjective aspects such as "I will experience it myself" and "I will let myself experience it". An actual construction of real space, pure white, coexists with the construction of an abstract. computer generated space. The fundamental virtual space is constructed at human scale from materials and textures which can be transferred and built into the real space. At first glance, this space is as though it has its own connection with the real space, but its existence is more likely an idea of space, constructed of pure abstraction because of its virtuality. The space which had been converted into a two-dimensional expression on a monitor is then reconstructed once more in the three-dimensional, real space. Colours project outward, extending the virtual world further into the real. The computer generated simulations are projected on three screens with video beakers in the exhibitions room. In the part of Between Darkness and Light, the slides are projected on the floor with six slide projectors. All simulations and slide projections are synchronized with computer.

### Friday 4:15-5:45pm

Rubloff Auditorium

# Literature, Journalism, and the Telematic Society

Session 3: Electrified Language

Part of a special series of three panel discussions

Moderator: Karin Graf (Germany)

SOFTMODERNE

Friedrich Kittler (Germany)

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Reinhard Kaiser (Germany)

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### Mark Jones (Canada)

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### **OVERVIEW:**

Without literature we would be mute in the face of technological revolutions. It was a novelist who invented the term "cyberspace", it was a writer who coined the word "robot". But literature itself is subject to influences of the internet. Telecommunication gave rise to new myths, to new metaphors of the human condition: The cyborg myth of Sterling and Gibson, the cyberfeminism of Donna Haraway, the multiple-personality-myth as suggested by Sherry Turkle, claiming that I am Many, the fairytale of Memes, memory viruses and Neo-Darwinian models to describe culture. The interrelation of technology and language even goes as far as changes in the vocabulary and a new strengthening of English as the global lingua franca. Will this development continue, or are we, with search engines in Spanish, French, and German cropping up, at a turning point? What is the role of literature in this global village?

# INDIVIDUAL ABSTRACTS: Reinhard Kaiser (Germany)

Having worked as a translator for many years, occasionally writing a book of my own, I have made reading and writing my profession. So when I heard, some two years ago, of a new accessible universe of information, of some kind of new electronic library, I became curious. I even felt it was sort of a professional duty to have a look at what the Internet was and to see if it could be put to use in the service of my writing, my translating, my permanent search for words, facts and information. My initial fears at stepping into that foreign territory which some praised as a new heaven of multiple joys, while others depicted it as a mere desert of trash, dissolved quite quickly. Of course I came upon much trash, waste, and junk, but I also found some valuable things, even treasures. And what was more, I soon felt that, as a reader, I was well prepared to handle the online-world of electronic arts, literature and information at least better prepared than that allegedly ideally equipped net-person, the so-called surfer.

My confidence did not result from technical know-how, but from something like a little twist of imagination: What I heard and read about the virtues and vices of the Internet, I then contrasted and compared to my own reading experiences and to what I knew about the world of books, about their history and about the art of reading. I did so in order to find out if the highly praised novelty of the online-world was really as new as many maintained it to be. As far as I can see, this little trick worked and still works and often the results are somewhat reassuring: the air-filled hype and the lofty hopes, all kinds of trendy exaggerations on the marvels or the dangers which lurk behind the computer screen, become a much more manageable something if they are contrasted to the sphere of the printed page (e.g. the warnings against losing one's own identity within a dreamworld or against becoming addicted to virtual contents, were voiced in the same vein two hundred years ago by well-meaning educators and clerics speaking on the pitfalls of novel-reading.) During the panel I would like to say a bit more about this imaginative twist which perhaps is something more than a trick, certainly not a theory, but perhaps a rule of thumb for reading and book-loving people who go

online, and a wholesome antidote to that curious ability of the computer and especially of the Internet to turn almost everybody who gets in touch with it into some sort of a "broadcaster," if only for themselves.

### Artur Matuck(Brazil)

De-scripting utilizes the computer as co-author in the process of recreating words. A software configured to work as a "broken typewriter" produces a series of alternatives to letter sequences. The complete language transformation process follows two steps. A disorganizing computational procedure entitled *De-script* is followed by a re-organizing procedure entitled *Re-script*, performed by an human agency. The objective is to renew language codes, creating new terms for poetical, political, linguistic, theoretical, or scientific purposes.

De-script can be thought of as a means to de-scribe written languages. In this experiment, English is the language being de-scripted through a process of computerized semirandom letter substitutions causing purported mispellings. De-script is a computer generated anti-language. It undermines the idea that languages must be protected by institutions from possible changes. In De-script, language is seen, otherwise, as a living entity, in transformation. absorbing influences and reflecting social forces and technologies. The process utilizes English in a generative mode, to surpass it, to enlarge it, to open it up to new technologies and modes of thought. The most immediate effect Descript has in a language is to enlarge it, to actually infinitize the paradigmatic level of the word unit, opening up a field of unheard-of, unthoughtable possibilities of letter re-combinations. However, if one wants to construct meaning or neo-meaning, De-script has to be followed by Re-script, dissociation by re-association. The purpose is to constantly learn from a de-scripted level, so that one can break free from paradigmatic limitations in order to re-script a new

# Mark Jones (Canada) Presentation: Construct(s) and Même-ing: An Essay in Three Dimensions

Conceived and Designed by Stephen N. Matsuba, Edited by Mark J. Jones, Hosted by CyberStage Live

Construct(s) and Meme-ing is an essay in which its core arguments are presented not as text, but as a series of interactive visual images within five virtual spaces. Using VRML as its basic programming language, you as the "reader" explore the author's argument by moving through the different virtual environments and interacting with their elements. The basic structure of the essay is comprised of five components: an introduction, three main points, and a conclusion. Each component is presented as a separate VRML world, and is downloaded as you progress through the essay. While the content of the essay itself examines the resistance to change and the fear of the unknown in new technologies, the chosen medium for the essay also plays a vitally important role in it, because it is the medium and the way in which we interact with it that challenges our notions of language and the construction of meaning within it.

One of the ongoing points in discussions on culture and technology is that we are becoming a more visually sophisticated species. If one were to believe that argument to be true, one must also believe that our language therefore also becomes more visual. Certainly, whereas thirty years ago we put signs up on doors saying "Men's Room" or

"Ladies Room", today we express those same ideas with generic icons. More and more of our language is becoming mediated through the use of icons, reticent perhaps of a culture whose language is moving back towards a system of hieroglyphics rather than simply linear text.

The introduction of non-linear media into such a culture presents the possibility of extending the use of icons into the expression of complex concepts. Thoughts become images, images become arguments, and arguments themselves become a part of the sensorium. What was once, in McLuhan's terms, a breakdown of the senses due to the introduction of text becomes a possible reunification of sensual communication, perhaps closer to what Jaron Lanier calles "post-symbolic communication" or what McLuhan himself predicted when he wrote, "It is now possible to program ratios among the senses that approach the condition of consciousness."

Construct(s) and Meme-ing was designed to push the notion of "visual vocabulary" to one possible extreme. Would there be a common vocabulary from which people could draw, one which would enable them to decode the author's original arguments in the essay, and give reasons for its support or rebuttal? Perhaps the new media isn't about convergence as much as it is about collision - nations collide into globalism; competition collides into partnership; the private collides into the public; and the roles of writer, editor and reader suddenly collide into the roles of architect, multimedia producer and actor respectively.

## Concert 2

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Friday, 8:00 pm, **Museum of Contemporary Art Auditorium** 220 East Chicago Avenue Phone: 312.397-4010

James Dashow (Italy/U.S.A.) J.DASHOW@AGORA,STM.IT

FIRST TANGENT TO THE GIVEN CURVE

For piano and computer

Performed by Paul Hoffman, piano

The more time passes, the more I am fascinated with putting together musical ideas that are on the surface seemingly unrelated in order to see how they effect and transform each other, how their interactions generate form building energies. The tensions from their contrasts, the rhythms within each event, how each idea unfolds and develops, the rhythms with which the events succeed or interrupt each other...all these elements form the dynamic of my work. They are ensembles of things that generate a world of complexities, intertwinings, symmetries and asymmetries, turbulence, provocations, moods, much like the multifarious life experiences—both day to day and in the long run. The result is a unique form, a completed blend, rather like a reflection of a series (a collection) of events in life that you perceive as a local whole. A pluralistic universe in the best Jamesian tradition.

The relationship between the piano and the computer generated electronic sounds is, on the other hand, rigorously worked out with extreme precision. The pitch structure provides the basis for the sounds, or vice versa a certain kind

of sound yields the basis for the intervals and their specific pitches. And they too mutually influence each other. A continuous cooperative "a due".

The electronic sounds were generated entirely by the composer's MUSIC30 program for digital sound synthesis running on the Spirit30 accelerator board for PC, by Sonitech Int'l (Wellesley, MA.).

The title of the work comes from an essay by Michel Serres, which captures rather nicely the sense of the music, the sense of the composition.

"Here is the complement of the model. Given a flow of atoms, by the declination, the first tangent to the given curve, and afterward by the vortex, a relatively stable thing is constituted. It stays in disequilibrium, ready to break, then to die and disappear but nonetheless resistant by its established conjunctions, between the torrential flow from the upstream currents and the river flowing downstream to the sea. It is a stationary turbulence."

-Michel Serres, on Lucretius

First Tangent to the Given Curve has been recorded by Daniele Roi on a Capstone CD.

Craig R. Harris (U.S.A.)

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TIME TRAVEL

Performed by Cathy Kuehn, alto flute, and Gary Schulte violin

Time Travel is a music composition for alto flute, violin, digital sampler, and sound effects processors. The alto flute provides the musical material that propels the work, employing a variety of brief motives and sounds that are highly suggestive of a timeless quality. The violin develops the flute's material, providing a contrast in both sonic quality and style. Sound from the instruments are recorded both prior and during performance onto a digital sampler, and is transformed into multi-dimensional sound environments. The work incorporates a combination of notated and improvised content, blending the consistency of prescribed material with the vibrancy of improvisational and indeterminate elements. Candy Kuehn performs the alto flute, and the violin is played by Gary Schulte. Craig Harris performs the EIII digital sampler and sound processing.

Bruce Mahin (U.S.A.)

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CONCERT: GALILEO

For electronic wind instrument, interactive computer and synthesizers

During his lifetime, Galileo's theories about the earth as a celestial body revolving around the sun put into question many of the doctrines supported at the time by the Catholic church. One such doctrine placed man as a divine creature living on an earth residing at the center or the universe. The suggestion that the earth might actually be one of many celestial bodies circling the sun put into question some of the "literal" explantions held by the church and, therefore resulted in the scientist taking severe adominitions from the papal powers. The mathematician's struggle to stand firm in his beliefs lasted the whole of his life until he, under great duress, recanted the theories and promised

to deny their validity in published works.

Using the life of Galileo as a point of inspiration, this work examines the nature of exploration and discovery as an exciting, often dangerous, enterprise. In this piece, the performer plays a written score, the computer follows along, makes musical decisions, and performs its own accompaniment using algorithms in real time.

Galileo was composed while the composer worked at Glasgow University (Scotland) on an honorary research fellowship in 1996.

Silvia Matheus & Mark Goldstein (U.S.A./Brazil)

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JOAN IS BACK ...

For live interactive computer synthesis

Joan is Back... is an interactive composition for computer, processed sounds and synthesizers. The work was realized at the Computer Music Conference in Brazil in 1996, at CNMAT (U.C. Berkeley Center for New Music and Audio Technologies) and Ms. Matheus' private studio. It explores timbral space, visual space and gesture using the Lightning II alternative MIDI controller designed by Don Buchla. The structure consists of multiple layers: A through-composed stratum and a collection of themes whose ultimate order is determined in real time by the performers' gestures in space with the Lightning wands. The score is written in the MAX programming language for Macintosh.

Robert Normandeau (Canada)

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LE RENARD ET LA ROSE

Concert suite composed from two sound sources: the music commissioned by Radio-Canada for the radio play adapted from The Little Prince by Antoine de St-ExupÈry (produced by Odile Magnan in 1994), from which one will retrieve the main themes, and the voices of the actors who have participated to the radio play.

Le renard et la rose is the third piece of a cycle undertaken in 1991 (...clats de voix and Spleen were the first two parts of that cycle1) based exclusively on the use of the voice and more particularly on the use of the onomatopoeia, considered as the only case in the human language where the sound describes directly the object, the gesture or the feeling that one wants to communicate, opposed to its abstract representation, the word.

The work is divided into five sections which represent as many states of the adult age, associated with different sound parameters: chattering and rhythm; nostalgia and timbre; anger and dynamic; lassitude and space; and finally, serenity and texture. One will find successively the themes of The Little Prince: The King, The Businessman, The Conceited Person, the Flock of Birds, The Desert Well, A Flower, The Rose, The Baobabs, The Lamplighter, The Water Pills Tradesman, The Fox and The Geographer. The piece was awarded the Golden Nica (First Prize) at the Prix Ars Electronica 1996 (Linz, Austria).

### Nicolas Baginsky (Germany)

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### The Three Sirens

847 West Jackson, 2nd floor

The Three Sirens sitting on their island's shore surrounded by the modering bones of those not able to withstand seduction.

The Three Sirens are partly robots, partly musical instruments. They teach themselves how to play. The implemented computer programs contain no information on notation, harmonies or musical systems. Artificial neural networks use self-organised and unsupervised learning to find out about improvisation and instrumental virtuosity.

The neuronets learn by allocating related stimuli to neighbouring groups of neurons. Using this mechanism it is possible to reinforce similarities and to find hidden information within the presented sensor patterns (audio input). They learn to control their motors and mechanic characteristics (position sensor input). To give the instruments a chance to interact, their audio inputs are connected not only to their own amplifiers or microphones but also to each other.

They first play at random, listen to their own sounds and later on to the other sirens. In the course of the performance, they develop rhythms, invent melodies and improvise. Through a human user's interface (electric guitar, microphone etc.) session-like experiences can be made available to everyone.

### Zoe Beloff (U.S.A.)

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### CD-ROM: Beyond

Betty Rymer Gallery

Beyond operates in a playful spirit of philosophical inquiry exploring the paradoxes of technology, desire and the paranormal posed since the birth of mechanical reproduction. One might call it an investigation of the dream life of technology, from around 1850 to 1940. There was an almost magical element in the way people saw these developments, an issue I feel important to bring to light as we enter the digital realm. Beyond is an interactive work (programmed with QuickTime Video and QuickTime VR) which allows the viewer to explore a new kind of mental geography, in which they find themselves traveling through time and space encountering my virtual alter-ego who, as a medium, that interface between the living and the dead, transmits movies that record her impressions. The location is a real abandoned asylum dating back to the nineteenth century. It stands in for many places both real and fictional, from Charcot's clinic at the Salpetriere, to Raymond Roussel's fictional world of Locus Solus, to the destroyed buildings of the two World Wars, to the Paris Arcades of the Second Empire, to Edison's' laboratory at Menlo Park. In the 19th century it seems as if progress appeared so dazzling that the boundaries between the real (or conventionally scientifically provable) and the fantastic was far more permeable than we can imagine today. There was a certain obsession with the question of whether a machine itself could possess a soul. (just as people today speculate as to whether a computer could be have consciousness). My thesis is that if something which we now take for granted like photography was experienced as an uncanny phenomena which seems to undermine the unique identity of objects, creating a parallel world of phantasmal doubles, then the possibility of the production of say Spirit Photographs was not nearly as implausible as it might seem today. Similarly sound recording was thought of as a strange phenomena, for the first time severing speech from the body and allowing us to playback the voices of the dead

# Karl Bohringer & Ken Goldberg (U.S.A.)

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## The Invisible Cantilever

847 West Jackson, 3rd floor, Beyond Shelter Exhibition

"Although the senses occasionally mislead us respecting minute objects, such as are so far removed from us as to be beyond the reach of close observation, there are yet many other of their informations, the truth of which it is manifestly impossible to doubt; as for example, that I am in this place, seated by the fire, clothed in a winter dressing gown, and that I hold in my hands this piece of paper..." —Descartes, Meditations

A 1/1 millionth scale version of Frank Lloyd Wright's Fallingwater, invisible to the naked eye. This project considers the distance between the viewer and what is being viewed. How does technology alter our perceptions of distance, scale, and structure? Technologies for viewing continue to evolve, from the camera obscura to the telescope to the atomic force microscope; each new technology raises questions about what is real versus what is an artifact of the viewing process. For example, how does the framed vision of the microscope differ from the framing induced by the World Wide Web? Discontinuities induced by these media can undermine what Husserl calls the "inner" and "outer" horizons of experience. These horizons are vital to architecture and to what we might call "telepistemology:" the study of how distance influences belief, truth, and perception. Why Fallingwater? In 1991, a poll of architects taken by *Architectural Record* found Frank Lloyd Wright's Fallingwater (1936) to be the single

most important building of the last 100 years. To reflect features on the site, Wright employed the cantilever: "a horizontal structure for distributing force, the true earthline of human life" (Wright). Cantilevers are also used to measure forces in Micro Electro Mechanical Systems (MEMS): miniature devices etched from silicon. Examples of current research can be found at many labs including UC Berkeley, Cornell, and UCLA. For example, many automotive air bags measure the deflection of a MEMS cantilever to detect collisions.

## Phillippe Boissonnet (Canada)

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### In-Between

847 West Jackson, 3rd floor, Beyond Shelter Exhibition

The interactive (ultrasonic) light control system for the hologram is conceived so that spectators are obliged to establish a human contact (discussion and presence), at least between two of them. Each motion sensor is in one sculture supporting one hologram. But each sensor is connected to another sculpture (hologram). So, when one viewer is in front of one sculpture, hopping to see its specific holographic image, he is indeed triggering the light of one or the other sculpture. But as there hol; ographic image will be out of their view (because of the restrictive holographic angle of view), he will need the presence of another viewer who will stand at the appropriate place to trigger the light for the hologram he (she) wants to look at. Each motion sensor will only have a 10 degree angle and 6 feet depth of detection field. Holograms are displaying images (shadowgrams) of man and woman profiles (head and shoulders), which are surrounded with coloured air! currents induced by the body heat. The third hologram is displayed letters dealing with human and virtual communication: the "@" symbol, and the words (in french) "I" and "you."

### Natalie Bookchin (U.S.A.)

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### **Marking Time**

847 West Jackson, 3rd floor

In a darkened room, a projected text appears to be typed onto a wall, one letter at a time. The text is a log kept by a death row prison guard of the activities of three prisoners for four day leading up to their triple execution in Arkansas in January 1997. The quard, who watches day and night, describes the prisoners' most intimate activities, from what they are eating to when they go to the toilet, to whom they are speaking to and what they are saying. A viewer enters the room and sit at a table with a computer and monitor, facing the projection. A bare light bulb dangles down near the table, creating a harsh but dimly lit glow around the monitor. As if entering a visiting room in a prison, the seated viewer is now face to face with one of the prisoners whose image stares out from the monitor. The user may select the face of each of the three prisoners and may then pan each of the faces, slowly scanning over nose, mouth, ears, etc. As the user scans, the computer responds with constant and precise feedback about the user's movements and selections: where she has scanned, the amount of time she has been doing so, what her movements across the screen have been, which part of the face she is currently touching, who she is touching, etc... Meanwhile, the computer stores all of the user's mouse movements and upon a mouse click replays them as a motion study in the form of an abstract animated line drawing. Thus the viewer takes on the position of the prison guard, maintaining visual control over the prisoners' bodies and their movements. At the same time, she is placed in the position of the prisoner, as her own movements and actions on the computer are constantly monitored, displayed and recorded. Through her interaction, she becomes a player on both sides of the narrative that she has merely witnessed in the projection. The physical layout of the installation contrasts two forms of spectatorship: a public projection and a private encounter with a monitor; in the publicly viewed projection the viewer remains outside looking in on an acute example of regulated time and state control of life and death. In contrast, on the computer monitor, the user is face to face (interfacing) with a-now dead-individual, and is no longer a passive viewer, but now, in fact, a "user" implicated in the narrative. The work also reflects on the ability of the computer to survey and record all choices and movements of any user at any time and parallels this distinctive quality to the model of the prisoner/prison guard.

## Greg Boozell (U.S.A.)

CANTV@WWA.COM

### Computer Cubicle

847 West Jackson, 3rd floor

The purpose of Computer Cubicle is to undermine utopian myths of high tech employment.

### Shawn Brixey (U.S.A.)

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### Alchymeia

847 West Jackson, 3rd floor

Alchymeia is a genetically engineered ice crystal project where human hormones (steroids) provide nucleating agents to guide crystal growth, reflecting our presence in the crystals atomic architecture. It is an installation that instead of constructing a simulated model of reality, creates a transmuted copy of that reality: art grown from a preordained genetic blueprint. The individuality of the ice crystals in the installation is created using a similar principle of atomic recording utilized by snowflakes, but have a microscopic sample of human hormone introduced into ultra-pure / ultra-cold water as an atomic building site (an emmersive nucleating seed). Because all impurities in the water have been removed, the human material provides the only structure to build (freeze) from. When the highly ordered crystal nature of ice uses the discreet human sample to initiate the freezing process, it forces its natural crystal arrangement to elastically deform, mimicking the rhythm of the original atomic lattice from the donor sample. The tiny crystals (ice embryos) nucleated by this process, act as molecular stories, "content seeds" in which the larger ice crystals in the exhibition clones itself from. The crystals in this exhibition act as amplified recordings of ones physical presence expressed at a level of telematic so removed from operational awareness, it becomes a virtual space. Because of the explicit loyalty to the original atomic lattice of the nucleating agent, the crystals are confined by the laws of physics to reflect our unique presence in both their microscopic and macroscopic organization. Alchymeia is more than a technological proxy portrait, or a sustainable illusion of the artist; it "is" the artist, a re-embodied / re-mapped "clone" of the author; an environment where we quite literally become the architect and architecture at all scales. Brilliant colors produced by the crystals are generated by the decreased speed of polarized light in ice specific to the elastic stress in the crystal lattice. Each wavelength of light (color) slows to a different speed, signaling the amount of atomic energy expended by the ice in aligning its structure to match the human provided nuclei. As both art object and art moment, Alchymeia is not made through a traditional reductive or additive process, but instead taught how to build itself, encoded with a type of telematic goal of its own. The viewer understands that "we" become the catalyst for igniting this chain reaction of events, thus dissolving the boundaries between experiment and theater, and between art object and artist. As an expressive new form of ubiquitous/organic computing, the Alchymeia project attempts to present an important evolutionary transformation in digital media by pioneering the basic fabric of space time as a hybrid strategy for future computing. Alchymeia is being presented as a proto-type experimental ice sculpture for the 1998 Winter Olympics, in Nagano Japan.

### Richard Brown (UK)

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### Alembia

847 West Jackson, 3rd floor, Beyond Shelter Exhibition

With kind support from: Royal College of Art, London; Interval Research Corporation, Palo Alto, US; Intergraph and Virtual Presence, London; Sanyo and Saville, UK; The Bonington Gallery, Nottingham.

Alembic represents a synthesis of art, science and mysticism—it is an encapsulation of my multi-disciplinary history—including computing, electronics, chemistry, time-based kinetic and organic sculptures and interactive installations. My work reflects an interest in the concepts of time, space and energy and relates to the 20th century idea of a Fourth Dimension, an idea which inspired Duchamp and a number of Cubists. The Cubists broke the traditional role of perspective and pictorial representation within painting; in a similar manner I wish to challenge the virtual reality paradigm of simulating a perceived reality and use the medium for creating work that is non-representational, participatory and evocative. A key concept within Alembic is the notion of Dynamic Form (a term first used by the Italian Futurist Boccioni in 1913). For me, dynamic form conjures up the idea of shadows from a fourth dimension, 3D forms that do not obey the rules of "normal reality"—they are permeable and responsive to the perceiver, changing form and motion within the dimensions of time, space and energy. The content of Alembic responds to interactions made via the four sensing aerials which relate to the alchemical states of matter: fire, earth air and water. Alembic sets out to evoke a contemplative and immersive state of mind, where the viewer is an active participant, controlling and shaping that which they perceive. I programmed Alembic using 'C' and the Worldtoolkit library from Sense 8. It runs on an Intergraph Pentium Pro computer with graphics acceleration. Movement and position sensing is via the MIT Electronic Fish, a device which works on a similar principle to the Theremin. A participant walking on the square mat area acts as a radio transmitter. That signal is picked up by the four sensing aerials and enables the calculation of location, proximity and movement. A Sanyo PLC5500 SVGA LCD projector delivers the imagery which is projected onto white silica sand.

# Gloria Brush (U.S.A.)

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# The Twice Constructed Garden

847 West Jackson, 3rd floor

The Northern Garden is an experiential construct far removed from our seasonless electronic existence. The physicality of gardening stands in stark contrast to the sleek containment of on-line navigation. In this series, The Twice Constructed Garden, human intercession determines the intersection of the natural and the technological.

The insertion of personal intention through the reordering of experience occurs in both physical and digital space. Through use of a decidedly low-tech pinhole camera, image sources are registered from these places which are human ordered, nature produced. Once acquired, these fragments are reconvened and mediated through digital intervention. Each image serves as a channel for the exploration of expectation and recognition.

The images in this series have their sources in photographs made with a pinhole camera. Those sources then have been digitally selected and manipulated on computer and published via a dye-sublimation printer.

### Sandra Budd (U.S.A.)

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### SUBMARINE

847 West Jackson, 3rd floor, Beyond Shelter Exhibition

SUBMARINE is an interactive installation which simulates circumstances similar to a navigating submarine operating under water. The installation questions how much human perception and psychology is altered within a controlled sensory-stimulated technological environment. This piece is designed for three participants who must work cooperatively within an enclosed, capsule-like room. Each person is isolated to a specific work station. One person is reliant on information he/she views through a periscope. This person becomes the navigating eyes of the submarine. The periscope can be maneuvered within the aquatic environment with a joystick controller. The second person receives only audio information coming from the aquatic environment. The periscope is equipped with a microphone that picks up various sound-emitting objects within the water. The third person is stationed in front of a grid, which gives a satellite view of both the submarine's location and some of the unknown objects within the aquatic environment while they decipher exactly what they are perceiving. Each participant is intimately dependent on the others' specialized sensory information. The goal for these participants is to reach their final destination with good judgment, as they will be faced with both threatening and non-threatening obstacles that they must decide to destroy or plan to avoid.

### Jeff Carter, (U.S.A.)

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### **Fixtures**

847 West Jackson, 3rd floor

Fixtures consists of a series of 6 Plexiglas display stands, either wall-mounted or freestanding, the shape of the stand suggesting a missing object or artifact. Each stand has a small electronic device attached, which generates light, sound or movement. The devices are small and self-contained, yet announce themselves discreetly with subtle, absurd actions. The display stands included in Fixtures are designed to refer to specific objects from my collection of Asian "tourist" art and artifacts, including puppets, masks, books and clothing. The fixtures are based on examples found in the Art Institute of Chicago. Such fixtures are typically used to support fragile art and artifacts in a museum display. Of particular interest are those which are custom built to accommodate a specific piece. Generally fabricated from Plexiglas, wood or metal, they are designed to be virtually invisible to the museum visitor.

The concept of invisibility is central to this work, illustrated by bringing peripheral structures to the center. The formal relationship between the fixture and its electronic apparatus is challenging, as the fixture does not function as a display structure for this device. Rather, the device appears to have irrelevantly attached itself. This dialogue is further developed through an implied relationship between the electronic event and the "missing" museum artifact.

# Center for Metahuman Exploration (U.S.A.)

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### Inverse Human

847 W. Jackson, 3rd floor

1/human (inverse human) is a robotic device that can be attached to the upper body. By operating the controller on the left hand a user can ëteachí the robotic exoskeleton covering the right arm various movements. In the teaching programme muscular autonomy is conceded to mechanical autonomy: the arm moves the machine until the machine moves the arm. The robot's microprocessor monitors arm movements, and ëlearnsí common patterns that are executed by the arm. After a time the robots artificial intelligence algorithms create new patterns based on the separate movements. At this time the processor begins to manage the movements of the arm, forcing its artificially intelligent processes upon the wearer. This configuration traces the role of technology, where technology is the imposition of human thought and will upon non-human matter. Mechanisms, electronics, and computers replicate human processes and thoughts in such a way that non-human "thoughts" and "will" are possible.

Though on one level this meta-human machinic thought gains patterns from the human, these non-human thoughts also re define what it means to be a human, especially within industrialized societies. 1/Human achieves this by surrounding the body, intersecting it by projecting machinic will within the human. at the same time allowing human will to project into the robot using artificial computer learning. Artificial learning maps human will into binary code, the translatable, transferable, and universal language of machine will. Machine will then redefines the human encased by 1/human as the mechanism begins to dominate the humans activity.

In the end, the human is a prosthetic for larger incomprehensible structures-structures that result from an on going dialectic between technology and human will over the course of history.

# Jeffrey Cook, Sam de Silva, and Gary Zebington (Australia): collectively known as Merlin

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## Metabody: From Cyborg to Symborg

847 West Jackson, 3rd floor

The Metabody assemblage is an animated mapping of the territory of the human-machine interface: the avatar / golem; the robot or automaton (recently cyborg, now symborg) through the ages; and the body as performance installation site connected to other bodies and sites around the world. It encompasses the body as alternative interface using a vocabulary of gestural and performative twitches needed to establish a bodily dialogue with a representation in symbolic space. The ROM comprises three main sections: the Stelarc archive; the human-machine historical section; and various simulations (hypercells) of ideas explicated elsewhere. The components exist as a colony or loose assemblage of cells, some of which will integrate into a larger multicellular whole at a later date; some which extend the cyborg's organomechanic role by virtue of digital appendages or layers (pro)creating the symbiological organism—the symborg; or react in a connective soup of humans across time and space; or linger in an unresolved phase state, as submerged ideas of an emergent humanity and humaneutics. A technology-induced symbiological body plays tangent to various prosthetic or bodily add-on potentialities and strategies and tends toward inclusion in a growing set of options: the melding of some aspects of organic, web and internet sensorial spaces; interactive anthropomorphic digital symbols; software simulations; attachable hardware augmentations and other interconnected humans via local and remotely distributed computer systems.

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### Character Input

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The Character Input fiction is a neural network which can read aspects of a person's character from an image of their face. The phrenological tool was developed by an Estonian scientist who continued to work with perceptrons and neural networks through the 60s and 70s, when they had fallen out of popularity in the west. His initial research into the reading of gender from photographs of subjects eventually led to an amazing network which could read the most personal and specific aspects of the subject's personality.

The piece alludes the cultural agenda around measuring human attributes: from IQ tests to the Human genome project. Contemporary cognitive scientists are actually using neural networks to read facial emotion; this and related technologies seem to owe a strong debt to phrenology and cranioscopy. The *Character Input* installation consists of a large image bank of faces, a variety of old communist-block computers and interfaces, and an interactive section which allows the viewer to be scanned by the neural network, which then reveals aspects of their personality. In addition, a Soviet-style slide-show documentary describes the work of the scientist, interleaved with relevant events (workers celebrate 3rd year of 5 year plan, etc.).

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### EQuinox'97

847 West Jackson, 3rd floor

EQuinox '97 is the 8th year of an annual project evolving within a large expanse of time, in various distant locations, with a diverse population of peoples, languages, and ages. EQuinox'90-2000 is a decade long International Arts/Communication Project. Participants receive a Call for Entries and are invited to send Messages to a site by all communication forms concerning what they wish, want, hope, fear, believe the future will be. This fin de millennium art work, receives and publishes what an international random group of people believe about their future during rapid societal change. A broad range of human beings send Messages as drawings, handwritings, faxes, poems, notes, and musical scores to this global conceptual time capsule.

EQuinox '90-2000 speaks of time, duration, change, and communication. Events in which people come together to discuss and witness have occurred for thousands of years. EQuinox '90-2000 is a unique arts/communication event exploring the speed and protocols of the current revolution in electronic technology and communication which has not existed before. As the immaterial, non-physical engages the perception, previous notions of ownership and authorship dissolve. Robert Stearns in Dialogue Magazine writes that "they are bringing together thousands of people around the world to count down the last few years to the future through EQuinox '90-2000". That the work derives "some of its strategies from the schools of mail and correspondence art of the 1960's, off-shoots of Fluxus that, in turn, drew its inspiration from the Dada and Surrealist artists of the early 20th century. Mail art consciously avoided preciousness by dodging the distribution hierarchy of the gallery and museum system."

The natural branching inherent in electronic art lends itself to collaborations and networks. The computer interactive installations of *EQuinox '95* at the Fundacio Pilar i Joan Miro in Spain ,and *EQuinox '94*, at SPACES in Cleveland were collaborations involving artists Gerald Horn, Jamy Sheridan, and Dallas-Swann. *EQuinox '96* on the Web at http://www.cgrg.ohio-state.edu/~sdswann/ involves participation from Prague to Puerto Rico.

# Paul Debevec & Golan Levin (U.S.A.)

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### Rouen Revisited

847 West Jackson, 3rd floor, Beyond Shelter Exhibition

Between 1892 and 1894, the French Impressionist Claude Monet produced nearly 30 oil paintings of the main façade of the Rouen Cathedral in Normandy.

Fascinated by the play of light and atmosphere over the Gothic church, Monet systematically painted the cathedral at different times of day, from slightly different angles, and in varied weather conditions. Each painting, quickly executed, offers a glimpse into a narrow slice of time and mood. We are interested in widening these slices, extending and connecting the dots occupied by Monet's paintings in the multidimensional space of turn-of-the-century Rouen. In Rouen Revisited, we present an interactive kiosk in which users are invited to explore the façade of the Rouen Cathedral, as Monet might have painted it, from any angle, time of day, and degree of atmospheric haze. Users can contrast these re-rendered paintings with similar views synthesized from century-old archival photographs, as well as from recent photographs that reveal the scars of a century of weathering and war. Rouen Revisited is our homage to the hundredth anniversary of Monet's cathedral paintings. Like Monet's series, our installation is a constellation of impressions, a document of moments and precepts played out over space and time. In our homage, we extend the scope of Monet's study to where he could not go, bringing forth his object of fascination from a hundred feet in the air and across a hundred years of history. Supported by: Interval Research Corporation and University of California, Berkeley

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### **Masturbatory Interactant**

847 West Jackson, 3rd floor

Masturbatory Interactant is a computer interactive electromechanical installation which is the ultimate realization of three years of conceptualization and creative interest in critically examining the human/machine interface. The installation was directly influenced by Marcel Duchamp's seminal work of mechanized eroticism The Bride Stripped Bare by Her Bachelors, Even (The Large Glass), 1915-23. Duchamp's bride has become an inflatable female party doll, painted white and continuously suspended inside a transparent enclosure by the air flow of three 20% cooling fans. The floating female form acts as the projection surface for randomly selected computer based visual information—essentially a hyperkinetic image stream. The images primarily consist of a combination of short, provocative quick time video segments of digitized close-ups of a nude male figure conducting self erotic actions, selected three dimensional computer animations, background images, texts and audio. The imagery is randomly selected through an automated, machine kinetic interactive process. The Chocolate Grinder from Duchamp's piece has been recreated to scale as a kinetic sculpture - the tapered drums are covered with bar codes, slowly rotating around the central axis. All the while the laser bar code scanner, a pen-like device, which is mounted on an extending and retracting armature, randomly scans the bar codes. The selected bar codes send a predefined command to the Macintosh computer mounted above the grinder, choosing image segments from the Director based multimedia program. The selected images are then projected onto the floating body by an LCD video projector which sits atop the CPU, above the Chocolate Grinder mechanism. The piece is designed for continuous kinetic movement. After several weeks of operation, the repetitive scanning process begins to scratch away at the surface quality of the bar code—creating a general deterioration of the interactive process, ultimately frustrating the devices intended machine/sexual performance. As a result of this gradual process of entropy, looped segments of images and sounds, once rapidly changing and intermingling with others, begin to continuously repeat until the machine eventually again selects a still functioning bar code. In this installation the computer and the electronics are pivotal sculptural objects which coexist and meld with the constructed kinetic pieces. The piece critically investigates male sexuality, technological hegemony, and multi-media hyperbole through the use of humor, high tech absurdity and non-participatory computer interaction. In totality, the intent was to create a contemplative incident for the consideration of machine-based erotica, male sexuality and high tech absurdity.

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# La Cour des Miracles

847 West Jackson, 2nd floor

La Cour des Miracles is a universe of faked realities loaded with "pain" and "groan." The aim of this project is to induce empathy of the viewer towards these "characters" which are solely articulated metallic structures. Therefore, we want to underline the strength of the simulacra by perverting the perception of these animates, which are neither animals nor humans, carried through the inevitable instinct of anthropomorphism and projection of internal sensations, a reflex triggered by any man-

ifestation that challenges our senses. The viewers must travel a long and narrow "sordid" space located in a building basement or in an industrial-looking site. The machines are distributed along this confined corridor, crawling on the floor or hiding in dark corners. The close proximity of the machines challenges the viewer's comfort and impressions of one's physical safety. The soundtrack is an important element of the installation. Whispers, lamentations, howlings and cries are suggested by different processed sounds generated by the surrounding speakers. In addition to its own mechanical sounds (valves, relays, squeaks), each robot has a speaker and a specific sound source controlled by the computer. If a robot detects someone in its proximity, it will generate sounds that will reinforce the illusion of its natural behavior. Six different kind of characters populate the installation: *The Harassing Machine* calls upon the passing viewer by shaking its articulated arms towards them. At the extremity of these members, small tentacles (agitated by compressed air) tease the intruders with importunate touches. *The Begging Machine* is rocking its trunk back and forth on its base and raises its mechanical arm towards the viewers walking by. In order to emphasize the solicitation behavior, the beggar has a suction device fixed at the end of its articulated arm. *The Limping Machine* walks painfully towards the viewer while stumbling awkwardly because of a different or distorted member of its body. *The Heretic Machine* is locked up in a cage. When viewers come by, it rushes violently towards them, grabs the metal grid and furiously shakes its cage. *The Crawling Machine* is creeping laboriously on the floor. Slow and vulnerable, it tries to run desperately away from the approaching viewers. *The Convulsive Machine* is a thin metallic structure shaking with frequent but yet irregular spasms, especially when the viewers approach. *La Cour des Miracles* is produced with the help of The Canada Council for the Arts and

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### Exhibition: What Will Remain of These?

847 West Jackson, 3rd floor, Beyond Shelter Exhibition

Although we are converging on a ubiquity of computation at a large global scale, we still face unanswered questions of what it means to "be digital." Through the globalization of both the Internet and computation we are constantly interacting within a community, contributing to the collective digital body. Human interactions are part of patterns that manifest themselves at a larger societal scale. We all tend to lead similar and overlapping lives, leading to a collective group identity that is emergent through these behaviors. Although, at first glance, these group patterns appear to be chaotic, the individual remains locked within their own identity. But if one gets removed enough from the localized context, it becomes clear that we have little control over what emerges as a collective whole. We all lead a life between two poles: the world of motion and the world of stillness. The dialectic between them creates a tension as there are two distinct representative aesthetics at work. The world of motion is one of self-possession, short-term goals, achievement, and drive. The person that is stuck in the world of motion is unable to view themselves in the large group identity, trapped in a merciless temporal now that urges them forward. Likewise, the world of stillness is made out of passivity, narcissism, indecision, uncertainty, and fear. The person in this realm is trapped in an endless self-reflection. The former is a quality of transience, the latter is a quality of permanence. It is between these two extremes that we exist. This work explores these possibilities by visualizing the world of motion and stillness as a metaphor for the struggle between individual and group identities. An array of surveillance technologies is used to capture live video from people's everyday life. These images are deconstructed into motion characteristics that describe, over time, how large masses of people are moving through an architectural space. This motion analysis is then used to provide virtual "winds" that blow image particles over the computer screens and data network, forming abstract kinetic visual sculptures that are carved out of the patterns that summarize our motions as a collective societal whole. The more defined and patterned we act as a group, the more smooth and continuous the corresponding particle flow will be. However, should a participant hold very still for a few seconds, this gesture of permanence will be sensed by the surveillance system. The image of the narcissistic viewer is integrated into the virtual particle system for as long as that pose is held frozen. As soon as the viewer moves in any significant manner, his/her image is blown apart by all of the torrential currents of the motions that have come before in time. In a manner, they have achieved a dubious permanence as all of the pixels that form his/her image are retained in the system. Here there is a comforting Newtonian conservation of mass and energy, where traces of our existence persist eternally in the digital environment.

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### TRANS-E: My Body, My Blood

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People say that in primitive societies wall paintings were works by shamans, whose altered states of consciousness would confer them powers to communicate with the beyond and to intervene in the real world because they would dialogue with spirits. In this installation I simulate an electronic ritual, where "virtual hallucinations" provide us with shamanic powers through digital technologies. The body connected with interfaces in a sensorized environment experience an immersive environment where entire body dialogues with computer electronic memories determining the life of the environment. Three different and simultaneous situations are generated by the action of bodies in real-time. The images change, a red liquid moves within a bowl as an offering to life and the sound of the heartbeats alters. In the back of the room, a big rounded lighted wall shows metamorphoses from North Brazil's Inga Stone's pre-historical inscriptions. Simulating three different levels of the shamanic transe digital images, synthetic images in anamorphic, colored, bright, scintillating mutations are managed by neural networks. The sets of images are resultant of the visitors' behaviors captured by the sensitivity of the sensors and transmitted to the machines. Neural networks inspired in our biological neurological system learn some patterns of behavior and manipulate this data, provoking "visions" in the room in an enigmatic experience of TRANS-E. As an artist, in my recent work, I am offering interactive installations for people to experience consciousness propagation in an organic/inorganic life. Electronic interfaces and neural networks provide intelligent behaviors,

managing signals of the human body in sensorized environments. Technologies embody now traces of biological systems, translate them into computerized paradigms, offering emotional experiences and expanding our consciousness. My intention is to check organic laws and proclaim machines' powers of controlling and expanding natural life in this post-biological era. Technical Staff: Laboratory of Research: Novas Tecnologias nas Artes Visuals Universidade de Caxias do Sul Softwares and Neural Networks Robson Rodrigues Lemos Ana Paula Lüdtke Ferreira Andre Adami Bruna Paula Nervis Evandro Libardi. Getúlio Martins Lupion Mateus Mugnol Images/ multimedia production: Tatiane Tschoepke Carine Soares Turelly Lilian Maschio Rafael Perottoni.

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### Memory Grid

Chicago Cultural Center

The Memory Grid is a collection of mostly anonymous faces recreated using photographic computer imaging tools and techniques. The individual faces are extracted, broken down, and rebuilt from digitized media imagery, advertising pictures, and family snapshots to investigate the nature of photographic, as well as ocular vision. Combining the personal with the political is an attempt to understand and convey the elusive nature of photographic representation. Just what can a photograph tell us about the past and the present? What information is relevant? What part of the photographic process is a construction of the maker, and what part the subject's? What visual information is required for a viewer to make a positive ID, to trigger a memory, to spark a connection? Memory, identity, and visuality are the driving forces within the Memory Grid project. I look at photographs from the world, my past, pictures derived from a present tense reality, and wonder: Is this from a dream? Do these places and people exist? How can I be sure? I could revisit the places, but the photographs do not reside there; the photographs are "has-beens." Roland Barthes in Camera Lucida states: "The name of Photography's noeme will therefore be: That-has-been,'...what I see has been here, in this place which extends between infinity and the subject (operator or spectator); it has been here, and yet immediately separated; it has been absolutely, refutably present, and yet already deferred. (pg. 77) This deferment is of interest to me; this separation from the event and its representation. To an extent, the Memory Grid is an interpretation, an impression of photographic representation as it exists in the world. It is, itself, also a representation from me, my investigation and comment on photography. Our ever-expanding grand image-bank of photographs constantly feeds a kind of collective historical memory. The event, person, and place is "there" for our re-collection of the experience. If we recognize it, we remember it. We use the photograph

# K@rlheinz Essl & Vibeke Sorenson (U.S.A.)

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### MindShipMind

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MindShipMind is an interactive multimedia web installation which was started in summer 1996 during an interdisciplinary 3 week seminar on "order, complexity, and beauty" in Copenhagen, Denmark. This seminar was organized by the Mindship Foundation and its purpose was to create collaborations between 30 artists and scientists from different fields, and a new way of discussion and interaction beyond the normal academic way. In order to capture the beautiful and also chaotically ordered mind of this event, Vibeke Sorensen and K@rlheinz Essl asked the participating artists and scientists (including biologists, mathematicians, physicists, composers, visual, installation and performance artists) to write statements describing their points of view on this theme. Combined with additional commentaries prepared by Sorensen, all these texts were algorithmically processed by a markov-chain based computer program in order to deconstruct and reconstruct them into new "meta-texts". New texts are generated from these text particles using random operations which create strange and mind-challenging meanings, often revealing secret wisdom about the mysteries of "order, complexity, and beauty." This textual layer is further combined with images provided by the participants, including original artworks of Vibeke Sorensen and Joseph Jean Rolland Dubé, and objets trouvées found on the World-Wide Web, such as famous philosophers and mathematicians, popular films, scientific computer animation, and morphing images of faces. As with the texts, these images form material from which elements are chosen according to probability and randomness, and merged into the text layer. Furthermore, the distortion and size of the pictures are determined algorithmically, as is the placement on the web pages. Finally, algorithmic music drawn from K@rlheinz Essl's Lexikon-Sonate (which is also composed in realtime) and computer-generated speech are included. All these elements are combined by a computer program written in Perl by Florian Cramer and K@rlheinz Essl which always creates a new web page on the fly whenever it is loaded. The on-screen images, text, and music change each time the user interacts with the site. Random operations affect the appearance of the different components (text style, size and distortion of pictures, combination of sound structures, computer speech, hyperlinks, status bar messages, etc.)— all these components are not viewed as fixed entities, but rather as a flexible material molded by chance. Many of the emerging hyperlinks cause other programs to run at remote sites around the world: the user is then brought to sites on the network that are not pre-determined or predictable. The result is that of constantly shifting meanings arising from constantly shifting relationships between the site elements, the network, and the user. It is a way of navigating the web through an interface of real-time poetic serendipity, and a way of interfacing to the vast network of on-line computing. It is also a kind of collective consciousness of the MindShip and its participants, hence a MindShipMind.

### Gregory P. Garvey (Canada)

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### Genderbender

847 West Jackson, 3rd Floor

Genderbender and the Virtual Personality: Scavenging the Trash Heap of the History of Psychological Testing GENDERBENDER (Release 1.0) is loosely based on the Bem Sex Role Inventory (BSRI) (1974) and Alan Turing's test for Artificial Intelligence. GENDERBENDER allows a user to self-administer a gender test in order to construct a personal gender profile of 20 masculine, feminine or neutral traits. The BSRI of 1974 is a self-administered 60-item questionnaire, containing a Masculinity scale and a Femininity Scale with 20 neutral items as filler. It is a kind of time capsule giving insight into how notions of gender are mutable. When personality traits become reduced to and locked in algorithmic descriptions those chosen traits almost inevitably reflect the biases and clichés of what is considered 'normal.' The Morph-o-meter and the Tile-o-matic give instant feedback on whether masculine or feminine characteristics predominate in the user's personality by morphing towards a identifiably male or female visual representation. The Tile-o-matic will reveal each user's video image tile by tile for each yes response. Based on the user's responses the "Computer Psychologist" will display the message "You are a man!" or "You are a woman!" or "You are androgynous!" Future releases will introduce a two player internet version and the creation of an on-line avatar that reflects the gender profile that the user gives it. This avatar can act as a gendered knowbot that will visit chat groups, perform searches and report back to it's master and perhaps provide links for actual meat and flesh encounters.

## Lucia Grossberger-Morales (U.S.A.)

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### CD-ROM: Sangre Boliviana

847 West Jackson, 3rd floor

Emigrating from Bolivia to the United States when I was three, was one of the most profound experiences of my life. Not only was I moving from the third world to the first world, from a rural town to one of the largest cities, I was also leaving an extended family, where I felt confident and safe. Emigrating to New York, I felt alien, lonely and helpless—despondent because few people in this new land understood my Spanish words. I felt I had lost my voice. I will never forget my fifth birthday. I swore someday I would find the "words" to tell my story. Multimedia is a powerful technology to tell stories—incorporating animation, sound, text and of course interactivity. On the Sangre Boliviana CD-ROM, by clicking on the word "WEB" from the main screen, the program connects to an accompanying internet site. The site poses questions referring to the content in the CD-ROM. Participants are encouraged to share their own experiences regarding issues of emigration, safety and loss. Their responses will then be available for others to read on the site. I never intended Sangre Boliviana to be strictly autobiographical. Rather it is a collage, where I have portrayed the information from my point of view. Creating Sangre Boliviana was an organic process. I would get an idea for a piece. It might be a story or dream, or maybe a festival or ritual. I would gather the information and images and let the piece dictate the interactive format.

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# CDROM: Sensing Discrepancies: Gender Issues in Imaging Technologies And War

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With my CD-ROM entitled Sensing Discrepancies, my intentions were to create an interactive experience that is equally inviting to men and women. With its visuals, audio and interactivity I aim to point to the interconnectedness of imaging technologies and war, while drawing from my maternal family's history. During the process of creation I was specifically concerned with the representation and experience of time as well as perceptions of power within the CD-ROM. While creating Sensing Discrepancies, I found that the format of the interactive CD-ROM allowed for a co-existence of seemingly contradictory concepts.

# Paul Hertz (U.S.A.)

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# POND

Chicago Cultural Center

Using a network connection, participants play a game to generate patterns that appear as geometric tiles, but which can also be interpreted as material for music. They are asked to digitize their image and record their voice speaking their name and send these files as attachments over the network. Patterns, images, and voices become part of a computer database. Depending on the available technology, the patterns, voices, and images can also be collected directly by a computer in the gallery

space. Within the exhibition space, the gallery floor is covered with modular elements that recreate one of the geometric tile patterns. Earthenware bowls of water spaced over the tiles reiterate the symbols used in the networked pattern-making game. At one end of the gallery a bird's nest sits on a table. Computer video projection onto an angled screen placed to reflect off of the floor installation plays back the patterns, images, and voices in the database. Playback of sounds and images follows rules based on the patterns, changing tempo, pitch, transparency, etc. Visitors to the gallery can trigger and control the playback by waving their hands over the bird's nest or by leaning gently on the table. Material collected in each iteration of this installation is used for the next one, transporting names, faces, and patterns generated by one group of people into a space viewed by a distinct group. The patterns used can be changed for others that use the same parameter space, mapping their parameters onto a completely different set of imagery and musical operations. *Pond* attempts to span a sequence of spaces and suggest different levels of technology, ranging from the bird's nest to the earthenware bowls to the computer network. All of these are linked through a series of visual codes—nest to bowls, bowls to game, etc.—that incorporate the "universal" human iconographies of faces and personal names. At once an aesthetic divertimento and a philosophical inquiry into the content and purpose of technology, it suggests by its title the world is shrunk to a pond, one where new communities come into being through technology and yet largely remain hidden. As in a pond in the woods, our intrusive presence may startle the inhabitants into revealing themselves.

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### Projection

847 West Jackson, 3rd floor

Projection is a 13-minute loop, a re-constructed nature video with a constant audio track and fleeting images of mundane urban landscapes, corporate icons and underwater footage. The voice over was recorded from an edited script, taken from several nature video programs on underwater sea life, and then digitally re-mixed. The voice over actor imitates the typical booming narration of the all-knowing male authority. While the nature video is the subject itself, the re-constructed voice over is limited to the underwater sea drama: specifically, death and sex. Like that of outer space, the sea is a space we cannot access without the mediation of technology. Similarly, it is a space steeped in great cultural and scientific mystery, and is subject to continual probing, in efforts to shed light upon our land based existence. Nature video, as a genre, is a two way fiction: one must create a narrative to accommodate the film footage, but must then edit, as fiction, the footage according to the story. The existence of the nature video is sustained by our physical absence as viewers, hence upholding the traditional nature-as-separate schemata. If the audience were indeed part of this nature, we would not need such informative videos. In Projection, the re-constructed nature video is mostly black, requiring the viewers to create the continuance of the narrative structure, all the while constantly reminded of its own apparatus. Furthermore, it is bad-video practice (as still a media that cannot shake its relation to television) to allow for such spaces, for, as Baudrillard notes,... the screen must always be filled, the void is not permitted ... "The re-created nature video combines industrialist urban footage with corporate icons as characters and elements within the narrative, occasionally layering them with more exotic underwater images. The video itself fluctuates between cynicism and humor: here a harlequin shrimp (the jowls of a business man) wrestles with the leather star (the Carls Jr. icon). The narrative episodes

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### Catalysis

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Imagined space and real space create a special place. The project series Catalysis explores relationships between sound, space and imagination. Sound and space are considered as catalysts in a process of creative imagination in the mind of the listeners. Two versions, Catalysis for Dance, and quadraphonic version Catalysis for concert, have been created so far. In contrast with those versions, this multi-speaker sound installation takes place in a public space without the restriction of a time frame. The installation can be perceived as a sound garden where visitors can either observe or walk about and play with the sound objects whose sound is processed and returned to the loudspeakers. Although there is no beginning or ending for this installation, the sound element has a number of short- and a few long-term evolving structures which create different phases of the sonic environment, like day and night, or seasons. All the sound on the tape has more or less repetitive character with periods of 0.3 - 15 seconds. The origin of most of the sounds is unrecognizable in real-world terms yet their spectromorphology has some associative character in terms of the material of a sounding body, or a gesture related to our experience. For those who are interested, I can reveal that the origins are crushed egg shells, metallic tins, various musical instruments, and a Japanese charm bell. I would like to thank Professor Hirokazu Negishi who is the inventor of the revolutionary polar directive Canon loudspeakers and Mr. Andrew Szeliga the ex-president of the Canon Audio for their support for this project.

### Nigel Jamieson (New Zealand)

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### Something = X

847 West Jackson, 3rd floor

"It is called a point of view to the degree that it represents variation. This is the foundation of perspectivism. The subject is whatever reaches the point of view, or is more or less installed in the point of view. The point of view does not vary with the subject; it is the condition for which an eventual subject might grasp a variation (metamorphosis); or, something equals X (anamorphosis)... It is not a variation of truth according to the subject, but the condition for the truth of a variation to be presented to the subject. This is precisely the same idea as Baroque perspective."—Gilles Deleuze, The Fold. 'Something=X', perspectival-anamorphic video developed by Jamieson using SoftImage is informed by the Cybaroque, and references the spectacle and the materiality of the means of media expression via images of violence from the point of view of the victim. Film by Richard Foley. Hip Hop Music by Bob Dornberger.

### Eduardo Kac & Ed Bennett (U.S.A.)

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### A-Positive

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This piece explores the delicate relationship between the human body and the emerging new breed of hybrid machines that incorporate biological elements or from those elements extract sensorial or metabolic functions. The piece creates a dialogical situation in which a human body and a robot—a biobot—have physical direct contact via an intravenous needle connected to clear tubing and feed one another in a mutually nourishing relationship. In A-positive, viewers see a human and a robot in the same space, close to one another. A phlebotomist proceeds to insert the needle in the donor's right arm, and to start the blood flow from the donor to the biobotic arm. As enough blood reaches the biobot via a thin flexible tube, the biobot takes it in and responds by making a glucose-saline solution available to the donor and allowing gravity to start the flow of nutrients to the human body. The phlebotomist inserts the needle in the donor's left arm to enable the donor to receive the solution. Once the blood flow becomes steady, the biobot extracts oxygen from the blood and uses it to support a very small and fragile flame. This delicate flame is meant as a vital symbol. When the blood flow is stopped—as a consequence of the transfusion having reached the recommended limit—the biobot stops and the small flame dissipates. The event is concluded. In A-positive, the human body provides the robot with life-sustaining nutrients by actually donating blood to it; the biobot in turn accepts the human tissue and from it extracts enough oxygen to support a delicate flame, an archetypical symbol of life. In exchange, the biobot donates nutrients needed by the human body, which accepts them intravenously. The conceptual model created by the work is far from conventional scenarios that portray robots as slaves that perform difficult, repetitive or humanly impossible tasks; instead, as the event unfolds the human being gives his own tissue to the biobot, creating with it a symbiotic exchange. This two-node network proposes that emerging forms of human/machine interface will penetrate the sacred boundaries of the flesh, with profound cultural and philosophical implications. The problem of artificial life has been explored so far mostly as a software-based issue. A-positive gives material expression to the artificial life concept, further blurring the lines that separate real (physical) and artificial (virtual) organisms. The increased presence of electronic and computational devices inside the human body and the accelerated investigation of biological directions for robotics and computer science suggests that the gaps are being slowly narrowed beyond what we might be willing to admit or perhaps accept. In this sense, one might speak of the ethics of robotics and reconsider many of our assumptions about the nature of art and machines in the biobotic frontier.

### Tammy Knipp (U.S.A.)

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### Case Study #118

847 West Jackson, 3rd floor, Beyond Shelter Exhibition

19" video monitors were placed behind 2 pre-existing utility closets, separated by a 4-door glass entrance. Beginning behind the left closet door (monitor), a female body seemingly trapped in an enclosed container under water appears on the video screen. Struggling in search for an escape, she suddenly reappeared behind the right closet door (monitor)—giving the illusion she has traveled throughout the open space of the glass-pane doors. As she continues traveling back and forth, passersby enter the lobby. The frantic figure captures their peripheral consciousness—temporarily interrupting their mundane routine.

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### The House

847 West Jackson, 3rd floor

A screen book; a traditional book format that has been transferred to a televised screen format with limited interactivity and non-linearity. It is comprised of text, image and sound exploring notions of domesticity in and around the House. The book is displayed on a flat touch screen (via back-projection) attached to a false wall at standard eye height. There are several domestic elements that are incorporated into the work; photographic and video images of decor, helpful homely tips for the merry homemaker and acoustical reference to domestic activities and events (such as dinner parties, household appliances, etc.). It is through the interpretation of-and-between each domestic element that meaning can be "determined" by the "reader" from the book. A lot can be understood about this so-called "reading" or deconstruction of domestic spaces and activities within the Home, readings that subtly affect how we understand and relate to others in and around the environment of the House. I am also interested in the shifting meaning and references of decor over time. I have attempted to shift my gaze to the insignificant, banal surfaces of the House, like wallpaper, carpet and the such. What can be understood from surfaces like these? Over time, the intended signification of the design can change. Indeed, if the occupants change (come from different social backgrounds), meaning and context shifts again. The collection of various fashions, decor and domestic activities within the artwork are an attempt to try to understand and visualize the bizarre relationship we have with our Place and its affect on us, on our social behaviour. The relationship of images of decor, sounds of appliances and dinner parties, and helpful how-to tips attempt to answer the question "to what extent has social engineering through design, image and how-to-live-tips affected domestic life?" Special thanks to sponsors Apple Australia and RMIT University, Melbourne.

### Myron W. Kreuger (U.S.A.)

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### Small Planet

847 West Jackson, 3rd floor

We all know that the earth is round and that anyone who ever thought otherwise was an idiot. At least, that is what we are told. In fact, we have no first-hand experience that tells us that this is true. We simply take the scientists' word for it. To make being on a sphere palpable, this environment shrinks the world to a scale that can be circumnavigated very quickly. Participants stand in front of a large projection screen depicting a realistic three-dimensional terrain. The projection screen is a portal into that world. Participants are able to move through that terrain by pretending to fly exactly as a child would —by holding their hands out from their sides and leaning in the direction they want to go. In addition, they can control their altitude by raising or lowering their hands. The participants can skim along the surface of the ocean, dart through mountain ranges, and if they keep their hands raised, they will fly into orbit.

# Felipe Lara & Mary Phillipak (U.S.A.)

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### CDROM: Rash

847 West Jackson, 3rd floor

# Matthias Lehnhardt (Germany)

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## Whirlpool of Misunderstanding

847 West Jackson, 3rd floor

As a result of our telematic tradition, we view the computer not in its instrumental role in the realization of projects within our various departments, but as a media questioned of the role it plays in artistic communications. We are very critical of a premature euphoria, seeing alone through the sheer possibilities of these new technologies a revision or reversal of mass-medial communication structures. Interesting to us are phenomena and projects which, within the infrastructure of the new informations-technology, thematicize and endeavor to create conversation around the social conditions for generative, transformational information systems. The idea of the interactive installation (whirlpool) is part of the development for electronic communication around the Baltic sea area in Europe. We notice extremely different people in this region: from Estonia to Sweden, from Germany to Russia. And: there is a need for a free cultural exchange space, for an open structure to meet each other. At a final state the "whirlpool of misunderstanding" connects up to 8 different places (countries) via an own network (ISDN, Satellite), based on the internet protocol. The shape of the "whirlpool" looks like a "tipi" (half sphere), consisting of 8 segments (bars). Each segment contains a movable camera-display unit connected to a specific segment of an other "whirlpool" (point to point). The camera-display units are motor driven and synchronized. If you push a unit, the connected unit performs the same movement: up/down/left/right/in/out. The displays show live-material (camera/audio) or prepared material (video/audio) from the server (x-change-space on a www-server/3-D navigation). Specific positions of the unit actuate specific events. The installation can be visited via the internet (spectators). Credits: Telematik Workgroup 97: Steven Adler, Catherine deCourten, Frank Fietzek, Jan Heise, Regan King, Karsten Korn, Matthias Lehnhardt, Matthias Mayer, Uli Winters.

### Marta Lyall & Annika Newell (U.S.A.)

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# Human\_Exchange / Temperature\_Differential

847 West Jackson, 3rd floor

Our bodies are the "source" of information for developing technologies, and the fuel which sustains them. Organic materials, (flesh/bone) and processes, (breathing/perspiring), provide the territories and maps which guide our technological advances. Over time these technological constructions begin to lose any semblance to their organic origins, and become encased in institutionalized beliefs. We are interested in finding ways through the seemingly impermeable membrane enclosing technological assumptions. Through our collaboration we have developed an installation which expands upon these ideas. It is composed of two reciprocal systems; one located inside the other. The exterior thermodynamic system uses electromechanical forms to create an exchange while the interior system uses electromechanical reaction to create a form through exchange. The room will be lined ice, which serves as a medium to cool a sheet of glass upon which catches condensation from mechanical breathing devices. This is the thermodynamic exterior system. Fuel cells, (batteries) made of and powered by hair along with house hold current together power a crude bone grafting method based on electroplating technology. This is the electrochemical interior system. Upon entering the space, people will become aware of the cold atmosphere and hear the irregular sound of breathing coming from the mechanical devices. By their presence in the room they will add the heat of their bodies and the cadence of their breath to the work.

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### CD ROM: Work in Progress

847 West Jackson, 3rd floor

In Work in Progress, real-time virtual reality technology has been used to bring to life a series of drawings in order to examine the possibilities of a life beyond the frame. A still image leaves much to the interpretation of the viewer. Virtual reality technology, however, can place us inside the image where we can explore and interact with what we see. The work attempts to offer up new paradigms for virtual space as a fluid sketchbook/studio/exhibition space, where ideas and events can be dynamically realized, documented and presented. When we first enter the space we find ourselves in a room surrounded by the images which inspired the work. They portray either fictitious or real events. As we explore further, we discover that these events have been simulated in the virtual space. Even thought the work is obviously not an attempt at an exact simulation of the real world, it was important that the environment was 'alive' and looked 'lived in'. So many virtual environments are un-naturally shiny, clean and empty. I wanted to include mess, mistakes, and some evidence of life, both artificial and actual. At the time the work was being produced I had an ant infestation in my home. This is documented in the first room and is re-enacted later on in another. If we are in the right place at the right time, we may see the ants falling through into the space from the loft hatch above us. The fact that we experience the work in real time, however, also allows to be in the wrong place at the wrong time, and such events unfold without our knowledge. Virtual pets also reside in the space. Initially they may be heard before they are seen, as they sniff their way around the environment. This sniffing sound grows louder as we get closer to discovering them. Both the ants and pets are guided by scripts which propel them randomly around the space, making their journey unpredictable and therefore unique each time the work is activated. They could be described as having a kind of artificial unintelligence. As a way of exploring t

point of view. Pencils littered throughout the space suggest the possibility for the work to be dynamically updated or remixed, either by the artist or visitors to the space. As a shared multi user virtual environment, we could use them to draw our own avatars or use the space as a site for creative collaboration.

# Jaquelyn Martino (U.S.A.)

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# The Making of Without a Special Object of Worship

847 West Jackson, 3rd floor

Particularly in this age of awareness of electronic art, it is important to remember that artists can still be concerned with process and engage in a creative form of interative progression. In the spirit of remembering process and progress, the artist shares the digital images and studies in traditional book forms used to create this installation It is an interactive installation exploring imagery inspired by the salt-beaten Veneto-Byzantine port city of Venice, Italy. A handmade picture book is the device through which the participant controls computer based still images and animations. In the dimly lit installation space, the participant can sit at a table and turn the pages of a candle-lit artist's book. Custom electrical wiring allows communication between the book and the computer with each page of the book corresponding to complementary digital 2D image sequences and 3D animated sequences. The sequences appear on a monitor at the table. All of the imagery, both in the book and stored in the computer, consists of the artist's original stills and animations. The juxtaposition of the book and the digital imagery serves to bring the book to life by adding motion. The environment is further enhanced by an original sound track inspired by chants and religious liturgy. The integration of image and sound creates a peaceful, sacred space conducive to reflection. While the installation is not specifically religious in nature, the experience could be likened to the very personal acts of meditation and prayer. Much as a prayer book, the handmade book acts as a point of departure for these acts. The book structure is the vehicle through which the participant communicates, controlling the pace of the interaction and thus customizing and personalizing the experience. Books have a place in our cultural history and development that cannot be denied. Currently, we are witnessing the transformation of the book from an analog to digital form. While the advantages of the digital book are many, there remain aspects of the phy

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### Light Structures

847 West Jackson, 3rd floor, Beyond Shelter Exhibition

The urban landscape is changing continually. In this environment, there is a build up and breakdown that occurs over time. Artificial systems act as extensions of natural systems, mimicking the needs of the organisms from which they were created. These artificial and natural systems produce information that becomes layered into a complex matrix of instructions. Ultimately, an interdependent network is created between the artificial and the natural systems. *Light Structures* is an event characterized by continual change. Change takes place in the structural motion that consequently alters the light within the room. Each of the 5 individual structures light up in response to motion nearby projecting light patterns onto the ceiling. The light levels are modulated through an exterior wire skin on each structure. Different combinations of patterns are created as light from each structure overlaps it's neighbor's light. The light level information on the ceiling is then read by all five structures below, causing them to rise or fall. Each structure will respond to various alterations in the lit environment, this includes the natural sunlight coming through the windows. As the intensity of the sun changes throughout the day so will the activity level of the piece. The structural machine elements are characterized by a vertical linear motion contrasting the plant life hung just below eye level. The plants create a sprawling horizontal ground plane that wraps around the cluster of structures. Plants are structural organisms that depend on light for nourishment and growth. In the absence of light plants would recede and perish. Dependence on light for growth intertwines the organic and inorganic in this work. That this event is not confined to one simple structural or living element complicates the way simple systems behave in this work. *Light Structures* is a continuous running piece, yet it cycles itself with the changing of each day.

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# Live Space & Simulation—Inside The Surface

847 West Jackson, 3rd floor

Live Space & Simulation—Inside The Surface brings together settlements and CAs (Cellular Automatas) which developed forms reminding of aerial photographs of settlements. Creating CA pieces for several years made me appreciate the complex form and behavior of real nature again (something we've come to take for granted). CAs can bring results close to the beauty of nature, but still remain an artificial, human made something. It is the combination of a mind made structure and its breakdown through generative process that makes results different from purely human skilled design on one hand and biological nature on the other. I've made CAs that makes one think of aerial photographs of ancient remains, or of modern city shapes. Wouldn't it be a challenge, to construct human settlements or buildings after CAs, or taking in consideration using parts of them? The series Live Space and Simulation reflects on this idea. It is a journey into landscapes of the digitally polluted mind on the background of physical nature. To make this not only a theoretical subject, I put myself in the situation of living both extremes at once: Moving from the city to the "wilderness" of a National Park: Digital equipment surrounded by trees, hills, meadows, horses, sheep and a river.

# Ryohel Nakatsu & Naoko Tosa (Japan)

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### **Interactive Poem**

847 West Jackson, 3rd floor

Interactive Poem is a new type of poem, created by you and a computer agent, collaborating in a poetic world full of inspiration, emotion and sensitivity. The concept of this interactive poem is based on conventional poetry, but goes beyond traditional limits by introducing the capability of interaction. You and a computer agent create a dialogue by exchanging short poetic phrases, and through this exchange produce a new poetic world that integrates the poetic world of the agent with your own.

Interaction: A computer agent called "MUSE", who has been carefully designed with a face suitable for expressing the emotion of a poetic world, appears on the screen. She will utter a short poetic phrase to you. Hearing it allows you to enter the world of the poem and, at the same time, feel an impulse to respond by uttering one of the optional phrases or by creating your own poetic phrase. Exchanging poetic phrases through this interactive processes allows you and MUSE to become collaborative poets who generate a new poem and a new poetic world.

The interaction mechanism operates as follows.

- 1) When MUSE utters a phrase, the recognition process is activated. A participant then utters a phrase and it is recognized by the phrase recognition function, which uses the lexicon subset corresponding to the next set of phrases in the transition network. At the same time, emotion contained in the utterance is recognized by the emotion recognition function.
  - 2) Based on information pertaining to recognition and the transition network, reaction of the system is decided. The facial expression of MUSE changes according to the results of emotion recognition, and the phrase MUSE utters is based on the results of phrase recognition and the transition network. The background scene changes as the transitions continue.
  - 3) In the above atated manner, poetic phrases between MUSE and the participant are consecutively produced.

The speech recognition unit has two different speech recognition functions: phrase recognition and emotion recognition. To recognition each phrase uttered by a participant, HMM (hidden Markov model) based speaker-independent speech recognition technology has been adopted. Each phrase to be uttered is represented in the form of a phoneme sequence and is stored in the lexicon. To simultaneously detect the emotional state of a participant, the emotion recognition function is introduced. A neural network architecture has been adopted as the basic architecture for emotion recognition. This neural network is trained by using the utterances of many speakers to express the eight emotional states of joy, happiness, anger, fear, teasing, disgust, disappointment, and emotionless. As such, speaker-independent and content-independent emotion recognition is realized.

### Norie Neumark (Australia)

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### A Shock in the Ear

Artemisia Gallery

# Ketsuki Oki (Japan)

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### News\_agent (X)

847 West Jackson, 3rd floor

Stock markets, wars, power struggles, environmental problems, murders, and moree—we always try to find out what's behind the headlines on television news or what's to be read between lines of newspaper articles. It's easy to see that there are many causal relationships lying under the surface of the daily news. All the small particles of cause interact with each other, to become social phenomena at the final stage. Evening news programs on TV can work toward family ties, providing a time for sharing common subjects with other family members. Yet 24-hour news programs like CNN or BBC Satellite can turn us into world news addicts. We can hardly stop watching news programs. They bring dramatic spectacles to our homes in real time, as do music and sports channels. News seems to influence our feelings, thoughts, behavior and attitudes in everyday life. All of human activity reflects the mechanical, materialistic elements which form the world. This the traditional sociological view point, but it is being turned upside-down. We should now start interpreting society through the methods of biology. Social structure needs to be seen as a biological system rather than a material system. Applying this interpretation to news, the reflection of our social structure in all of our activities is based on biological reasons, since individuals' activities can be understood in the context of biological rules. The latest theories in financial analysis—as well as other fields—derive largely from biological findings. (Theories based on "complex systems" are a good example.) Darwinian competition, too, is being applied to those theories.

For ISEA '97, I will set up a closed circuit information flow, a virtually-created "news program", which consists of TV news images, newspaper articles and financial market reports. News contents can be categorized by a "favorability" score indicated by the audience's brainwaves. Brainwave data, in this case, depicts the audience's subcon-

scious. In between the human response and news factors, there would be an agent which indicates the audience's state of mind. There would be 4 degree of "favorability" in responding to news: very favorable, favorable, neutral, and unfavorable. Depending upon the "favorability" indicated by measured brainwaves, the agent would modify the news and financial market reports that it calls up. The more the audience indicates favor, the more the agent "grows", like a biological entity. If the agent grows to a certain degree, it starts breeding. The agent has a life span, so that it will have to mature within a given period of time. Otherwise it cannot bear descendants. If agent fully is developed when it breeds, it can produce genetically strong descendants.

The result of the whole process above can be output as a graph in a financial report. The audience can see various types of news and find out how their minds relate the news factors at the same time a computer detects how an audience's brain is behaving.

# Stephen Pevnick (U.S.A.)

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## **Linear Rainfall Fountain**

IBM Building

The computer-run fountain I created is kinetic, but it's kinetic in a way that only computers have allowed me to make it. Water-droplet defined graphics, suitable for urban scale art work, are built in the virtual world of the computer and given expression through a computer run valve system which I designed and built. It has found an audience initially in multimedia in the trade exhibit industry and marketing meetings, and with my recent show at the Centennial Olympic Park at the 1996 Summer Olympics, the fountain is entering part of the themed architecture industry as part of a large international public gathering. The computer as a vehicle is not redefining art, but rather the technology itself is defining the times in mythic proportions entertaining the believers of a computer crazed era, as well as the traditional art public.

The Linear Rainfall Project is a computer programmable free-falling water droplet fountain. The fountain was developed as the next step in the tradition of urban fountains, an infinitely programmable information display. Created at the University of Wisconsin at Milwaukee, this research project produced state-of-the-art, programmable free-falling water droplet fountains. Computer controlled water droplets fall so precisely that they create vivid graphic images and words. The fountain creates creating multiple dancing ribbons, flipping squares, falling chevrons and pyramids. Fountains can creates free falling water droplet defined words for European languages as well as Hebrew, Arabic, and Japanese. Interaction at a fountain site is possible, as is networking between fountains.

### Stuart Ramsden & David Worrall (Australia)

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### **Resonant Silhouettes of Poincare**

847 West Jackson, 3rd floor

This highly interactive work, using realtime digital feedback algorithms in the image and sound domain, encourages the audience to explore a complex process of sonic and luminous flux: a continuous synthesis of image and sound folding back into itself. hovering on the boundary between order and chaos. Interacting with the work allows the audience to explore an endless variety of complex and unique visual and aural forms. The work is a homage to Poincare (1854-1912), one of the early mathematical pioneering explorers of chaos and feedback. He asserted that the aesthetic rather than the logical is the dominant element in mathematical creativity. In an age before computers, his work on celestial mechanics led him to discover the first description of chaotic limit sets in history. He visualized complex chaotic processes in his head, and even expressed the fear that these might defy analysis forever. Software: Custom code in C++ and Inventor. CSOUND synthesis software. Hardware: SGI workstation with Impact Graphics. HiFi sound system.

### Erwin Redl (U.S.A.)

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### Corner Study II

847 West Jackson, 3rd floor

The installation deals with the flatness of the primary icon of our digital culture—the monitor. Any information on the monitor is "flat;" the idea of 3D in an electronic landscape is just an idea—a complicated mental accomplishment to trick spatial sensation. Along one corner of the gallery two rows of four monitors each are hanging from the ceiling. Forming a right angle with four monitors on each side, the corner itself becomes the crucial object in space. The image on the eight monochrome monitors is a static grid of vertical thin lines without any spatial depth. A second circular grid of vertical thin lines moves very slowly from the left outside monitor to the center monitors to the right outside monitor. At the same time an additional circular grid progresses in a symmetrical movement from the right to the center and to the left. Another lethargic temporal cycle is defined by the gradual dissolve of the grids by lowering the contrast of the dark and light lines till they merge in a monochrome flat color—all monitors show the same monochrome rectangle. The spatial movement comes to a halt until the contrast is increased and the grids become visible again. Three sound sources (left/center/right) are synchronized to all spatial movements on the monitors and the slow dissolve of the grid. Short acoustic signals follow the movement of the grids and the level of the grids' contrast defines the volume of the tones. As soon as the grid dissolves into the monochrome color the differentiated sound signals

fade into a uniform and even flow of gray noise. When the visual grid comes back the tones emerge again and the gray noise fades out slowly. Our attention is slowed down and focused on the gradual changes in time that characterize our perception of space. Space itself cannot be experienced by our visual sense because it is empty, void. We only see the 'object' next to it, the walls idealized as planes. A plane is the opposite of space but it defines space in the only possible way as its negative. The plane itself is only present in its (negative) relationship to space. We can think of a single plane but its only 'place' is imagination. In case of planes as the surrounding of space we see them as simple geometric shapes. Their boundaries are idealized as lines. A line is the opposite of a plane but it defines a plane in the only possible way as its negative. The phenomenology of our spatial perception is chronological. We don't see "space," we see changes in our visual field interpreted as "something new" that reminds us of a previous experience called "space." The next spatial/visual change enables us to re-interpret the first idea of this space and limits this interpretation to certain possibilities—we measure, we start to count.

### Suzanne Reizlein (U.S.A.)

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#### Untitled

847 West Jackson, 3rd floor

The installation shows projections of faces, faces which vary in their expressions. The faces are layered images, to a certain degree distorted, which gives them an eeriness and mysteriousness.

A mirror is suspended from the ceiling in front of each of the two slide projectors. Depending on the air circulation in the room the mirrors turn and with this the reflections of the images move along the walls around the room. The speed of the turning varies, speeds up, slows down or changes the direction. In this sense there is a very subtle interactivity between the viewer and the movement of the image. When the viewer moves in the space, the air moves and the mirrors turn. Since there are two projectors, two images revolve around the room in different speeds on the same level. Sometimes they come closer or further away from each other, sometimes one overtakes the other or slows down to overlap. There is a certain suspense in this process, when watching the formal relationships ≠ which suggest interpersonal relationships ≠ shift and spin around the room. It questions the relationships of the displayed people towards each other and the involvement of the viewer towards these people. The images change and their duration varies between two to ten minutes. In this installation, opposed to my previous installation ≥0ne≤ (see other proposal), the viewer influences the piece but cannot control it.

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# **Symbiosis**

847 West Jackson, 3rd floor, Beyond Shelter Exhibition

Symbiosis examines the growing associations between traditionally tectonic architecture, and the virtual architecture of the ether. It exists in this exhibition as two physically disparate spaces engaged in a cyclical relationship. The first is called Sense, and the second is called Synthesis. In each of these spaces, participants can interact with the physical architecture, and in so doing formulate, create and mutate a new public architecture in virtual space. The piece explores the possibilities of interactive, multi-participant environments, both physical and virtual, where the architectures in question generate an inter-related dialogue with sounds and virtual structures, and transmutate in response to participant interactions with the physical part of the installation. Whereas in the pat, our bodies were mere inhabitants of architecture, It is now possible to create an environment where our physical interactions with architecture begin to delineate virtual functions. We are searching for all of the physical links to the ever-increasing virtual architectures that make up our lives. We are now immersed in an age where through such technologies as video and virtual reality, and with the aid of sensors, our roles as inhabitants of our everyday shelters begins to evolve. We can now become active agents to the spaces we inhabit, our gestures effecting the virtual as well as affecting the physical architectures that surround us. In this regard, it is hoped that Symbiosis will begins to transcend the traditional boundaries inherent to the practice of architecture. As an added exploration of the Beyond Shelter installation, Symbiosis will stage a performance of Synergy, a media play in seven acts, which examines the nature of the screen, as well as our interaction with it. During its exhibition, Symbiosis will continue to evolve in response to the dialogues it generates.

### Ken Rinaldo (U.S.A.)

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http://www.ylem.org/ylem/artists/krinaldo/emergent1.html

### Watchers

847 West Jackson, 3rd floor

Watchers could best be described as two biomorphic ambient light works that are concerned with the rhythmic nature of television light and how it is used to seduce and compel the viewer into a kind of hypnotic and passive inaction. Detection of movement has been at the core of our survival and ironically it creates an embalmed behavior which allows easy seduction by rapid flashing movement. Indeed the edge to the retina is sensitive to only movement. These works are not concerned with the images per se but the means by which media producers can effect our behavior with rapid -fire cuts and frenetic dark light patterning. Paul Virilio's notions seem apropos

here, as the medium is no doubt designed to infect rather than inform, and so the medium joins with vestiges of our perceptual being.

The forms themselves incorporate disembodied TVs and are roughly based on the structure of the human eye. These TVs are encased in plaster forms which project the TV light onto white plaster parabolic lenses which accentuate the light while removing the images. The abstract eyeball form itself is outside the loop of seeing and houses the TV receivers and infrared sensing circuitry. This is clearly emblematic of Marshall McLuhan's notion that the medium is the massage. The retina and brain are removed from the loop of seeing. It is not what we see but how we see that determines the power of any medium. Here the power of the medium is removed and distilled from it's content to point to the mediums ability to alter our body image nonconsciously.

### Miroslaw Rogala (U.S.A.)

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# Divided We Speak

Museum of Contemporary Art, 220 East Chicago Avenue

Divided We Speak is an interactive media laboratory for Miroslaw Rogala's Divided We Stand (An Audience Interactive Media Symphony in Six Movements) featuring (Art)n Laboratory PHSColograms/Virtual Photography with interactive sounds. This work is being presented at the MCA Video Gallery Presentation from August 30 through November 9, 1997., and at the MCA Electronic Gallery from September 16 through November 9, 1997. An artist's gallery talk featuring Miroslaw Rogala with (Art)n, Alan Cruz, Steve Boyer and Mac Rutan will be presented Saturday, September 27 at 12:00 noon. Featuring Artists: Ken Nordine; Jennifer Guo; Urszula Dudziak; Werner Herterich; Michael Iber; Jeffrey Krieger; Kristan Nordine. Guest Artists:Roy Ascott; John Boesche; Jan Erkert & Dancers; The Lira Ensemble; Cathleen Schandelmeier; John Sturgeon; Andrea Arsenault; Abu Ansari; and others.

Divided We Stand has been initiated with the generous support of the Sara Lee Corporation and the Museum of Contemporary Art. Technical support for Divided We Speak is provided in cooperation with: Apple Computers Inc, (Art)n Laboratory, DigiDesigns, IBM Personal Computers, Opcode Systems, Passport, Macromedia, Rent Com, Skyboy Inc, Swell, and ZZounds Music Distribution Center

### Jason Salavon (U.S.A.)

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### The Apprehension of Simple Forces

Ten In One Gallery

When does the perception of an individual element dissolve into the perception a larger whole? When does that whole become just another component in a greater form? Every particle or organism, any form defined as an individual element, also serves as a part of a larger element. The question of identity is revealed to be a matter of perspective: I am at once an individual human, a collection of differentiated cells, an incredible mass of atoms, an incomprehensible gathering of subatomic particles. I am also a part of a family, a community, a social class, a race, a gender, a species, a phylum. I am all these things simultaneously and the distinctions are only a matter of point of view. The simultaneous representation of the whole and the element is, among others, a principal intent of this work. The arrangement and representation of large structures is not a trivial task. There are no ready-made tools that design and arrange a simple social structure as in *Diagram for the Apprehension of Simple Forces*.

So, the task is divided between myself and software I compose. The process becomes a hybrid of traditional art practice and software design. I design the architecture, figures and forms and write software to handle the minutiae of laying out a population of 2600 male figures in a social system. Though I designed the world in its entirety, I give up specific control to algorithms of my design.

## The Grand Unification Theory

847 West Jackson, 3rd floor

The Grand Unification Theory reformats hours of narrative into the immediacy of the picture, while preserving the structure of whole and part. The panels exist as both abstract formal constructions at a distance and single frames of film upon closer inspection. Again, I designed the images by drawing and working with forms, but composed software for the purpose of analyzing and assembling the images. Although I am interested in many other issues (such as pop culture and broad aesthetic appeal), one of the principal aims of this work is to represent structures in microcosmic and macrocosmic perspectives simultaneously. The difficulty in managing large numbers of items necessitates the invention of new tools to assist in the creation of these structures. That does not imply that the tools do all the work. Quite the opposite, as designer of the forms and designer of the tools, the author is completely responsible for the composition. In collaboration with the tools I create, I build worlds. The nature of the worlds depends on perspective.

# Nitin Sawhany & David Balcom (U.S.A.)

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# CDROM: HyperCafe: Narrative and Aesthetic Hypervideo

847 West Jackson, 3rd floor,

It's like this: you're listening to a conversation in a Cafe. lan, one of the characters in HyperCafe, is talking about car crashes and you're listening in. Just as he says, "people get hit by cars every day," at this moment, a separate video scene appears next to him. It's a young woman with blond hair, and she's speaking also, only in a different context, to a different person—there's a moment of tension when both scenes are playing side-by-side, and the choice is yours. You move your focus over to the woman, and you hear her voice louder. She says, "You hit her, you mean with the car?", and you click as she's saying this. Suddenly lan stops speaking, only traces of his image stay around for a few moments before fading away, leaving the woman, Kelly. It's another conversation, linked thematically to lan's pervious discussion. You follow this thread, you see where it leads, and the story, as it were, is affected by your choices. The character lives, the character dies—it's really up to you. As Michael Joyce, one of the pioneering hypertext fiction writers said, "There is no simple way to say this." Louis Malle's Ascenseur pour l'ichafaud, a French film from the late fifties, had a great performance by Jeanne Moreau and a captivating soundtrack by Miles Davis. Malle's slow visual aesthetic and easy movement throughout the narrative threads in the film provides a sensual aesthetic unmatched in new media today. In Robert Altman's film Short Cuts, the narrative ebbs and flows with the tides of people's lives through the constant camera movements in the scenes. In HyperCafe, we tried to establish a similar voyeuristic aesthetic and narrative feeling, yet with a strange empowerment, not unlike hypertext—and by extension, hypervideo. HyperCafe places the user in a virtual cafe, composed primarily of digital video clips of actors involved in fictional conversations in the cafe; HyperCafe allows the user to follow different conversations, via temporal and textual opportunities that present alternative narratives. Hyper-textual elements are present in the form of explanatory text, contradictory subtitles, and intruding narratives. HyperCafe has been envisioned primarily as a cinematic experience of hyper-linked video scenes. A minimalist interface is employed by utilizing few explicit visual artifacts on the screen to provide the user with a greater immersion in the experience of conversations in the cafe. The Engine allows authors to specify the presentation of hypervideo narratives at a high level, using hypervideo scripting, rather than custom programming. An aesthetic design of navigation and structural representation permits a new form of videotext expression for authors, and interpretative experiences for readers.

# Jianhang Shi (China)

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### Digital Meditation from China

847 West Jackson, 3rd floor

This group of work is a combination of conceptual meditation and digital experiment. We create culture based on various desires and needs, and in turn culture casts multicolors on us as well. They are always in a state of symbiosis. Culture is a sort of atmosphere, just like the air we breathe and the light by which we see and live. We are defined and described by numerous cultural facets: geographical, racial, social, ideological, historical, intellectual, moral, technological, etc. As a result, we are struggling to see through the many layers of cultural filters so as to get a better understanding of others, while keeping in mind not to be misled by the set pictures of different cultures.

Modern societies are developing fast, emerging as sophisticated and excessively complex cultural systems. This is accompanied by ever emerging desires and the creation of new cultural sub-groups. This complexity can become fragile and may form a cultural vortex. My work is an attempt to express the concept that culture fragments the appearances of people. Two types of metaphor are involved-portraits and figures representing humanity; and signs characters and formal sturctures which symbolise culture. These two elements always disturb, contrast and interweave with each other in different ways.

## Joel A. Slayton (U.S.A.)

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### Telepresent Surveillance

847 West Jackson, 2nd floor

Telepresent Surveillance is an evolving artwork integrating fully automated tracking and navigation robot probes equipped with microwave AV transmitters with the internet. Real time audio and video output from the robot orientation, movement and perspective is received and displayed on rack surveillance monitors as a component of the installation. A miniature CCD camera and custom 2.4 GHz transmitter/receiver provide for display of perspective view, tracking motion and orientation. The transmitted images are digitally sampled and accessed by a remote host computer/web server located at the CADRE Institute in San Jose, California. Viewers accessing the web site at http://surveil.sjsu.edu are provided sequential image uploads from each robot probes interaction with the audience visiting the installation environment. The Web site inlcludes descriptive and technical information as well as access to a historical archive of digital movie sequences automatically generated over the course of the exhibition. The conceptual strategy of Telepresent Surveillance is to prototype a system of companion machine agents for telepresent viewing of public space. At issue is the relationship between site, audience, interaction and the function of art as information strategy. Although, clearly a sculptural media installation, this work blurs the domain of the artist's intentionality and machine intelligence. Each robot probe is a fully autonomous intelligent surveillance system programmed with interactive movement and tracking behaviors that uniquely characterize an individual personality. The programmed movement behaviors for each probe are activated by human presence within their defined and shared proximity. A custom engineered sonar-infrared tracking technology mounted on each robot is used to determine location and distance of warm bodies within a defined proximity and circumference. Once located, the robot determines an appropriate movement pattern to orient itself and move towards the target. (A target can be shared or partia

# **ONGOING EXHIBITIONS & INSTALLATIONS**

audience to perform as autonomous information gathering agents. The robots are predictable yet elusive as they appear to strategize, seek and respond to stimuli. The number, pattern and activity of viewers dramatically effects the behaviors. Collaboration and assistance from: Engineering: Guy Marsden Networking and Web Design: Steve Durie and Bruce Gardner.

#### Mary Stieglitz (U.S.A.)

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#### Cirque

847 West Jackson, 3rd floor

Cirque is a digital print. The image reflects my original photography of natural phenomena, in this case a hot springs terrace. Cirque explores visible patterns from nature, and is modified with computer manipulation to express visually a conception of the circle of life. The work represents the interconnections of the human condition while extending concepts of the perceptual aspects of organic form. Technical information: original image 35mm Fujii Velvia transparency, scanned into digital form with a Nikon Coolscan, modified with Adobe Photoshop on a Macintosh 8600. The print from the digital file was produced on a Canon Color Laser Copier.

#### Michael Sturtz (U.S.A.)

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#### Remains & Artifacts of a Dead Planet

847 West Jackson, 3rd floor

This exhibit contains the rarest and most valuable remnants and artifacts of the third planet, one of nine, in a small, insignificant solar system in the unexplored western end of the spiral arm. This desolate planet is unique because it was once believed to have supported such abundant life, that its large bodies of water reflected a bright blue aura. As hypothesized by our archaeologists, the creatures that once inhabited this world transformed its atmosphere by constantly polluting and destroying the natural working order of the planet. The dull yellow land mass and pale reddish-black gaseous clouds are a clear indication that the planet's atmosphere burned off, ending the life of the planet as well as its inhabitants. The reasons for this self-destructive transformation are as mysterious as the strange objects and technologies that have been excavated.

#### Anna Ursyn (U.S.A.)

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#### **End of the Street**

847 West Jackson, 3rd floor

#### Paul Vanouse (U.S.A.)

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#### Items 1-2000

Betty Rymer Gallery

Items 1-2,000 collapses western medicine's fracturization of the body with industrial itemization techniques into a strange rationalization apparatus. A human body is half submerged in a block of wax, in a manner reminiscent of how biological specimens are fixed in a "microtome" (a machine which cuts wax embedded specimens into thin slices.) A sheet of glass rests inches above the figure like a cover slide used atop specimens in microscopy. This glass is affixed with barcodes, which correspond to internal organ locations of the figure underneath. Participants interact with the work as anatomy students would a cadaver: They use a stainless steel barcode scanner much like a scalpel~slicing horizontally across the figure to reveal the hidden target organ on twin video monitors. These video sources seemingly shuffle though digitized body slices from the location of one scan to the next. The more familiar use of barcodes and scanning procedures however are not lost, and this surgical role blurs with that of cashier~commodifying and extracting value through the denial of the body as whole (rather a rational composite of itemized parts.) Certain scans access animated recollections from my experiences as a student in the anatomy morgue. These recollections are somewhat poetic and address the phenomena of de-humanization of the corpse as it is de-constructed and subsequently re-configured through dissection. These musings question the rationalization processes of western bio-medical practice and search for a point of empathy with the human subject. The sliced human data-set used for Items 1–2,000 is exported from the National Institute of Health's Visible Human Project: a multimillion dollar endeavor, in which a death-row inmate was given lethal injection, embedded in a wax-like gelatin, and sliced into 2,000 slices which were photographed and digitized. Certainly Foucault would have found the Visible Human project fascinating as the disciplined body of the prisoner is subjected to the ultimate surveillance process (minute dissection) and his body, essentially "drawn and quartered" in the ultimate spectacular punishment. The recollection movies contain varied image sources. Some diagrams are appropriated from student dissection manuals; other images are scanned from my own sketchbooks (near the end of my pre-med studies, I often returned to the anatomy lab after hours to make pen and ink drawings of the corpse); while others utilize medical data sets which I have de-convolved using bio-medical software, at Pittsburgh's Science and Technology Center. Thanks to Ryan Douglass, who performs during the installation, and the Studio for Creative Inquiry at Carnegie Mellon University.

# **ONGOING EXHIBITIONS & INSTALLATIONS**

#### Laurel Woodcock (Canada)

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#### **Advisory Warning**

847 West Jackson, 3rd floor

Two glass shelves, LCD monitor, VCR, helping hand, 2.5" x 3.5" (business format) cards with text, interactive phone service, circular léca spotlight. "Fear is a staple of popular culture and politics," Brian Massumi, *The Politics of Everyday Fear* The installation consists of 2 small glass shelves. One displays a color monitor depicting looped footage of a tornado, the other proffers cards (business format) with a text culled, and altered slightly, from a horoscope which uses weather as a metaphor for inner turmoil. The cards, which can be taken by viewers, offers an extended prediction by phone. When called, the listener can select from 3 menus, all of which refer critically yet playfully to various phone phenomena in our culture today. "Much like cultural industry, astrology tends to do away with the distinction of fact and fiction:its content is often overrealistic while suggesting attitudes which are based on an entirely irrational source, such as the advise to forbear entering into business ventures on some particular day." Theodor Adorno, *The Stars Down to Earth Hope*, has taken on new proportions of currency in these hard economic times, where amidst other mass phenomena, we witness the popularity of psychic phone lines advertised in late night infomercials. The popular occult and capitalism have joined forces in what Adorno would describe as "authoritarian irrationalism". The fictional and irrational dimensions of this psychological dependency within culture today are displayed in the economical realm of the business card.

#### Jin Taek Yoo (U.S.A.)

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#### Three Geometric Tears

847 West Jackson, 3rd floor

The motivation for the piece exists because of my personal concern and fear for the planet's disharmony and man's discord. I am concerned about the current ecological circumstance and its relationship to the human species. I focus on the multiple characters of humans by projecting three different images of man and then use slow, low pitch computer generated sounds layered with human voices to represent their differences (race, ideology, economic standing, etc.) I use holographic-like techniques to create a sense of the fantastical: a point at which the viewer is confronted by an object and a space that exists outside of the realm of the rational or the easily understood. I also use sound as a key element within the installation spaces to reference the durational nature of experience. I construct sites which focus the attention of the viewer on the point of contact: the moment at which the intellect and the intuition recognize content simultaneously. This installation piece consists of three LCD projectors, three VCR decks, two audio amplifiers, six metal stands and three spinning screens (sphere shape). I believe that contemporary environmental conditions will motivate peoples of all different races, religious ideologies, and ethnic backgrounds to accept peaceful coexistence in avoidance of environmental crisis.

All Websites can be viewed in the CyberPort located in the Ballroom of the 112 S. Michigan Building, and in the CD-ROM and WWW viewing room at 847 West Jackson, 3rd Floor.

Amy Alexander (U.S.A.)

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#### The Multi-Cultural Recycler

There has been a recent proliferation of video cameras on the World Wide Web. These cameras provide documentation, surveillance, and a very specific representation of the camera owners and their surroundings. Ordinary people and places around the world are instantly subject to becoming part of the mass culture – and are potentially also subject to cultural recycling. *The Multi-Cultural Recycler*, in addition to its tongue-in-cheek attempt at performing cultural recycling on ordinary situations, also examines the meetings and collisions of all of these disembodied representations out in "cyberspace." When a visitor accesses *The Multi-Cultural Recycler*, s/he is presented with two options for how to "start" the Recycler:

- **Option 1)** The Random Recycler: The Recycler selects two or three camera websites from anywhere in the world at random, and captures the live or latest image from their cameras. The Recycler then performs digital image processing on these images to "recycle" them into a new image a new object of "Web art." Since the actual process used is also selected at random, each access to the Recycler site produces a unique image.
- **Option 2)**Make Your Own Cultural Compost! If the visitor selects this option, s/he is presented with menus from which s/he can select the source cameras to be recycled. The visitor may also select, in place of a camera, the immediately previous "recycled" image, or one of the recycled images from the Gallery page. Since these previously recycled images were created by other visitors to the site, visitors have the opportunity to perform "cultural recycling" on each other's work.

Whichever camera selection option the visitor chooses, the live or latest images will be captured from their websites, and processed through one of roughly twenty image processes. These processes vary—some combine the images through the use of mattes; others create collages through repetition and superimposition of the images. All of the processes result in both juxtaposition and merging of the original images, creating a collage which is a document of their relationship as fragments of Web culture, and of their chance meeting in cyberspace. After recycling, visitors may wish to exhibit their finished artwork in the *Multi-Cultural Recycler Gallery*. The *Gallery* is comprised of six "recycled" images posted by visitors to the site. In keeping with the idea of cultural recycling as a virtually immediate occurrence in society, the *Gallery* immediately updates with each posting to display the new image as an object of art. Each image is displayed along with its creator's name and optional linked URL. Thus, the visitors become, like the web camera subjects, part of the "famous" of the web—and therefore, their work becomes fair game for future visitors' "cultural recycling." Visitors can also look in *The Recycling Bin* to see the source images that comprised their "recycled" image. From *The Recycling Bin* they can link to the images' original websites to learn their actual context.

#### Konrad Becker (Austria)

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HTTP: // remole . 10 . or . at

#### REMOTE VIEWING

"Spraying the walls" through a real-time-interaction push-media application located on the WWW. Invited participants (and anybody with access to the password) can contribute to the show with text and image via the Internet and thus actively work with the environment from anywhere in the world. Slogans, images and other visual signals are transmitted and will be beamed into the exhibition space. The basic display unit for a "remote viewing" installation consists of a PC with sound card with a direct connection to the Internet. Using a web browser connected to one or more data beamers project the self refreshing screen/image. Remote Viewing uses a 24 hour RealAudio Channel.

"Whatever we do, we are communicating and interacting all the time; rapport is a tool that gives instant access to other minds"—El Iblis Shah, The Book of Half-Truth

One CIA mind control project in the 50s, aimed at finding ways to protect the security of agents in the field, was project BLUEBIRD. It attempted to discover means of conditioning personnel to prevent unauthorized extraction of information. During the project, another goal was established-the evaluation of the offensive uses of unconventional interrogation methods, including the use of hypnosis and sophisticated combination of drugs. Later renamed Project ARTICHOKE, the objective was the creation of a "Manchurian" killer marionette with an electronically blanked memory, while MKDRACO was developing brain telemetry and intra-cerebral control devices, implanting micro-receivers in the frontal or temporal lobes. Various other projects like STARGATE investigated possibilities of using telepathic control or remote viewing, for military purposes. Other initiatives: Senso-Linguistic Infiltration Programs (SLIP), Telepresent Contagious Postures (TCP), Propaganda Propulsion Project (PPP), Mac Believe, Cybercratic Conspiracy Command Control Intelligence (C4I), Intelligent Pandemonium (IP), Infobody Biofeedback Modulation (IBM), Vast Active Living Intelligence System (VALIS), Meme Slaves (MS), and Leviathan Supersystems.

#### Bruno Beusch & Tina Cassani (France)

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radiotre, ace at

#### Radio TNC live at ISEA!

Paris-based *Radio TNC*, produced by TNC Network, was launched in September 1995 as the Net's first offbeat cyber radio. Since February 1996, a truly international and high profile crew of guest hosts has taken turns at *TNC's* legendary on-line microphone. For a long time, *Radio TNC* was one of the very few platforms on which radio - with its techno-aesthetic possibilities, its historically relative nature, its material constraints and limitations—was linked up to the Internet in a consistent fashion and in all conceivable combinations. *Radio TNC* integrated several European public broadcasting stations into network events and introduced them to the concepts of network-linked production processes. The latest project to come out of *TNC* networking is the *Clone Party*, a refinement of and an expansion upon the production pattern developed in the *Crash Party*. The setting of the *Clone Party* proceeds from a cognitive model which, during the course of its design for the purpose of exploration of (genetic engineering) possibilities, generates its own form of practice: lan Wilmuts epoch-making success with Dolly... When partygoers around the world squeeze into their blue-genes and link up in a global cyber party between the laughter and the tears to dance the Body Sampling Step in celebration of the upcoming cloning of human beings, the interpenetrating of fiction and reality will have already brewed up such a high-proof cocktail that we random-generated beings will have our heads spinning long before the hangover sets in... Between February 1996 and June 1997, *Radio TNC* web cast the interactive cyber fiction *The Great Web Crash*, that culminated into the *Crash Party*, a global network-radio event between Osaka, San Francisco, New York, Paris, Berlin, Vienna, Linz and Amsterdam. The setting for the *Crash Party* was a mix of carefully measured dosages of cyberclichés and techno-catastrophism. The storyline of the *Great Web Crash* and its victims disappearing into virtual oblivion had tremendous appeal bot

#### Lisa Burnett (Australia)

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#### GEL#1

GEL#1 is a virtual arts festival. Artists, organizations, and collectives around Australia will be invited to put forward proposals for web-based work/events that involve the use of a *CUseeme* camera. 15 successful applicants will be supplied with a camera and a window of two to three months, during which they can experiment and create their work. An Artistic Director/Cyberturg will be appointed to provide content focus and curate these pieces into one cohesive website to deliver a week long program of events to coincide with ISEA97. Contemporary artspaces around Australia will be approached to showcase *GEL#1* during the same week.

This project is supported by Contact, a youth culture company that has a proven record in the delivery of projects that ensure access to equipment and skills for young artists. Contact is supported in this project by the Brisbane City Council (local government) through its local festivals grants program. Virtual Artists (Adelaide Cyberfringe) has offered to support the project with webspace, access to a *Cuseeme* reflector and technical support. *Nervous—objects* is currently seeking the support of QANTM CMC (Queensland and Northern Territory Multimedia) a Brisbane based co-operative multimedia centre (federal government initiative) and contemporary art spaces around Australia.

#### Shoshana Cohen (Israel)

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#### An Artist's Kit for Survival

During the last two years I have been engaged on a journey into the unknown: Searching for art on the net, trying to see it all, attempting to understand the possibilities and potential. An art site is now very different from the electronic catalogues prevalent several years ago. I have been realizing this journey both has a spectator and a creator. While traditional artists are also consumers of art, net based art allows for a dynamic interaction that totally changes the balance between artist and viewer. *Questions* (http://www.melig.co.il/questions) raises questions concerning art on the net. The roles of the artist and audience are interlaced. The questions could be raised by the artist or the audience. The answers are in the medium itself. The questions are obvious, the answers can become perceptible traveling in the site. Different paths, different viewers, different moods offer altered answers. The site is organized in a straightforward manner, but navigation options can be manipulative, side-tracking the viewer from the main road, creating different contexts offering different interpretations. The experience of the journey is the experience of the site. I wish to convey the feeling of the speed of change. Speed and WWW are at this time a contradiction of terms. Probably the most common characteristic of art on the net is the time it takes to view this art. In many ways this is a sketch, a skeleton of a site that one day when bandwidth allows will be executed in the way it was meant to be. For now I hope that the viewer will be engaged in the journey, completing missing images in his imagination, engaged in the experience, thus becoming a collaborator in the creation of the site.

#### Reynald Drouhin (France)

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Alter Ego

#### Keez Duyves, Stije Hallema, Maja Kuzmanovic, Krien Soeting, Remco Verveer, & Ivar van Hoorn (Holland)

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#### Once Upon a Moment

Once upon a moment is a project evolved from various experiments in the field of interactive film, photography and storytelling. It is conceived as a convergence between traditional disciplines and new media, that should grant a surplus value of interactivity to the final outcome of the project: interactive film.

Before linear film was developed, the base of early cinema were loops. As we are standing at the beginnings of interactive cinema, and facing the same problems of storage (and output) capacity as the early media, loops are re-entering the stage, again. They are build of a respectively small amount of data, but can contain a complex narrative. A loop is theoretically never-ending, what allows constant dynamics in the output: the duration of the film is very flexible, it can last as long as a linear film would last (if the viewer chooses his next step by seeing the loop only one time), it can be extended until a day, or compressed until exclusively choice-moments... in each case, the image will keep moving. The 'next' frame, during the viewing, isn't defined by the director, as in traditional film. Viewer can benefit from the repetitive nature of a loop to learn more about an event, for during repetition of the same 5 seconds-piece, he can 'see' and remember a larger amount of information than during 5 seconds of a linear film.

With Once Upon a Moment, we aim at avoiding 'choice-moments', where the movement of the image stops and the viewer is asked to make a decision about the development of the story. By integrating photographical and filmic-elements in the context of interaction, we try not to 'tear the viewer loose' from the fabula, but allow him to navigate transparently through the events. Filmic choice-moments are made possible by the usage of loops and Photographic-Interactive-Parallel-Sequence (PIPS), an example of interactive photography, where the sequences don't evolve in time but in space, allowing the viewer to steer through the moment.

Content of Once Upon a Moment is a short science-fiction story created for a loop-based film. It emerged from the study of usage of rhythm and repetition in formulaic narratives. The story has a linear structure build of various episodes, whose 'organisation' in time isn't strictly fixed. Narrative 'mystery' is here shifted into a 'collage' of patterns, allowing the existence of 'association' space. The usual plot-development from introduction through conflict to solution is in the story shifted into a more 'life-like' experience, built of routinized cycles with a few tense moments of action in between, moments where many narratives converge and one is forced to make, often unconsciously, a decision and steer the future of the story. The viewer should learn to interact with the narrative as if it were a physical body: it can follow or fight his decisions, seduce him to follow a path, or keep mourning the same sentence until he decides to take an action.

#### Seth Ellis & Beth McLendon (U.S.A.)

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http://www.euronet.nl/~dubois/

#### Shift City

The shape of a city at a single moment is a freeze-frame, a snapshot, of that city's spatial language, in the same way that a dictionary is a snapshot of a verbal language. The language itself is in constant transformation; the language that exists at this moment contains within itself the ruins of every previous moment, the archaic usages, the forgotten expressions that have lost all meaning except as a faint twinge in the minds of those who live in that place and remember that phrase — or, in a ity, that building, that alley, that shape of the skyline, from their childhood. Shift City is a project intended to create a city native to the Internet, an environment not just navigable but inhabitable as a cultural context. Thus far, cyberspace, as represented in the public consciousness by the Internet, has functioned largely as a medium for the dissemination of information; the illusion is presented of a single, self-contained endless field of information, representation and analysis. No longer does the photograph of a building, for instance, exist in isolation as an object of contemplation; it becomes a single object lost in a sea of images, interwoven with words sometimes indistinguishable from the images themselves. Out of the myriad fragments of information arises a new context, with its own inherent meaning. The "space" of cyberspace is filled. Space acquires meaning not by assuming the illusions of depth or navigability, but through its ability to contain narrative. Shift City borrows the notion of motif from folklore as an object, place or person that implies a narrative from which it is part. The implementation of motifs, placed in relation to each other, arising from the context of the artist but not merely expressive of it, allows the audience to arrange their own meaning out of the perception of various pieces whose relation is specific but implicit. The Shift City Website consists of a series of maps, each transparent, layered onto each other, so that the total juxtaposition of layers add up to a representation of both the physical and cultural contexts of a city. Each map has a different character ("traffic,""hydrants,""history"), and is made up of links to individual projects representing in words and images a physical or narrative motif taken from the experiences of the artists in New York and Dublin. One project, for instance, explores a single room; an element in the "skyline" map meditates on the nature of television antennas. Internet installations like Shift City exist in both space and time; virtual architecture gains an implicit narrative through the audience's sequential experience of the space, and hypertext narrative acquires a space in which to unfold. In this way the new electric arts form a new environment that celebrates, in Marcos Novak's words, "a liberating and confident openness to discontinuity." The maps of Shift City, seen at any one moment, are a snapshot of an ongoing building process; Shift City could continue to grow and transform on the Internet forever.

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#### A Trip to Jumla: A Cyberphoto Installation

Jumla is a web document where I link photographs which I took in Jumla, an area of Western Nepal where I was working with development issues, with textual commentary. It has four paths that you can follow to come to a circular end. I have taken my photographs and altered them digitally, then critiqued and commented on ideas of photography, technology, development and power through them.

#### Ken Kobland (U.S.A.)

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#### Menazh Square: 1:20 pm, September 16, 1990

Moscow in Sept. 1990 was a city on the edge of historic change; hovering somewhere between perostroika and collapse, between reform and disintegration. *Manzeh Squar*, is the recording of a mas, pro-democracy demonstration held in the gigantic traffic plaza just outside the Kremlin walls. It is a kind of audio advent calendar of the last days of the Soviet Union. *Manzeh Square* is a 3-D photo-composite made from Hi-8mm video stills that scrolls in a 360° Quicktime VR panorama, controlled by the viewer. As the image revolves, a general audio ambiance track of crowd and broadcast speeches plays. Of special interest is that one can select particular individual faces within the crowd, and by clicking the cursor, activate the 'interior monologue' of the person. (voice-over in Russian with English subtitles) The site also allows the viewers to write their own thoughts into a read-only archive. This is the premiere of this work in this form. The original images come from a videotape, *MOSCOW X*, which first was shown as a video diary of Moscow 1990 as a video selection in the New York Film Festival. Art Director: E.Jay Sims Technical Director: Bill Waldman Photography: Nancy Campbell

#### Maja Kuzmanovic, Bas Kamer, Keez Duyves (Netherlands)

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#### Creation of Change

Creation of Change was a collaboration graduation project among students from three faculties: fashion design, interaction design and graphic design. It involves developing a digital trend book on cd-rom that aims at informing and inspiring designers from various disciplines.

The idea originates from our interest in the mutations of the society, which underlie the future evolution of design. We consider a design-dictation expiring in the future and hope that the 'audience' will be more involved in a design process. Information transfer from the designer to the consumer will become information exchange. Trendforecasting was until now presented as a linear story, what allowed the dictation of few people over the changes in design. Non-linear, interactive storytelling should make forecasting more 'democratic'. The forecasters are not dictators any more, but more something like 'foretellers' in the middle-ages: they bring bits and pieces of news important for a particular location of the (global) village, entertaining the people with their intriguing atmospheres, but it's up to the people themselves make their own associations and connections to their own situation. Creators of future stories are therefore not only the people gathering information and visualising it, but also the people from audience themselves. The notion of author and receiver is beginning to blur.

The language that forecasters-storytellers could use is a hybrid between visual, scientific, symbolic and 'common' (oral) language. The only media that allow the dynamics of this integrated language are new-digital media. Not only because they converge different disciplines, but because the essence of these media is constant change and dynamics, likewise the essence of the main topic of forecasting stories—the future.

Within the narrative environment of *Creation of Change* the participant switches between the stories, following own interests and intuition, creating their own yarn about the future. The "switching" between the items and story-lines should be tactile and natural. Therefore we developed a "sensitive" interface, where the user has to draw and push the icons (symbols for linked items). The prototype shows the complex system of integrating different media into a structure of 5 stories, visualised in sometimes interactive animations with relevant text in between. The interaction within the animations should provide a stronger feeling about the content (for example, one of the items deals with the chaos within today's cities, a chaotic way of interaction will let the user 'feel' frustrated by this chaos).

When a story is created in and for an interactive medium, the roles of influence change: instead of the stories becoming a part of our lives and swaying our experience, we are the ones who enter in the world of stories and our actions are influencing the story's environment. At least, theoretically. Up to now, the language used to tell an interactive story was not 'elastic' enough to allow a simultaneous influence of the user and his/her immersion in the story. Can this be changed?

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#### Flame War

Flame War is an interactive, collaboratively created website that (postulating that we are on the frontiers of a more mind-based way of existence) highlights the primitive nature of the current state of the Internet where sometimes it seems that the object is to take as much territory as possible and to behave as rudely as possible in the process. As Americans moved west in the 19th century, the behavior of humans to each other was seldom mitigated by the veneer of polite society. The barroom brawl, the shootout, the holdup, the hanging, the massacre, the hunt, the constant struggle for existence, the taking of territory, were commonplace in this place and time. In this comparable new Internet territory in the late 20th century, we do not always behave as we would in our homes or in "meat time" workplaces. In this continually evolving, mind-driven virtual world, we compete with colleagues for virtual territor— often revealing raw animal instincts as we exchange insulting or sexually explicit phrases that would never pass our lips at a real workplace, conference, or social gathering. Flame Wars consists of a series of targets that range from Bill Gates to a "bozo of your choice;" a battleground that displays submitted flames; and a scoreboard. Flaming a target adds to the target's territory. However, adding your name to the list of flame-throwers increases \*our\* collective, collaboratively produced territory. As of mid July, because many users flamed Bill Gates but did not identify themselves, Bill Gates holds the most territory.

#### The Roar of Destiny Emanated From The Refrigerator

Simulating mental breakdown with an interface that dissolves and reassembles, *The Roar of Destiny*... combines "flooding" of memory flashbacks with a heightened awareness of background noises and an inappropriate intertwining of significant and insignificant life details. The primary structural device is a dissolving and reassembling interface that was derived from my experiences of mental breakdown caused by post traumatic stress syndrome. It is a "frozen interface" composed of relevant words that sometimes runs rigidly, under control down the sides and across the bottom of the primary text and sometimes fragments or is merged with the primary text. Three primary strains run through the work—a series of flashbacks to the home of a modernist sculptor somewhere in Arizona; the cabin on the south side of the Colorado rockies that is the narrator's home at the time of the telling of the story; and a series of jumbled disordered flashbacks to nonlucid periods that at intervals seize the narrator's mind. These flashbacks are characterized by a black "background", by schizophrenic language breakdown, and by an appropriately hypertextual paranoia. Integrating visual components, *The Roar of Destiny*... represents these strains (that diverge, combine, diverge) using a combination of color and screen design shifts. The reader, like the narrator, is involved in a continual interior struggle between "normal" and "abnormal" thoughts, between the "real" and the "virtual", between the murky, stark black backgrounded paths and the bluegreen backgrounded paths beside clear mountain streams. Begun in December, 1995 this work (like the narrator's distorted memories) is in flux. In the past year, new screens have slowly been added and, with every addition, the links on other screens have changed so that a reader returning to the work may find the paths by which he or she previously navigated the work to have disappeared, been diverted and/or augmented.

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#### As Worlds Collide

The separation of media and various dimensions is well understood by those who engage in the creation of visual art using a computer. The hierarchical evolution from 2D to 3D to time-based art defines complex relationships with inherent boundaries and limitations. For the artist, the challenges are numerous as the structure of digital technology reinforces the separation of media. Computer simulation of traditional art media such as paint has taken form as 2D bitmapped work, whereas 3D computer imagery follows a tradition of architectural renderings and sculpture. Time-based work derives its heritage from performance, film, and animation. With such diverse inheritances, the merging of media and technological approaches to the creation of computer art presents challenges, Interactive multimedia has been praised as the medium in which multiple forms of expression come together to create a new form of communication. Yet, most WWW pages are static, devoid of 3 dimensional data, nor timebased, expressive work. An occasional animated gif often adds glitter to the page but does not often enhance the content. Sites that include VRML often do so as separate worlds that you enter via a window or application after leaving the 2D world of Web graphics. Sites that include Quicktime, MPEG, Shockwave, Java, QTVR, or other technologies that enable time-base expression often work with isolated content. The strength of the interactive multimedia movement on the Internet has not been its success in merging media but instead in its enabling of experiential interaction. Virtual communities are formed, and shared experiences emerge via global exchange of visual and text-based expression. Cultural and social boundaries disappear as individuals articulate meaning via interchange and collaboration. Structured events that harbor concepts of free exchange of visual expression, whether it be 2D, 3D or time-based, provide anchors that secure meaningful experiences. As Worlds Collide is a WWWbased international collaborative art project that integrates the principles of 2D, 3D and time-based expressive worlds. Participants from across the globe are invited to collaborate in constructing images, 3D worlds, and timebased work that transcends the boundaries of any one medium. Interaction with the environment provides not only the ability to contribute but also the unfolding of shared creative vision. Influence and inspiration coupled with individual visual style and conceptual realization provide building blocks for the manifestation of collective creative outcomes. After the series of events that allow creative contributions, As Worlds Collide will stand as a monument to the universal idea of collaboration and shared creative expression. The realization of the project enables exploration of ideas and compositional strategies that differ from independent artistic outcomes. As we isolate ourselves from others in the confines of the digital technology-based habitat we have created, collaborative WWW art sites provide an outlet for those who recognize the importance of sharing visual ideas and experiences. As Worlds Collide attempts to satisfy this need while disintegrating the separation of media. Assistants: Yi He, Rich Sangillo, Jeff Stone, David Slattery.

#### Vladimir Muzhesky (Ukraine)

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#### Mediasophical Reedetification

In the context of the multimedia development and on-going digital space fractalization there is a question of the new media content, which captures us in a sort of synergetic state of semiotic alertness and unreadiness. Is the internet just a repository of infinite perceptual recombinations bound to be just another extension of the advertisement market, or is it a self-sufficient content generating zone, where concepts are shaped in-between the user's mentality and the project of its symmetrical simulation embodied in the machine? Reedetification is an attempt to reconstitute a classical Greek philosophical situation of meaning derivation by means of a dialogue in a manipulated context. On the basis of the Nettropics virtual world network and Basicray Spatialities Virtual Tools users will hold in-session dialogues with nettropic dwellers using human and virtual reality language as concept shaping tools. This project is fully interactive and uses customized shared world interface and VRML files of prebuilt synthetic conceptual terrains as a basis for mediasophical dialogues. Repositiononing content generating activity in the synthetic space predetermines two basic architectural features of multiuser worlds: perceptual transgression and abstract validity. Within the context of content formatting activity a user's ability to reconstruct an imaginary space on the basis of misleading perceptual markers and overloading patterns equals an ability to produce a philosophical statement in a discursive environment. In order to provide synthetic morphema's for this bioelectronic statement the planes of shared virtual worlds are rendered with abstract simmulatory objects and scenes. Nettropic mailing list links the members of Reidetification network, and supports spurious memory exchange and traffic as a fundamental activity of a neural network involved in content production. Use the following address to join the content formatting network and participate in Reedetification:http://www.dds.nl/~basicray/reed.html.

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#### Welcome Back to the Empire

Welcome Back to the Empire is an Alternate History Internet project basing it self on the life of Alexander the Great moving forward in history through invented or real events. The combining of the three below noted platforms will assist us in the intention.

Platform 1: Alexander III of Macedonia had not died on June 13,323 BC in Babylon after his return from India but recovered from malaria and consolidated his forces. The Empire did not fall apart. He lived on, firmly ruling and expanding the empire. He undertook a successful expedition in Arabia as planned and conducted a serious reorganization of the Empire. The monetary policy was based on a uniform currency system. These will be the starting parallels of the project. The first platform is concepted on receiving of alternate history stories about the subject through the Internet, which will serve as a basis for the entire project. The participants should concentrate on essential questions. For instance: How will the existence of a strong universal state spreading over 3 continents with the utmost diverse cultures affect the lives of the people? How will the cultures interact one with another? Will this politically and otherwise strengthened cultural system known widely as Hellenism move to a higher merging of cultures. What will this mean on the economical, sociological, religious, educational and all of the other platforms you can imagine? How will the empire develop? What will the educational system be like? How will Alexander's teacher Aristotle influence the Empire? Monotheism? Christianity, Islam? Will they be possible in the given parameters? If yes, how will they affect the Empire? If not, what will? Is the empire flexible enough to adjust to new beliefs?

**Platform 2:** The second part of the project is an archive concentrating on collecting images, sounds, various audio and video data from the region. It represents a virtual Museum of the Empire. People from the region or wider are invited to submit photographs, audio or video materials, via Internet. The sounds of this permanent collection could be of ethno or another origin, although they have to correspond to the cultural boundaries of the Empire. Should the conscience for the Empire expand, we will also do that with the geographical regions where the sounds and images are collected from.

**Platform 3:** Alternative Artists from Macedonia will visit the main knots in the Empire, passing thus from Europe to Asia. The knots are signified by the main battles fought by Alexander: Issus, Tyre, Gaza, Gaugamela—Arbela, Susa, Persepolis. The artists will cover the topography with audio&video footage investigating the historical conscience of the local population by investigate how the local communities perceive the past. *Welcome Back to the Empire* is a paradigm for the concept of alternative history and its impact on culture and civilization in general. The project focuses on urging a structural change of interest towards the gray zones of conscience. This alternative history project aims towards elevating the level of perceiving the strange and shifts the accent to a more elaborated form of abstraction. This should result with a new aesthetic organization of narration leading towards a true virtual space. In the ideal expansion of the project Alternative historians, graphic designers, and scientists would meet for the first time with the goal of influencing and creating virtual environments. Bridging the gap between the alternative history and technology is one of the goals of this project. The key question with which I am dealing is how to create a highly realistic simulation, to increase the pace of exchange of information, and retain the interest for these kinds of projects, in spite of their complexity. I perceive this project as a meeting spot of artists, writers and technicians.

#### Peter Ride (UK)

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#### ArtAIDS

ArtAIDS is an artists' Internet project that celebrates and commemorate the fight against AIDS. Launched in November 1994, ArtAIDS aims to make a critical and creative contribution into the web. More directly, it tries to provide an opportunity for artists to include their work on a website with a specific content and context. ArtAIDS commissions new work from artists, exhibits work submitted via the net, and if possible gives technical assistance to artists whose health is impaired. This is not a health information project or a campaigning site. ArtAIDS tries to balance the role of a public access project with that of a commissioning arts agency. It raises funds to facilitate new work by artists, and often works in collaboration with other organizations to maximize opportunities and publicity. 1996 projects included a screen saver animation with artists group General Idea, in collaboration with adaweb and MOMA, NYC, and a 24 hour webcam and text project recorded on World AIDS Day 1996. ArtAIDS began as a 'Day Without Art' project in response to the lack of creative material that addressed AIDS as an issue on the web. Initially it took the form of a gallery of work by invited artists but with the clear intention of becoming an open submission project that invited any interested users to upload relevant artwork. It used the viral metaphor: its theme and structure emphasized the constant mutation and adaptation of artworks - a metaphoric subversion of the HIV virus. Underlying ArtAIDS is the theme that collaborative involvement has become an essential means for dealing with the social effects of AIDS. It aims to present a model of the way that networking can be creatively challenge the cultural and political isolation. This principle has continued through the evolution of the site to encompass more complex single artworks: on line poetry, performance events, director movies and animation's. ArtAIDS works as an independent project led by an artists collective. Many of the contributions have been commissioned with

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#### The Cup

The Cup is an on-going web journal that explores my perception of women portrayed through our cultural history, literature, art, family custom and mass media. The image of the "cup" refers to its ancient symbolic origin as a representation of the female. In this project it appears as the familiar contemporary icon, the generic coffee cup. The content of this work is framed by personal experience in the form of anecdotes, stories, observations, letters, queries, common knowledge, and matter-of-fact statements. My intention is to form a media collage of found and manufactured material, everything from old sewing patterns and auto mechanics diagrams to performance art pieces. My work is an on-going study of women that is expressed through personal experience, observation, intuition, and invention—a sharing of common experience. The site is divided into seven sections (in various stages of development):

- 1) Garden Journal: The Fall from Grace (Eden): Horticulture and the concepts of nurturing and harvest...having babies...getting ideas...building a house;
- 2) Woman's Journal: Written messages about women through the ages;
- 3) Calendar Girls: Preservation of body and canning food..."beauty"...resurrection and the plastic arts;
- 4) The Mind Wanders: Photo essays about travel;
- 5) Montana Color Theory: A theory of color mixing described through association with common household objects;
- 6) Dream Journal: Photo/sound pieces of an eclectic and often surreal nature;
- 7) Getting Jobs: Mother sister lover whore wife caretaker butcher baker cabinet-maker...

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#### The Past, The Present, and The Future

Icons and symbols are used to convey messages belonging to the three times. Metaphors and Metonymies to engage... Is web publising multimedia, or desktop publishing? Can we deliver an experience? The Past, the Present & The Future is a possible template of what can be done...

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#### Where's Your Pocket Protector?

Where's Your Pocket Protector? is a combined hardspace and virtual repository for collective digital identities proposed for ISEA97 to officially open at the School of the Art Institute of Chicago and on the WWW on September 22-27, 1997. Participants will copy and save to their computer hard disks the template graphic from this web site and submit their finished entries as attachments via e-mail. I read recently on a listserv the opinion that art is always virtual, communicative, and interactive. Nowadays, it's easy to be "geek." As telecommunicators we have transformed our language and perception in order to be fluent in "computerese." I proposed this project for ISEA97, partly because it will take place at the School of the Art Institute of Chicago. The School's reputation is substantial as an academy for artists. As the site of my earliest art training, it is where I first learned to spill my proverbial artist's "guts." As a humanist, I wore my "heart on my sleeve;" as a visual communicator, I now wear it in my breast pocket. To obsess afterall, is to fetishize—arcane prophylactic or "temporary autonomous zone."

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#### The Perfectible Self

This site consists of a series of java applets that use realtime high quality morphing techniques and statistical analysis to explore ideas relating to the body and identity. Historically different scientific belief systems have often been used as vehicles for the projection of other more dubious ideologies. Contemporary fields of research, for example the Human Genome Project seem just as prone to such tendencies. These pieces have developed from Elective Physiognomies, first shown at ISEA 95. Elastic Masculinities is an exploration into the subjective experience of owning a body. In a culture obsessed with both self-observation and the observation of self by others, it seems most of us have a distorted body image. Bodies changes shape according to their state of mind and the cultural messages they've been digesting. Adjust the dimensions of the artist's body, parameters include the size of chest, stomach, and penis. Classify the body according to heroi /cowardly, awkward/graceful etc... Compare your response with the statistical average. "What do you think, do you like men with muscles? Is the new pressure on men's appearance a balancing out of an old inequality between men and women or is it a similarly evil influence that must be stopped?" The Muscle Tussel New Weekly, 1996. Survival of the Fittest uses a genetic algorithm. The user is able to evolve the artist's face by clicking on a succession of faces. Each selected face becomes the parent for a new generation of facial variations. Over time different traits can be exaggerated or diminished according to the user's choices. Ideas such as evolution have been misintepreted in order to rationalize such psuedo-sci-

ences as eugenics. These ideas of perfectibility are intrinsically linked to offensive notions of racial, moral and intellectual superiority. This project has been assisted by the Commonwealth Government, through the Australia Council (New Media Arts), its arts funding and advisory body.

#### Paul Vanouse, Lisa Hutton, & Eric Nyberg (U.S.A.)

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http://www-crca.ucsd.edu/~pdc

#### The Persistent Data Confidante

The Persistent Data Confidante is an on-line public service allowing for the anonymous transfer of secrets/confessions. Once participating parties tell the "confidante" their secret, they receive a confession from another anonymous user with similar interests. The secrets are then rated by the participants. Each secret's "popularity" or intrigue will increase its probability of re-telling the future —thus the best secrets will "live on" while the more banal will "die-off." The main points of reference for the work are:

- 1. Present-day, confessional, TV talk show culture;
- 2. Current US internet censorship policies, and
- 3. Artificial Life.
- 1. Like a confessional talk show, The Persistent Data Confidante uses pop imagery and dramatic rhetoric to incite participation and fascination with charged "moral" issues.
- 2. The work plays with recent US censorship policies noting that for www art galleries, a curated site places the responsibility to censor upon the site developer, whereas in an uncurated site the onus of responsibility rests on the contributor. In this strictly user-curated site, it places the judgment of "good taste" on anonymous users who's approval ratings connote consent. Conversely, secrets of a dull or banal nature are presumably the most offensive to this community of internet users, and will probably be democratically eradicated.
- 3. As secrets are retold (age), they become capable of producing sexual offspring. Each day, secrets that are mature (have lived for 100 re-tellings), and also popular (according to viewer ratings), will seek a compatible mate (one with similar content.) These two secrets produce a new offspring which is composed of major clauses from these two parents. Newborn secrets are then forced to compete for user approval in the rigorous environment of the database if they are to live on to produce their own offspring.

This ALife component is of course referencing the manner in which secrets evolve in our verbal world—getting confused with others, and mutating uncontrollably as they are re-told. Our use of such a system is attempting to establish a parallel, verbal sociology of the net. The work is rather straight-forward for the individual participant, yet we hope to "set the stage" for a very complex, richly interactive social phenomena. Will users come to the site to live vicariously through the secrets of others; as exhibitionists to achieve pleasure in their anonymous confessions; or for reasons in-between these two poles? Which secrets will live to breed, and which will not be able to survive in the truly rigorous environment of the internet? What are the actual desires of principal internet users, when authorship and curatorial decisions are confidential and democratic. Technical credits: Created by Paul Vanouse, Design by Lisa Hutton, Language Technology by Eric Nyberg, Technical Assistance from Bryan Kolodziej and Chris Stuart. The work was supported by the Center for Research in Computing and the Arts at the University of California at San Diego.

#### Annette Weintraub (U.S.A.)

ANWCC@CUNYVM.CUNY.EDU

http://artnetweb.com/artnetweb/projects/realms/notes.html

#### Pedestrian: Walking as Meditation and the Lure of Everyday Objects

Pedestrian is a layered work which evokes the special resonance of urban space through the experience of walking, and in an encounter with ordinary objects. Part of a larger project which will include a interactive multimedia CD-ROM, artists book and still images, Pedestrian is a meditation on perception and place, and on the capacity of ordinary objects to trigger altered states of memory and reverie. Taking the form of a series of episodic elements which examine particular intersections of place, time and substance, Pedestrian employs the mundane to reveal the magical.

This Web-based work uses the interplay of text along with image, sound, and video to explore architectural form, mass culture iconography and oddities of human interaction as occasions for suprisieand revelation. *Pedestrian* uses the metaphor of walking, as a means of navigating memory and consciousness. A walk through the City becomes the trigger for a rambling meditation on space, time and human interaction, seen through chance encounters with evocative objects. The narrative of *Pedestrian* is composed of several discrete regions, each region providing a distinct visual and textual experience. From a hommage to the noir city fillms of the 50's, to a ballet of everyday objects, or to an examination of store windows as shrines, *Pedestrian* provides an opportunity to explore the hidden meanings of the everyday.

# **SCREENINGS**

One screening, repeated:
Wednesday, 2:00pm, 3:00pm;
Thursday, 11:00am, 3:00pm;
Friday, 11:00am, 2:00pm
Flaxman Screening Room, 112 S. Michigan Avenue, Jobby

#### Amy Alexander (U.S.A.)

AMY@EMSH.CALARTS.EDU http://shoko.calarts.edu/~alex/recycler.html

#### unbroken pieces

unbroken pieces is an abstract computer animation exploring the relationship between unity and disjunction. The work addresses the arbitrary nature of distinctions such as chaos and order, amorphous and solid, flatness and volume. unbroken pieces makes extensive use of spatial and temporal rhythms, as well as spatial ambiguity, in expressing these similarities and contradictions.

To demonstrate these thematic contradictions, *unbroken pieces* utilizes 3D and 2D computer graphic techniques to create spaces which could not exist in the physical world. Reflection, refraction and transparency, are used in the amorphous opening environment, while texture mapping and multi-layer compositing techniques are used throughout the piece to create spaces which have the feeling of being simultaneously two and three-dimensional. The integration of the amorphous imagery throughout the various phases of the piece builds on the theme of unity among the apparently dissimilar.

A work in the abstract film category known as "visual music," the piece progresses through a structure of thematilland. Like the animation, the music is structured so that the sections of the piece have very distinct identities and initially seem quite different, but are later revealed to be unified in theme.iveness of appearances, the arbitrary nature of classification and stratification, and the ultimate dissolution of apparent stability. In *unbroken pieces*, I was interested in using formal devices to express these general concerns of ambiguity and instability on an abstract level.

The title *unbroken pieces* refers to the unity of the divisions between the parts of the whole. This is demonstrated through the ambiguity of the separations between elements within the frame, but primarily through the divisions between the seemingly dissimilar, yet unified, pieces which comprise the structure of the work.

The music for unbroken pieces was written by Kent Clelland. Like the animation, the music is structured so that the sections of the piece have very distinct identities and initially seem quite different, but are later revealed to be unified in theme.

#### David Blair (Japan)

ARTIST 1@INTERPORT, NET

#### The Telepathic Motion Picture of THE LOST TRIBES

This short tape is related to a feature-length work I am in the middle of at present. That feature is also called *The Telepathic Motion Picture of THE LOST TRIBES*, and is about a film studio in Japanese-controlled Manchuria during the 30's-50's... however, this world is under the spell of both an alternate history and different physics. The short presented here could be considered as an approximate reconstruction of the sort of work done at the studio, Manchu Edison; and as such can even be thought of as the eponymous telepathic motion picture of *THE LOST TRIBES*, a strange little film made for export at a difficult time in the studio's history.

#### Nigel Jamieson (New Zealand)

NIGEL@FALCOM

#### Circulations

Nigel Jamieson's sculptural practice and intellectual interest in Baroque aesthetics and allegorical expression influenced the development of electronic anamorphosis. Anamorphic images develop via the mobility of bodies, producing meaning through gestures. Anamorphic video subverts the cartesian space of 3D computer graphics, and criticizes the "naturalism" of video by becoming "point of view on point of view."

Specular images and distorted perspectives recall subjective "point of view" in relation to the object and separate, playing out a dance of reflected desires according to an allegorical logic of mobility, metamorphosis, and theatricality.

In *Circulations*, Jamieson furthers the development of anamorphic video by creating a moving cylindrical anamorphic using 3D computer graphics technology. Two performers join and separate, playing out a dance of reflected desire.

# **SCREENINGS**

#### Serena Lin (U.S.A.)

SLIN1@GL.UMBC.EDU http://research.umbc.edu/~slin1

#### Outside/Inside

Communication with others is largely driven by a need to affirm one's existence. The explosion of computer-based virtual environments and on-line communication has in many ways reinforced the need to convey thought and intention in ways other than a physical presence. Evolving technologies drastically condense distance and time, reducing correspondences that may have previously taken days or weeks to a matter of minutes, or even seconds. This accelerated interaction brings both a sense of distance, and an equally compelling sense of intimacy. Without a shared physical presence, subtle information is omitted that might enrich the meaning of a given exchange; facial reaction and gestural response are hidden, removing an important unspoken context to the dialogue. A rapid exchange between strangers may become peculiarly intimate, with the absence of clues or physical context to guide its true intentions.

As electronic communication expands to allow for casual "conversation" with others in a real-time, visual environment (rather than simply text), the appearance and the role of the digital environment itself becomes increasingly important. While the "presence" of the individuals involved in the conversation may remain absent isual patterns we intuitively seek in our daily experiences that may serve as a model for virtual environments. This animation is a study in recreating acutely felt emotional moments which surface fleeting physical reactions such as tension, pressure, or even euphoria. The resulting abstract structures set an understanding for the viewer of a particular place and mood, as the point of view drifts from real spaces to imaginary ones. The forms of each "architecture" recall parts of the human body that are at the centers of these sensory experiences. Surfaces textured with hand-drawn images are constantly in motion, shifting their shapes and boundaries in correspondence with mood.

#### Nigel Maudsley (UK)

MAUDSLEY@LGU.AC.UK

#### Chance Encounter

Chance Encounter is a short computer generated animation in which the central concept is the boundary between the inside and outside of the body. The piece symbolically explores what is allowed to cross that division and how it informs our notion of self and identity with a specific reference to how gay men and other minorities have that boundary violated by culture through mis-representation.

Looking at the relationship between the biological, corporeal body and the social, culturally produced imaginary body informs our physical and intellectual sense of self. The animation therefore develops ideas around what is allowed to be consumed—to be penetrated—by language, food, infections and ideology.

Throughout the animation the body is depicted as fictional landscapes—islands. This introduces two other concepts. One is the notion of the 'natural/normal' in relation to the body or land. Both have been culturally fetishized as being timeless, natural and basic. Photography is often used as evidence of what is natural and normal, reinforcing social norms of race, gender and health. The piece attempts to produce a photographic aesthetic similar to that of the Fine Art Black and White print.

Secondly, metaphors of space, location and geography are often used within cultural theory in relation to identity—history is defined as a space where minority groups have to define or map themsleves a place for visibility. A pernicious use of this metaphor has been in the study of AIDS, locating the epidemic in 'islands of illness,' identifying the affected communities as other—across a boundary.

The islands in the animation are invaded, colonized by the fragments of data and information that travel though undefined internal spaces. I would be interested to hear from anyone who has similar concerns or would like to read the full 6000 word paper that accompanied the animation. I intend to develop the piece further during 1997 with a new soundtrack and additional sequences.

## Muriel Magenta & Michael Udow (U.S.A.)

MURIEL.MAGENTA@ASU.EDU http://www.asu.edu/cfa/isa/

#### Token City

The New York subway becomes the location for a 3D animation, transforming the everyday commute into an experience of images and sounds which merge reality with the extraordinary. Viewers become an integral part of the action and emotions of an unpredictable subway excursion via the manipulation of 3D animation, computer graphics, real time video, and a mixed soundtrack of electronic music and digital sound effects.

# **SCREENINGS**

#### David McDowell (Australia)

DAVID.McDowell@artschool.utas.edu.au http://www.artschool.utas.edu.au/~mcdowell/

#### PHANTASMsex/schemeland-3D

PHANTASMsex/schemeland is an animated passage through dimensions of sub-erotic figment and phantasm. Its premise is loosely based upon a diagram by Sigmund Freud, which attempted to conceptually map the circuits for sexual attraction and libidinal drive. PHANTASMsex/schemeland animates a circuit through an illusionary psychosexual space absently haunted by sub-erotic spectres. In its installation version, PHANTASMsex/schemeland is presented as a projection of an endlessly repeating loop of the animation at varying frame rates. The screened version presents one loop of the animation at a steady, full motion frame rate. The animation was largely producted at the Digital Art Research Facility Tasmaniam School of Art, University of Tasmania.

#### Joshua Mosley (U.S.A.)

JMOSLE@ARTIC.EDU

#### Lindbergh, ∞ and the Trans-rational Boy

Ross, a young boy, is riding in a boat watching a perpetual motion machine powered by mice. Ross eats a sandwich and becomes tired. The sound of Charles Lindbergh's plane awakes an anxiety within Ross and prompts him to wake. The language which is spoken is an imaginary scripted dialect. This piece incorporates both film and 3-D computer animation. The boat, the mechanism, and the mice were constructed from within the computer environment, while the water and the boy were captured on film. Technical assistance from Julie Goldstein, Donghyun Park, Jang Wook Lee, and Jamie Raap.

#### Rachel Schreiber (U.S.A.)

RASCHREI@INDYUNIX.IUPUI.EDU

http://www.herron.iupui.edu/faculty/schreiber/

#### Please Kill Me; I'm a Faggot Nigger Jew

At the opening of this tape, the viewer enters the Internet along with the producer, who uses a pseudonym in order to interview peple who engage in a highly problematic and taboo practice—Nazi-fetish based sadomasochism. The artist uses video images created directly on the computer, and stories from the archive of her own memory to ask such questions as: How does history affect the body? How are cultural memories transmitted? And, when historical events become part of a culture's discourse, how does the meaning of the original event shift? Because all of the interviews for this highly experimental documentary were conducted on the Internet, the tape also questions both traditional documentary practice, and the virtual construction of identity on the Internet.

# **ELECTRO-ACOUSTIC WORKS**

Electro-Acoustic Works, repeated:

#### Wednesday, 12:30pm, 2:00pm; Thursday, 4:00pm Harold Washington Library, Video Theater, 400 South State Street

#### John Levack Drever (UK)

LDREVER@DARTINGTON.AC.UK

#### Cloud of Forgetting

"If ever you are to come into this cloud and live and work in it, as I suggest, then just as it were above you, between you and God, so you must also put a cloud of forgetting beneath you and all creation"—Chapter 5, Cloud of Unknowing (Anon, 16th Century) This work has arisen from my experiences of Zen meditation in a Roman Catholic context. It is both a prayer and equally a reflection on meditation. It is not, however, a substitute for silence. Cloud of Forgetting has been referred to as a "hypermeditation." It was realized at The Electroacoustic Music Studios at The University of East Anglia, February, 1996. Cloud of Forgetting is dedicated to Thomas Zimmermann.

#### Stephan Dunkelman (Belgium)

101612.570@compuserve.com

#### Rituellipses

Rituellipses (1993-96), movements for ellipses, verticals, curves and transverses, was realized at Musiques & Recherches Studio (Ohain, Belgium). It has received special mention for the Stockholm Electronic Arts Award (1993) and Ars Electronica (1995). The basic source materials are percussion (metal, wood, PVC), voices (adolescent, woman, man), blowing in blowpipes, whistling, and "chapman stick" quitar playing.

Even if I dance silently, I can only dance musically.

Rituellipses is a music of "sounds in movement." made by and for dance. The sonic objects, made from fragments of concrete or instrumental musical patterns, are pulled along as if by a centrifugal force. They follow each other in continuous rotational movements which only silence can dissemble. These studies of trajectory combinations are developed in short movements alternately lively, calm, restrained or uninhibited. An equilibrium was achieved when the whole appeared to be multipliable, complete yet open. The memory of two film scenes, by A. Tarkovski and the Taviani brothers, have been with me throughout the creation of this work. They were about the relationships that each of us can have with a tree, an object of archaic worship which, like stone, seems to carry the traces of lost wisdom. It is their impression which feeds the spirit of the piece.

#### Paul Fretwell (UK)

P.D.FRETWELL@CITY.AC.UK

#### **Hidden Courts**

This electroacoustic piece illustrates certain issues that are part of my compositional research. Primarily this involves the concept of sound-gesture as a means of communication. Recorded sources are transformed by various procedures, developing them above anything one would hear in the natural world. These "supra-natural" sounds can be described as exaggerated sonic sign stimuli, or sound-symbols. They affect an audience through the listener's own innate knowledge of gestural behavior, eliciting an empathic response.

Based on my description of sounds as symbols, I develop the analogy between music and myth (myth being a language of symbols). In *Hidden Courts,* myth is used as a structural device. I avoid simplistic programmatic interpretations by deriving the structure from many myths that share the same archetypal pattern, rather than following a particular tale. The concept of an unattainable paradise is the basis of *Hidden Courts*, an ideal state of which we can only ever have brief glimpses throughout our lives. The climactic point in the piece corresponds to a sudden vision of this eternal beauty. However, to provide a context for this moment, a primarily musical discourse is built up throughout the piece. The title of my piece refers to the Court of Joy in Arthurian legend, an otherworldly realm where only happiness is known.

#### Pauli Laine (Finland)

PLAINE@SIBA.FI

#### Jalopuun Takan

Jalopuun Takaa is text/sound composition using several languages and texts. It is composed using digital sound processing techniques and multitrack recorders. Jalopuun Takaa tries to combine the textual content with culturally originated musical context.

#### Cathryn Lane (UK)

C.M.LANE@CITY.AC.UK

#### **Invisible Crowds**

Invisible Crowds is about personal experiences of space, particularly mental and emotional space. It is expressive of contradictory feelings of wanting solitude, but of also wanting company; of wanting peace, but of being unable to stop for long enough; of wanting the space to concentrate and work, but being beseiged by a thousand and one conflicting thoughts and feelings. It moves at different times from repose to restlessness and back again. The sound material is recorded exclusively from metallic objects and the rich associations of bells, alarms and gongs are used to underpin the emotional states expressed in this piece.

# **ELECTRO-ACOUSTIC WORKS**

#### Yasuhiro Otani (Japan)

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http://www.pobox.com/~dwd/otani/

#### From Silent Spring

This is a part of a project called Invisible Objects that is now going on. This project is that by challenging myself, I try to create real sound, push the use of technology and content in a live situation to the limit and make interactive music with sound, sound resource and software. The most impotant thing is that all of the music is improvised and played in a solo format. All composition, Performance, Sound Restructure by Ohtani.

Instruments:Computer Macintosh PowerBook 540C Patches for improvisation made with MAX by myself Software: IRCAM MAX for Macintosh

Realtime play&sampling software developed on C++.

Sampler: Ensonig ASR-10

When originally designed, MAX Patches was created for improvisation. It was for SOLO Play. It is now developing so that it will be used for Duet and with orchestra. Realtime play & Sampling software can communicate Ensoniq sampler via SCSI. This uses sound resource on Macintosh. Access is simple and fast. It plays with a Macintosh keyboard. Each sound resource can set loop, reverse, pitch bend, and modulation.

#### Nye Parry (UK)

NYE@CITY.AC.UK

#### Winter

Winter is the second half of The Two Seasons, which was commissioned by the Charles Linehan Dance Company with funds from the Robin Howard Trust. The complete work consists of two sections, Summer and Winter, each of approx. 14 minutes duration, and a brief transition section. Summer and Winter have identical temporal structures, and share some common and related material. The choreography in each section is identical, only danced by different dancers. The effect is of viewing a single landscape in different seasons and may be likened to the series paintings of Claude Monet. A unique relationship between the music and the dance is established in which the choreography reinforces the structural relationships between the two pieces of music while the music serves to differentiate the two dances. The Two Seasons was first performed at The Place Theatre in November 1995 and has since had numerous performances including Spring Loaded 96, Woking Dance Umbrella 97, Nottingham Playhouse, and a tour of Estonia and Finland. Winter is presented here as a concert work in its own right. It is the first performance in this form.

#### Pete Stollery (UK)

P.STOLLERY@NORCOL.AC.UK

#### Onset/Offset

My previous tape piece, Altered Images, was concerned with the dual interpretation of the word "image" on both aesthetic and sonic levels. Onset/Offset is concerned, even more than before, with exploiting the interplay between the original "meaning" of sound objects and their spectro-morphological characteristics. Thus, there are many recognisable sounds in this piece which can, and should, be perceived on both levels—the sound of a key in a lock is on one level refers to the action of unlocking a door, but on another, is also interesting as a pure sound in itself. Onset/Offset was realized in the Electroacoustic Music Studios at Northern College, Aberdeen and at the University of Birmingham in April 1996. It received an Honourable Mention in the Stockholm Electronic Arts Award, 1996.

#### Todor Todoroff (Belgium)

TODOR@MUSIQUE.FPMS.AC.BE

#### Obsession

This work, composed quadrophonically for the Bunker 91 festival in Antwerp, Belgium, illustrates the theme Eros & Thanatos with mainly two types of sound materials:

- -Spinning sounds of water are treated first by filtering and it transports one into its vortex. Then, trough the analysis of their energy and frequency content, the microscopic and chaotic nature of flowing water is revealed. This will lead to a polyphony of notes which are distributed on four acoustical chains, symbolic of life where a large amount of external stimuli, often contradictory, will sometimes significantly modify a lifetime. A feedback loop has been added to the analysis system and enables the system to react according to its own history.
- -Extracts of poems by Baudelaire have been fragmented, transformed, assembled and projected in the auditory space. The evolution from micro-montage to a full sentence, goes through a succession of words whose assembly adds to perturbing mental images born of a combination of pleasure and pain, love and death.

Obsession won the Audience Prize ex-Aequo at the 1991 International Noroit—Leonce Petitot Competition in Arras, France.

#### WAVEFORMS

Friday, September 26, the School of the Art Institute student and alumni sound show Waveforms will be presented from 3:30—5:00pm at the Harold Washington Library Video Theatre, 400 South State Street.

# Chicago

# ADDITIONAL INVITED ARTISTS

# **ADDITIONAL INVITED ARTISTS**

Molly Bleiden (U.S.A.)

English Plus: (L)earning from the Bilingual Workplace

847 West Jackson, 3rd floor, Beyond Shelter Exhibition

Components: Includes office furniture and accessories to customize your office to your non-English speaking clientele and remind your bi-lingual employees to stick to English whenever the client walks out the door. Central to the installation is the *Transparent Image Design Studio: Culture Encounter Desk* with hinged front panel to be flipped up whenever non-English speaking clientele enter the office. The desk is made of stained maple with Sunshine Yellow Formica on the underside of the front panel. Inset into the Formica underside are "cultural accessories" such as bilingual coffee mugs and bilingual newspapers. Other *English Plus* components include a rotating plant stand (with Spanish Moss on one side, and *English Plus* on the other), a rotating flag accessory (where at the press of a button, your customer's native flag appears), a bilingual welcome plaque (which switches from "Welcome" to "Bienvenido" at the push of a button), and a Peters Projection map (which represents the various continents in proportion to actual relative land mass, such that South America and Africa are larger than North America and Europe) inset into a Venetian blind. With the *Culture Encounter Desk* and the *English Plus* accessories, switching back and forth between languages is as easy as pressing a button! Also included in the installation is an audio track with narratives of bilingual office workers from the Miami area describing their experiences working in bilingual offices, and note pads so viewers can leave their own experiences pinned to the gallery wall.

#### Douglas Beck (Canada)

Duet

Betty Rymer Gallery

# Nicholas Baginsky (Germany)

Narcissus Enterprise

Betty Rymer Gallery

Nicolas Baginsky is supported here by generous funding from the Goethe-Institut.

#### Natalie Bookchin (U.S.A.)

BOOKCHIN@JUPITER.UCSD.EDU

http://jupiter.ucsd.edu/~bookchin/

#### CD-ROM: Databank of the Everyday

Betty Rymer Gallery

#### Doug Garofalo, Ellen Grimes, & Helen Tsatsos (U.S.A.)

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## Digital Geographies: Western Avenue Project

847 West Jackson, 3rd floor, Beyond Shelter Exhibition

The Western Avenue Project documents and demonstrates opportunites for linkages between landscapes and digital technologies as found along Western Avenue, the longest street in Chicago. It consists of a structure built of steel, wire, fabric, wood and fiberglass; the structure will support a series of digitally altered videos, photographs, sound compositions, drawings and writings. At the close of the installation, the construction will continue as part of the Digital Geography web site.

The digital geography for Western Avenue will include four components: invisible structures, mutable networks, bits and blocks, and captured landscapes. Invisible structures are unseen but saturating technologies that either fall away or over-determine results, and include landscaping materials and computer software. Mutable networks are informal and spectacular linkages that locate event, such as car-lot decorations and the World Wide Web. Bits and blocks are multiples, surfaces, containers and patterns, that taken collectively, make organic and formal information, and are manifested in the flow of traffic and computational capacity. Captured landscapes are organic documents that have the potential to become critical counterpoints to planning strategies which seek to keep the natural and the artificial distinct, and include the orphaned gardens created by traffic planners and satellite biodiversity analysis. Each of these components erases distinctions between the natural and the artificial and contributes to the creation of something we call 'manywheres', localities influenced or even produced by forces, systems or events acting from great and small distances. Our intention for the installation at ISEA is to represent Western Avenue in terms of an emerging geography of manywheres unencumbered by nostalgia for some genus loci and unwilling to submit to the kind of deterritorialization and displacement that makes the urban interstice into a bland anywhere.

The Digital Geographies Project is meant to defy the construction of cyberspace as a so-called "total environment," that is supposedly "more real" than our everyday experience. At the same time, we are not proposing the development of technologies for a utopian recovery or improvement of the natural (a recapitualtion of the 'perfected' nature of traditional landscape design). We are concerned with elaborating architectural and design practices by using the computer as a tool to construct information surfaces which are connected to, and depend upon, the surface of the earth. The result is what Deluze would call the actualization of the virtual, that is, not a repetition of what is already given as possible, but a materialization of the new. We think of the work as an architectural investigation where our discoveries are documented in

# **ADDITIONAL INVITED ARTISTS**

building and where information and accident yield invention.

The gallery is a frame for an experimental landscape. The gallery's surfaces become a field condition where landscapes come under the influence of the digital. This field of screens and surfaces, read as barriers, furniture and displays, functions in a manner that suggests the fluid, pliant expanse of the landscape garden, so that the gallery is something other than a container for the display of objects. These surfaces and terrains will act as information contours that make space by concealing, intercepting, prosomething and displaying information. The constructions have the potential to move outside the gallery garden, digitally, in the loop they make back to the net through the tecting and conventionally, in their life as prosaic objects that can be put to many uses. The installation functions at numerous levels—to diseminate information, to act and react to input, to house an event.

Digital Geographies is supported by generous funding from the Graham Foundation.

#### Jessica Irish (U.S.A.)

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http://shell.idt.net/~jirish

#### Lap

Artemisia Gallery

This installation questions the role of information technology, both in relation to the body, and for its intentional function as a means of communication. Within a darkened space, a chair and laptop computer are suspended in the center of the room, in a pre-morphed state. The walls surrounding the chair are images of telephone poles and connecting lines, which were manually stamped on the wall in binary code. The chair itself dates roughly to the beginning of the 20th century, and was modified to accommodate the insertion of the laptop computer: the seat compacted to the scale of the laptop, and the legs slightly crippled. The screen is positioned in an eroticized relationship to the chair, and runs an animated personal text loop. This eroticism is ambiguous in its relationship to the chair subject: it may be seen as an imposition of the technology itself, or an extension of the users desire. In reading the text from behind, the viewer is placed within a voyeuristic context, within this techno-antique hybrid state. The information that is questioned within the text loop is evidenced on the surrounding walls; the irony of the digital code, itself so unseen and immediate, manually labored into strings of information that connect or collapse upon themselves.

#### Ed Keller & Perry Hall (U.S.A.)

MANTIS@BASILISK.COM, PH@TACONIC.NET

#### Hypnagogue

847 West Jackson, 3rd floor, Beyond Shelter Exhibition

# "It will speak a secret language, and leave behind documents not of edification, but of paradox." —Hugo Ball

Hypnagogue is a collaboration between artist/musician Perry Hall, and architect/multimedia designer Ed Keller, which adopts a multimedia format (authored in mTropolis) suitable for CD-ROM and installations - that of navigable spaces accessible through stills, animations, digitized video, and QTVR. Thirty paintings and eight digital architectural spaces are the sites within which over 80 sound elements (all recorded in 44.1kHz stereo), written text, live actors and computer generated characters become event sequences that the viewer/listener may interact with. Using a highly detailed, enigmatic, and complex computer generated environment, which the viewer/listener navigates largely at will, an open, non-linear time sequence is developed, problematizing traditional notions of the boundaries between space, sound, image, narrative, and the enunciative and machinic gradients that establish these categories. The form of Hypnagogue, and its elements, were greatly influenced by a body of work including the collage novels of surrealist painter Max Ernst, the films The Stalker and Solaris by Andrei Tarkovsky, the work of artist Brian Eno and writer Jorge Luis Borges, the architecture of Gaudi, Terragni, Scarpa, and many others. CONCEPT, STRUCTURE AND INTERFACE Navigation (montage) takes place as the viewer/listener mouses over paintings and through spaces on screen. There are several modes of navigation which correspond to varying types of intensity of narrative, image and sound in the project: a. movement from still to still throughout much of the project; b. in areas of intensity, the stills themselves become activated by the presence of characters or objects; c. in moments of intensity in the paintings, the surface of the work folds into itself to become a nested montage or quasi cinematic QTVR picture plane; d. in key locations one's point of view is drawn briefly into animations; e. and in the concluding environment, one navigates through the fluid panoramic space of multiple QTVR nodes. Quasi-filmic modulations of the flow of time are accomplished through these alternative techniques of montage. Certain rhythms are set up by the transitions from frame to frame which reflect the partition of time into somewhat linear segments—a division of time which is radically altered in the QTVR spaces. The project uses hybridized painterly, musical, architectural, and filmic techniques to explore a sensibility concerned with intensities and effects while questioning the enunciative machines typically developed in narratives of space, sound, image. For instance, space flows continuously between the architectural sites that contain paintings into the paintings themselves, which are navigated as spaces as well (erasing/questioning boundaries between surface and depth in the picture plane) through enhancement of their innate spatiality and the ability to make scale fluid in the digital realm (most of the paintings themselves are extremely small, ranging from 10" square to as small as 1 inch square ). This transition is accompanied by shifts in the sonic environment, and might include (for example) a series of movements from still to still, to a still frame which one then exits via a Quicktime movie, that leaves one inside a QTVR node, which after a specified period of time transitions one into another space.

# **ADDITIONAL INVITED ARTISTS**

#### Tammy Knipp (U.S.A.)

TKNIPP@FAUVMS.ACC.FAU.EDU

#### Case Study #309

Artemisia Gallery

This project can best be described as a computer aid video/kinetic-sculpture installation. The physical structure of the piece is made up of 2 separate units, identical in construction. Each unit consists of the following:

19" video monitor encased in a 2' x 2' x 2' wooden box suspended 2.5' from the floor with the support of chains, video screen facing downward. Chains are attached overhead to a vertical wood metal construction measuring 4'w x 4'd x 11'h, simulated auto-mechanic creepers (the viewing vehicle) with attached computer driven electronic massage units The intended viewing perspective of each unit is from beneath. The participants are invited to lay backside-down on the creepers and roll under the suspended video monitors. Both units are assembled and fabricated in an identical fashion; however, each unit contains different video sequence correlating to a particular physical sensation created by the electronic motors. The motion depicted on the video corresponds to the rhythmic motion (e.g. massage devices). Both units are controlled by an electronic activated auxiliary devices utilizing time code.

Through the use of mixed media, immediate perceptions are altered, thereby creating multi-sensory experiences. The installation subverts the traditional viewing perspective to a vulnerable (horizontal) position, while also blurring the line between two-dimensional time-based imagery and three-dimensional tactile experience. Both visual and audio elements of the video pieces are simultaneously experienced in the physical domain, thus challenging perceptions of reality through illusion.

#### Greg Lynn (U.S.A.)

GLYNN@IDT.NET

http://www.basilisk.com/aspace/form.html

#### Stereo Lithographic Models and Video

847 West Jackson, 3rd floor, Beyond Shelter Exhibition

The office of Greg Lynn FORM has recently been producing buildings by using animation software for their "automatic" design, rather than the more traditional architectural approach of VR simulations and CAD renderings. The cinematic special effects and animation industry has developed useful tools for investigating deformable surfaces and physical forces. In animation, a form is not just modeled using its internal parameters, but also by a mosaic of other fluctuating forces, including gravity, wind, turbulence, magnetism and swarms of moving particles. We can use these gradient fields as architectural analogies for pedestrian and automotive movement, environmental forces such as wind and sun, urban views and alignments, and intensities of use and occupation in time. The result of this interaction between a generalized organization and particular external constraints is a design process that has an undecidable outcome; which mandates an improvisational design attitude. This shift from determinism to directed indeterminacy is also central to the development of a dynamic design method which uses topological geometries that are capable of being bent, twisted, deformed and differentiated while maintaining their continuity. Greg Lynn FORM has been using stereo lithography for model building and this exhibition has several extremely small, extremely precise resin models built by computer controlled laser. The accompanying video demonstrates the use of animation software for modeling the forces that dynamically shape a building.

# Katherine Ruiz (U.S.A.) Dwellina

847 West Jackson, 3rd floor, Beyond Shelter Exhibition

Jennifer Morris (U.S.A.) CD-ROM: *Kaliedoscope* 

Betty Rymer Gallery

M.R. Petit (U.S.A.)

CD-ROM: The Mutant Gene and Tainted-Kool-Aid-Side-Show

Betty Rymer Gallery

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# **BIOGRAPHIES**

#### **ISEA97: KEYNOTE SPEAKERS**

#### Laurie Anderson (U.S.A.)

KEYNOTE ADDRESS
TUESDAY, SEPTEMBER 23, 6:00PM
Rubloff Auditorium

Since the mid-70s Laurie Anderson has been creating films, videos, scores, writing books, and making records. Her 1994 book, Stories from The Nerve Bible, includes excerpts from all of her performances, commentaries on songwriting and stagecraft, as well as poems and adventure stories. The music from the early 80s, from the O Superman and Let X-X releases, gained Anderson worldwide recognition. Her use of technology has followed her career as early as 1984 with a commission by Nam June Paik for Good Morning Mr. Orwell, a music video produced with Peter Gabriel.

Anderson has received many awards, including an Honorary doctorate from the School of the Art Institute of Chicago (1990), a Grammy Nomination for *Gravity's Angel* (1984), a Guggenheim Fellowship (1982), grants from the National Endowment for the Arts (1979, 1977 1974-75). She earned her MFA at Columbia University in sculpture.

#### Nolan Bowie (U.S.A.)

Keynote Address
Thursday, September 25, 10:00am
Rubloff Auditorium

An Associate Professor at Temple University, School of Communications and Theatre, Department of Broadcasting, Telecommunications, and Mass Media. For the 1995-96 academic year he served as Visiting Senior Fellow at the Joan Shorenstein Center on the Press, Politics, and Public Policy, and as Visiting Lecturer in Public Policy at the John F. Kennedy School of Government, Harvard University. Professor Bowie is a widely respected communications attorney, and was formerly a staff attorney and Executive Director of Citizens Communications Center, a Washington D.C. public interest law firm and education facility. Professor Bowie also served as an Assistant Special Prosecutor with the Watergate Special Prosecution Force. He received his law degree from the University of Michigan Law School in 1973, and has completed one year of study at MIT, where he was working towards a Ph.D. prior to joining Temple faculty in 1986. He currently serves on the Board of Directors of Independent Television Service (ITVS), Deep Dish Television Network, Inc., The Cultural Environment Movement, Inc., Strategies for Media Literacy, Inc. and is a Trustee of the Institute for Public Representation, Georgetown University Law Center, as well as an advisor to The Center for Media Education. Nolan was also a founding board member of Independence Public Media of Philadelphia, Inc., and a member of the U.S. Delegation to the World Administrative Radio Conference.

#### Guillermo Gomez-Peña (Mexico)

KEYNOTE ADDRESS
FRIDAY, SEPTEMBER 26, 10:00AM
Rubloff Auditorium

Born in Mexico City, interdisciplinary artist/writer Gomez-Peña came to the United States in 1978. Since then he has been exploring cross-cultural issues and North/South relations through performance, bilingual poetry, journalism, video, radio and installation art. He has contributed to the national radio magazines Crossroads (1987-90) and Latino USA, and is a contributing editor to High Performance magazine as well as to The Drama Review. He is a 1991 recipient of the MacArthur Fellowship. Warrior for Gringostroika, a collection of his essays and performance texts, was recently published by Graywolf Press. His second book, The New World Border, was released in 1996 by City Lights, and has just received the American Book Award, A third book in collaboration with artist Enrique Chagova entitled Friendly Cannibals appears from the Art Space Publishers, and the catalog for the exhibit The Temple of Confessions was published by Powerhouse Books this year.

#### Sherry Turkle (U.S.A.)

KEYNOTE ADDRESS
WEDNESDAY, SEPTEMBER 24, 10:00AM
Rubloff Auditorium

A professor of the sociology of science at MIT, Sherry Turkle explores the forces shaping our lives on the verge of a new century, most significantly the effects of technology on our society, business, education system and private lives. A licensed clinical psychologist, Turkle has written several books, including The Second Self: Computers and the Human Spirit, Psychoanalytic Politics, and her newest book, Life on the Screen: Identity in the Age of the Internet. Her work has been written about in both academic and popular publications, including Wired, Technology Review, Time, Newsweek, US News and World Report, and others. She has appeared on many radio and television programs, including Nightline, The Today Show and 20-20. Turkle has pursued her work with support from the National Science Foundation and the MacArthur Foundation. She has been awarded fellowships from the Guggenheim and Rockefeller Foundations. She holds a joint Ph.D. in Personality Psychology and Sociology from Harvard University.

#### ISEA97 Presenters' and Artists' Biographies

#### Yoshiyuki Abe (Japan)

Y.ABE@IEEE.ORG INSTALLATION: FLOW 16, FLOW 17 847 West Jackson, 3rd floor

As an Independent artist, Abe has received awards at: Prix Ars Electronica (90,91,92), Eurographics (91,94); Exhibitions: ISEA (90,92,93,94), ComputerKunst (92,94), ArCade(95,97), etc.

#### Jan Abrams (U.S.A.)

SYMPOSIUM: BEYOND SHELTER: THE FUTURE OF ARCHITECTURE
Wednesday, 3:00—6:00pm
Graham Foundation, 4 West Burton Place (1550 N.),
Third floor ballroom

Janet Abrams is Creative Director of Leading Questions, a New York consultancy producing events and research on design, new media and urbanism. Janet is Program Director for the American Institute of Graphic Arts' 1997 National Conference, talking place in New Orleans this November, and Editor of Rethinking Design 4: Mediaum, a journal published by Mohawk Mills to coincide with the AIGA conference. She is Contribuitng Editor for I.D. Magazine, and a contributor to many other journals, including frieze, Sight & Sound, Archis, Lotus, Domus and Blueprint. Janet curates and hosts the DIALogue series at the Cooper Union, and this spring, she was co-producer (with Kristi Van Riet) of Doors on Tour, the first phase of a new program of international workshops and conferences on leading edge web design, held in Amsterdam; the project is initiated by the Netherlands Design Institute as an offshoot of its Doors of Perception annual conference. With product designer Don Carr, Janet co-produces the Long Lake Design Camp, an invitational annual retreat on design futures, held for the second time this past Labor Day weekend in the northern Adirondacks. Janet holds a Ph.D. in Architectural History, Theory and Criticism from Princeton University, and a B.Sc. in Architecture from University College, London. She is a Trustee of the Van Alen Institute: Projects in Public Architecture, and a faculty member of the Yale University School of Art, Maser's in Graphic Design program.

#### Stefan Agamanolis (U.S.A.)

STEFAN@MEDIA.MIT.EDU/
HTTP://IC.WWW.MEDIA.MIT.EDU/
PAPER: AT THE EDGE OF DREAM WORLD: MEDIA ENCOUNTERS IN
ARCHITECTURAL VENUES
Wednesday, 2:30—4:00pm, Stock Exchange Trading Room

Stefan Agamanolis is doctoral candidate at the MIT Media Laboratory where he is creating new tools and languages for utilizing computational media for collaboration and artistic expression. His research led him to design the Isis media scripting environment in which the Dream Machine public installations have been prototyped. Before coming to the Media Lab, Agamanolis studied computer science, philosophy, and film at Oberlin College.

#### Matthew G. Akers (U.S.A.)

MAKERS@ARTIC.EDU
INSTALLATION: BETWEEN WINDOW AND WALL
TBA Exhibition Space, 230 W. Huron

Matthew Akers enters his electronic installation in ISEA '97 after recently concluding graduate studies at the School of the Art Institute of Chicago. He came to Chicago after developing foundations in architecture and music in Copenhagen and his native South Carolina. This background provided him with a vocabulary for creating several sound and space installations which culminate and condense into

Between Window and Wall. Although this piece exhibited in ISEA is not interactive in the popular sense, throughout his art making Akers has pursued the meaningful use of new technologies making space respond to human interaction. He is currently working with a local team of artists and engineers as they develop new technologies and new models for spatial interaction. Akers has also produced a substantial body of work in sound art, computer music, and recordings of improvised electronic music.

#### Amy Alexander (U.S.A.)

AMY@EMSH.CALARTS.EDU
HTTP://SHOKO.CALARTS.EDU/~ALEX/RECYCLER.HTML
WEBSITE:THE MULTI-CULTURAL RECYCLER
CyberPort, Ballroom, 112 S. Michigan Ave, 2nd Floor

SCREENING: UNBROKEN PIECES
Wednesday, 2:00pm, 3:00pm; Thursday, 11:00am, 3:00pm; Friday, 11:00am, 2:00pm

Flaxman Screening Room, 112 S. Michigan Ave, lobby

Amy Alexander has worked both independently and commercially in film, video, computer animation and interactive media. She has taught at California Institute of the Arts and the University of Southern California. Her personal work often explores relationships between content, spatial composition, and temporal or algorithmic structures. Amy received a B.A. from Rowan College of New Jersey in 1991 and an M.F.A. from California Institute of the Arts in 1996. She is currently active in Internet art and is interested in continuing to explore the integration of interactivity with temporally-based visual art forms. Recent exhibitions include SIGGRAPH, Prix Ars Electronica (Honorary Mention), Sinking Creek, Anima Mundi, FIV International Festival of Video and Electronic Art (Best World Wide Web Project), Festival International Du Cinema D'Animation - Annecy, and the Internet World Expo (Achievement Award, Dai Nippon Pavilion).

#### Mark Amerika (U.S.A.)

AMERIKA@SPOT.COLORADO.EDU, AMERIKA@ALTX.COM

PANEL: FACT, FICTION, FACTION: CONVERGING STYLES IN LITERATURE AND
JOURNALISM IN ONLINE-PUBLICATIONS

Friday, 2:30—4:00pm, Rubloff Auditorium

Mark Amerika is the author of many books including the novels Sexual Blood (1995) and The Kafka Chronicles (1993). In 1993, he started The Alt-X Online Publishing Network (http://www.altx.com). In June of 1997 he launched the GRAMMATRON hypermedia narrative project (http://www.grammatron.com). Exhibitions of his work have appeared or are forthcoming at the Ars Electronica Center, The Museum of Contemporary Art in Skopje, Macedonia and the Portraits In Cyberspace on-line exhibition, celebrating the 10-year anniversary of the M.I.T. Media Lab. Recent festivals/conferences he's participated in include the Duke University Assault: Radicalism In Aesthetics and Politics conference, the Brown University Unspeakable Practices Vanguard Narrative Festival, the Crossings: American Authors Festival in Cologne, and the German Association of American Studies conference on Technology and American Culture in Freiburg. He has an MFA from Brown University where he recently helped design a course called Cyberspace, Virtual Reality and Critical Theory.

#### Peter Anders (U.S.A.)

ANDERS@CONCENTRIC.NET
PAPER: ENVISIONING CYBERSPACE

Thursday, 2:30—4:00pm, Stock Exchange Trading Room PANEL: THE ARCHITECTURE OF CYBERSPACE

Thursday 4:15–5:45pm. Rubloff Auditorium

Peter Anders is an architect and information design theorist. He received his degrees from the University of Michigan (B.S.1976) and Columbia University (M.A.1982). Anders was a principle in an architectural firm in New York City until 1994. He has received numerous design awards for his work. He has since taught graduate level computerbased design studios and CAD at the New Jersey Institute of Technology and the University of Michigan. He currently operates Anders Associates, an information architecture practice with a focus on spatializing networked computing. Anders has written extensively on the relationship between cyberspace and architecture. His focus has been on the cognitive space of computer networks, particularly multi-user domains (MUDs), their society and conceptual structure. His work has been featured in professional journals and he has presented his research in several venues including The New York Architectural League, Cyberconf, ACADIA, ACM-Multimedia, InterSymp and the World Future Society. He is currently writing a book for McGraw Hill entitled Envisioning Cyberspace, which presents strategies used by various artists, scientists and design professionals in creat-

#### Gianpaolo Antongirolami (Italy)

ing on-line spatial environments.

GI.ANT@MERCURIO.IT
HTTP://WWW.CHORUS.IT/SAXWEB/WELCOME.HTM
CONCERT: SAXATILE (Performer)
Thursday, 7:00pm, Museum of Contemporary Art

Auditorium, 220 E. Chicago Avenue

Gianpaolo Antongirolami completed saxophone studies with honors at the Conservatory of Fermo (Italy) in 1987. He has also attended specialized courses with Londeix. He now studies electronic music composition. Since 1985 he has performed as a soloist and in various chamber groups in both the classical and contemporary fields. He has won several competitions, recorded for Italian broadcast television, and produced several CDs. With his interest in contemporary music, he plays in many new-music festivals where he performs pieces by well known composers such as Berio, Cage, Carter, Donatoni, Gentilucci, Glass, Grisey, Kagel, Pousseur, Risset, Riley, Stockhausen, Torke, and Xenakis. He has realized world premieres of young composers's works dedicated to him. During the 10th World Saxophone Congress he performed the world premiere of Trio da Voliera by Sylvano Bussotti for flute, saxophone and piano. Invited by the well-known flutist, Roberto Fabbriciani, he taught chamber contemporary music at several levels in Italy and Greece. In 1993 has was invited to give a saxophone workshop at the Musikhochschule in Freiburg (Germany). Although awarded the national public selection, he is actually a professor of saxophone at the Conservatory of Foggia. He is also a guest teacher for the Italian Saxophone Association.

#### Dr. Margo K. Apostolos, Ph.D. (U.S.A.)

MARGO@ IRIS.USC.EDU

PAPER: MOVEMENT, DANCE, AND GESTURE: A MULTIDISCIPLINARY STUDY OF NONVERBAL COMMUNICATION

Friday, 11:30am-1:00pm, SAIC Auditorium

Dr. Apostolos has authored and presented numerous articles in her research and design of Robot Choreography. In addition to her doctoral and post-doctoral studies at Stanford University, she earned an M.A. in Dance from Northwestern University. She has taught in Chicago, San Francisco, at Stanford University, Southern Illinois University, and California Polytechnic State University-San Luis Obispo. Apostolos served as a Visiting Professor in the Department of Psychology at Princeton University while on sabbatical in 1992-1993. Apostolos was a recipient of the prestigious NASA/ASEE Summer Faculty Fellowship and worked for NASA at the Jet Propulsion Laboratory/Caltech in Pasadena, California. At JPL, Apostolos worked as a research scientist in the area of Space Telerobotics. Apostolos was a CO-Investigator at the Annenberg Center for Communication where she conducted research on facial expressions and human-computer interactions. Her work in this area continues in collaboration with the USC Neuroscience program. As Director of Dance, Apostolos has developed the new Dance Minor for the School of Theatre. directs the Dance Concert each semester, and coordinates the Open Gate Dance Program. Dr. Apostolos also presented scholarly research papers at the Sensor Fusion meeting in Boston and the SEAMUS (Society for Electrical and Acoustical Music) meeting on Movement, Music, and Media. The topics of the research papers included work Apostolos had conducted at the Jet Propulsion Laboratory for NASA as a summer faculty fellow in Space Telerobotics. Apostolos is also spending the summer working on an Ethnic Dance project as part of a grant she has received from the Irvine Foundation. She has just completed a proposal to the National Science Foundation as a collaborator in a USC School of Engineering project.

#### Roy Ascott (UK)

ROY\_ASCOTT@COMPUSERVE.COM

HTTP://CAIIAMIND.NISAD.NEWPORT.AC.UK

PANEI: THE PAST, PRESENT, AND FUTURE OF PUBLISHING IN ELECTRONIC ARTS

Wednesday, 4:15—5:45pm, Rubloff Auditorium

PAPER: EMERGENT MIND: ART IN THE TECHNOETIC DIMENSION

Thursday, 4:15—5:45pm, Stock Exchange Trading Room

Director of CAiiA, University of Wales College, Newport. Formerly: Dean of the San Francisco Art Institute and the Professor for Communications Theory at the University of Applied Arts, Vienna. Since 1980 he has created many global networking projects (Museum of Modern Art, Paris, the Venice Biennale, Ars Electronica Linz, V2 Holland). He has published over 100 texts, translated into many languages. He lectures, advises and contributes to numerous festivals, juries, journals, media centres and universities throughout Europe, North and South America, Australia and Japan. Ascott has worked with the shamanic Kuikuru indians of Mato Grosso, Brazil in May, 1997. He convened the 1st International CAiiA Research Conference: "Consciousness Reframed: Art and Consciousness in the Post-Biological Era", July 1997. Reference: Stiles, K. & P. Selz, 1996. Theories and Documents of Contemporary Art, Berkeley: University of California Press. Lovejoy, M. 1996, Postmodern Currents: Art and Artists in the Age of Electronic Media (2nd Edition). New York: Random House. Popper, F.1994. Art of the Electronic

Age, London: Thames & Hudson. Shanken, E. 1996. Technology and Intuition: A Love Story? Roy Ascott's Telematic Embrace.

#### Kevin Atherton (UK)

KEVIN@CHEL-VR.DEMON.CO.UK
HTTP://www.CHEL-VR.DEMON.CO.UK/ATHERTON
PERFORMANCE: GALLERY GUIDE
Wednesda, 8:00pm, Museum of Contemporary Art
Auditorium, 220 E. Chicago Avenue

Born Isle of Man 1950. Educated Leeds Polytechnic Fine Art Department 1969-72. Since 1972 exhibited in many group exhibitions including: 1981, Video, Performance, Installation-Tate Gallery, London; 1982, The Sculpture Show, Hayward and Serpentine Galleries, London; 1984 1984: An Exhibition—Camden Arts Centre, London; 1984. The British Art Show II, Major Arts Council survey show; 1986 Talking Back to the Media Time Based Arts, Amsterdam; 1987, The British Edge Video Art Survey, Institute of Contempory Art, Boston, U.S.A; Individual Exhibitions and Commissions include: 1982, A Body of Work-sculpture commission, Langdon Park School London: 198. Video Times, dual publication and installation, Ikon Gallery Birmingham; 1986 Platforms Piece-sculpture commission Brixton British Rail Station London; 1989, To The Ton-sculpture commission Civic Centre Twickenham London: 1995, A Private View-sculpture commission with optical elements Cardiff Bay, Wales. Recent Conference Participation: 1995 International Conference Organizer and Speaker, Virtual Reality and the Gallery, Tate Gallery, London; 1996 Artists and Designers Sketches, Siggraph 96, New Orleans. Currently Principle Lecturer in Fine Art and Research Team Leader in Virtual Reality as a Fine Art Medium, Chelsea College of Art and Design, London.

#### Nicolas Baginsky (Germany)

NAB@MAIL.HH.PROVI.DE
HTTP://www.pROVI.DE/~NAB
EXHIBITION: THE THREE SIRENS
847 West Jackson, 3rd floor
EXHIBITION: NARCISSUS ENTERPRISE
Betty Rymer Gallery, 280 South Columbus Drive

Born in Gräfelfing near Munich, Germany, 1961; 1989: Performance-group "Coax"; Project "Archetyp" (robotics, modern dance, music). 1990: Artist grant city of Hamburg, Project "Coax" (robotics, modern dance, music). 1994-95: Guest Professor "Hochschule für Künste", Bremen. Performances: 1991-92 Stagings of "Coax" in Germany, Switzerland, Scotland, Austria; 1995:"I-beam music", Baginsky / Schwartz, Hamburg, Berlin, Hannover; 1996: "Digitale 1996", Museum Ludwig, Cologne; 1997: "Der Sinn der Sinne", Kunst- und Ausstellungshalle der, Bundesrepublik, Deutschland, Bonn, "Die lange Nacht derGitarre", Podewil, Berlin; "Laboratorium Mensch", Hygienemuseum, Dresden. Solo-Exhibitions: 1992:"Quasi naked for the very first time", Expo-Henk, Rotterdam; "Transmigration", Trip Gallery, Luzern; Le Trianon, Paris, 1993; "Tibet", Weisser Raum, Hamburg, 1995; "Tibet", Sandmann & Haak, Hannover. Selected Group shows: 1991: Stipendiaten; 1990; Hamburg, Ars Electronica, Linz; 1992: "documenta 9" "Piazza Virtuale", Kassel; "Electronic Arts Syndrom", Berlin. 1993: "Mediale", Hamburg; "Sabotage", Glasgow; "Künstliche Spiele", München; 1994: "V2", Den Bosch; "Tripple X", Amsterdam; 1995: "Telepolis", Luxemburg, 1996; "Ars Electronica", Linz; "Digitale 96", Cologne; 1997: "Virtual World Orchestra", Glasgow; "Machine Aesthetics", V2, Rotterdam.

#### David Balcom (U.S.A.)

DR@RUTTERELY NET

HTTP://www.lcc.gatech.edu/gallery/hypercafe
Installation: CDROM: HyperCafe: Narrative and Aesthetic Hypervideo
847 West Jackson, 3rd floor, CDROM space

David Balcom is currently a New Media Producer at IBM Interactive Media in Atlanta, GA. He completed his M.S. in Information Design and Technology at the Georgia Institute of Technology in Atlanta, GA. He was a research assistant with the school of Literature, Communication and Culture at Georgia Tech, where he worked on several CD-ROM applications, including Women of the World Talk Back, a hypermedia documentary that was displayed at the United Nations Conference on Women in August 1995. His research interests include combining hypertext and film into a collaborative hypermedia system. David has recently given talks at Hypertext'96 in Washington, DC, USA and College Park, MD, USA about "narrating" hypervideo and re-visioning film studies with a hypervideo system. He has also participated in installations shown at the Nexus Contemporary Art Center in Atlanta, Milia'97 in Cannes, France and CyberFest'97 in Montreal, Canada.

#### Robin Barger (U.S.A.)

RBARGAR@NCSA.UIUC.EDU

HTTP://WWW.NCSA.UIUC.EDU/VEG/AUDIO/

PERFORMANCE: ROLLING STONE

Wednesday, 8pm, Museum of Contemporary Art

Auditorium, 220 E. Chicago Avenue

Paper: A sound authoring architecture for virtual environments and interactive applications

Wednesday, 4:15-5:45pm, SAIC Auditorium

Robin Bargar is a composer working in acoustic and visual media. He established the Audio Development Group at the National Center for Supercomputing Applications, University of Illinois, where he currently directs research concerning sound synthesis and sonification for computer graphic and virtual environments. In 1991 Bargar was a finalist in the International Electro-Acoustic Music Competition in Bourges, France.

#### Konrad Becker (Austria)

BECKER@TO.OR.AT
HTTP://REMOTE.TO.OR.AT
WEBSITE: REMOTE VIEWING

CyberPort, Ballroom, 112 S. Michigan Ave, 2nd Floor

Konrad Becker is a hyperreality researcher /developer and interdisciplinary event designer. He is chairman of tO/Institute for New Culture-Technologies, (Public Netbase http://www.t0.or.at, BRAIN.VADER), the Institut für Wissenschaftliche Sensation and Public Tranceport Systems. Public Netbase is a not-for-profit Internet service provider. Along with being an internationally acclaimed content developer, the organization also runs a comprehensive event and information program in the Viennese Museumsquartier. It provides its 1000 users with the technical assistance and knowledge needed for active and creative participation in Internet communication and the World Wide Web. A founding member of Monoton, providers of fine electronic music and psycho-acoustics since 1979, Konrad Becker's presentations and publications include text, video, music, installations and environments focusing on subjective science, culture synthesis and electronic media. He has been working on inter- and hypermedia productions for international festivals and galleries,

group-exhibitions, art-fairs, event-halls and various cultural spaces. Articles and essays for books, magazines and journals on culture and technology. Lectures and seminars at universities and institutions. Participation in international conferences and symposia.

#### Giselle Beiguelman (Brazil)

GISELLE@UOL.COM.BR HTTP://WWW.ARTECIDADE.ORG.BR PAPER: *POST-URBAN CITIES* 

Wednesday, 4:15-5:45pm, Stock Exchange Trading Room

Giselle Beiguelman (São Paulo, Brasil, 1962) is a Ph.D. in History and Redactor at Universo Online (http:// www.uol.com.br). From 1985 to 1996 she worked for the Historcal Patrimony Department of Eletropaulo-Eletricidade de São Paulo S/A. During that period she was devoted to the study of the cultural impact of electricity in the urban society. Since 1994, she has been involved with CD-ROM and Internet production. She is new media coordinator of "Grupo de Intervenção Urbana - Projeto Arte/Cidade" (Urban Intervention Group - http:// www.artecidade.org.br), a non-profit organization of cultural producers responsible for projects of urban interventions in the city of São Paulo. Giselle Beiguelman wrote A República de Hemingway (Perspectiva/EDUSP/FAPESP, 1993) and directed Intervenções Urbanas (hybrid CD-ROM, published by Grupo de Intervenção Urbana, 1997).

#### Zoe Beloff (U.S.A.)

ZOE@INTERPORT.NET
HTTP://WWW.USERS.INTERPORT.NET/~ZOE/
EXHIBITION: CD-ROM: BEYOND
Betty Rymer Gallery, 280 South Columbus Drive
PRESENTATION: THE DREAM LIFE OF TECHNOLOGY
(AN INTRODUCTION TO "BEYOND")
Wednesday, 11:30am-1:00pm, Flaxman Screening Room

Zoe Beloff grew up in Scotland where she studied painting at EdinburghUniversity/ College of Art. She moved to New York where she received an MFA in film from Columbia University in 1983. She has directed many independent movies which have been screened internationally at festivals and museums including Pacific Film Archives, Sundance, Berlin, and The New York Film Festivals. She has also worked with artists from other disciplines, most notably composer John Cale, and is currently collaborating with the Wooster Group, Theater Company on a new On-Line project, HOUSE/LIGHTS. In the last few years her work has centered on a desire to get beneath the skin of everyday life by "dreaming" her way back into the past. She began to uncover links between ninteenth century technologies and the digital realm. In 1995 Zoe started producing BEYOND which began as a weekly QuickTime serial on the Web and is now an interactive film on CD-ROM. For this project she recieved grants from the New York State Council on the Arts and the New York Foundation for the Arts. It was included in the 1997 Whitney Museum Biennial. Zoe teaches film production and digital media at Pratt Institute.

#### Ed Bennett (U.S.A.)

BENNETT@INTERACCESS.COM
HTTP://www.uky.edu/FineArts/Art/kac/kachome.html
Installation: A-positive
847 West Jackson, 3rd floor

Ed Bennett is a hardware designer specializing in computer control. He is the Facilities Manager of the Kinetics Area in the Art and Technology Department at The School of the Art Institute of Chicago. Since 1989 he has been collaborating with Eduardo Kac on a series of telepresence installations. These works have been shown around the United States and in Europe. He has lectured on electronic art issues at international venues, such as the ISEA conference in Canada, and the Art of the XXI Century symposium, in Brazil. He has written articles on the collaboration between artists and engineers as well as on the technological development of his collaborative telepresence work.

#### Julia Bentley (U.S.A.)

JULBE@AOL.COM

CONCERT: PEACE (PERFORMAER)

Thursday, 7:00pm, Museum of Contemporary Art Auditorium, 220 E. Chicago Avenue. Phone: 312.397-4010

Mezzo-soprano Julia Bentley received her musical education in Bloomington, Indiana and Vienna, Austria. She has been an apprentice with the Santa Fe Opera and the Chicago Lyric Opera, and has appeared as a principal artist at operas throughout the country in roles including Carmen, Rosina, and Cinderella (by both Rossini and Massenet), receiving praise as being one of the finest singing actresses on any stage. She is an active recitalist, and has been featured as an oratorio soloist with George Manahan, Raymond Leppard, John Mauceri and Robert Shaw. Noted for her passionate interpretation of contemporary works, she has appeared in Chicago's Orchestra Hall as a featured artist for the Illinois Humanities Festival, and performed Le Marteau sans Maitre with members of the Chicago Symphony Orchestra in honor of Pierre Boulez's 70th birthday

#### Julio Bermudez (U.S.A.)

BERMUDEZ@ARCH.UTAH.EDU

PAPER: CYBERPRINT, TOWARD AN ARCHITECTURE OF BEING

Thursday, 4:15–5:45pm, Stock Exchange Trading Room

Dr. Julio Bermudez is an Assistant Professor at the University of Utah Graduate School of Architecture. He teaches beginning and advanced courses in architectural design, representation and theory. Dr. Bermudez's research interest focuses on virtual environments /objects /experiences and the relationship between digital media and design process/representation.

#### Bruno Beusch (France)

HTTP://RADIOTNC.AEC.AT
WEBSITE: RADIO TNC LIVE AT ISEA!

CyberPort, Ballroom, 112 S. Michigan Ave, 2nd Floor

Paris-based Tina Cassani & Bruno Beusch are responsible for "a few of the most remarkable multimedia projects of recent years" (AEC). In 1995, they founded TNC Network, an international production and communications network linked up with different partners (Ars Electronica Center Linz, Beta Lounge San Francisco, Museum of Technology Paris, Radio Fritz Berlin, Kunstradio ORF Vienna, Radio Couleur 3 Geneva, Paris DJ Radio FG etc.). TNC Network

operates the legendary offbeat cyber radio Radio TNC, produces global network events and carries out consulting and production assignments in Europe and the US. In 1996, Beusch/Cassani launched the interactive media fiction "The Great Web Crash", a mix of carefully measured dosages of cybercliches, which, in the meantime, has generated largely autonomous spin-offs. In 1997, they organized "Crash Party" and "Clone Party", two distributed, global network events-occuring at the nexus of online and real-world experience-based upon the new structures of power and responsibility inherent in network-linked systems. Beusch and Cassani have been working since 1988 as producers for main European radio stations. They pioneered the link-up of radio and Internet in a consistent fashion and in all conceivable combinations. The experience they gained during this process has been published in a study commissoned by the Ministry of Communications in 1996. The most recent presentations of their network projects include Ars Electronica Festival Linz (1996 & 1997), and Documenta X, Hybrid Workspace, Kassel (1997).

#### Peter Beyls (Belgium)

PETER@ARTI.VUR.AC.BE

PRESENTATION: PRINCIPLES OF BIOLOGICAL EVOLUTION AND SOCIAL COMPUT-ING IN THE ARTS

Wednesday, 2:30-4:00pm, SAIC Auditorium

Beyls has been exploring computer programming as a medium for artistic expression since the early Seventies. His approach views computers as cognitive partners in the process of artistic creation and borrows methods from the science of artificial intelligence. His educational background includes music studies at the Royal Music Conservatory, Brussels and computer graphics at University College London. Active as a composer/performer and visual artist. Beyls has published extensively and lectured at various institutions in the US and Japan. He currently teaches computer graphics and aesthetics of the digital medium at the St Lukas Hogeschool in Brussels. He is a member of the ISEA Board of directors.

#### David Blair (Japan)

ARTIST1@INTERPORT.NET

SCREENING: THE TELEPATHIC MOTION PICTURE OF THE LOST TRIBES
Wednesday, 2:00pm, 3:00pm; Thursday, 11:00am, 3:00pm;
Friday, 11:00am, 2:00pm

Flaxman Screening Room, 112 S. Michigan Ave, lobby

David Blair has worked in video since 1979. His first electronic feature, *Wax or the Discovery of Television Among the Bees* (1991), he subsequently made into a network version, called *Waxweb*. His second feature is in progress, along with a parallel networked hypermedia version.

#### Karl-Friedrich Böhringer (U.S.A.)

KARL@IEOR.BERKELEY.EDU

HTTP://WWW.IEOR.BERKELEY.EDU/~GOLDBERG

EXHIBITION: THE INVISIBLE CANTILEVER

847 West Jackson, 3rd floor, Beyond Shelter exhibition

My current research interests are micro robotics, manipulation, and assembly. At the Cornell Nanofabrication Facility I am building microfabricated actuator arrays that implement micro manipulation strategies. More generally I am interested in new devices for handling and assembling parts, and manipulation strategies with programmable force vector fields, which often rely on the use of geometric algorithms. I have also investigated design automation for micro structures. Earlier work at the University of Karlsruhe,

Germany, has included the development of better graph layout algorithms. My thesis advisor, Professor Bruce Donald, is one of the founders and directors of the Cornell Computer Science Robotics and Vision Laboratory. My project is in close collaboration with Professor Noel MacDonald and his research group. If I am not in my office or the Nano Lab, I may be working out in our Tae Kwon Do club, or you may find me at the Lindseth climbing wall.

#### Phillippe Boissonnet (Canada)

PHILIPPE\_BOISSONNET@UQTR.UQUEBEC.CA
INSTALLATION: In-BETWEEN

847 West Jackson, 3rd floor, Beyond Shelter exhibition

Phillippe was born in France (1957), he has lived in Montreal since 1985, and has taught Visual Arts at the University of Quebec at Trois-Rivieres since 1993. He is presently directing a research group there, the *UnitÈ de Recherche en Arts Visuels*, which began working with holography in 1984. He has shown his works in international group exhibitions: in Canada, USA, Japan, Australia, France, Germany, Brazil, Finland, and Spain. He participated in ISEA92, 94 and 95. He had recent solo exhibitions at the Fundación Arte y Tecnología, in Madrid (1995), and the Occurence Gallery, in Montreal (1996). He received several grants from the Canada Arts Council, the Quebec Ministry of Culture in Quebec and the French Ministry of Culture for research and creation in holography and multimedia artworks.

#### Natalie Bookchin (U.S.A.)

BOOKCHIN@JUPITER.UCSD.EDU

HTTP://JUPITER.UCSD.EDU/~BOOKCHIN/
EXHIBITION: Marking Time

847 West Jackson, 3rd floor

EXHIBITION: DATABANK OF THE EVERYDAY

Betty Rymer Gallery, 280 South Columbus Drive

Natalie Bookchin is a cultural worker in the digital revolution. She currently teaches in the Visual Arts Department at UC, San Diego. She will migrate north in the winter to Los Angeles, where she will teach at Cal Arts. Bookchin has exhibited her work widely in the US and Europe, recently exhibiting her CD-ROM Databank of the Everyday (1996) in NY at Postmasters, Cooper Union, School of Visual Arts Museum, and the NY International Video and New Media Festival, as well as in Washington State, San Francisco and in New Orleans at SIGGRAPH. Other recent work has been shown in the Brooklyn Bridge Anchorage, the Kunst Forum in Rottweil, Germany, the Gramercy International Art Fair and Spot gallery in NY, at the Institute of Contemporary Art in Philadelphia, and in Australia, Switzerland, Denmark, Austria and Finland. She has received grants from national and regional foundations including Maryland State Arts Council, Art Matters Inc., and Artists Space. Her work has been written about in ArtForum, The New York Times, Arts Magazine, Fiberarts, Art Journal, Leonardo, and The New Art Examiner. She studied at the Whitney Museum Independent Study and the School of the Art Institute of Chicago.

#### Greg Boozell (U.S.A.)

CANTV@WWA.COM
EXHIBITION: COMPUTER CUBICLE
847 West Jackson, 3rd floor

Greg Boozell is an artist who lives in Chicago.

#### Stephen Boyer (U.S.A.)

SKYBOYINC@AOL.COM PRESENTATION: HEXAPHONICS

Thursday, 4:15-5:45pm, Flaxman Screening Room

Stephen W. Boyer is an artist and engineer with 15 years experience in the interactive arts. He is currently president of SkyBoy Productions, Inc., a development firm specializing in the development of video games and advanced interactive technologies and content. As a senior producer at Viacom New Media, Steve was responsible for the development of interactive music technology for Nickelodeon and MTV. His design of an interactive musical logo for MTV is now being used to promote Intel's MMX technology. Steve is also on the faculty of the School of the Art Institute of Chicago's Art and Technology Studies department.

#### Brian Bradley (U.S.A.)

BEB@MEDIA.MIT.EDU

HTTP://IC.WWW.MEDIA.MIT.EDU/

PAPER: AT THE EDGE OF DREAM WORLD: MEDIA ENCOUNTERS IN ARCHITECTURAL VENUES

Wednesday 2:30-4:00pm, Stock Exchange Trading Room

Brian Bradlev is a masters candidate at the MIT Media Laboratory. His research focuses on story and character engines for very distributed stories. Bradley's research in story metaphor resulted in the core conceit of the Dream Machine's Web site. Bradley holds an undergraduate degree from MIT.

#### Harvie Branscomb (U.S.A.)

HARVIE@MEDIA.MIT.EDU, HARVIE@CSN.ORG PAPER: CAN WE EVALUATE INTERACTIVE ART? Friday 2:30-4:00pm, SAIC Auditorium

Harvie Branscomb is a self styled techno-philosopher and elegant survivor who has been a behind the scenes catalyst for and supporter of electronic interactive art for almost 30 years. He participated in numerous early interactive art projects in the 1970s, receiving his graduate degree in Electrical Engineering from MIT in 1979. He was the Director of the Competition of the first Interactive Media Festival in 1994, and has subsequently served as a member of the electronic art jury for the 1996 ARS Electronica. He continues to develop concepts in networked, collaborative interactive research and art, in Aspen Colorado at Sun Microsystems Aspen Smallworks, and in San Francisco, California at George Coates Performance Works.

#### Benjamin J. Britton (U.S.A.)

BENJAMIN.BRITTON@UC.EDU

HTTP://www.daap.uc.edu/soa/benb/index.html

PAPER: MUTUAL REALITY: THE FUTURE OF INTERACTIVE ART

Friday, 2:30-4:00pm, SAIC Auditorium

#### Shawn Brixey (U.S.A.)

BRIXEY@NMI.SFSU.EDU

HTTP://www.washington.edu/cartah/smart/brixey

INSTALLATION: ALCHYMEIA

847 West Jackson, 3rd floor

Professor Shawn Brixey a is graduate of MIT's CAVS/Media Lab, and is currently both Chair of the Cross-Disciplinary Arts Program and Acting Director of the Center for Advanced Research Technology in the Arts and Humanities at the University of Washington, Seattle, WA. He has exhibited art and technology works internationally including Documenta in Kassel, Germany, The Deutscher Kunstlerbund in Karlsruhe, Germany, The Cranbrook Art

Museum in Detroit, the MIT Museum in Boston, and The Contemporary Art Center of Cincinnati. He has received all levels of major grants and awards to support this end including: The National Institute of Health, Intel Corporation, Silicon Graphics, Newport/Klinger Research Corporation, Apple Computer, IBM, The National Endowment for the Arts, The Corporation for Public Broadcasting, Leica and Hughes Aircraft. He has recently received San Franciso State University's first distinguished mentorship in new media, from the Institute for New Media. He is currently developing an expanded version of the genetically engineered ice crystal installation Alchymeia for the Winter Olympics, Nagano Japan 1998, As an expressive new form of ubiquitous/ organic computing, the Alchymeia project attempts to present an important evolutionary transformation in digital media by pioneering the basic fabric of space time as a hybrid strategy for future computing.

#### Bruce Brown (UK)

BB3@BRIGHTON.AC.UK HTTP://WWW.BTON.AC.UK/

PAPER: MEMORY IS THE MESSAGE

Thursday, 2:30-4:00pm, SAIC Auditorium

#### Paul Brown (Australia)

PAUL.BROWN@SIGGRAPH.ORG

PANEL: THE PAST, PRESENT, AND FUTURE OF PUBLISHING IN ELECTRONIC ARTS Wednesday, 4:15-5:45pm, Rubloff Auditorium

Paul Brown is editor of Fine Arts Forum and professor at Griffith University in Australia. He is an artist, curator, and writer on the cultural implications of art and technology.

#### Richard Brown (UK)

R.BROWN@RCA.AC.UK

HTTP://WWW-CRD RCA AC LIK/~RICHARDR

**EXHIBITION:** ALEMBIC

847 West Jackson, 3rd floor, Beyond Shelter exhibition

Affiliation: Research Fellow, Royal College of Art, Interval Research Studio, Computer Related Design Department. Education: M.A. Fine Art, Nottingham Trent University, 1995. B.Sc. Computers and Cybernetics, University of Kent, Canterbury, 1977. I have worked continuously with interactive media since its early beginnings in 1983 within the arts, educational, entertainment and business sectors. For the last seven years I have been developing work that exists in a time-space continuum, exploring electrochemical and organic reactions as well electronic and computer based based media. These works have taken the form of interactive and kinetic sculptures, installations and three dimensional mixed media. I am currently researching "virtual reality" as a sculptural /installation medium at the Royal College of Art. Exhibitions have included: Alembic, the Bonington Gallery, Nottingham, March 1997; Eco works, four outdoor kinetic sculptures powered by the sun and wind; LifeForce, an interactive kinetic sculpture using high voltage electricity, neon and moss; electromagnetic works Wiggle and Time, shown at Wysing Arts Centre, Cambridge, 1995; Prema Arts Centre, Uley, Gloucestshire, 1994, and Nottingham Castle Museum, 1994; The Mirror, a digital time-based mirror, first shown at the Air Gallery, London, 1988; The Tunnel, an interactive digitised performance installation shown at the European Media Arts Festival, Osnabruk, and the Battersea Arts Centre, London, 1987; The Roboshow, where Robodevco, a prototype computer, controlled a forty-three screen, three dimensional sound experience hosted by "Q", a virtual robot, London, 1985.

#### Gloria DeFillipps Brush (U.S.A.)

GBRUSH@D.UMN.EDU

**EXHIBITION: THE TWICE CONSTRUCTED GARDEN** 847 West Jackson, 3rd floor

Gloria DeFilipps Brush is on the faculty of the art department at the University of Minnesota-Duluth. Born in Chicago, she earned the M.F.A degree in generative systems from the School of the Art Institute of Chicago in 1972. Brush currently works with scale model architectural camera and pinhole technology mediated through digital manipulation. She is a McKnight Foundation Photographer Fellow for 1997-98. Brush has received artist fellowships from the National Endowment for the Arts, the Minnesota Arts Board, Arts Midwest, and the Bush and McKnight Foundations, and assistance from the University of Minnesota Graduate School and Polaroid Corporation, Her work has been published in Leonardo, Wired, ViewCamera, American Photographer, Darkroom Photography, Polaroid Photo Education, Angeles, and Harper's magazines, and in Naomi Rosenblum's book A History of Women Photographers 1850-1975. Selected Collections: Philadelphia Museum of Art; Minneapolis Institute of Art; Los Angeles County Museum of Art; Polaroid International Collection; Bryn Mawr College; Kresge Art Museum, Tweed Museum of Art, Blue Sky Gallery CD-ROM, Wright State University Photography in the 1990s CD-ROM.

#### Sandra Buckley (Australia)

SANDRA, BUCKLEY@ANU, FDU, AU

PANEL: SENSING THE VIRTUAL

Thursday, 11:30am-1:00pm, Morton Auditorium

Sandra Buckley is chair of Japanese Studies at Griffith University, Queensland, Australia. She is also the Asia Projects Coordinator for the Australian Key Centre for Culture and Media Policy Studies. In this capacity, she has initiated the implementation of an Asia- Pacific regional Internet Linkages Project. Her publications include The Broken Silence: Voices of Japanese Feminism (University of California Press) and numerous articles on contemporary Japanese popular culture, with a recent focus on issues related to new technologies. She is co-editor of the Theory Out of Bounds book series at the University of Minnesota Press, and a member of the editorial collective of Positions: East Asian Cultures Critique.

#### Sandra Budd (U.S.A.)

SB87+@ANDREW.CMU.EDU **EXHIBITION: SUBMARINE** 

847 West Jackson, 3rd floor, Beyond Shelter exhibition

The focus of my work is interactive installations. Many of the works examine the objectives behind new technological explorations. These works question the impact of technology on our perception of the natural world. This interst in both the natural sciences and technology based sciences has lead me to create projects which place multiple viewers within a sensory heightened environment. These simulated environments challenge the viewers ability to interact and dicipher a real environment via the interface of technological tools that replicate our own senses. In 1996 I created an interactive installation called Mars: Test Site of the Future which simulated circumstances similar to what actual explorations of Mars might be like. This piece lead me to the development of the Submarine installation presented at this years symposium. Most recently I completed my MFA degree at Carnegie Mellon University. In the winter of

97 | participated in an invitational artist in residency in Skoki, Poland with students from the Poznan Academy of Fine Arts. In the summer of 96 | exhibited in The International Edinburgh Festival under the invitaion of The Demarco European Art Foundation.

#### Annick Bureaud (France)

BUREAUD@ALTERN.ORG

Panel: THE Past, Present, and Future of Publishing in Electronic Arts
Wednesday 4:15—5:45pm, Rubloff Auditorium

Annick Bureaud lives and works in Paris, France. Editor of the IDEA/International Directory of Electronic Arts and IDEA online (http://nunc.com); independent curator; lecturer at the art school of Aix-en-Provence; collaborator of the Leonardo Observatory for the Arts and Technosciences (French Web site of Leonardo); independent art critic (member of the editorial board of Leonardo, Art Press); president of the Art, Science, Technology Network (ASTN).

#### Lisa Burnett (Australia) of Nervous\_objects

DIGITART@THEHLIR.COM.AU

HTTP://TOOLSHED.ARTSCHOOL.UTAS.EDU.AU/ANAT

WEBSITE: GEL#1

CyberPort, Ballroom, 112 S. Michigan Ave, 2nd Floor

Nervous\_objects is a collective of electronic artists formed from participants of the recent ANAT (Australian Network for Art and Technology) Summer School. Nervous\_objects is dedicated to providing opportunities for artists to participate in collaborative online projects.

#### John Byrne (UK)

LOWENA.FAULL@MCR1.POPTEL.ORG.UK
PAPER: RE-MAPPING MODERNITY: FROM ANALOGIC IMAGE
TO DIGITAL DREAM

Thursday 2:30-4:00pm, SAIC Auditorium

John Byrne is a Senior Lecturer in Contextual Studies at Liverpool John Moores University's School of Art. He has delivered papers and published both nationally and internationally on the changing relationships between Art, Politics, Philosophy and the Globilisation of digital technologies. He is currently involved in the development of ISEA98.

#### Carter, Jeff (U.S.A.)

JEFFFFFC@HOTMAIL.COM
INSTALLATION: FIXTURES
847 West Jackson, 3rd floor

Jeff Carter was born in Mountain View, California in 1967 and received a BFA from the University of Colorado in 1992. In the three years following, he traveled extensively in Asia, exhibited several solo large-scale installations, and in 1993 received a New Forms: Regional Initiative Program grant for technical and conceptual innovation in the field of sculpture. He moved to Chicago in 1996 and, as a Trustee Scholar, is currently earning his MFA at the School of the Art Institute of Chicago.

#### Tina Cassani (France)

CASSANI@CNAM.FR
HTTP://RADIOTNC.AEC.AT

WEBSITE: RADIO TNC LIVE AT ISEA!

CyberPort, Ballroom, 112 S. Michigan Ave, 2nd Floor

Paris-based Tina Cassani & Bruno Beusch are responsible for "a few of the most remarkable multimedia projects of recent years" (AEC). In 1995, they founded TNC Network, an international production and communications network linked up with different partners (Ars Electronica Center

Linz, Beta Lounge San Francisco, Museum of Technology Paris, Radio Fritz Berlin, Kunstradio ORF Vienna, Radio Couleur 3 Geneva, Paris DJ Radio FG etc.). TNC Network operates the legendary offbeat cyber radio Radio TNC, produces global network events and carries out consulting and production assignments in Europe and the US. In 1996, Beusch/ Cassani launched the interactive media fiction The Great Web Crash, a mix of carefully measured dosages of cybercliches, which, in the meantime, has generated largely autonomous spin-offs. In 1997, they organized Crash Party and Clone Party, two distributed, global network events occuring at the nexus of online and real-world experience - based upon the new structures of power and responsibility inherent in network-linked systems. Beusch/ Cassani have been working since 1988 as producers for main European radio stations. They pioneered the link-up of radio and Internet in a consistent fashion and in all conceivable combinations. The experience they gained during this process has been published in a study commissoned by the Ministry of Communications in 1996. The most recent presentations of their network projects include Ars Electronica Festival Linz (1996, 1997), Documenta X, Hybrid Workspace, Kassel (1997), and ISEA97.

#### Michael Century (Canada)

MCENTURY@TOTAL.NET
CONCERT: VOICESTREAMS

Thursday, 7:00pm, Museum of Contemporary Art Auditorium, 220 E. Chicago Avenue

Michael Century has contributed to the cultural scene in Canada and internationally as a specialist in art and technology, an educational administrator, lecturer, writer, musical performer and composer, and software researcher. Associated with The Banff Centre for the Arts, Century founded the Centre's Media Arts Division in 1988. Also at the Banff Centre, he headed the interarts program, the Leighton Artist's Colony, and was director of program development. Between 1993-96 he headed a research group at the Canadian Centre for Information Technology Innovation which focussed on intelligent information interfaces. Since 1996 he has worked as a cultural policy advisor for new media for the Canadian Government. In 1997 he began teaching graduate seminars in Music and Communications at McGill University. Classically trained as a pianist and musicologist, Century performed and conducted the music of a wide range of contemporary composers. As a composer Century has created a series of works for piano and computer-processed voice which have been performed at music and electronic art festivals in Canada, and broadcast nationally on the CBC.

#### Janice Cheddie (UK)

CHEDDIE@RIZOMORF.DEMON.CO.UK
PANEL: A MULTI-CULTURAL ISEA
Thursday 2:30—4:00pm, Rubloff Auditorium

#### Insook Choi (U.S.A.)

ICHOI@NCSA.UIUC.EDU
HTTP://WWW.NCSA.UIUC.EDU/VEG/AUDIO/
PERFORMANCE: ROLLING STONE

Wednesday, 8:00pm, Museum of Contemporary Art Auditorium, 220 E. Chicago Ave. Phone: 312.397-4010

PAPER: ON COMPOSING A MEDIUM

Wednesday 2:30-4:00pm, SAIC Auditorium

Insook Choi, composer-in-residence at the National Center for Supercomputing Applications and Researcher in

Human-Computer Intelligent Interaction for the Beckman Institute, University of Illinois, has created numerous projects integrating computing environments into performances for artistic venues. Her research directions include sound synthesis with nonlinear dynamical systems, real-time control strategies for high-dimensional models, and auditory display in virtual environments. Choi's research papers are often coupled with compositions and presented across the fields of engineering, art and music.

#### Florian Clausz (Germany)

HO444YGR@RZ.HU-BERLIN.DE

HTTP://www.b.shutTile.De/ART-BAG/CYBERTATIOO
PRESENTATION: CYBERTATIOO & THE AESTHETIC PROTHESIS
Friday, 4:15—5:45pm, Stock Exchange Trading Room

Florian Clausz was born in 1973 and studies cultural studies and theater in Berlin. Beside theater acting and directing activities he was involved in the set-up, sound and design of *TokTok*, a Berlin based techno project. He also organized the screening of a series of films and an accompanying exhibition on the film history of horror and trash in 95. Clausz currently lives and works in Berlin. In 96, with collaborator Micz Flor, he set up 'art-bag berlin' on the internet, which also hosts their current project, CyberTattoo. Since the beginning of 97 they are co-producing and contributing to the radio show 'convex tv.' in Berlin which is focusing on alternative ways of using radio transmission as well as combining internet and radio by mixing text and sound in real time.

#### Shoshana Cohen (Israel)

SHOW@MELIG.CO.IL
HTTP://WWW.MELIG.CO.IL/QUESTIONS
WEBSITE: AN ARTIST'S KIT FOR SURVIVAL

CyberPort, Ballroom, 112 S. Michigan Ave, 2nd Floor

Shoshana Cohen is currently teaching various computer aided design courses at the Wizo-Canada College of Design in Haifa, Israel. She works as a multimedia designer, mainly designing intranet and extranet projects. Education: Graduate 1975 Shenkar college in Israel.

#### Susan Alexis Collins (UK)

Susan.Collins@ucl.ac.uk
http://www.ucl.ac.uk/slade/sac/
Presentation: Public vs Public: The Pedestrian Gesture
Wednesday, 11:30am—1:00pm, Flaxman Screening Room

Born London, 1964. BA hons Fine Art, Slade School of Fine Art, University College London, 1987, postgraduate study at The School of the Art Institute of Chicago (Fulbright Scholar) 1990/91. Recent awards include Arts Council of England/ Channel 4 Hi Tech award (1995); European Artist's Residency (Pepiniere) for Köln (1996); Individual Artis's Award from London Arts Board (1997). Early computer animation works: the London International Film Festivals; the Museum of Modern Art, Rio de Janeiro; The Institute of Contemporary Art, London; Siggraph 92 Electronic Theater, Chicago, and the Berlin VideoFest. Commissioned public site-specific interactive installation works include: sensor-controlled sound and video installation for the Woolwich Foot Tunnel in London 1993; interactive audio, video and robotic installation for the Museum of Science and Industry, Manchester 1993; video projected 'litter' onto the streets of Liverpool 1994; interactive audio/ video intervention for Hull, Manchester, Nottingham, and Linz train stations 1994-96. Commissioned gallery installations include Audiozone 1994 for V-topia at Tramway,

Glasgow, also shown at NAME gallery, Chicago; Every Dog Has Its Day for Videopositive 95. 1996 exhibitions included Objekt: Video, Landesmuseum, Linz; Triplicate for Tate Gallery St Ives, Southampton City Art Gallery, Towner Art Gallery; and Ex Machina for Zone Gallery, Newcastle. Forthcoming solo shows: Suspect Devices, Laing Art Gallery, Newcastle, and In Conversation, a net/street interface project in Brighton, both supported by the Arts Council of Englan . Collins is Head of Electronic Media at The Slade School of Fine Art, University College London.

#### Jeffrey Cook (Australia): of Merlin

IIC@NILREM.ORG HTTP://WWW.MERLIN.COM.AU/ INSTALLATION: METABODY: FROM CYBORG TO SYMBORG 847 West Jackson, 3rd floor

Jeffrey Cook is a writer, independent film producer and artist who was the Station Manager for the Community Channel Cable TV Trial in Centennial Park Sydney in 1993 and is an ex-Vice President of Metro Television. He had a Bachelor of Arts (Communication) from the University of Technology- Sydney and is currently undertaking a Masters in Arts Theory at College Of Fine Arts, UNSW. He has produced short films and animations, has published several books and many essays on tyhe future, media, telecommunications and digital arts, and is a digital artist and producer, working primarily on the web.

#### Peter Coppin (U.S.A.) of The Centre for **Metahuman Exploration**

COPIN+@ANDREW CMILEDIA INSTALLATION: INVERSE HUMAN 847 W. Jackson Building

The Centre for Metahuman Exploration produces events that "manufacture the present tense" by creating/ mediating relationships between people and themselves through the use of live "interactive" television, robotics and telephone technologies. Currently located at Carnegie Mellon University, the Centre combines expertise from art, robotics, and television. Recent projects include "boundary link," an installation that allows a conversation between festival attendees and residents at maximum security detention facility. Other projects, such as The Interactive Television Show, and Absentee Ballot, alter the normally passive flow of live television by allowing viewers to affect elements of the show by using their touch-tone telephones.

#### Christopher P. Csikszentmihalyi (U.S.A.)

CCSIKSZE@IJCSD EDIJ HTTP://JUPITER.UCSD.EDU/~CSIKLET INSTALLATION: CHARACTER INPUT 847 West Jackson, 3rd floor PANEL: HYPE: 1000 SEDUCTIONS OF NEW MEDIA

Wednesday, 2:30-4:00pm, Rubloff Auditorium

Chris Csikszentmihalyi works between the fields of science, art, and industry. He has shown technology-oriented installations in North America and Europe. Currently in the the graduate program at University of California, San Diego, he has also studied at Reed College and the University of Chicago, and holds a B.A. from the Art Institute of Chicago. Csikszentmihalyi is an associate at the Center for Research in Computers in the Arts, La Jolla, and was recently awarded the Hepps Scholarship for Excellence in Graduate Research. His dog, Cedric, is on the verge of learning to speak.

#### Ricardo Dal Farra (Argentina)

DALFARRA@CLACSO.EDU.AR CONCERT: TIERRA Y SOL

Thursday 7:00pm, Museum of Contemporary Art Auditorium, 220 E. Chicago Ave. Phone: 312.397-4010 PRESENTATION: MUSIC, NEW MEDIA AND LATIN AMERICA

Friday, 11:30am-1:00pm, Stock Exchange Trading Room

Ricardo Dal Farra was born in Buenos Aires, Argentina, in 1957. Composer of electroacoustic, computer, mixed and instrumental music; his works have been played in 30 countries. Consultant on Multimedia at National Ministry of Culture and Education. Music Technology consultant and professor of Multimedia at ORT Technical School Professor of Acoustic and Electroacoustics at the National Conservatory of Music and Municipal Conservatory of Music of Buenos Aires. Multimedia consultant at IMD. Director of Estudio de Musica Electroacustica. As a live electronic music performer, he played in festivals like the New Music America (1988), Stockholmsfestivalen For ElektroAkustisk Musik (1989), Composer-to-Composer (1989), Subtropics Music Festival (1991), Muestra Internacional de Musica Electroacustica (1992), National Week of Electroacoustic Music (1994), and Festival Latinoamericano de Musica (1995). Member of the Board of Advisory Editors of the (formerly Interface) Journal of New Music Research (The Netherlands) since 1988, and Leonardo Music Journal (U.S.A.) since 1995. Awards, commissions and grants from: International Computer Music Association (1995), CCRMA of Stanford University (1992) and Rockefeller Foundation (1989, 1992, 1994) from U.S.A.; National Endowment for the Arts (1988) and National Rostrum of Composers (1984, 1986, 1992, 1996) from Argentina; Centro di Sonologia Computazionale (1988) of Padova's University, Italy; Concours International de Musique Electroacoustique of Bourges (1990), France; Fundacao Bienal de Sao Paulo (1989), Brazil.

#### Susan Dallas-Swann (U.S.A.)

DALLAS-SWANN 1@OSII EDII HTTP://WWW.CGRG.OHIO-STATE.EDU/~SDSWANN/ Installation: EQuinox '97 847 West Jackson, 3rd floor PANEL: BUILDING BRIDGES OR TEARING APART AUTHORSHIP: ON-LINE COLLABORATIVE ART Wednesday, 2:30-4:00pm, Morton Auditorium

Susan Dallas-Swann is an internationally exhibited artist exhibiting real-time multimedia interactive installations of sound, light, movement, animation, holography and sculpture. She is an Associate Professor and Co-Program Coordinator in Art and Technology at The Ohio State University Department of Art and Advanced Computing Center for the Arts and Design (ACCAD). Recent exhibitions and panels include EQuinox '96; WWW and The Funnel, Prague, Czech Republic, and The Ann Arbor Hands-On Museum, Ann Arbor Michigan w/Gerald Horn and Jamy Sheridan, '96; College Art Association, New York; Crossing the Boundaries: Electronic Art Within and Without, New York, NY, February, '97; EQuinox '95, Fundacio Pilar i Joan Miro a Mallorca, Spain, w/G. Horn, Mar-Apr '95, Tracor School of Art, Madrid, Spain, Arte Nuevas Technologias y Ciberespacio, '94, Hogeschool Katholieke Leergangen, Tilburg, Holland, and many others. Grants include New Forms Regional Grant, New York State Council for the Arts, Art Awareness Residency, Artist's Space Exhibition Grant, P.S. #1 Artist Materials Program Grant, National

Endowment for the Arts, Individual Fellowship Grant. Collections: International Museum of Electrography Collection, University of Spain at La Mancha, Quinca, Spain, and Fundacio Pilar i Joan Miro in Mallorca, Spain.

#### James Dashow (Italy/U.S.A.)

J.DASHOW@AGORA.STM.IT CONCERT: FIRST TANGENT TO THE GIVEN CURVE Friday 8pm, Museum of Contemporary Art Auditorium, 220 E. Chicago Avenue

James Dashow, born 1944 in Chicago, studied at Princeton and Brandeis Universities, and completed his musical training with Petrassi at the Accademia Nazionale di Santa Cecilia, Rome. He is now director of the Studio di Musica Elettronica Sciadoni. He has been associated as composer and teacher with the Centro di Sonologia Computazionale of the University of Padua. Dashow served for several years as the first vice-president of the International Computer Music Assocation. Dashow has been the recipient of numerous prizes, such as a Fulbright fellowship to Rome. first prize at the V Concours International di Musique Elettroacoustique, Bourges (France), 2 NEA (U.S.A.) grants for works with soloist and computer generated electronic accompaniment, 2 commissions from the Venice Biennale, a Rockefeller Foundation grant, the American Academy and Institute of Arts and Letters prize, a grant from the Guggenheim Foundation, and commissions from the Fromm Foundation and the Koussevitzky Foundation. His radio piece, MEDIA SURVIVAL KIT (1995-96), a "lyric satire" on texts by Bruno Ballardini, was commissioned by the classical music channel, Radio3, of the RAI, and was awarded the Prize of Distinction at the 1996 Ars Electronica Festival in Linz (Austria). Dashow has been invited to present solo concerts of his work for acoustic and electronic instruments at major new music festivals and in conjunction with European national radio networks. He has lectured extensively in the U.S. and in Europe, has been acting director of the M.I.T. Experimental Music Studio while teaching the Studio's graduate music seminar, and has also taught composition courses at Princeton University. Most recently Dashow conducted a series of seminars in digital sound for the Centro para la Difusión de la Música Contemporánea in Madrid.

#### Glorianna Davenport (U.S.A.)

GID@MEDIA.MIT.EDII

HTTP://IC.WWW.MEDIA.MIT.EDU/

PAPER: AT THE EDGE OF DREAM WORLD: MEDIA ENCOUNTERS IN ARCHITECTURAL VENUES

Wednesday, 2:30-4:00pm, Stock Exchange Trading Room PRESENTATION: RESPONSIVE PORTRAITS

Wednesday, 4:15-5:45pm, SAIC Auditorium

Glorianna Davenport is Principal Research Associate at the MIT Media Lab of which she is a founding member. In 1988, she formed the Interactive Cinema Group to research and prototype digital media experiences in which narration is split among authors, consumers and computer mediators. Trained as a documentary filmmaker, Davenport's stories focus on reinforcing the human desire to learn with and about each other. Davenport is a recent receipient of the Gyorgy Kepes Fellowship for excellence in the arts at MIT. Davenport's work in customizable, personalizable storyteller systems has resulted in inventions at the interface (micons, video streamer, contextual selection, concept maps, elastic media), innovations in story form (evolving documentary, stories "with a sense of

themselves," and transformational environments), and explorations of issues inherent in the collaborative co-construction of digital media. Davenport has taught, lectured and published internationally on the subjects of interactive multimedia and story construction.

#### Char Davies (U.S.A.)

CDAVIES@MICROSOFT.COM.

HTTP://www.softimage.com (look under 'Projects' for Osmose) Symposium: *Beyond Shelter: The Future of Architecture* 

Wednesday, 3:00—6:00pm, Graham Foundation, 4 West Burton Place (1550 N.), Third floor ballroom PAPER: VR AS PARSIS

Wednesday, 11:30am-1:00pm, Stock Exchange Trading Room

Char Davies is a practicing artist whose work explores paradoxes of embodiment, being and nature within immersive virtual space. She holds the title of Director of Visual Research at Softimage in Montreal, and is currently involved in doctoral research at CaiiA, Centre of Advanced Inquiry into the Interactive Arts, University of Wales College, Newport, Wales. Formally a painter and filmmaker, she began working with digital media when she joined the software company Softimage in 1987. Her 3D still images have been shown in Europe, North America and Australia. Her most recent work, the immersive virtual environment 'Osmose' ('94-'95) has been exhibited in Montreal, New York, and most recently London, and was reviewed in C21, Art In America, Wired, etc. Davies has lectured widely. including at: ISEA'92, '93, '95; Netherlands Institute of Design (Doors of Perception conference'95); Prix Ars Electronica; NYC Museum of Modern Art; and SIGGRAPH. She is currently working on a new immersive environment at Softimage.

#### Richard Pierre-Davis (UK)

HERITAGE@ARTEC.UK HTTP://WWW.ARTEC.ORG.UK PANEL: A MULTI-CULTURAL ISEA

Thursday, 2:30-4:00pm, Rubloff Auditorium

Richard Pierre-Davis was expelled from his last year of school before taking his final exams in 1981. After a series of odd jobs, he took a course in Video Production at Lambeth Video, Brixton, London. From here he went to Cable London, where he worked for two years on the open access Community Channel. During this time, he made TV documentaries on the London Film Festival and on Chow Yung Fat, star of Hong Kong gangster movies, adapting to the methods of guerrilla TV and video production. He teamed up with a TV presenter, DJ Elyane, to produce a pilot music program and tour, and managed R'n'B group Johvan for two years. Over the last six years, Richard has also developed a video archive of London's Notting Hill Carnival. Recently, he took a course in multimedia production at Artec in London. The course included work at approximately eight multimedia exhibitions and work with Flabbergasted, a company that supplies sound for such multimedia productions as Microsoft's encyclopaedia Encarta, Dorling Kindersley's information titles, the Multimedia 96 show CD-ROM, and others. This was followed by three month's placement spent as producer on Harwood's Rehearsal of Memory.

#### Paul Debevec (U.S.A.)

DEBEVEC@CS.BERKELEY.EDU
HTTP://WWW.CS.BERKELEY.EDU/~DEBEVEC/
HTTP://WWW.INTERVAL.COM/PROJECTS/ROUEN/
INSTALLATION: ROUEN REVISITED

847 West Jackson, 3rd floor, Beyond Shelter exhibition

Paul Debevec received degrees in Math and Computer Engineering from the University of Michigan in 1992 and completed a Ph.D. in Computer Science at the University of California at Berkeley in December 1996. For his thesis, he developed a method of modeling and rendering architectural scenes photorealistically from ordinary photographs by synthesizing techniques from computer vision with those of computer graphics. With Golan Levin, Debevec applied these techniques in an interactive exploration of the Rouen Cathedral and Monet's paintings thereof in the 1996 work Rouen Revisited. More recently, Debevec wrote and produced The Campanile, a short film that plays with perspective by blending real video with photorealistic 3D renderings of the Berkeley bell tower and its surrounding environment. Both of these works were shown at the SIG-GRAPH computer graphics conference. In the future, Debevec will continue his efforts to capture, visualize, and interpret the world in creative and educational ways through novel photographic techniques.

#### Hans Dehlinger (Germany)

DEHL@CAD.UNI-KASSEL.DE
HTTP://WWW.UNI-KASSEL.DE/FB24/DKC
PRESENTATION: ART EXPERIMENTS AND MATHEMATICAL EXPLORATIONS INTO
THE UNIVERSE OF MACHINE-GENERATED DRAWINGS
Wednesday, 2:30—4:00pm, SAIC Auditorium

Hans Dehlinger, born 1939 in South Germany, is a Professor in the Department of Product-Design at the University of Kassel, Germany. After an apprenticeship as Cabinet Maker he studied Architecture at the University of Stuttgart, Germany, and worked toward his diploma as job captain for the design of the olympic village in Munich (office of Heinle. Wischer and Partner, Architects, Stuttgart). In 1969 he entered the Graduate Program of the College of Environmental Design at the University of California. Berkeley (with an exchange scholarship by DAAD), where he earned a Ph.D. and began to work extensivly with computers in planning and design. He is head of the Institut "Design-Kunst-Computer" at the University of Kassel. His interest in computer assisted art is centered around algorithmically generated drawings produced on pen-plotters and he has made numerous contributions to computer art exhibitions in Germany and abroad among them to the Siggraph Travelling Art Show in 1989. In 1996 he got awarded the "Golden Plotter" by the City of Gladbeck in Germany.

#### Joseph DeLappe (U.S.A.)

DELAPPE@SCS.UNR.EDU

EXHIBITION: MASTURBATORY INTERACTANT

847 West Jackson, 3rd floor

PANEL: THEORETICAL AND PRACTICAL APPROACHES TO ELECTRONIC ARTS EDUCATION

Wednesday, 11:30am—1:00pm, Rubloff Auditorium PRESENTATION: MALE FANTASY/MACHINE DESIRE, RECENT INSTALLATIONS Friday 4:15—5:45pm, Stock Exchange Trading Room

Joseph DeLappe is an Assistant Professor of Art at the University of Nevada, Reno and the head of the Digital Media Studio in the Department of Art. DeLappe was the first MFA candidate in computer art to graduate from the

CADRE Institute of San Jose State University (1990). His works in digital media, ranging from manipulated, experimental photographic portraiture to interactive, digitally controlled installations and electromechanical sculptures have been shown nationally, and internationally. Recent exhibitions include installations at the Southeast Museum of Photography, Daytona Beach, Florida, CEPA Gallery, Buffalo, New York and the Nevada Museum of Art, Reno, Nevada. Past recipient of a Southeastern Regional National Endowment of the Arts Visual Artist's Fellowship and a Nevada State Council on the Arts Individual Artist's Fellowship. This past fall, he was a visiting artist at the Department of Photography of the School of the Art Institute of Chicago.

#### Louis-Philippe Demers (Canada)

D356644@ER.UQAM.CA HTTP://WWW.COMM.UQAM.CA/VORN/CHAOS.HTML EXHIBITION: LA COUR DES MIRACLES 847 West Jackson, 2nd floor

Louis-Philippe Demers is a lighting designer and software engineer. He completed one year of doctoral studies in robotics (McGill University) and was artist in residence at The Banff Centre (Media Arts). Louis-Philippe is the president of Kunst Macchina Production, a firm specialized in lighting and show control systems. He works in the electronic art field on interactive robotic projects and interactive performances.

#### Marie-Luce Demonet (France)

ML.DEMONET@UNIV-BPCLERMONT.FR
PANEL: COMING TO TERMS WITH INTERACTIVITY
Friday, 11:30am—1:00pm, Rubloff Auditorium

Marie-Luce Demonet, born in 1951, is Professor at the French Department, University of Poitiers (France) and a specialist of Sixteenth Century French Literature, Poetics and Linguistics. She has written a study on Montaigne's Essais (Paris, 1985), an Introduction to Sixteenth Century French Literature (Paris, 1987), and a book on the conception of language: Les Voix du signe. Nature et origine du langage à la Renaissance (1480-1580), (Paris, 1992), She was responsible between 1991 and 1996 for EQUIL XVI (Equipe Informatique et Lettres pour le XVIe siecle), a research program at the University of Clermont-Ferrand, dedicated to the development of Data Bases in Renaissance Literature, mainly in French. More than a hundred texts are now available off-line. MLD published the first CD-ROM of François Rabelais'novels, the Electrochronicques, (Paris, 1995), along with an Internet version, from the original copies of the Bibliotheque Nationale. Since 1996, she is working on a new Web Site which provides the complete Renaissance Data Base, in collaboration with the Centre National de la Recherche Scientifique. She is also exploring new ways of publishing hypertext editions of rare books which include sources, indexes, variants, commentaries and contemporary dictionaries.

#### Sam de Silva (Australia): of Merlin

SAM@NILREM.ORG

http://www.merlin.com.au/

Installation: Metabody: From Cyborg to Symborg

847 West Jackson, 3rd floor

Sam de Silva is a programmer and digital artist who is interested in the domain of online art. He has a solid background in computer technology and has been involved in the production of hardware devices and software applica-

tions. Recently he has produced a number of video clips using 3D animation and digital editing. He is very familiar with interactive authoring environments and has been involved with several online and offline projects. He is a computer science graduate from the University of New South Wales and is currently enrolled in the Master of Art program at the College of Fine Arts in Sydney.

#### Lily Diaz (Finland)

LILY@MLAB.UIAH.FI
HTTP://www.MLAB.UIAH.FI/SIMULTANEOUS/
PANEL: A MULTI-CULTURAL ISEA
Thursday, 2:30—4:00pm, Rubloff Auditorium

Lily Diaz works with language and images. Her interests focus on the areas of history, myth and representation. Her work in video and interactive art has been exhibited nationally and internationally. She has taught and lectured in Europe, Latin America and the United States. Currently she is a research fellow at the Media Laboratory of the University of Art and Design in Helsinki, Finland. She has a Bachelor of Arts, Cum Laude with Honors in Anthropology, from Brandeis University and was a fellow in the Studio Program of the Whitney Museum of American Art. She received a Fulbright fellowship for 1990-91, to conduct research for an interactive piece about the scientific techniques utilized by the Europeans to visualize the newly acquired lands in the American continent.

#### Kristine Diekman (U.S.A.)

KDIEK@GVI NET

Panel: Theoretical and Practical Approaches to Electronic Arts Education

Wednesday, 11:30am-1:00pm, Rubloff Auditorium

Kristine Diekman is a video artist and educator currently living in Kansas City where she is Assistant Professor at Kansas City Art Institute. She will be moving to San Diego in the Fall of 1997 where she will be organizing a new video program at California State University at San Marcos and teaching in the Department of Visual and Performing Arts. Before moving to Kansas City, she lived and worked in N.Y.C. as an on-line editor. Her work shows and is distributed internationally, most recently at the New York Video Festival, Lincoln Center; Pandemonium at the Institute for Contemporary Art, London; and the European Media Arts Festival in Osnabruck. She has received grants and awards from the New York Foundation for the Arts, the New Yok State Council on the Arts, The Women's Project of the Funding Exchange, and most recently from the Missouri State Council on the Arts. She has curated and presented video programs nationally including Language and Disorder, and Vernacular Landscapes: Writing Over the Maps, at University of Arizona's Videotensions. She received an undergraduate degree in English Literature and Chinese Studies, and an M.F.A. in sculpture from R.I.S.D.

#### Carl Francis DiSalvo (U.S.A.)

DISALVO@BITSTREAM.NET

HTTP://WWW.BITSTREAM.NET

PAPER: VRML: WRITING THE SPACE OF IDENTITY ON THE WWW
Wednesday, 11:30am—1:00pm, Stock Exchange Trading Room

Carl Francis DiSalvo is an artist, designer, and theorist living in St Paul, Minnesota. He received his BFA from the University of Minnesota in 1994 and is currently completing his Master's in an inter-departmental program in Liberal Studies. His area of interest is in the experience of knowledge, specifically abstract knowledge, through com-

putational mediation. As such he is constantly designing tiny research projects in a variety of forms of interactive media. In addition to such research he writes on the nature of technology, knowledge, and being. His current works in-progress includes a web-based piece on George Bataille's *Theory of the Impossible* for The Leonardo Electronic Almanac Gallery. and the completion of a written piece, *On The Nature of The Virtual-Self*, for his master's thesis. Carl Francis DiSalvo works as an interactive media designer and consultant for Bitstream Underground, Minneapolis, MN.

#### Chris Dodge (U.S.A.)

CDODGE@MEDIA.MIT.EDU

EXHIBITION: WHAT WILL REMAIN OF THESE?

847 West Jackson, 3rd floor, Beyond Shelter exhibition

Chris is an interactive Media Artist/ Researcher/ Software Developer. He was born Jan. 15, 1969 in Maine, U.S.A. He graduated with honors from New York University, B.A. Film/Video, Music Composition, and Computer Science, 1991. Digital Signal Processing Software Developer, Ariel Corp. 1991-1993. Winner of the Best Digital Signal Processing Award, Scientific Computing, 1993. Artist-in-Resident at Zentrum für Kunst und Medientechnologie (ZKM), Karlsruhe, Germany 1994-1995. Exhibitor in the MultiMediale 4 festival at the ZKM, May 1995. Finalist in the International Video Art Prize, Germany, 1995. M.S. Degree and Media Art and Technology researcher, Media Lab, M.I.T, 1995-97. Interactive Computer Graphics designer for the Brain Opera, a world-wide touring electronic operatic performance with an interactive lobby experience, created by Tod Machover of the Media Laboratory, 1996-97. Interactive computer vision researcher, Mitsubishi Electric Research Laboratories (MERL), Summer 1996. Invited exhibitor and speaker at the WR097 Biennial Media Art Festival, May 1997. Grand prize winner at the ARTEC97 Biennial Media Art Festival and Competition, Nagoya, Japan, June 1997. Invited exhibitor, Ars Electronica, Linz, Austria, 1997. Commissioned interactive media artist, Goethe Institut, Boston, Summer 1997, His specialty is in realtime computer vision interface design, image processing, physical and ambient interface design, and interactive algorithmic installation artworks. His linear and interactive computer works have been presented around the world at both artistic festivals and technical conferences

#### Diana Domingues (Brazil)

DIANA@VISAO.COM.BR

HTTP://HERA.UCS.TCHE.BR/ARTECNO.HTM

Installation: TRANS-E: My Body, My Blood

847 West Jackson, 3rd floor

PRESENTATION: THE ELECTRONIC TRANSE

Wednesday, 11:30am-1:00pm, Flaxman Screening Room

Diana Domingues is a Brazilian artist who teaches at the Universidade de Caxias do Sul, investigating art and technology for CNPq and FAPERGS. Doctoral degree in Communication and Semiotics (PUC/SP); MA at the College of Communication and Arts—USP. She is the Coordinator of Master Studies in Communication and Semiotics (PUC/SP—UCS) and of the Researcher Group: New Technologies in Visual Arts, integrating teachers and students of Art, Automation Industrial and Informatics. Multimedia artist explores images, electronic process, Interactive Installation, Art video. She participated in thirty personal exhibitions: XXI Century Gallery, Museu Nacional

de Belas Artes, Rio de Janeiro, Galeria Sergio Milliet, RJ, Museu de Arte Contemporânea de São Paulo. Several (130) group exhibits—International Biennales of São Paulo, Taiwan, Cuba, United States, Spain, Uruguay and Italy. Her last art work is *TRANS-E—The Body and Technologies*. interactive installation. She participated on art/technology events especially ARTMEDIA, ISEA, 1st CAiiA Consciousness Conference. Texts published: *Leonardo*, 29:4, 1997, Esthétique des Ars Médiathiques, (Louise Poissant), Presses UAQM, Montréal, 1995, Nuovi Media e Sperimentazioni D'Artista, (Costa Mario), Napoli, Edizioni Scientifiche Italiani, 1994, LEA—Leonardo Electronic Almanac. Curator of the international event: A ARTE NO SÉCULO XXI: A HUMANIZAÇÃO DAS TECNOLOGIAS, São Paulo, 1995.

#### Ricardo Dominguez (U.S.A.)

RDOM@THING.NET

HTTP://WWW.THING.NET/~RDOM

PAPER: SPEED DEMOCRACIES: THE ZAPATISTA NETWORK

Thursday, 11:30am-1:00pm, SAIC Auditorium

Ricardo Dominguez is part of the editorial collective of Blast5:Drama (http://www.thing.net/~xaf), Managing Editor of The Thing (http://www.thing.net), a member of the New York Committee for Democracy in Mexico, and a former member of Critical Art Ensemble. He is currently working with Francesca da Rimini, of VNS Matrix, on a project entitled *Hauntings*, at http://www.thing.net/~rdom.

#### Oi Dongxu (China)

QIDONGXU@INFO.UNET.NET.CN

PRESENTATION: ART EXPERIMENTS AND MATHEMATICAL EXPLORATIONS INTO THE UNIVERSE OF MACHINE-GENERATED DRAWINGS

Wednesday, 2:30-4:00pm, SAIC Auditorium

#### Toni Dove (U.S.A.)

TDOVE@AOL.COM

PANEL: SENSING THE VIRTUAL

Thursday, 11:30am-1:00pm, Morton Auditorium

Toni Dove is a media artist. Her installation, Mesmer-Secrets of the Human Frame, was part of the 1990 Art in the Anchorage exhibition, sponsored by Creative Time. A book was published by Granary Books in the spring of '93. The performance/ installation The Blessed Abyss-A Tale of Unmanageable Ecstasies, debuted at the Whitney Museum of American Art as part of the series Performing Bodies and Smart Machines, which Dove cocurated. The soundtrack was commissioned by New American Radio for its 1991-92 series. The piece was also exhibited in October 1992 at the Thread Waxing Space, and at the New School in the spring of '93, in the Franklin Furnace performance series. Dove developed a collaborative virtual reality world, Archeology of a Mother Tongue, at the Banff Centre for the Arts in Canada. She completed a video installation, Casual Workers, Hallucinations, and Appropriate Ghosts for 42nd Street, sponsored by Creative Time and the 42nd Street Development Corp. She is currently working on Artificial Changelings, an interactive narrative installation that uses video motion sensing to engage viewers in a responsive environment. The piece is supported by grants from the N.E.A., The New York State Council on the Arts, The New York Foundation for the Arts, Art Matters, Inc. and Harvestworks, Inc. It has been presented in lecture and video form as a work in progress at a number of conferences including ISEA, Montreal, 1995; The Pong Festival, Brown University; Rhode Island School of

Design, 199; The 2 Grands Etats Generaux de L'Ecriture Interactive sponsored by Art 3000, Paris, 1996. Dove recently received a Media Arts award from M.I.T.

#### John Levack Drever (UK)

J.DREVER@DARTINGTON.AC.UK
CONCERT: CLOUD OF FORGETTING

Wednesday, 12:30pm, 2:00pm; Thursday, 4:00pm Harold Washington Library, Video Theater, 400 S. State St.

John Levack Drever was born in Edinburgh in 1973. He studied music at The University College of North Wales, Bangor, specializing in Composition with Andrew Lewis. Subsequently he did a Masters in Electroacoustic Composition at The University of East Anglia, with Simon Waters. Currently he is doing research at Dartington College of Arts in Performance Technology with Joseph Hyde, and Performance Writing with Alaric Sumner. He is instructed in Zen mediation by Fr. Gebhart Kohler. His music is performed and broadcasted Internationally, Recent performances include: Electroacoustiques Universite Concordia University Electroacoustics, Montréal; The 6th Annual Florida Electroacoustic Music Festival, Gainesville; Musica Nova '96, Prague; Discoveries '97, Dundee. Scheduled performances include: le Son Mu 98, GRM, Paris; One Voice, Edinburgh; A Quality of Light, -The New Millennium, St. Ives. He teaches Sonic Art at Exeter Universit, over the internet for the Open School, and together with Pedro Rebelo he directs Hazards of Noise, a group dedicated to acoustic ecology. He is currently involved in a series of innovative cross art form collaborations, experimenting with performance writing, performance art, movement, installation and video.

#### Reynald Drouhin (France)

REYNET@HOTMAIL.COM

HTTP://PANORAMIX.UNIV-

PARIS1.FR/UFR04/RHIZOME/ATELIERS/REYNET/FILES/REYNALD.HTM

WEBSITE: ALTER EGO

CyberPort, Ballroom, 112 S. Michigan Ave, 2nd Floor

#### Stephan Dunkelman (Belgium)

101612.570@compuserve.com

CONCERT: RITUELLIPSES

Wednesday, 12:30pm, 2:00pm; Thursday, 4:00pm Harold Washington Library, Video Theater, 400 S. State St.

Stephan Dunkelman was born in Brussels the 7th of May, 1956. Electroacoustic composing in Music Conservatorium of Brussels: First Prize. Studio music: Signallures (1991): Finalist at the Luigi Russolo Competition (Varese, Italie, 91) selected for the CD Acousmatica (December 96); Rituellipses (1993): Special mention at the Stockholm Electronic Arts Award 1993; Prix Ars Electronica 95, computer music, Aquaera 1 (1996): Commission of empreintes DIGItales for the CD, Electro-clips bis (1997)." One aspect of my work deals with associating movement-in-time and movementin-space, developing techniques of spatial language for music and adapting them to those already for time, or even better, drawing them as they emerge when expressions of time are revealed. I try to grow my music thanks to creative relationship with sculptors or painters for the perception of time and with choreographers for growth of movement." Concert: Rituellipses: Ars Musica 93, ICMC 94, Ars Musica 94, Gaudeamus Festival 95, Acousmatic Festival 96 L'espace du son; Aquaera 1: European Electroacoustic Festival 97, ICMC 97, ISEA 97. Music for exhibitions of sculptors/painters: Phil Billen, Charlotte Marchal and Axel Miret

#### John Dunn (U.S.A.)

JDUNN@UMICH.EDU

PERFORMANCE: GARDEN OF INITIAL CONDITIONS

Thursday, 6:00pm—9:00pm, 847 W. Jackson Building, Gallery2 performance space

#### Alan Dunning (Canada)

HTTP://WWW.ACAD.AB.CA/~DUNNINGA

PAPER: EINSTEIN'S BRAIN

Friday, 4:15-5:45pm, Flaxman Screening Room

Alan Dunning is a Professor at Alberta College of Art and Design. He has been working with complex mult-media installations, large-scale photographs, artist-books, and hypertexts for the past two decades, using the computer as a tool for generating textual fields and real-time interactive environments. He has exhibited in more than 70 shows since 1980, including solo installations at The National Gallery of Canada, The Banff Centre and Rutgers University, New Jersey. His Internet city, The Lost Dimension, was part of the international exhibition The Digital Village at the University of Maryland. Recent presentations of the developing Einstein's Brain Project include those made at the 4th St.Petersburg Biennale, Russia; Consciousness Reframed at CAiiA, Newport, Wales; and at the First International Conference on Virtual Reality in Valencia, Spain. He is represented in many collections including the National Gallery of Canada, Ottawa, and the Museum of Modern Art, New York. He currently teaches interdisciplinary and media courses within the Painting Programme at the Alberta College of Art and Design in Calgary.

#### **Keez Duyves (Netherlands)**

KZDUYVES@XS4ALL.NL

HTTP://WWW.EURONET.NL/~DUBOIS/

WEBSITE: ONCE UPON A MOMENT

WEBSITE: CREATION OF CHANGE

CyberPort, Ballroom, 112 S. Michigan Ave., 2nd Floor

PRESENTATION: CREATION OF CHANGE

Wednesday, 4:15-5:45pm, Flaxman Screening Room

Keez Duyves (born 26 February 1971 in Alkmaar, the Netherlands); studied Industrial design at the Technical University in Delft, The Netherlands and Interaction Design at The Faculty of Art, Media and Technology, in Hilversum; presently following the Master of Arts in Interactive Multimedia course, specialising in interactive film. For more specific information, consult the Curriculum Vitae at: http://www.euronet.nl/~dubois/biok.html

#### **Gerhard Eckel (Germany)**

ECKEL@GMD.DE

HTTP://VISWIZ.GMD.DE/~ECKEL

PAPER: EXPLORING MUSICAL SPACE BY MEANS OF VIRTUAL ARCHITECTURE

Friday, 11:30am—1:00pm, Stock Exchange Trading Room

PANEL: THE ARCHITECTURE OF CYBERSPACE

Thursday, 4:15-5:45pm, Rubloff Auditorium

Gerhard Eckel received his Ph.D. from the University of Vienna, Austria in 1989. He conducted his thesis research in the field of psychoacoustics at the Acoustics Research Laboratory of the Austrian Academy of Science. At the Musikhochschule in Vienna he studied Electroacoustic Music Composition with Dieter Kaufmann and Sound Engineering. In 1985, a scholarship from the European Committee brought him to the Institute for Sonology at the University of Utrecht, The Netherlands. In 1989 he joined IRCAM, the contemporary music department of the

Pompidou Center in Paris, founded by Pierre Boulez In 1993 he was invited to work for a three-months period at ZKM Karlsruhe, Germany. At the Banff Centre for the Arts in Canada he spent three months as a composer in residence in 1995. Since mid-1996 he works at GMD, the German National Research Center for Information Technology. Eckel is active as a researcher and composer in various fields and interdisciplinary contexts. At IRCAM he was involved in the development of sound synthesis and computer aided composition systems. There he also conducted research on the relationship of art and technology. His current research activities at GMD include spatial sound rendering and systems design for an integrated simulation of image and sound in VR. In his recent compositional work he concentrates on music installations which he regards as an ideal presentation context for music with open form. He currently experiments with immersive environments as interfaces for audience-driven navigation in music compositions. Documentation on his scientific and artistic projects as well as some of his recent publications are available on-line.

#### Seth Ellis (U.S.A.) of Ilinx Multimedia

SE27@COLUMBIA EDU

HTTP://WWW.EURONET.NL/~DUBOIS/

WEBSITE: SHIFT CITY

CyberPort, Ballroom, 112 S. Michigan Ave, 2nd Floor

Ilinx Multimedia is a design studio founded in 1996 by Seth Ellis and Beth McLendon. Seth graduated from Columbia University with an M.F.A. in film in 1997, and lives in New York. They're not sure how they ended up in cyberspace, but they like it here.

#### Fred Endsley (U.S.A.)

Panel: Theoretical and Practical Approaches to ELECTRONIC ARTS EDUCATION Wednesday, 11:30am—1:00pm Rubloff Auditorium

#### Michael Ensdorf (U.S.A.)

ENDORF@AOL.COM

EXHIBITION: MEMORY GRID

Chicago Cultural Center, 78 East Randolph Street

Assistant Professor of Communication at Roosevelt University. Master of Fine Arts, University of Illinois at Chicago, 1989. Recently, Michael Ensdorf had his work exhibited in the exhibition *Photography after Photography*, at museums in Germany, Austria, Denmark, Switzerland, and Finland. The exhibition will travel to Philadelphia's Institute of Contemporary Art in September of 1997, and to the Adelaide Festival in Australia in 1998. His work is featured in the German and English editions of the book, *Photography after Photography*, published by G + B ARTS. His work was purchased by the Museum of Contemporary Photography in Chicago for their permanent collection. He was published in the international magazine, *Science Spectra*, and was a guest lecturer at the University of Illinois School of Art & Design in Chicago.

#### Karlheinz Essl (U.S.A.)

ESSL@PING.AT

HTTP://WWW.PING.AT/USERS/ESSL/WORKS/MINDSHIPMIND.HTML

EXHIBITION: MINDSHIPMIND

847 West Jackson, 3rd Floor

Born in Vienna in 1960. Studies at the Musikhochschule Vienna: theory (Alfred Uhl), composition (Friedrich Cerha), electro-acoustic music (Dieter Kaufmann), double bass (Heinrich Schneikart). Studies at the University of Vienna: musicology (doctoral thesis on Das Synthese-Denken bei Anton Webern, 1989). Double bass player in different ensembles of chamber music, jazz, and experimental music. His work with computers and a prolonged occupation with the poetics of serial music have been a formative influence in his compositional thinking. Besides writing instrumental music, Karlheinz Essl also works in the field of electronic music, interactive realtime compositions and sound installations where he developes software environments for algorithmic composition and live performance. Composer in residence at the Darmstaedter Ferienkurse fuer Neue Musik (1990-94). Commission at IRCAM, Paris (1992/93). Performances at Wien modern, Musikprotokoll (Graz), Musica (Strasbourg), Salzburg Festival, NEMO 96 (Chicago) etc. Collaboration with Arditti Quartet, Ensemble Modern, Ensemble InterContemporain. Klangforum Vienna, Ensemble Recherche, 2e2m, RSO Vienna etc. Teaches Computer Aided Composition at the Bruckner Conservatory in Linz.

#### Cinthea Fiss (U.S.A.)

XOF18@AOL.COM

Panel: THEORETICAL AND PRACTICAL APPROACHES TO ELECTRONIC ARTS EDUCATION

Wednesday, 11:30am-1:00pm, Rubloff Auditorium

#### Monika Fleischmann (Germany)

FLEISCHMANN@GMD.DE

HTTP://VISWIZ.GMD.DE/FLEISCHMANN

PAPER: LIQUID VIEWS—ANOTHER STORY OF NARCISSUS

Wednesday, 11:30am—1:00pm, Stock Exchange Trading Room

Monika Fleischmann is a research artist and Head of Media Art Research & Studies (MARS) at GMD's Institute for Media Communication. In 1988 she was co-founder of Art+Com, Berlin. Her multidiscipline background (fashion, design, art and drama, computer graphics) made her an expert in the world of art, computer science and media technology. The work of Fleischmann and her partner Wolfgang Strauss was awarded in 1992 at Ars Electronica in Linz with the Golden Nica. She is a member of Goethe institute's advisory board for MEDIA and in the advisory board for the EXPO2000 - the world exhibition in Hannover. She is engaged in program committees on international conferences and competitions like Cyberconf and Cyberstar. She was ART Chair of ACM Multimedia '96.

#### Micz Flor (Germany)

HO444YGR@RZ.HU-BERLIN.DE

HTTP://www.b.shuttle.de/art-bag/CyberTattoo
Presentation: CyberTattoo & The Aesthetic Prothesis

Friday, 4:15–5:45pm, Stock Exchange Trading Room

Micz Flor was born in 1969. He studied Psychology in Darmstadt (Germany), Manchester (U.K.), Berlin (Germany). Since 1994 he has been involved in curatorial and artistic activities in Berlin. He worked with the institution Kunst-Werke Berlin on Club Berlin at the Venice Biennial, and founded the art/ theory group luxus cont. in 1995, which released the related e-zine contd in 1997. Last year he released two experimentally lo-fi records on Landspeed Records London (two more releases with the ambassadors to come in 1997). At the Documenta X in Kassel (Germany) he co-organized and co-conceptualized the Hybrid WorkSpace. Flor currently lives and works in London. In 1996, with collaborator Florian Clausz he set up Art-Bag Berlin on the internet, which also hosts their current project, CyberTattoo. Since the beginning of 1997 they

have been working on co-producing and contributing to the radio show *Convex TV* in Berlin, which is focuses on alternative ways of using radio transmission as well as combining internet and radio by mixing text and sound in real time.

#### Paul Fretwell (UK)

P.D.FRETWELL@CITY.AC.UK

CONCERT: HIDDEN COURTS

Wednesday, 12:30pm, 2:00pm; Thursday, 4:00pm. Harold Washington Library, Video Theater, 400 S. State Street

Paul Fretwell was born in a small village in Nottinghamshire, England in 1972. His first instrumental compositions were heard while still at school. At the age of sixteen he was awarded a subsidised place at Chetham's School of Music in Manchester, where he pursued both his instrumental studies and composition. He later attended the University of Birmingham, where he gained a first class honours degree in music, specialising in composition and performance. While in Birmingham he began to work in the electroacoustic medium, and had many pieces performed on the BEAST multi-speaker diffusion system. In 1995 he received an MA in Electroacoustic Music (with distinction) from City University, London. He is currently researching a PhD in Electroacoustic Composition at City University under the tutelage of Denis Smalley. His work has been performed across the UK and Europe, and most recently in Vienna. Future performances are also due in York and Edinburgh.

#### **Gundol Freyermuth (Germany)**

FREYERMUTH@COMPUSERVE.COM

PANEL: FACT, FICTION, FACTION: CONVERGING STYLES IN LITERATURE, AND IQUIRNALISM IN ONLINE PURI ICATIONS

Friday, 2:30-4:00pm, Rubloff Auditorium

Gundolf S. Freyermuth's writing credits include 3 novels, 8 non-fiction books, and several screenplays. Born 1955 in Hanover, Germany, he studied and taught comparative literature at Free University, Berlin, specializing on media theory and on the history, theory and practice of literary reporting. He also was a reporter and senior editor with TransAtlantik, Stern, and other German magazines. Since 1994, Freyermuth lives on a ranch in the White Mountains, Arizona writing fiction and exploring cyber culture and its effects on traditional media. He is a regular contributor to Spiegel Special, Frankfurter Rundschau, and the online magazine Telepolis. His latest books are Cyberland: Eine Fuehrung durch den High-Tech-Underground (Berlin 1996), Das war's: Letzte Worte mit Charles Bukowski (Hamburg 1996) and the novel Bogarts Bruder (Leipzig 1997; writing as John Cassar)

#### Wladek Fuchs (U.S.A.)

FUCHSWL@MICH.COM

PANEL: THE ARCHITECTURE OF CYBERSPACE

Thursday, 4:15-5:45pm, Rubloff Auditorium

A professor of architectural design at the University of Detroit-Mercy. With his students he has created an on-line urban development which is used to situate student projects and provide an interactive method for distance learning.

#### Gregory P. Garvey (Canada)

GGARVEY@VAX2.CONCORDIA.CA HTTP://WWW.LIGHTFACTORY.ORG/ARTISTS.HTML EXHIBITION: GENDERBENDER

847 West Jackson, 3rd floor

Greg Garvey is Associate Professor, Chair of the Department of Design Art and Coordinator of the Digital Image /Sound Program at Concordia University in Montreal. He was a member of the Artistic Organizing Committee forISEA'95 in Montreal and Co-Chaired the Conference Committee with Cynthia Beth Rubin. His interactive installation, *Automatic Confession Machine: A Catholic Turing Test* was first exhibited at SIGGRAPH'93 and FISEA'93 in Minneapolis, and more recently the *SMART STALL* was exhibited at SIGGRAPH'96 in New Orleans. Mr. Garvey previously lived and taught in Boston, and was a Fellow at the Center for Advanced Visual Studies at MIT.

#### Claudia Giannetti (Spain)

ANGELOT@MAIL.SENDANET.ES
PRE-PERFORMANCE TALK (EPIZOO)
Friday, 6:30pm, Instituto Cervantes,
875 North Michigan Avenue, Suite 2940

Claudia Giannetti was born in 1961 in Belo Horizonte. She studied music and economics, and has a degree in art history from the University of Barcelona. A specialist in Media Art, Curator of exhibitions and cultural events, a writer, and, since 1993, the Director of the Lángelot Association for Contemporary Culture in Barcelona. She has taught and given seminars at several universities in Catalonia and Spain, and has given lectures on art and new technologies at international centers and museums. She has written several publications in specialized journals and exhibition catalogs. In 1995 she edited the book Media Culture (Barcelona). Claudia Giannetti is brought to ISEA97 with the generous support of the Instituto Cervantes Chicago.

#### Gerald Gieseke (Germany)

Panel: Coming to TERMS WITH INTERACTIVITY
Friday, 11:30am—1:00pm, Rubloff Auditorium

Online Editor, (*Cultural Affairs, ZDF-'aspekte'*, German Television), born: 1961. Academia: 1983—1990, University of Goettingen, Germany, Cultural & Economic Geography; 1987—1988, Cornell University, Ithaca; N.Y., Urban Development, Acting; Fulbright/DAAD-Scholar; 1986—1987, University of Kassel, Germany, Music (instrumental), Pedagogics. Professional: 1990—1996, ZDF, 3sat, arte and others (various Cultural TV stations/-programs); Freelance-Filmproducer / TV-Reporter (specialized in Urban Development, Music & Style, New Media); 1991, ZDF—Studio Washington, DC; since 1996, Online Editor for ZDF. Nomination: Axel Springer Price for Young Journalists, 1996 Also: plays the trumpet.

#### Carol Gigliotti (U.S.A.)

CAROL@CGRG.OHIO-STATE.EDU

PAPER: THE DIVERSE MEANINGS OF ARTIFICIAL LIFE

Thursday, 4:15–5:45pm, Stock Exchange Trading Room

Dr. Carol Gigliotti is presently Assistant Professor in the Department of Art Education and the Advanced Computing Center for the Arts and Design at the Ohio State University, where she teaches courses on both the theory and practice of interactive technology. She has lectured, and published widely. She will be included in *The Digital Dialectic: New Essays on New Media* from MIT Press due out next year. A recent essay entitled *Bridge To, Bridge From: the Arts, Education, and Technology* can be viewed at http://mit-press.mit.edu/ejournals/Leonardo/isast/spec.projects/planetcolleg ium/gigliotti.html. The paper version will appear in Leonardo in 1998. She was Co-Curator of SIGGRAPH96 Art

Show *The Bridge*, for which she was the Critical Essays editor. Most recent presentations include *What is Consciousness For?* at *Consciousness Reframed*: the First International CAiiA Research Conference at the University of Wales Newport; the *Ethics and Virtual Reality Symposium* at University of Michigan; *The Total Museum* at the Art Institute of Chicago;, Herbert Zipper Keynote Speaker for the 59th National Conference of the National Guild of Community Schools of the Arts; and *Ethical Questions about Artificial Life* at the 85th Conference of the College Art Association.

#### Heidi Gilpin (Hong Kong)

TOSNOW@HKSTAR.COM

PANEL: SENSING THE VIRTUAL

Thursday, 11:30am-1:00pm, Morton Auditorium

Heidi Gilpin teaches in the Department of Comparative Literature and Cultural Studies at the University of Hong Kong. She holds a Ph.D. in Comparative Literature from Harvard University, and lectures and publishes internationally on cultural studies in performance, with an emphasis on issues of bodily practice, critical theory, new media technologies, and architecture. Since 1989 she has worked as the Dramaturg (Conceptual Author) of William Forsythe and the Frankfurt Ballet, most recently on Eidos: Telos (1995), an evening-length production involving interactive technologies. Gilpin is presently engaged in performance, electronic media, and internet projects, and is completing a book entitled Traumatic Events: Toward a Poetics of Movement Performance. She is also editing a book on the bodies of new technologies.

#### Rich Gold (U.S.A.)

RICHGOLD@PARC.XEROX.COM
HTTP://WWW.PARC.XEROX.COM/RICHGOLD
SYMPOSIUM: BEYOND SHELTER: THE FUTURE OF ARCHITECTURE
Wednesday, 3:00 pm—6:00pm, Graham Foundation,
4 West Burton Place (1550 N.), Third floor ballroom

Rich Gold is a composer, cartoonist and researcher who in the seventies, co-founded the "League of Automatic Music Composers," the first network computer band. As an internationally known artist he invented the field of Algorithmic Symbolism, an example of which, The Party Planner, was featured in Scientific American. He was head of the sound and music department of Sega U.S.A.'s coinop video game division and the inventor of the award winning Little Computer People (Activision), the first fully autonomous computerized person you could buy. For five years he headed the electronic and computer toy research group at Mattel Toys and was the manager of, among other interactive toys, the Mattel PowerGlove. He also worked on Captain Power, the first interactive broadcast TV show and ICVD an early CD based video system. After working as a consultant in Virtual Reality he joined Xerox PARC, where he was a researcher in Ubiquitous Computing, the study of invisible, embedded, and tacit computation. He was a codesigner of the PARC Tab and helped launch the successful LiveBoard project. In 1992 he created and now runs the PARC artist-in-residence program (PAIR), which pairs fine artists and scientists together based on shared technologies. He is currently the manager of a multi-disciplinary laboratory, Studio RED (Research in Experimental Documents), which looks at the creation of new genres by merging art, design, science and engineering. As an Applied Cartoonist he gives talks all over the world on his work and his theories of Knowledge Art.

#### Athomas Goldberg (U.S.A.)

ATHOMAS@MRL.NYU.EDU

Panel: Re-forming Narrative: Performance, collaboration, Play Thursday, 2:30—4:00pm, Morton Auditorium

Athomas Goldberg is an Associate Research Scientist at New York University's Media Research Laboratory and senior researcher on IMPROV, a project focused on developing authoring tools for behavior-based interactive 3D environments. This work has been presented at SIGGRAPH 94-97, Lifelike Computer Characters 94-96, Virtual Humans 97, AAAI's Symposium on Interactive Story Systems and the Austrian Research Institute for Artificial Intelligence's Roundtable on Creating Personalities for Synthetic Actors. Before coming to the Media Research Lab, Athomas spent several years designing for film and theater, after studying film production at NYU's Tisch School of the Arts.

#### Ken Goldberg (U.S.A.)

GOLDBERG@IEOR.BERKELEY.EDU

http://www.ieor.berkeley.edu/~goldberg

Exhibition: The Invisible Cantilever

847 West Jackson, 3rd floor, Beyond Shelter exhibition PANEL: TELEPISTEMOLOGY AND THE AESTHETICS OF TELEPRESENCE Thursday, 11:30am—1:00pm, Rubloff Auditorium

Ken Goldberg is an artist and engineer on the faculty at UC Berkeley. He has exhibited technology based artwork internationally including exhibitions at New Langton Arts (1997), Ars Electronica (1996-7), Dutch Electronic Art Festival '96, and LAX '92. His installations have won juried awards at the Interactive Media Festival, the Festival for Interactive Arts, New Voices/New Visions, and the National Information Infrastructure Awards. He was named an NSF Presidential Faculty Fellow in 1995.

#### Mark Goldstein (U.S.A.)

CONCERT: JOAN IS BACK. . .

Friday, 8pm, Museum of Contemporary Art Auditorium, 220 E. Chicago Ave. Phone: 312.397-4010

#### Debra Gondeck-Becker (U.S.A.)

DGBECKER@JORDANI.COM

HTTP://WWW.JORDANI.COM

PAPER: CYBERPRINT, TOWARD AN ARCHITECTURE OF BEING

Thursday, 4:15-5:45pm, Stock Exchange Trading Room

Debra Gondeck-Becker, Assoc. AIA, is a designer and multimedia consultant for Jordani Consulting Group, Minneapolis. Jordani Consulting Group specializes in consulting, systems design, and software development for the design and building industry. Ms Gondeck-Becker's treks in virtual environments include researching the principles of dwelling in relation to real versus virtual inhabitation, developing a virtual Minneapolis for children as birds and builders, and teaching, lecturing, and hosting special interest groups on virtual reality.

#### Elena Gorfinkel (U.S.A.)

ELENA@FLAT.COM, ELENAG@SISSTOCK.COM

PRESENTATION: Technologies of Undressing: The Digital Paper Dolls of KISS

Friday 4:15-5:45pm, Stock Exchange Trading Room

Elena Gorfinkel is a NYC-based freelance writer. She has published on the web—at www.flat.com—and in print, most recently in 21C magazine. Her research interests are in style, visual excess, and popular culture. Elena's conference presentations include a paper on TV talk shows at Harvard's

Center for Literary and Cultural Studies "Dirt" Conference, and a presentation on "Geek Chic" in film and fashion at Bowling Green State University's "Style" conference. She is currently a Master's student in NYU's Cinema Studies program. She holds a BA in American Studies from Hofstra University.

#### Martin Gotfrit (Canada)

GOTFRIT@SFU.CA

CONCERT: THREE HANDS CLAPPING

Thursday, 7:00pm, Museum of Contemporary Art Auditorium, 220 E. Chicago Avenue

Martin Gotfrit teaches electroacoustic music and film sound at the School for the Contemporary Arts, Simon Fraser University, Vancouver, British Columbia. As a composer his work includes scores for feature and documentary film, video, theatre, dance and the concert stage. As an improvising performer he has been the founding member of several ensembles, notably Metamusic, Hextremeties, The Praxis Quartet and The Giza All Stars. For the past several years Martin's interests have focussed upon the use of computer systems in live performance. He was a founder of the Centre for Image and Sound Research (1989 - 1995), Creative Director for the Music Machine Exhibition at Science World, has collaborated with several local, national and international artists on the Shadow Project, and has taught at the Contemporary Arts Computed Art Summer Intensives. Martin's current compositional and research work centres upon continuing his work with sensing systems and the development of new user interfaces, "listening/responding" software and algorithmic composition systems. His recent applications, Nonet, CMaker, and Cluster, are written with Opcode's Max.

#### Karin Graf (Germany)

PANEL: ELECTRIFIED LANGUAGE

Friday, 4:15-5:45pm, Rubloff Auditorium

#### Oliver Grau (Germany)

GRAU@RRZ.UNI-HAMBURG.DEV

PAPER: INTO THE BELLY OF THE IMAGE

Wednesday, 11:30am-1:30pm, Stock Exchange Trading Room

Oliver Grau, Humboldt University Berlin, is an Art Historian and works in a research program at the Humboldt-University Berlin on the history of Virtual Reality. As Manager of the international media art agency DDO-Team Ltd. in Hamburg, he is involved in various exhibitions and festivals. He has published many articles and lectured widely in the field of VR-Art in international conferences (German Society of Aesthetics in Hannover, CAiiA/Newport 97 etc.) After studying Art History, Archeology, Italian Literature and Business Administration at the Universities of Hamburg, Siena (Italy) and Berlin, he received his MA in 1994 on : Die Sehnsucht, im Bild zu sein (studies on Artist, Artwork and Onlooker in the Panorama and in Cyberspace). Is finishing his Ph-D on the history and theory of the immersion-concept in Art History. Extensive research trips took him through Europe, Asia, Oceania and America.

#### Lucia Grossberger-Morales (U.S.A.)

LLLUCIA@WELL.COM

HTTP://www.artswire.org/Artswire/sangre/SangreTrilogy.HTML
Installation: CD-ROM: Sangre Boliviana
847 West Jackson, 3rd floor, CD-ROM space

In 1979, after a powerful dream, Lucia Grossberger-Morales sold most of her worldly possessions and bought an Apple

Il Computer. She then moved to a solitary desert and learned to communicate with the computer. Tired of all the software available, she and a couple of people wrote the Designer's Toolkit, which was published by Apple Computer, Inc., in 1981. Lucia went on to develop several software tools, including Applevisions for Addison-Wesley, In 1987, Lucia decided that she wanted to dedicate all her time to creating art on the computer. Over the last ten years she has performed her art in conjunction with Peter Gabriel's WOMAD, D'Cuckoo, and many others. Her installations have been shown at SIGGRAPH, SIGCHI, Lollapalooza, Pacific Film Archive, Mexican Museum, Mill Valley Film Festival, National Women's Museum of Art, etc. Lucia was born in Bolivia and emigrated to the United States when she was three. Currently, she resides in California. She is on the Advisory Board of YLEM.

#### Carolyn Guyer (U.S.A.)

CAGUYER@VASSAR.EDU

Panel: Re-Forming Narrative: PERFORMANCE, COLLABORATION, PLAY Thursday, 2:30—4:00pm, Morton Auditorium

Among the first wave of writers to create hypertext fiction, Carolyn Guyer is the author of Quibbling. Her other hypertexts include the first published collaborative fiction, Izme Pass, with co-author Martha Petry. Forthcoming is Sister Stories, with co-authors Rosemary Joyce and Michael Joyce. Guyer is the Hypertext Contributing Editor for FEED Magazine, a web publication, and during recent years she has been a keynote or featured speaker at the 6th International IFIP-Conference in Bonn; Interface 3 in Hamburg; the Mid-Atlantic Computers and Writing Conference in Fairfax, Virginia; and the TINAC Seminar in Baltimore. She was the founder and coordinator of HiPitched Voices, a women's hypertext collective which was best known for helping to launch the Hypertext HotelMOO. located at Brown University. Guyer is currently undertaking an intercultural project using the web to explore how difference constitutes both separation and connection. The project, entitled Mother Millennia, will link 2,000 or more stories and works from all over the world on the subject of Mother. In addition to her work in electronic media, Guyer is a visual artist in raku, fiber, and mixed media. Samples of her essays and fiction are available at her personal website: http://mothermillennia.org/carolyn

#### Henry Gwiazda (U.S.A.)

HTTP://www.xenonarts.com/music/krieger/krieger1.html Concert: Themythofacceptance

Thursday, 7:00pm, Museum of Contemporary Art Auditorium, 220 E. Chicago Avenue

Henry Gwiazda was born in 1952 in New Britain. Connecticut. His first musical experiences were in numerous garage bands. He received degrees from the Eastman School of Music, Hartt School of Music, and the College-Conservatory of Music of the University of Cincinnati. His works have been performed by the St. Paul Chamber Orchestra, the Fargo-Moorhead Symphony, the Red River Dance Company and the Mahkahta Dance Theatre in Fargo, ND. He has received six Standard Awards Panel Grants from ASCAP and commissions from the Minnesota Composers Forum, the American Dance Festival, the Barlow Foundation and two McKnight Fellowships. Performed on electric instruments, his recent music combines a diverse musical background with an intense interest in the latest technology and aesthetic thought. As a solo performer, he has performed extensively throughout the United States

and Europe. He has performed at New Music America (1989), The Kitchen, Performance Space 122, The Knitting Factory, Roulette, iEAR Studios (Troy), Music Gallery (Toronto), Stedelijte Museum (Amsterdam), Democrazy (Ghent), Monty (Antwerp), Het Apollohuis (Holland), Walker Art Center (Minneapolis), New Langton Arts (San Francisco), The Sonic Disturbance Festival (Cleveland), and many more.

#### Christopher Hales (UK)

C-HALES@UWE.AC.UK

Presentation: Portobello and Pirouettes or Do we always need 'narrative' if we have content?

Wednesday, 4:15-5:45pm, Flaxman Screening Room

MPhil/PhD Research student in Interactive Film Art at the Royal College of Art, Film Department, Senior Lecturer in New Media at the University of West of England Faculty of Art, Media and Design. Freelance interactive designer with Research Arts, London. MA(RCA) European Interactive Multimedia, 1994 (Royal College of Art). Landscape paintings and prints exhibited in various galleries. The CD-ROM Twelve was released in November, 1996 on the experimental Laboratory label LAB002 by Research Publishing Ltd, and consists of 2 interactive movies. The Twelve Loveliest Things I Know installation was awarded the Prize for Artistic Excellence at the ARTEC95 exhibition in Japan. Interactive CD-ROM films have been shown at: Melbourne International Film Festival 1996, Brisbane International Film Festival 1996, Techne, IMAGO Centre, Perth 1997, Oberhausen Kurzfilmtage 1997, FCMM (Montreal) 1997. Installation showing several interactive movies has been shown at: ARTEC95 Nagoya, Japan, EMAF, Osnabruck, Germany 1995, IMPAKT Utrecht, Holland 1996, Language of Interactivity, Sydney, Australia 1996, Oberhausen Kurzfilmtage, Germany 1997, FCMM Montreal, Canada 1997. Other installations include the Royal College of Art, London 1995, MILIA New Talent Pavilion 1995, Cannes, France, LoveBytes Festival, Sheffield, UK 1995, ARTEC97 Nagoya, Japan—'SAUDADE' Installation. Talks, presentations and papers at the Faculté de Beaux Arts, Aix-en-Provence 1995, 14th Eurographics Conference, London 1996 (An overview of interactive film art), Language of Interactivity, Sydney, Australia 1996 (interactive film art), Oberhausen Kurzfilmtage, Germany 1997 (Why Make Movies Interactive?), Watershed Media Centre, Bristol 1997 (interactive film art), KungsTechniskaHogskolen, Fine Art Academy (video), Dramatiska Institutet, NHSGrafiskCentrum and Stockholm, Sweden 1997, and FCMM Montreal, Canada 1997

#### Stije Hallema (Netherlands)

HTTP://www.euronet.nt/~DUBOIS/
WEBSITE: ONCE UPON A MOMENT
CyberPort, Ballroom, 112 S. Michigan Ave., 2nd Floor

#### J.X. Halpern (U.S.A.)

VERGE@ECHONYC.COM HTTP://WWW.WEIRDOS.COM/GRIMM

Performance: The Grimm Show
Wednesday, 8:00pm, Museum of Contemporary Art

Wednesday, 8:00pm, Museum of Contemporary Ar Auditorium, 220 E. Chicago Avenue

Jeremy X. Halpern founded and has been the musical director of the multimedia psychedelic comedy ensemble Verge® since 1987. Their performances and television appearances use improvised and non-improvised music, MIDI controlled lighting, masks and movement to create

bizarre and comic spectacles that always leave the audience wondering. In 1995 Jeremy started 1-800-Weirdos (http://www.weirdos.com), a national distribution mail order outlet for Verge's CD *Little Idiot*, and also to help unusual artisits like M.R. Petit and Pheobe Legere to get their products to the public conveniently and economically. As an actor/director, Jeremy was trained in experimental theatre technique by the legendary Jerzy Grotowski and Eugenio Barba, and has worked with such fine directors as Anne Bogart and Mark Greenfield.

#### Roger Hargreaves (UK)

RHARGREAVES@NPG.ORG.UK
EXHIBITION: CD-ROM: THE ELECTRONIC FAMILY ALBUM
847 West Jackson, 3rd floor, CD-ROM space

Education: BA(Hons) American Studies Nottingham University, Roger Hargreaves is education officer of the National Portrait Gallery with responsibility for photography and for new audiences. In 1996 he was curator of the exhibition Assembling the Family, for which the Electronic Family Album was conceived and developed. The selection of Victorian montaged albums that formed part of the exhibition is to be shown at the Musee D'Orsey in Paris this fall. He is currently working on a proposal to develop a virtual exhibition to be curated by young people through electronic links to the NPG's photographic archives.

#### Craig R. Harris (U.S.A.)

CRAIG@WELL.COM

CONCERT: TIME TRAVEL

Friday, 8:00pm, Museum of Contemporary Art Auditorium, 220 E. Chicago Avenue

Panel: The Past, Present, and Future of Publishing in Electronic Arts Wednesday, 4:15–5:45pm, Rubloff Auditorium

Craig Harris is a composer, new media artist, performer, writer and educator. His artwork includes works for concert performance, music theater and performance art, dance, video, computer-based multimedia and art installation. Harris is Executive Editor of the Leonardo/MIT Press WWW journal Leonardo Electronic Almanac. The focus of Harris' research is Configurable Space, a project that explores the creative process and the impact of new technology on the development of tools and environments for creative activity. Harris' work has been presented at a variety of international events, including ISEA 1996, the 1996 Copenhagen Film Festival, the 1997 Society for Electroacoustic Music in the United States Conference, and the 1997 International Computer Music Conference. He is currently creating an electroacoustic recital work for opera singer Renée Fleming, under a grant from the American Composers Forum, the Jerome Foundation and the Hanson Institute for American Music. He is editing a book documenting the Xerox PARC artist-in-residence program (PAIR), to be published by MIT Press in 1998 in the Leonardo Book Series. He received a Ph.D. in Music Composition from the Eastman School of Music in 1986.

#### Emily Hartzell (U.S.A.)

HARTZELL@CAT.NYU.EDU

Panel: Re-Forming Narrative: PERFORMANCE, COLLABORATION, PLAY Thursday, 2:30—4:00pm, Morton Auditorium

Emily Hartzell graduated in Visual and Environmental Studies from Harvard University and received her MFA in Computer Art from the School of Visual Arts in 1995. Since 1994, she has collaborated with artist with Nina Sobell. As artists-in-residence at NYU's Center for Advanced

Technology, they have created innovative uses of the Web in ParkBench, a design for public-access Web kiosks for the City of New York; 'ArTisTheater,' the Web's first live video art performance space; and VirtuAlice, a mobile telepresence video installation. They have presented the work at Interfaces '97 in Montpellier, CHI 97 (Computer-Human Interaction Conference), SIGGRAPH96, and in recent lectures at the Museum of Contemporary Art in Los Angeles, St. Martin's School of Art in London, and Columbia University. Their work has been exhibited at Ricco/Maresca Gallery, Sandra Gering Gallery, and in PORT, at MIT's List Visual Arts Center, and featured in Art in America. International Design Magazine, TalkBack, and the Village Voice, Hartzell is a multimedia artist and independent curator, whose work and exhibitions have been reviewed in publications includ-

ing The New Yorker, Print Collector's Newsletter, and Arts Magazine.

hartzell@cat.nyu.edu www.cat.nyu.edu/parkbench

#### Graham Harwood (UK)

HERITAGE@ARTEC LIK HTTP://WWW.ARTEC.ORG.UK PRESENTATION: NATIONAL HERITAGE Thursday, 11:30am-1:00pm, SAIC Auditorium

Harwood was a street culture-cum-activist/artist during the 1980s. During his ten years unemployed he was involved with publishing initives such as the Working Press (books by and about working class culture), The Festival of Plagiarism (in London, Glasgow, San Francisco and Tokyo, intended to explore and exploit the values and inherent contradictions involved in the notion of plagiarism), Underground newspaper (a London-based free newspaper aimed at promoting and exploiting the uses of new media in culture and activism) and books such as Unnatural-Techno Theory for a Contaminated Culture (theoretical positionings on new media). During this time, he produced the first computer-generated comic, If Comics Mental, and was widely published in graphic journals in the U.S.A., Canada, Italy and France. He was invited to make a piece of work for VideoPositive 95 (international video art festival in Liverpool). He worked at Ashworth maximum security hospital in Liverpool where he produced the installation Rehearsal of Memory. Harwood's reputation as an educationalist led to setting up new media courses at Guildhall University, and advising on numerous other academic new media initiatives. Disappointed with the state of academic education, Harwood was invited to work at Artec (London Arts Technology Centre) where he continues to provide innovative training for the long-term unemployed. It was here that he received his first Arts Council grant to develop Rehearsal of Memory with Artec and ex-trainees to produce, re-author and publish the CD-ROM version of the installation. Since, Harwood has exhibited and spoken at numerous events, nationally and internationally, in England, France, Austria, Australia, Germany, Canada, Portugal, Finland, Holland and Norway.

#### Joan Heemskerk (Spain)

IODI@IODI.ORG HTTP://WWW.JODI.ORG/100/DEMO WEBSITE: JOD. CyberPort, Ballroom, 112 S. Michigan Ave., 2nd Floor <!---(/~Joan.Heemskerk)(/~Dirk.Paesmans) -URL=HTTP://www.jodi.org 1]}

<a href="http://remote.aec.at">RemoteC</a> <href="http://www.documenta.de">DocumentaX</a> <a href="http://www.medipolis.de/videofest">Transmedia</a> <a href="http://www.adaweb.com/context/jodi">adaweb</a> <a href="http://www.irational.org/cern">CERN</a> <a href="http://www.connect-arte.com">ConnectArte</a> <a href="http://www.slate.com">Slate</a> <a href="http://www.xs4all.nl/~w139">W139</a> <a href="http://sunsite.cs.msu.su/wwwart">WWWartCenter</a> <a href="http://dewey.rug.ac.be/isdm/home.htm">ISDM</a> <a href="http://berlin.icf.de/~netlab">netlab</a> <a href="http://www.tuesday.nl/media">artSavers</a> <a href="http://csw.art.pl/9756">CCAW</a> <a href="http://www.b.shuttle.de/art-bag/contd">contd</a> <a href="http://www.dds.nl/nietdekunstvlaai">Kunstvlaai</a> <a href="http://www.hip97.nl">HIP97</a> <a href="http://www.ljudmila.org">Beauty &theEast</a> <--- UNKNOWN FILE</a> NoContent-Range: bytes 10116-106539/106540 Msg#: 2 PI.EXE:///KillDLL.A END(bio.o9) {e-mail:jodi@jodi.org ]}

#### Claudia G. Herbst (U.S.A.)

COBALT3@FARTHLINK.COM HTTP://WWW.IRC.UMBC.EDU/~CLAUDIA/INDEX.HTM EXHIBITION: CDROM: SENSING DISCREPANCIES: GENDER ISSUES IN IMAGING TECHNOLOGIES AND WAR 847 West Jackson, 3rd floor CD-ROM space

As Technologies Training Specialist at Walt Disney Feature Animation, Claudia Herbst received her MFA in Imaging and Digital Art from the University of Maryland Baltimore County, 1996 Baltimore, MD, and BFA in Computer Graphics from Ringling School of Art and Design, 1993 Sarasota, FL. Her recent exhibitions: CD-ROM, Dallas Annual Video Festival, Dallas, TX, 1997, Techno Seduction, Group Show, Cooper Union, New York, NY, 1997, Digital Salon, Group Show, New York, NY, 1997, New Voices New Visions, Annual Contest: Honorable Mention, 1997, Thaw Film, Video & Digital Media Festival, Museum of Art, University of Iowa, 1996, Premiere MFA Exhibition, Group Show, Fine Arts Gallery, UMBC, Baltimore, MD, 1996. Video/Animation works include New York International Video & New Media Festival, New York, NY, 1997, Corcoran Museum of Art, 4th AMAMA Traveling Film & Video Program, Washington D.C., 1996, AGA's Film & Video Show, Tokyo, Japan, 1995, Central Florida Film & Video Festival, Orlando, FL, 1995, SIGGRAPH Electronic Theater, Los Angeles, 1995, Baltimore Museum of Art, Independent Film & Video Makers Competition, Baltimore, MD, 1995

#### Paul Hertz (U.S.A.)

PAUL-HERTZ@NWU.EDU

HTTP://OMNIBUS-EYE.RTVF.NWU.EDU/HOMESTEAD/POND/GAME.HTML INSTALLATION: POND

Chicago Cultural Center, 78 East Randolph Street PANEL: BUILDING BRIDGES OR TEARING APART AUTHORSHIP: ON-LINE COLLABORATIVE ART

Wednesday, 2:30-4:00pm, Morton Auditorium

Paul Hertz used to live in a volcanic cave beside the sea in the Canary Islands. Now he lives in a house with a garden in Chicago. He develops collaborative on-line multimedia projects as a member of the Collaboratory Project at Northwestern University, where he also teaches in the

Department of Radio, Television, and Film and, the Medill School of Journalism. He spent many years in Spain, where he exhibited his drawings, paintings, and musical and theatrical compositions, notably in the XVIII International Theater Festival of Sitges, at the Universitat Nova in Barcelona, and in various editions of the Joan Miró International Drawing Competition. Now he makes art with computers. At the School of the Art Institute of Chicago he began to work with technology as an MFA candidate and a Fellow of the Center for Advanced Studies in Art and Technology. He collaborated on the development of Antoni Muntadas' WWW project, The File Room, and recently curated a WWW installation of work by seven artists on the colonization of cyberspace entitled The Homestead: http:// omnibus-eye.rtvf.nwu.edu/Homestead/.

#### Paul Hoffmann (U.S.A.)

Ркнркн@аоц.сом

CONCERT: FIRST TANGENT TO THE GIVEN CURVE (PERFORMER) Friday 8pm, Museum of Contemporary Art Auditorium. 220 East Chicago Avenue

Paul Hoffmann, pianist and conductor, made his debut at the Vienna Konzerthaus in 1973 while on a Fulbright grant, and has since concertized extensively in the U.S. and abroad. He is founder and director of HELIX! New Music Ensemble of Rutgers University, which is in its eighth season of concerts. He performs frequently with Tom Goldstein, percussionist, in their duo, the Hoffmann/Goldstein Duo. He has recorded solo and chamber music for Orion, CRI, Northeastern, Composers Guild of New Jersey, Contemporary Record Society, O.O. Discs, Spectrum, and Vienna Modern Masters labels and has made numerous radio broadcasts in the U.S., as well as for Voice of America, Radio Cologne, Radio Frankfurt, and Radio France. He is presently working on recordings for Capstone, O.O. Discs and New World Records.

Mr. Hoffmann holds degrees from Eastman School of Music, and did further study at the Peabody Conservatory. He attended both the Salzburg "Mozarteum" and the Hochschule für Musik in Vienna. His principal teachers have been Leon Fleisher, Cecile Genhart, Dieter Weber, Kurt Neumuller, and Brooks Smith. He is currently Professor of Music at Mason Gross School of the Arts, Rutgers University, where he teaches piano and chamber music, and directs the contemporary music ensemble, HELIX!, which he founded in 1990.

#### Gerald Horn (U.S.A.)

HTTP://WWW.CGRG.OHIO-STATE.EDU/~SDSWANN/ Installation: EQuinox '97 847 West Jackson, 3rd floor

#### Daniel W. Hosken (U.S.A.)

HOSKEN@CONCENTRIC.NET, DWHOSKEN@ALUM.MIT.EDU CONCERT: PEACE

Thursday, 7:00pm, Museum of Contemporary Art Auditorium, 220 E. Chicago Avenue

Daniel Hosken is currently completing a D.M.A. in composition at the University of Wisconsin-Madison where he manages the computer music studios and teaches courses in music technology and computer music. Hosken's music has been performed at Carnegie Recital Hall, The Cube at the MIT Media Lab, and at such festivals as the National Conference of the Society of Composers and the National Conference of SEAMUS (Society for Electro-Acoustic Music in the US). His honors include prizes from the Wisconsin

Alliance for Composers, Honorable Mentions in the ASCAP Grants to Young Composers competition, and a grant from the MIT Council for the Arts. Hosken is a co-founder of AUROS, a Boston-based new music ensemble, for which he has served as co-director and conductor. He is currently a codirector of the Madison Chapter of the Wisconsin Alliance for Composers. Hosken holds an M.M. in composition from New England Conservatory of Music and an S.B. in music and physics from the Massachusetts Institute of Technology. He has studied composition with John Harbison, Stephen Dembski, and William Thomas McKinley, and computer music with Barry Vercoe, Tod Machover, and Robert Ceely.

#### Gillian Hunt (UK)

GHUNT@NEWPORT.AC.UK

HTTP://CAIIAMIND.NEWPORT.NSAD.AC.UK

PAPER: INTELLIGENT ARCHITECTURE: CYBERNETIC THEORY AND ARCHITECTURE
Thursday, 2:30–4:00pm, Stock Exchange Trading Room

Gillian Hunt graduated from the University of Wales College, Cardiff in 1989 with a BA (Hon's)-1st class in Architectural Design resulting in her work being reviewed in Architects Journal and Architectural Design the same year. She has worked as a freelance designer for a number of architectural practices on a variety of projects in the United Kingdom and Europe from 1983-1994. Gill attended the Mackintosh School of Art & Design from 1991-1993 gaining an M.Des. with Distinction. Glasgow University awarded Gill the Laurie Beguest Scholarship for her innovative project involving the use of 'smart' materials in creating interactive, memorial artefacts as an alternative, sustainable system of 'design for death' in secular society. She is currently lecturing on a part time basis at the University of Wales College, Newport on the Contemporary Art Theory Course while undertaking a Ph.D. in Art and Design at CAiiA. Her work is concerned with the current conception and production of Intelligent Architecture and the relevance of Cybernetics in providing an alternative design methodology. This is examined through the work of cybernetician Gordon Pask (1928-1995) being particularly concerned with the development of interactive systems in affording a model for the production of 'aesthetically potent environments'

#### Lisa Hutton (U.S.A.)

LHUTTON@UCSD.EDU

HTTP://WWW-CRCA.UCSD.EDU/~PDC

WEBSITE: THE PERSISTENT DATA CONFIDANTE

CyberPort, Ballroom, 112 S. Michigan Ave, 2nd Floor

Lisa Hutton is a new genre artist specializing in installation and literary hypertexts for the internet. She arrives at ISEA 1997 in association with Paul Vanouse's web project The Persistent Data Confidante. Although currently completing a Masters Degree in Fine Art at the University of California San Diego she sometimes uses her spare time to torture orchids in the same city. Her web site, Variety Is, received an Honorable Mention at Prix Ars Electronica in 1996 and can be seen at http://www-crca.ucsd.edu/~Variety\_Is.

#### Peter Ireland of VOID:Performance (UK)

LIZ@VOIDP.DEMON.CO.UK

HTTP://www.voidp.demon.co.uk/

PERFORMANCE: THE FAUST SPACE

Thursday 8:00pm, 847 W. Jackson Building, 7th floor

Peter Ireland is a founder member, performer, video maker and designer with VOID:Performance. He has practiced as an architect in England since 1986 after qualifying at Oxford School of Architecture. He has developed the new VOID: Projects, with which he works in the areas of architecture, graphics, animation and website design. Conference presentations include: Siggraph 96, New Orleans, U.S.A.-Paper, A room for Robots; Art & Technology conference, Exeter, UK, 1995-Room for Robots installation, VOID: Performance is a UK based theatre company which works extensively with emerging technology. The company was founded in the late 80's by a group of performers and artists in various media with a shared interest in science fiction and the dynamics of live performance. Since being dubbed "maverick visionaries" by the Sunday Times in 1991, the company has won a wide following. Robots, CCTV, video, telephones, faxes, and computers have shared the space with performers in a series of VOID events at venues ranging from college studios to large theatres, and from a derelict Gothic mansion to an architect's office. Recent productions have drawn on the classic theatre texts of Ibsen, Marlowe, and Wilde, using new and old technologies alongside performance to shed new light on familiar stories, putting ancient myths into contemporary and future contexts.

#### Jessica Irish (U.S.A.)

JIRISH@IDT.NET

HTTP://SHELL.IDT.NET/~JIRISH

INSTALLATION: PROJECTION

847 West Jackson, 3rd floor

Jessica Irish is a Los Angeles-based artist and educator working in digital, video and installation media. Her current work addresses issues of technology, corporality, gender, industry and information. Recent exhibitions include: The Fifth Annual Digital Salon, School of the Visual Arts, NY; Techno Seduction, The Cooper Union School of Art, NY; Stimus Transmit, Bay Area Video Coalition, San Fransico; and LA Freewaves, Griffith Contemporary at the Museum of Contemporary Art, Los Angeles. She is a lecturer in the art department at University of California, SantaBarbara.

#### Akemi Ishijima (UK)

A.ISHIJIMA@CITY.AC.UK

INSTALLATION: CATALYSIS

847 West Jackson, 3rd floor

Akemi Ishijima was born in Tokyo. Her interest in science and music led her to study Applied Chemistry at Waseda University where, at the same time, she became an active member of the Waseda Modern Jazz Group and explored various types of improvisation. After graduation she decided to concentrate on composition and moved to Sweden. She studied electroacustic music at EMS and The Royal College of Music in Stockholm. In 1993 she completed the degree of Master of Music at the University of East Anglia in England supported by an overseas scholarship from the Royal Swedish Academy of Music. Her electroaocustic music has been performed and broadcast throughout the world, and has won several prizes and awards in competitions such as Bourges, Luigi Russolo, and Ars Electronica, Recent concert performances include ICMC Tokyo (93), ISEA94 Helsinki, ICMC Hong Kong (96), Stockholm New Music (97), as well as concerts in the UK. She has also composed music for a number of contemporary dance productions which have been recognised and performed internationally. She is currently completing her degree of Ph.D at the Centre for Electroacoustic Music Studies in City University in London.

#### Sadhna Jain (UK)

SADHNAJ@DESN.PORT.AC.UK

Presentation: Below the Surface: New Aesthetics and Immersive Experiences for Trans-Cultural Groups

Friday, 2:30-4:00pm, Stock Exchange Trading Room

Sadhna Jain is an artist and designer in the field of electronic media. The focus of her own academic and practical research debates the role of cultural identity within the technological environment and explores the opportunities for innovative solutions for culturally diverse groups. Active in both the art and design environments her approach to research and practice calls upon the knowledge of both subject areas in an attempt to confront and interplay cultural and technological ideas which often appear oppositional to each other. She is currently Course Leader of the postgraduate programme of electronic media studies at the University of Portsmouth U.K. and previous conferences and projects include ISEA 94. Hypermedia in Education conference Finland, Video Positive festival U.K, Wired Women conference U.K, commission for British Television graphics and interface design for IMS Global services interactive products.

#### Nigel Jamieson (New Zealand)

NIGEL@EAL.COM

HTTP://WWW.EAI.COM

Installation: Something = X

847 West Jackson, 3rd floor Screening: Circulations

Wednesday, 2:00pm, 3:00pm; Thursday, 11:00am, 3:00pm; Friday, 11:00am, 2:00pm, Flaxman Screening Room, 112 S. Michigan Ave., Jobby

Nigel Jamieson was born in Hamilton, New Zealand. In 1996 he received his MFA from the School of the Art Institute of Chicago, Chicago, U.S.A., and in 1992 received his BFA from the University of New South Wales, Sydney, Australia. Nigel has exhibited his work throughout Australia and in Chicago, and is a recipient of the Anne and Gordon Samstag International Visual Arts Scholarship.

#### Pamela Jennings (U.S.A.)

MINDFIELD@FARTHLINK.NET

PANEL: COMING TO TERMS WITH INTERACTIVITY

Friday, 11:30am-1:00pm, Rubloff Auditorium

Pamela Jennings is currently working with the USER Ergonomics/ Ease of Use Research Lab at the Almaden Research Center at IBM. She previously held the position of Creative Director of IBM's alphaWorks WWW project. Other commercial clients include the Time Warner Interactive group, and NBC Interactive. Her electronic art work explores the creative frontiers of electronic art and issues of desire. Her projects include the CD ROM Solitaire: Dream Journal: An Interactive Sculpture; The Book of Ruins and Desire; and constant experimentation on her website http://www.sva.edu/alumni2/pamela/MFP/HTML Her writings have appeared in Felix: a Journal of Media Arts and Communication, and Leonardo Magazine. Pamela is the recipient of three Media Arts grants from the New York State Council on the Arts; Artist in Residence at the Banff Centre for the Arts; and a MacDowell Artist Colony Fellow. She received her MFA in Computer Arts from the School of Visual Arts in NYC, MA in Studio Art from the New York University/International Center of Photography program, and BA in Psychology from Oberlin College.

#### Mark Jones (Canada)

HTTP://www.cyberstage.org/vrml/
PRESENTATION: CONSTRUCTS AND MEME-ING: AN ESSAY IN THREE DIMENSIONS

Friday, 4:15-5:45pm, Rubloff Auditorium

Mark J. Jones is founder of CyberStage Communications, a Toronto-based company which facilitates issues relating to culture and technology. As a writer, editor and publisher holding a degree in theatre with a specialty in performance technology, Jones has become one of the first writers in Canada to specialize in issues related to electronic art. His views have been quoted in Maclean's Magazine, Theatrum, World Art, The Hamilton Spectator; MediaTelevision, Vancouver Sun, and Bravo. His own publication, CyberStage Live, is an award-winning magazine which looks at the convergence between the artistic and technological communities. A new media content advisor, Jones is also coordinator of the Ecafé International Toronto, a public speaking series on issues related to electronic culture Recent Awards: The Geo Award for Quality Content on the World Wide Web; The Canada Online Best of the Web Award Education: Honors Bachelor of Arts, Theatre, with a specialty in Performance Technology Recent conference participation: InterActive 96, Toronto (sponsor); Multimedia 97, Toronto (speaker)

#### Sushma Joshi (Nepal)

SUSHMA\_JOSHI@POSTOFFICE.BROWN.EDU
HTTP://WWW.BROWN.EDU/DEPARTMENTS/ANTHROPOLOGY/SUSHMA.
WEBSITE: A TRIP TO JUMLA: A CYBERPHOTO INSTALLATION
CyberPort, Ballroom, 112 S. Michigan Ave., 2nd Floor

I majored in International Relations from Brown. I am at present working in Kathmandu to develop an online version for a respectable South Asian magazine. I will also be starting my own disreputable South Asian "zine" (Check out the first version on Sept. 1: http://www.toptown. com/sushma). I am very interested in documentaries, and am helping to organize a South Asian film festival being held in Kathmandu on Sept. 18-21. (http://www. atravs.com/film). The Sound of Silence, a "video-allegory" about cultural communications has been accepted to the Yamagata International Documentary film Festival in Japan, from October 6 to 13. (http://www.city.yamagata. yamagata.jp/yidff/en/home.html) I am also formulating an idea for a web or CD-ROM project of an experimental tour of the Kathmandu Valley, a scavenger hunt of Buddhist scriptures, Tantric philosophy, Malla architecture and modernity. If anybody is interested in collaborating, please get in touch with me at sushma@mos.com.np.

#### Eduardo Kac (U.S.A.)

EKAC@ARTIC.EDU

HTTP://www.ukv.edu/FineArts/Art/kac/kachome.html
Installation: A-positive

847 West Jackson, 3rd floor

PANEL: TELEPISTEMOLOGY AND THE AESTHETICS OF TELEPRESENCE
Thursday, 11:30am—1:00pm, Rubloff Auditorium

Eduardo Kac is an artist and writer who works with electronic and photonic media. His work has been exhibited widely in the United States, Europe, and South America. Kac's works belong to the permanent collections of the Museum of Modern Art in New York, the Museum of Holography in Chicago, and the Museum of Modern Art in Rio de Janeiro, Brazil, among others. He is a member of the editorial board of the journal *Leonardo*, published by MIT

Press. His anthology, New Media Poetry: Poetic Innovation and New Technologies, was published in 1996 as a special issue of the journal Visible Language, of which he was a guest editor. His writings on electronic art have appeared in several books and journals in many countries, including Australia, Austria, Brazil, Finland, France, Germany, Holland, Hungary, Mexico, Portugal, Spain, Russia, United Kingdom, and United States. He is an Assistant Professor of Art and Technology at the School of the Art Institute of Chicago and has received numerous grants and awards for his work.

#### Reinhard Kaiser (Germany)

REINKAISER@AOL.COM

PANEL: ELECTRIFIED LANGUAGE

Friday, 4:15-5:45pm, Rubloff Auditorium

Born 1950 in Viersen (Rhineland, Germany). Novelist, essayist, translator of English and French fiction and non-fiction.
Studied German language and literature, sociology and philosophy in Berlin, Paris, Cologne and Frankfurt. Lives in
Frankfurt. Among the authors whose books he translated
are: Richard Sennett, Barbara Tuchman, Neil Postman, Isaiah
Berlin, Groucho Marx, Irene Dische, Anne Tyler, Sam
Shepard, Georges Duby, Vivant Denon and "Walter". His first
novel was Der kalte Sommer des Doktor Polidor (1991). Two
rather different new books by him were published in
1996—one which took him five years (Koenigskinder. Eine
wahre Liebe) and one which took him five months
(Literarische Spaziergaenge im Internet. Buecher und
Bibliotheken online).

#### Bas Kamer (Netherlands)

HTTP://WWW.EURONET.NL/~DUBOIS/ WEBSITE: CREATION OF CHANGE WEBSITE: ONCE UPON A MOMENT

CyberPort, Ballroom, 112 S. Michigan Ave, 2nd Floor PRESENTATION: CREATION OF CHANGE Wednesday, 4:15–5:45pm, Flaxman Screening Room

Bas Kamer (born 23 March 1972 in Alkmaar, The Netherlands) is a student of interaction design and is per-

# suing a Master of Arts in Interactive multimedia. Roshini Kempadoo (Scotland)

R.KEMPADOO@NAPIER.AC.UK HTTP://OMNIBUS-EYE.RTVF.NWU.EDU/HOMESTEAD/ PRESENTATION: *LAPPING IT UP* 

Wednesday 4:15-5:45pm, Flaxman Screening Room

Roshini Kempadoo is a freelance image producer and lecturer in Digital Imaging at Napier University, Edinburgh, Scotland. Recent exhibitions include Lapping it Up, UK, Sweetness and Light, and an internet project La Finca/The Homestead.

#### Olga Kisseleva (France)

KISSELEV@CNAM.FR

PAPER: CYBERART AND THE NEW TERRITORIES OF ART

Thursday, 11:30am-1:00pm, Stock Exchange Trading Room

Born in 1965, in St Petersburg (Russia), Kisseleva received her Ph.D. in Art. Associated Professor at University Paul Valery, Montpellier, France. Education includes, 1996: Ph.D. in Art at University of St Petersburg; 1994: Master of Art and Communication at Sorbonne, Paris. Awards: 1996: Grant "Apex exchanges," Netherlands; 1995: Grant of European Community, Media program; Scholarship Dobry-Barratz; 1994: Grant from French governement "Bourse de recherche"; 1991: Scholarship of Russian Minister for

Research. Conferences: 1996: Electronic page of the IVrd St Petersburg's Biennale of Contemporary Art (Russia): 1994:Impakt festival, Utrecht(Holland); 1993: Bandit-Mages, Bourges(France); El Pais de Los Tuertos, Musée Nacional Centro de Arte Reina Sofia, Madrid, Spain; 1989. Personal Exhibitions include: 1997: Georges Alyskevitch gallery, Paris. France; 1996: 4th Contemporary Art Biennale of St. Petersburg, Russia; 1995: Institut des Hautes Etudes en Arts Plastiques, Paris, France; 1993: du Barry Castle. Louveciennes, France; 1992: Jose Claeys Galery, Maastricht, Netherlands. Recent group exhibitions and festivals: 1997: Inter-net, inter-da, Roger Paihlas Gallery, Marseille, France: 1995: Vitrines, Natkin-Berta Galery, Paris, France; E-mail art, Prague, Czechoslovakia; MILIA, Cannes, France; Tokyo Vidéofestival, Tokyo, Japan; 1994: Image & Son de Gentilly. Gentilly, France; Arts Electronica, Linz, Austria; El Pais de Los Tuertos, Musée Nacional Centro de Arte Reina Sofia, Madrid. Spain; Imagina, Monaco, Monte-Carlo; Impakt festival, Utrecht, Nederland; Bandit-Mages, Bourges, France; Monitor 94, Goteborg, Sweden,

#### Friedrich Kittler (Germany)

FRIEDRICH=KITTLER@RZ.HU-BERLIN.DE
PANEL: ELECTRIFIED LANGUAGE
Friday, 4:15—5:45pm, Rubloff Auditorium

#### Ryszard W. Kluszczynski (Poland)

RWK@KRYSIA.UNI.LODZ.PL
PAPER: ART, MEDIA, AND POWER
Thursday, 11:30am—1:00pm, SAIC Auditorium

Born 1952, Kluszczynski is a media writer, scholar and curator. After studying literature, theatre, film, and aesthetics, he obtained his PhD in 1987. He now serves as Professor of Film, Media and Communication Studies, and History of Art at University of Lodz and Media Art Curator at the Centre for Contemporary Art, Warsaw. Is the founder of Polish Video Art Data Bank (Media Nomad), a non-profit organisation for media culture. A regular contributor to several art magazines, Kluszczynski has published books, catalogues and numerous articles on the theory of art, media, film, and the international avant-garde movement. He has curated international exhibitions, shows and festivals in Poland, as well as many presentations of Polish art in museums, festivals and other venues in Europe, Asia, and North America. Recent papers at conferences and symposiums include: ISEA 94 (Helsinki), ISEA 96 (Rotterdam), Media and Ethics (Helsinki, 96), LEAF (Liverpool, 97), Hyper Media (Oberhausen, 97), Consciousness Reframed (Newport, 97). Guest lectures at the universities and art colleges in Austria, Canada, France, Germany, Hungary, Great Britain, Russia,

#### Tammy Knipp (U.S.A.)

TKNIPP@FAUVMS.ACC.FAU.EDU
INSTALLATION: CASE STUDY #118

847 West Jackson, 3rd floor, Beyond Shelter exhibition

Tammy Knipp is an artist and Assistant Professor at Florida Atlantic University, Boca Raton, FL. She holds a M.F.A. in Imaging and Digital Arts from the University of Maryland Baltimore County, Baltimore, Maryland (1996) and a M.F.A in Sculpture from Washington University, St. Louis, Missouri (1987). She was a 1995-1996 fellow recipient of Art Matters, and was awarded a Carole Fielding Grant from The University Film and Video Association. Her work was exhibited at SIGGRAPH '97 Ongoings, Fine Arts Gallery, Los Angeles, CA. She will also be presenting her work and a

paper entitled *Reality Virtually Perceived* at CAA (College Art Association 86th. Annual Conference) Toronto, Canada, February 25-28, 1998. Her work has been shown in New York City, Indianapolis, IN, Austin, TX, Cleveland, OH, Kansas City, MO, Mesa, AZ and at the Alexandria Museum of Art, Alexandria, LA and at the Boca Raton Museum of Art, Boca Raton, FL. Through interdisciplinary approaches, she creates video kinetic sculpture installations whereby multi-sensory experiences are created.

#### Ken Kobland (U.S.A.)

VONKOB@AOL.COM
http://www.dalton.org/faculty/7268
Website: Menazh Square: 1:20 pm, September 16, 1990
CyberPort, Ballroom, 112 S. Michigan Ave., 2nd Floor

Kobland was born in the Bronx, New York. He studied architecture at Columbia University and graduated from Union College with a degree in Philosophy and Art in 1969. He is presently teaching film/video @ Princeton. Since 1972 he has been making independent film and video work (experimental films and tapes) exhibited primarily at festivals and museums internationally, and occasionally seen on PBS.

#### Alan Koeninger (Australia)

ALANK@POBOXES.COM
http://www.anu.edu.au/ITA/koeninger/house/
Installation: The House
847 West Jackson. 3rd floor

Currently a full-time Masters candidate at RMIT, Melbourne, Austraila, Koeninger completed his Bachelor of Visual Art in 1990 at the Australian National University in Photomedia. He has previously lectured in computer aided art at the Australian National University, Canberra School of Art. Selected group exhibitions include: 1996: Homocentric landscapes, photographic exhibition; A Matter of Making, CSA Gallery, Canberra Australia; The House, computer installation: Digital Arts Festival, CSA Gallery, Canberra Australia. 1995: Megalopolis CD Rom, International Symposium of Electronic Art (ISEA 95), Montreal Canada. 1994: Megalopolis CD Rom, Video Art Festival, National Art Gallery, Kuala Lumpur, Malaysia. 1993: Ministry of Culture, photographic exhibition, Canberra Contemporary Art Space, Canberra Australia. 1990: Perception and Construction of the Environment, photographic exhibition; Stand By, CSA Gallery, Canberra Australia. 1989: 50 Works from the Photomedia Workshop, touring South East Asia; Capital Art, Canberra Contemporary Art Space Gallery, Canberra Australia; Excursions into the Landscape, Photospace Gallery, Canberra Australia. 1988: Art for the South East Forests, Bondi Pavillion, Sydney Australia.

#### Kaizaad Navroze Kotwal (U.S.A.)

KOTWAL.1@OSU.EDU
PANEL: A MULTI-CULTURAL ISEA
Thursday, 2:30—4:00pm, Rubloff Auditorium

Originally from India, I am a Ph.D. candidate at The Ohio State University. My dissertation work concerns the use of VR and cyber technologies in theatre and cinema.

#### Joseph Koykkar (U.S.A.)

CONCERT: INTERFACING

Thursday, 7:00pm, Museum of Contemporary Art Auditorium, 220 E. Chicago Avenue

Joseph Koykkar is an associate professor at the University of Wisconsin-Madison, where he is the coordinator for the Interarts and Technology faculty, and Music Director for the Dance Program. He holds degrees from the University of Wisconsin-Milwaukee, Indiana University, and the University of Miami, receiving his DMA from the University of Miami in 1983. His principal composition teachers have been John Eaton, Dennis Kam, and John Downey. His compositions are published by MMB Music, Inc., Belwin-Mills, and See Saw Music. Northeastern Records (Boston, MA) released a CD featuring six of his compositions in September 1992. In August 1994, MMC Records released the CD Robert Black Conducts, which features his orchestral composition, COMPOSITE. Triple Play for Piano and Technology is included in the CD Series of the Society for Electro-Acoustic Music United States (SEAMUS), Volume 3. released in February 1995. Double-Take for Mixed Chamber Ensemble was released on the In-Sync label CD, produced by the St. Louis new music ensemble, Synchronia. He has been the recipient of twelve consecutive annual awards from ASCAP (American Society of Composers, Authors, and Publishers) and has received an Individual Artists Award in Music Composition from the Wisconsin Arts Board. In addition, he has been awarded grants from Meet the Composer, the American Music Center, and the Wisconsin Arts Board. He has been a fellow at the International Summer Workshop for New Music in Darmstadt, West Germany, the Music of Our Time Seminar at Indiana University, and the Atlantic Center for the Arts. He was the Composer-in-Residence at the NOW Festival 1996 at the Conservatory of Music at Capital University in Columbus, Ohio.

#### Myron W. Kreuger (U.S.A.)

MYRONKRU@AOL.COM
INSTALLATION: I MET-A-MORPH
847 West Jackson, 3rd floor

Myron Krueger was the first artist to focus on computerbased interactivity as a composable medium. He pioneered the development of unencumbered, full-body participation in computer-created telecommunication experiences. Dr. Krueger's 1974 doctoral dissertation defined human-machine interaction as an art form. In 1983, it was published by Addison-Wesley as Artificial Reality. Starting in 1969, Dr. Krueger created a series of interactive environments in which the computer perceived the visitors' movements through sensory floors and responded though electronic sounds and environmental scale displays. His later VIDEOPLACE installations used video cameras to monitor participants' movements, analyzed their images in realtime, and displayed them in computer-generated graphic worlds inhabited by other human participants and graphic creatures. Dr. Krueger's work has been funded by both the National Endowment for the Arts and the National Science Foundation. In 1990, he received the first Golden NICA from Prix Arts Electronica for interactive computer art. He has also received awards from the scientific community. He gave the keynote address at TISEA in Sydney in 1992. Recent exhibits include Interaction '97 in Ogaki, Japan, and the Interact! show in the Wilhelm Lehmbruck Museum in Duisburg, Germany.

#### Jeffrey Krieger (U.S.A.)

ACDCVC@AOL.COM

HTTP://www.xenonarts.com/music/krieger/krieger1.html Concert: THEMYTHOFACCEPTANCE (performer) Thursday, 7:00pm, Museum of Contemporary Art Auditorium, 220 E. Chicago Avenue

Award-winning performer and CRI recording artist Jeffrey Krieger is among a new generation of solo recitalists who have incorporated technology (the computer and video) as well as an electronic cello (built by Vermont craftsman Tucker Barrett) into performance. He plays the more conventional-looking cello as principal cellist of the Hartford Symphony. Mr. Krieger was a recipient of a 1993 Solo Recitalist Fellowship from the National Endowment for the Arts which allowed extensive touring in the U.S.A., and a 1996 State of Connecticut Commission on the Arts Artist Fellowship. He performs in locations ranging from elementary and preparatory schools, to universities, music festivals, alternative performance spaces and museums. Mr. Krieger has premiered over forty works for the electronic cello, several of which have won National Prizes. He has been granted funding support from the Canada Council, Minnesota Composers Forum, the Jerome Foundation, the Rockefeller Foundation, the Andy Warhol Foundation, Massachusetts Cultural Council, the New England Foundation for the Arts, and the Fromm Foundation, among others. Mr. Krieger has a Bachelor of Music Degree from the Hartt School of Music and a Master of Music Degree from the Yale School of Music.

#### Ted Krueger (U.S.A.)

TKRUEGER@COMP.UARK.EDU HTTP://COMP.UARK.EDU PAPER: ARCHITECTURE OF SYMBIOSIS

Thursday, 2:30-4:00pm, Stock Exchange Trading Room

Ted Krueger is an architectural educator and artist currently living in the Ozarks. Now the E. Fay Jones Visiting Professor School of Architecture University of Arkansas-Fayetteville, he received his M.Arch in 1984 at the Graduate School of Architecture, Columbia University, NYC and his B.A. in 1976 from Department of Sociology, University of Wisconsin-Madison . Selected Papers and Publications include: 1997: Self-Conscious Architecture at Consiousness Reframed: Art and Consiousness in the Post-Biological Era, CAiiA, University of Wales College, Newport, UK; and An Architecture of Biological Substrates in Virtual Dimension, Beckmann, ed., Princeton Architectural Press, NYC (in press); 1996: Living Machines at V2-Center for the Unstable Media, Rotterdam, NL; and Like a Second Skin, in Integrating Architecture, Architectural Design Profile 131, Academy Editions, London; 1995: Interactivity and Control, ISEA95-Montreal; and In Finite State Machines, in New Towns, Architectural Design Profile 121, Academy Editions,

#### Candy Kuehn (U.S.A.)

CONCERT: TIME TRAVEL (PERFORMER)

Friday, 8:00pm, Museum of Contemporary Art Auditorium, 220 East Chicago Avenue

Candy Kuehn is primarily a visual artist whose work and work techniques have a pre-industrial basis. Her music on the alto flute flows out of a spiritual and transcendent origin, using a musical storytelling style that illuminates vivid memories of previous lifetimes. She studied art, music, poetry, dance and theater at The Evergreen State College in Olympia, Washington.

#### Maja Kuzmanovic (Croatia)

DURNIS@FURNNET NI

WEBSITE: CREATION OF CHANGE

WERSITE ONCE UPON A MOMENT

CyberPort, Ballroom, 112 S. Michigan Ave, 2nd Floor

PRESENTATION: CREATION OF CHANGE

Wednesday, 4:15-5:45pm, Flaxman Screening Room

Born 20th September 1973 in Pula, Croatia, Kuzmonovic is currently finishing her Master of Arts in Interactive Multimedia at the Utrecht School of the Arts, specializing in interactive storytelling. During my study at the Academy of Fine Arts in Venice and fashion department of the Utrecht School of the Arts, I worked on integration of old and new media within multimedia, audio-visual performances, fashion shows and print-media. As a graduated trend-forecaster, I concentrate on developing and visualising content and its structure for interactive multimedia, video and theatre productions. Recently participated at MILIA '96 in Cannes with the forecasting CD-ROM Isaw Project; International Theatre Festival PUF'96 in Croatia with a lecture about new media and performing arts; Doors of Perception 96 Conference in Amsterdam with the installation waiting for reply...; Lumiere On-Line Festival for Interactive Film and Storytelling with the Creation of Change web-site; International Film Festival in Rotterdam with the presentation of the digital trend book Creation of Change; Dramaturgy Debate in Utrecht with a lecture about future of stories within new media; European Media Master of Arts Forum in Stuttgart with the presentation of Once Upon a Moment...

#### Pauli Laine (Finland)

PLAINE@SIBA.FI

CONCERT: JALOPUUN TAKAN

Wednesday, 12:30pm, 2:00pm; Thursday, 4:00pm, Harold Washington Library, Video Theater, 400 S. State Street

Pauli Laine was born in 1962 in Espoo, Finland. She received her Master of Arts from University of Helsinki 1990. Currently working as researcher in Departement of Musicology in University of Helsinki, and preparing her dissertation on algorithmic simulation of certain aspects of musical cognition. Her main interests are programming, algorithmic composition and music cognition. She has composed several electronic music pieces using different techniques, but mostly without algorithmics. Her algorithmic pieces are oriented towards "easy listening" and "lounge." Tape pieces have been presented in Helsinki and the Faroe Islands. Laine worked at the Sibelius Academy from 1990-1997, where she designed the SACMUS studio. She was a member of the ISEA 1994 concert organizing team.

#### Cathryn Lane (UK)

C.M.LANE@CITY.AC.UK

CONCERT: INVISIBLE CROWDS

Wednesday, 12:30pm, 2:00pm; Thursday, 4:00pm, Harold Washington Library, Video Theater, 400 S. State Street

Cathy Lane is a composer and lecturer. Her recent work investigates the possibilities of using space in electroacoustic music to explore and express emotional and psychological experiences. Her recent compositions include Invisible Crowds, which was awarded the Finalist prize in the 1997 Bourges International Electroacoustic Music Competition, and Nesting Stones, which was featured on the Unknown Public CD magazine. Her previous work includes commissions for large scale outdoor theatre productions, dance theatre, installations and film and video soundtracks. Cathy Lane lectures in Sound Design at the London College of Printing, and is a Director of Sonic Arts Network, the organization for the promotion of electroacoustic music in Great Britain.

#### Felipe Lara (U.S.A.)

FELIPE@WDI.DISNEY.COM EXHIBITION: CDROM: RASH

847 West Jackson, 3rd floor CDROM space

Felipe was born in Mexico City, where he studied engineering and obtained a masters in visual arts before coming to Brooklyn. A painter, photographer, animator, multimedia artist, and semiotics buff, he is neither proud nor ashamed of anything. He now studies graduate Computer Graphics at Pratt Institute

#### James Leftwich (U.S.A.)

JLEFT@ORBITNET.COM

PANEL: THE ARCHITECTURE OF CYBERSPACE

Thursday, 4:15-5:45pm, Rubloff Auditorium

Currently the Director of Orbit Design of Palo Alto, California. Leftwich has worked extensively on user-interface design, particularly in the area of spatial simulation. His use of the spatial metaphor aims to lower the threshold for the use of software.

#### George Legrady (U.S.A.)

LEGRADY@SFSU.EDU

PAPER: WHERE DOES INTELLECTUAL DISCOURSE RESIDE IN NEW MEDIA ART? Wednesday, 11:30am-1:00pm, SAIC Auditorium

George Legrady is Professor of Electronic Media at the Merz Akademie in Stuttgart, Germany and in Conceptual Design at San Francisco State University. Recent upcoming exhibitions include a two-museum media exhibition at the National Gallery of Canada and the Canadian Museum of Contemporary Photography, and also in the digital media salon at the Kunsthalle in Bonn, Germany. Recent publications include the Artintact 3 CD-ROM published by ZKM, and the Centre Pompidou's Realities of the Virtuel CD-ROM. During the past few years he received the New Voices, New Visions award from Voyager, a Computer Integrated Media Award from the Canada Council, and a National Endowment for the Arts VIsual Fellowship.

#### Matthias Lehnhardt (Germany) & the Telematik Workgroup

LEHNHARDT@HFBK.UNI-HAMBURG.DE, TELEMATIK@HFBK.UNI-HAMBURG.DE HTTP://WWW.HFBK.UNI-HAMBURG.DE/TELEMATIKWWW /TWG/TWG.HTML

INSTALLATION: WHIRLPOOL OF MISUNDERSTANDING

847 West Jackson, 3rd floor

Telematik Workgroup 97 consists of: Steven Adler, Catherine deCourten, Frank Fietzek, Jan Heise, Regan King, Karsten Korn, Matthias Lehnhardt, Matthias Mayer, Uli Winters. The Telematik Workgroup has been in existence since 1991 at the School of Fine Arts Hamburg. It is a group of students and professors coming from the areas fine art, art history, documentary and experimental film and video, typography and graphics in public media, photography and reporting media, and dialogue/computer arts. Art Projects include: Universcity TV at Ars Elektronica, Linz and the European Media Art Festival, Osnabrueck, 1991. The idea of Universcity TV comes from Salvatore Vanasco. Universcity TV/ Das Projekt, a three hour local network connection/tele-

vision broadcast during the international symposium "Interface 1" in Hamburg 1991. Querfaelltein, Exhibition at the Kunsthaus, Hamburg 1991. Analog and digital "Stacksdialogues" dealing with the interpretive quality of digital and photographic images. Picture Noise (Das Rauschen der Apparate): Experimental television broadcast with Northern German Broadcasting (NDR), Hamburg 1993. Artists and art critics step into the "blue" of telematics—aphasia or artistic innervation? Connect Medial: "Chat" connection between the School of Fine Arts. Hamburg and the Mediale media congress and exhibition. Hamburg 1993. LivingRooms: Computer installation at "HyperCult 3". University of Lueneburg 1993. An installation inviting quests to explore an ever changing interrelationship between a semingly autistic network-play of information and their own sensory input into this system. RealFiktion nx: Presentation of the state of the "Virtual European Arts University" at the 13th World Computer congress (Computer and the Arts) as a series of online network-developed projects and as a "hetero-medial" demonstration, Interface 3/ delicate constructions: We organized the electronic based conference "Interface 3 network" (1994-1996) for the international symposium "Interface 3".

#### Sophea Lerner (Australia)

SOPHEA@ACS.ITD.UTS.EDU.AU

PAPER: RESONATING THE FRAGMENTED BODY—SOUND DESIGN FOR NEW MEDIA Friday, 11:30am-1:00pm, Stock Exchange Trading Room

Sophia Lerner received her B.A. in Communications in 1996 from the University of Technology, Sydney. Sophea produces interactive sound works for installation and performance as well as disk-based or online projects and radio/tape pieces. Born in Brighton, UK, where she studied visual and performing arts before migrating to Australia in 1992, she is currently researching form and modality in new media at the University of Technology, Sydney, where she also sometimes teaches audio and hypermedia. Recent works include: Dream a Little Dream Machine (interactive sound performance The Performance Space, Sydney 1996); A Journey by Telephone (live broadcast performance: ABC FM 1995); Photophony (interactive computer based & tape work, The Performance Space & Australian Museum of Contemporary Art 1995, Perth Institute of Contemporary Art 1997); A-Z of Genetics (Australian Broadcasting Corporation 1994).

#### Golan Levin (U.S.A.)

HTTP://WWW.INTERVAL.COM/PROJECTS/ROUEN/ INSTALLATION: ROUEN REVISITED

847 West Jackson, 3rd floor, Beyond Shelter exhibition

Golan Levin is an artist and designer of artifacts and experiences. Before he joined Interval Research in 1994, Golan completed his self-made undergraduate degree in Media Arts and Sciences at the Massachusetts Institute of Technology. Since then, he has focused on the design of interactive and expressive instruments for producing and playing with media.

#### Patrick Lichty (U.S.A.)

VOYD@IMPERIUM.NET

PRESENTATION: "CONVERGENCE" AT THE NEXUS OF TECHNOLOGY, DIGITAL AES-THETICS, AND SOCIAL THEORY

Friday, 2:30—4:00pm, Stock Exchange Trading Room

Patrick Lichty is an artist/writer and creative partner with Lichty Studios. Was born in 1962 in Akron, Ohio to a family of artists, he studied Electronic Engineering with an

emphasis in Studio Art at the University of Akron, and received a Baccalaureate Degree in 1990. Studied post-baccalaureate Glass and Art History at Kent State University. Completed apprenticeship at Johnson Glass Studio in Canton, Ohio. Continuing independent studies since 1986 in Postmodern Social Theory, Contemporary Art, Sociology, and Cultural Studies. Exhibits include the Fractal Design Art Expo, FrankFurt (Germany) Cybernetic Arts Festival, Wirehead Virtual Media Gallery (CD-ROM), and the New York Digital Salon. Recent conference presentations include the American Society for Theatre Research, American Sociological Association, Popular Culture Association, Microchips to Mass Media Conference (Plenary speaker, DePaul Univ.), and Society for the Study of Symbolic Interactionism. Publications include numerous cyberculture journals including \*\*\*\*collapse, CTHEORY, and SPEED. He has taught seminars on art, social theory, and technology at institutions including MCAD, Univ. of Minnesota, and Kent State University. Lichty is part of Bruce Sterling's Dead Media Project, the Haymarket RIOT Performance project, and the SITO online art collaborative. Studies classical Japanese flute music in his spare time.

#### Serena Lin (U.S.A.)

slin1@gl.umbc.edu http://research.umbc.edu/~slin1 Screening: *Outside/Inside* 

Wednesday, 2:00pm, 3:00pm; Thursday, 11:00am, 3:00pm; Friday, 11:00am, 2:00pm, Flaxman Screening Room, 112 S. Michigan Ave., Jobby

Serena Lin received her MFA in Imaging and Digital Arts from the University of Maryland, Baltimore County (UMBC) in 1997. Her work in computer animation explores virtual environments as a possible vehicle for emotional communication. Most recently, her work has been screened at the New York Digital Salon and has received recognition from the Washington Film and Video Council, as well as the ROSEBUD Awards in Washington, D.C. She is currently working with a research team developing tools for vis/sim software applications, and dreams about creating real-time interpretations of the emotion-based spaces in her animated works.

#### Peter Lunenfeld (U.S.A.)

PETERL@ARTCENTER.EDU

PANEL: TELEPISTEMOLOGY AND THE AESTHETICS OF TELEPRESENCE
Thursday, 11:30am—1:00pm, Rubloff Auditorium
Paper: Questions of Scale: Telepistemology and the Missing
Referent

Thursday, 2:30 -4:00pm, SAIC Auditorium

Peter Lunenfeld is a member of the graduate faculty at Art Center College of Design in Pasadena, California. He is one of the coordinators of the Program in Communication & New Media Design. His research concerns the transformations of critical categories and hierarchies due to the impact of computer media. He holds a doctorate in film and television from UCLA and is the founder of mediawork: The Southern California New Media Working Group. Recent essays have appeared in artintact 3, Intelligent Environments: Spatial Aspects of the Information Revolution, and Photography After Photography. He publishes regularly in Frame-Work, Afterimage, Flash Art, Film Quarterly, and Artforum. He guest edited a special issue of Art+Text on "Art+Tech", and is the editor of The Digital Dialectic: New Essays on New Media, forthcoming from the MIT Press.

#### Dirk Lusebrink (U.S.A.)

PANEL: THE ARCHITECTURE OF CYBERSPACE
Thursday 4:15, 5:45pm Publish Auditorium

 $Thursday, 4:15-5:45pm, Rubloff\ Auditorium$ 

A computer programmer and member of Art+Com in Berlin. With collaborator Joachim Sauter, Lüsebrink has developed a prototype for a film archiving system. Using a virtual reality interface, the system represents camera motion and views as 3D objects situated in CAD models of historic Berlin.

#### Marta Lyall (U.S.A.)

MLYALL@ANDREW.CMU.EDU
INSTALLATION: HUMAN\_EXCHANGE / TEMPERATURE\_DIFFERENTIAL
847 West Jackson, 3rd floor

Marta Lyall holds the position of Assistant Professor of Electronic Time-based Media in the School of Art, at Carnegie Mellon University. Her work has always involved working with science and technology. During her graduate studies, she gained insight into scientific approaches while helping to construct 80 Drift Chambers, a project with scientists from the University of Chicago, at Fermi Lab. She has recently been exploring the insertion of organic material into electrochemical and electronic processes. This work includes developing crude bone synthesis using 19th century electrochemical processes, and the development of piezoelectric membranes from bone collagen. In the Fall if 1996, she received a Faculty Development Grant from Carnegie Mellon University to support these investigations. In addition, she teaches courses in imaging technologies, including VRML, (Virtual Reality Modeling Language), and computer-based multi-user networked environments.

#### Greg Lynn (U.S.A.)

GLYNN@IDT.NET
HTTP://WWW.BASILISK.COM/ASPACE/FORM.HTML
SYMPOSIUM: BEYOND SHELTER: THE FUTURE OF ARCHITECTURE
Wednesday, 3:00—6:00pm,
Graham Foundation, 4 West Burton Place (1550 N.),
Third floor ballroom

Greq Lynn is the principal of Greg Lynn FORM, in Hoboken, NJ. He has taught throughout the United States and Europe, and presently teaches at Columbia University. His writings and projects have been published internationally, and his work has been exhibited in New York, Chicago, Kyoto, and Oslo. Over the last three years his office has produced a series of influential, unbuilt projects, many of which included the participation of Michael McInturf, including Cardiff Bay Opera House, Yokohama International Passenger Shiop Terminal, the Citron House, and the Port Authority Bus Terminal. After the Korean Presbyterian Church of New York project, he and Michael McInturf will continue their partnership. The office is currently working on the Hydrogen House, a low energy, hydrogen powered prototype house and visitors' center for a large oil refinery on the outskirts of Vienna, Austria, scheduled for completion in November 1998. Lynn graduated cum laude from Miami University in Ohio in 1986 with two degrees, one in Philosophy (B.Phil), the other in Environmental Design (B.E.D.). He graduated from Princeton University with a Master's of Architecture (M.Arch.) degree in 1988, whereupon he worked as a principle designer in the architectural office of Peter Eisenman Architects.

#### Muriel Magenta (U.S.A.)

MURIEL.MAGENTA@ASU.EDU HTTP://WWW.ASU.EDU/CFA/ISA/ SCREENING: *TOKEN CITY* 

Wednesday, 2:00pm, 3:00pm; Thursday, 11:00am, 3:00pm; Friday, 11:00am, 2:00pm

Flaxman Screening Room, 112 S. Michigan Ave., lobby

Muriel Magenta is a "new genre" artist working in computer imaging, video, and sculpture. In her current work she explores the interface between various electronic media, while continuing her investigation of the installation format as a means of interrelating electronic images with free standing objects. Her larger objective is to create a visual experience in an actual space, and then transmit it over electronic networks into virtual environments. In Token City, she is pursuing this approach to creative research.: http://asuam.fa.asu.edu/tokencity/token/htm In 1991, Magenta joined the staff of the Institute for Studies in the Arts at Arizona State University which focuses on creative research in the area of art and technology. In addition, she is a Professor of Art at ASU, teaching studio courses involving new media concepts. Solo exhibitions: LACE, Los Angeles; University of Southern California; Kansas City Art Institute; Gallery 10, Washington, DC; Scottsdale Center for the Arts, Scottsdale, Arizona; Marian Locks Gallery, Philadelphia; and City Bank (57th and Park Avenue), New York. Magenta's video works have been screened throughout North America and Europe. Magenta received her art training at Queens College, New York City; Johns Hopkins University, Baltimore, MD; and Arizona State University, Tempe, AZ.

#### Bruce Mahin (U.S.A.)

BMAHIN@RUNET.EDU

HTTP://WWW.RUNET.EDU/CMT-WEB

CONCERT: GALILEO

Friday, 8:00pm, Museum of Contemporary Art Auditorium, 220 E. Chicago Avenue

Bruce Mahin has been Associate Professor of Music, and Director of the Radford University Center for Music Technology since 1989. He has performed concerts throughout the United States and in Europe, most recently as a research fellow at Glasgow University (Scotland). His acoustic music is available on the Capstone label as Shadows (CPS-8611) and music for interactive computer and performer is available on Time Chants (CPS-8624). Mahin received degrees from West Virginia University, Northwestern University and the Peabody Conservatory of The Johns Hopkins University.

#### Tapio Makela (Finland)

DIRECTOR@KAAPELLFI
PANEL: HYPE: 1000 SEDUCTIONS OF NEW MEDIA
Wednesday, 2:30—4:00pm, Rubloff Auditorium

Tapio Makela is a writer and a researcher of new media, art & culture. He is also a coordinator of MuuMediaBase, an artist run media lab in Helsinki, Finland. The latest projects include a conference on Media and Ethics, media art workshop Polar Circuit, The Net Sauna for Ars Electronica and Net Academy educational program <a href="https://muu.autono.net/na">https://muu.autono.net/na</a>. Together with John Hopkins he is coordinating net + art education for Tornio School of Art and Communication. During last year Tapio has presented papers at DEAF in Rotterdam, Crossing Over in Sofia, Digital Dreams in Newcastle and Wiretap in Rotterdam.

#### Roger Malina (U.S.A.)

RMALINA@CEA.BERKELEY.EDU

Panel: The Past, Present, and Future of Publishing in Electronic Arts Wednesday, 4:15—5:45pm, Rubloff Auditorium

Roger Malina is Chairman of the Board of the International Society for the Arts, Sciences and Technology and Executive Editor of its journal *Leonardo*. He is an astronomer and Director of the NASA EUVE Observatory at the University of Claifornia, Berkeley and of the CNRS-CNES Laboratoire d'Astronomie Spatiale in Marseille, France.

#### Judy Malloy (U.S.A.)

JMALLOY@ARTSWIRE.ORG

HTTP://WWW.ARTSWIRE.ORG/~JMALLOY/FLAMEWAR.HTML

WEBSITE: FLAME WAR

Website: The Roar of Destiny Emanated From The Refrigerator CyberPort, Ballroom, 112 S. Michigan Ave. 2nd Floor

My work began with experimental artists books, with word works and related performances and installations. Since 1986, I've been making art with words on the Internet—a changeable, fluid, strange and wonderful virtual space. For over ten years, I have worked and made art online many ways—sometimes speaking solo, sometimes blending my voice with others, sometimes enhancing the virtual environment by building virtual structures, or recording/installing the work of others. I am interested in integrating the internet into our lives—not primarily as an escape route or an alternate world but rather as an enriching, collectively experienced, communication-based culture. I'm currently Content Coordinator for Arts Wire and I edit Arts Wire Current, a weekly ezine on social, economic, philosophical, and political issues affecting the arts. I'm also co-editing (with Pat Bentson) a book for Leonardo about women, art, and technology, and I'm an artist-in-residence at Xerox PARC.

#### Peter Maloney (UK)

PBS@CHEL-VR.DEMON.CO.UK
HTTP://WWW.CHEL-VR.DEMON.CO.UK/PBS/
EXHIBIT: WORK IN PROGRESS

847 West Jackson, 3rd floor, CD-ROM space

Peter Maloney is a member of the Virtual Reality as a Fine Art Medium research project at Chelsea College of Art and Design. He was part of the team which in 1995 organised the Virtual Reality and the Gallery International Conference at the Tate Gallery, London. In 1996 he worked jointly with Kevin Atherton to produce Alnwick II, a site specific virtual reality artwork commissioned by Northumberland County Council as part of Northern Arts '96. Recent conference presentations include the Electronic Imaging and the Visual Arts conference at the National Gallery, London (1996), Building the Cybercity, part of the Deep Screen Diving series at the Institute of Contemporary Art, London (1996) and Parallel Space at the Institute of Contemporary Art, London (1997). He has exhibited work at the Tate Gallery, Liverpool (1995), the Architecture Foundation, London (1997) and the Ars Electronica Festival in Linz, Austria (1997).

#### Steve Mann (U.S.A.)

STEVE@MEDIA.MIT.FDII

HTTP://18.85.20.100/SHOOTINGBACK.HTML

PRESENTATION: 'EXISTECH' (EXISTENTIAL TECHNOLOGY)

Thursday, 4:15–5:45pm, Flaxman Screening Room

Steve Mann is a doctoral student at MIT. where he cofounded the MIT wearable computing project. He's scheduled to graduate Summer 1997 and has accepted a faculty

position at the University of Toronto, Department of Electrical Engineering, where he is starting up a new Personal Imagina project. Steve's previous degrees are in physics and electrical engineering. His earlier work includes designing and building the first wearable computer with display, as well as applications of this "personal imaging" invention to the visual arts, creating a conceptual formulation for characterizing the response of objects and scenes to arbitrary lighting, creating a self-linearizing camera calibration procedure, and formulating the first true projective image mosaicking/compositing algorithm. His interest in the visual arts has resulted in exhibitions of his pencigraphic "lightspace" images in numerous art galleries, and his creation of various `personal documentary' videos (the most recent of which received honorable mention in Prix Ars Electronica http://www.rito.com/prix /winners.htm) and various forms of surveillance, situationist, and interrogative performance art.

#### Lev Manovich (U.S.A.)

MANOVICH@UCSD.EDU

PANEL: HYPE: 1000 SEDUCTIONS OF NEW MEDIA
Wednesday, 2:30—4:00pm, Rubloff Auditorium
PANEL: TELEPISTEMOLOGY AND THE AESTHETICS OF TELEPRESENCE
Thursday, 11:30am—1:00pm, Rubloff Auditorium

Lev Manovich is an artist and a theorist of new media. He was born in Moscow, where he studied fine arts and computer science. He continued his education in the U.S. receiving an M.A. in experimental psychology from NYU and a Ph.D. in Visual and Cultural Studies from University of Rochester. He has lectured widely on digital arts, and his writings have been published in many countries. He is an Assistant Professor at the University of California, San Diego. In 1995 he was awarded a Mellon Fellowship in Art Criticism by California Institute of the Arts. He is currently working on two books: a collection of essays on digital realism, and a history of the social and cultural origins of computer graphics technologies entitled *The Engineering of Vision from Constructivism to Computer* (University of Texas Press, forthcoming.)

#### Jaquelyn Martino (U.S.A.)

IAM@PHILABS.RESEARCH.PHILIPS.COM

EXHIBIT: THE MAKING OF WITHOUT A SPECIAL OBJECT OF WORSHIP

847 West Jackson, 3rd floor

Jacquelyn Martino is an interactive artist concentrating on experimental forms of multimedia using both traditional and digital tools. Her work has shown in the United States and Europe including most recently the SIGGRAPH '96 Art Show: The Bridge, ACM Multimedia '96, SIGGRAPH '94 Art and Design Show, Ars Electronica Festival '95, the Liberty Science Center Digital Showcase and the International Festival of Computer Arts: Bit Movie '95 and '96. Her research and art reviews have been published in journals such as Leonardo and Computer Graphics. She holds a B. A. in Mathematics/Computer Science and Italian from Mount Holyoke College, an M. A. in Instruction Technology and Media from Columbia University and an M. F. A. in Computer Graphics from Pratt Institute. She has taught interactive multimedia at Columbia University and at Pratt Institute. Currently, she holds a position on the Board of Directors. ACM/NYC SIGGRAPH. She has contributed to the development of interactive titles for children as a product designer for Microsoft Corporation, and recently she has joined Philips Research, U.S.A. as a senior member of the Research Staff, where she works on interaction designs.

#### Jorge Luis Marzo (Spain)

MARZO@MAIL.SENDANET.ES

PAPER: ILLUSIONISM AND TECHNOLOGY: NOTES ON INTERACTIVITY
AND DECEPTION

Wednesday, 11:30am—1:00pm, Stock Exchange Trading Room

Marzo was born in Barcelona in 1964, and graduated in Art History. Currently is a professor of Visual Criticism at the Institute of Politechnical Studies (IDEP), Barcelona, with a Thematic Residency in "Pop/Mass n' Sub Cultures" at The Banff Centre for the Arts, Banff, Alberta. 1996. Co-curator of Subjetiles (contemporary art in Spain), Círculo de Bellas Artes (Madrid, April 97); Koldo Michelena (San Sebastián, September 97) and Centre d'Art Santa Mònica (Barcelona, December 97; Curator of Escape (Pep Durán, Louise Sudell, David Hoffos); in preparation, Sala Amarica, Vitoria, October 1997; Curator of Singular Electric (in preparation), Joan Miro Foundation, Barcelona. March 1998. Curator of the show Octavillas: Cuando el cielo cae sobre la tierra, (Leaflets: When Heaven falls down on Earth) (in preparation), July 1998, Centre de Cultura Contemporània de Barcelona (CCCB); Curator Peterborough Project (in preparation), in collaboration with Artspace/Strike Three Gallery, Peterborough, Ontario, Canad; Curator of the show Herejías. Crítica de los mecanismos (Heresies. A Critique of Mechanisms), Centro Atlántico de Arte Moderno (CAAM), Las Palmas de Gran Canaria. June 6th to July 23rd, 1995; Curator of Panfletos de Agricultura (Pamphlets of Agri-Culture), 1994; Curator of the show I tu, què t'has cregut? Imatges que podrien ser (Seeing is believing. Images that could be), Museu Comarcal del Maresme, 1994. Director of the Lectures Program Ferho en públic: La imatge i l'activisme social (Doing it in public: Image and Social Activism), Primavera Fotogràfica 1994 Festival, Centre d'Art Santa, November 1993-May 1994. Co-Founder (1993) and co-director of DE CALOR magazine, Barcelona. Curator of the project Sixta Lone, within the show Som 6 Minyons (Il parte). Galería Carles Poy, Barcelona. September 30-October 31, 1993. Director of the Contemporary Art Program and Curator of the Sala Montcada, Fundació "la Caixa", Barcelona, 1992. Extensive publications and lectures on art, culture, and politics.

#### Brian Massumi (Australia)

73140.3206@compuserve.com Panel: Sensing the Virtual

Thursday, 11:30am-1:00pm, Morton Auditorium

Brian Massumi holds a research position at the English Department of the University of Queensland, Australia. He is the author of A User's Guide to Capitalism and Schizophrenia: Deviations from Deleuze and Guattari (MIT Press) and First and Last Emperors: The Body of the Despot and the Absolute State (with Kenneth Dean; Autonomedia). He has published an edited volume entitled The Politics of Everyday Fear (University of Minnesota). His current research centers on the relation between affect and image.

#### Silvia Matheus (U.S.A./Brazil)

SILVIA@CNMAT.BERKELEY.EDU

CONCERT: JOAN IS BACK...

Friday 8:00pm, Museum of Contemporary Art Auditorium, 220 E. Chicago Avenue

Silvia A. Matheus holds a BA in Music from de Academia Paulista de Música, Brazil, and an MFA in Electronic Music and Recording Media from Mills College, Oakland, CA. Ms. Matheus' main focus is on interactive improvisation with computer and instrumental ensemble. Several of Ms. Matheus' electronic music pieces have been presented at the International Computer Music Conferences: Hong Kong (1996), Canada (1995), and Japan (1993); International Computer Music Conference of Brazil (1996) Since 1991 she has been associated with CNMAT (Center for New Music and Audio Technologies) at University of California, Berkeley, where she presently works as an independent composer. Ms Matheus is dedicated to interactive computer music and improvisation, and she has been involved as a composer and sound designer in theater, dance productions and multimedia presentations in the Bay Area as well as Asia and Brazil.

#### Artur Matuck (Brazil)

ARMATUCK@USP.BR

PANEL: ELECTRIFIED LANGUAGE

Friday, 4:15-5:45pm, Rubloff Auditorium

I have been working as a teacher, a researcher, a writer, a visual artist, a video producer, a digital photographer, and as a designer of telecommunication art events in Brazil and in the United States. At the Department of Fine Arts at ECA-USP, I am responsible for the disciplines of Multimedia and Intermedia. As a writer involved with art, I have been producing fictional and non-fictional writing. Besides scripting my own videos, I have written science fiction narratives, reviews, articles, and essays that have been published in Brazil, United States, Canada, France, and Spain. As a visual artist, I have been working with a variety of media, including graphic arts, fictional and documentary video, performance, computer graphics, and telecommunication. I have exhibited my electronic art work in several Sao Paulo Biennials, in 1983, 1987, 1989, and 1991. I completed a comprehensive study on the history of video and television art, which resulted in my doctoral thesis entitled The Dialogical Potential of Television. In 1990, I was granted a doctorate on Media Arts at the University of São Paulo. From 1976 to 1978 I attended the University of Iowa, completing a Master of Arts in Communications. From 1976 to 1978 I attended the University of California at San Diego, where I was granted a Master of Fine Arts degree in Visual Arts. From 1990 to early 1992, I was a Research Fellow at the STUDIO for Creative Inquiry at Carnegie Mellon University, Pittsburgh, where I produced Reflux, a worldwide Telecommunication Arts project. At Carnegie Mellon University, I was committed to an extensive new research on the theory, history, and techniques of Telecommunication Arts. A recent endeavor included planning and coordination of a telecommunication art event, entitled Telematic Proto Art. The event celebrated the opening of the new site of the Museum of Contemporary Arts of the University of Sao Paulo, Brazil, in October 1992. The essay, entitled Information and Intellectual Property, was published in late 1993 in a special Art and Social Consciousness issue of Leonardo.

#### Benoît Maubrey (Germany) & DIE AUDIO GRUPPE (Europe)

MAUBREY@BERLIN.SNAFU.DE

HTTP://www.snafu.de/~maubrey

PERFORMANCE: AUDIO BALLERINAS

Wednesday, 8:00pm, Museum of Contemporary Art

Auditorium, 220 E. Chicago Avenue

PRESENTATION: AUDIO BALLERINAS

Friday, 11:30am-1:00pm, SAIC Auditorium

Since 1983 Benoît Maubrey and his international AUDIO GRUPPE have been building electro-acoustic clothing and

suits. These are clothes equipped with loudspeakers, amplifiers, and 257 K samplers that enable them to react directly with their environment by recording live sounds, voices, or instruments in their proximity, and amplifying them as a mobile and multi-acoustic performance.

Additionally they also "wear" radio receivers, contact microphones, light sensors and electronic looping devices in order to produce, mix, and multiply their own sounds and compose these as an environmental concert. The performers are also use rechargeable batteries and/or solar cells, which ensures them complete mobility both indoors and outdoors.

#### Nigel Maudsley (UK)

MAUDSLEY@LGU.AC.UK

SCREENING: CHANCE ENCOUNTER

Wednesday, 2:00pm, 3:00pm; Thursday, 11:00am, 3:00pm; Friday, 11:00am, 2:00pm

Flaxman Screening Room, 112 S. Michigan Ave, lobby

Institution and Position: London Guildhall University, Sir John Cass Department of Art. Senior Lecturer in Fine Art teaching on the MA in Computer Imaging and Animation and BA Fine Art. Level 3 leader for the BA Fine Art Degree. My main areas of interest, research and practice are in Computer Animation, Digital Imaging and Photography addressing issues around the body in relation to sexuality, gender and representation. I have had numerous photographic work exhibited and published. Qualifications: BA Graphic Design, Wolverhampton Polytechnic, 1975; MA Computer Imaging and Animation, (Distinction), London Guildhall University 1996. Recent Exhibitions and Publications Include: Artnet Show, Charles Barker PLC, Dean Street London W1: South Bank Center Group Show Festival Hall, London; Same Difference, Camerawork Gallery, Bethnal Green, London; Gilbert and George Publicity Portrait (to be used in Tokyo, Summer 1997) Studio International Magazine.

#### Michael Maziere (UK)

MICHAEL@ MAZZ.DEMON.CO.UK http://www.easynet.co.uk/lea/ Presentation: The Art of Lightness (The Power of Content)

Friday, 4:15-5:45pm, Flaxman Screening Room

1982 Master of Arts Degree in Film & Television, Royal College of Art, LONDON, England. M.A.(RCA). Michael Maziere was born in France in 1957 and moved to London in 1963, where he still lives and works. He has exhibited his film and video works and lectured extensively worldwide and has published critical writings in numorous art publications. He is currently Director of London Electronic Arts, the UK's National Centre for Video and New Media and founder and artistic director of Pandaemonium, London's Festival of the Moving Image, His latest videowork Remember Me, will be broadcast on Channel 4, SBS and Kunstkanaal in 1997. Recent solo exhibitions/screenings include MOMA New York, Tate Gallery London, Videobrasil Sao Paulo. His works are in the collections of the National Museum of Modern Art, Osaka, Japan, the Universita Degli Studi Di Roma, the Musee National d'Art Moderne, Paris, France, The National Library of Australia, the Media Art Centre, Germany. He is currently working on Black Out, a new film funded by The Arts Council of England and leading the multi-media pound development of the LUX Centre for artists' film, video and new media in London.

#### Diana McCarty (Hungary)

DIANA@DIAL.ISYS.HU

PAPER: PARADIGM SHIFT INTERRUPTUS

Friday, 2:30—4:00pm, Stock Exchange Trading Room

Diana McCarty is an American who lives in Budapest where she is a member of the Media Research Foundation which organized the MetaForum Conference Series (www.isys. hu/metaforum). Her recent projects include organizing the Remote C and Syndicate Net. Shop projects at the Ars Electronica Festival; co-moderating the FACES mailing list for women in media, with Kathy Rae Huffman and Cornelia Sollfrank; co-editing the Nettime readers -ZKP-; co-founding NICE, (Network Interface for Cultural Exchange); and participating in the Hybrid Workspace at Documenta X in Kassel. Future plans include establishing Nettime.hu with Gabor Bora, Geert Lovink, Agnes Ivacs, Pit Schultz and Janos Sugar. McCarty has participated in the Next Five Minutes conference in Amsterdam, CyberConf 5 in Madrid, Art + Communication in Riga. Anti with an E in London, and Beauty and the East in Liubliana, Prior to moving to Hungary, McCarty was the Director of the Southwest Film Center, a member of MeChA, and participated in the National Association for Chicano Studies Conference in San Jose, and the National Chicano Students Conference in Albuquerque. Diana McCarty graduated from the University of New Mexico in 1993 with a Bachelor of Fine Art in Photography.

#### David McDowell (Australia)

DAVID.MCDOWELL@ARTSCHOOL.UTAS.EDU.AU
http://www.artschool.uTas.EDU.AU/~MCDOWELL/
SCREENING: PHANTASMsex/schemeLand-3D
Wednesday, 2:00pm, 3:00pm; Thursday, 11:00am, 1:00pm;
Friday, 11:00am, 2:00pm
Flaxman Screening Room, 112 S. Michigan Ave., lobby

#### Beth McLendon (U.S.A.) of Ilinx multimedia

HTTP://WWW.EURONET.NL/~DUBOIS/

WEBSITE: SHIFT CITY

CyberPort, Ballroom, 112 S. Michigan Ave., 2nd Floor

Ilinx multimedia is a design studio founded in 1996 by Seth Ellis and Beth McLendon. Seth graduated from Columbia University with an M.F.A. in film in 1997, and lives in New York; Beth received her Master of Architecture degree from Princeton University in 1995, and lives in Dublin. They're not sure how they ended up in cyberspace, but they like it here.

#### Gérard Mermoz (UK)

G.MERMOZ@COVENTRY.AC.UKT
PANEL: COMING TO TERMS WITH INTERACTIVITY

Friday, 11:30am-1:00pm, Rubloff Auditorium

Studied literature and art history at Aix-en-Provence University, France. Moved to England. Taught art history at Bristol University, and Liverpool Polytechnic. Moved to Coventry in 1991 to teach Graphic Design. Gained an MA in Electronic Graphics at Coventry University (1994). Currently teaching graphic design at Coventry University, with special emphasis on typography and multimedia. Course leader for the new MA in Design & Digital Media. Member of the Rencontres Internationales de Lure (French Typographic Society). Honorary member of the Brno Biennale (1996). Exhibitions: various exhibitions of collages, sculptures and mixed media. Recently became interested in electronic media. Dear John, multimedia piece about experimental typography, exhibited at Stations Arts Electroniques, Rennes, France and Brno Biennale, Czech

Republic (1996); Conference presentations/Publications: On Typographic Reference, EMIGRE #36 (1995); Deconstruction and the Typography of Books, Acts of the Symposium of 17th Brno Biennale (1996); The "body of the text": Typographic Interface and Interactive reading (theoretical text about interface design in an electronic hypertext environment) published in the acts of INTERFACE3 symposium: Labile Ordnungen, Hamburg, 1997; Multimedia: Towards a new Language?, paper read at the symposium organized by VIdeo Positive, Manchester (1997); On Typographic Communication, paper read at GRAPHILL, the annual conference of 'Norske grafiske designere og illustratører', Oslo.

#### Laurent Mignonneau (Japan)

http://www.mic.atr.co.jp/~christa
Presentation: Art at Science—the New Collaboration
Wednesday, 2:30—4:00pm, Stock Exchange Trading Room

Laurent Mignonneau & Christa Sommerer are artists and researchers working in the field of interactive computer installations that combine artificial life, art, science, realtime interaction and communication. They have received numerous awards, such as the Golden Nica Award for Interactive Art at the Ars Electronica 94 Festival, the Ovation Award at the Interactive Media Festival in Los Angeles in 1995 and many others. Their works are installed permanently in several museums such as: ZKM Mediamuseum Karlsruhe, ICC InterCommunication Museum Tokyo, Tokyo Metropolitan Museum of Photography. They both are researchers and artistic directors at the ATR Advanced Telecommunications Research Lab in Kyoto Japan and also hold a Professor position at the IAMAS Academy of Media Arts and Sciences in Gifu Japan. In 1995 they organized and chaired an international conference called "ART-Science-ATR" at ATR Kyoto, and in 1997 they published and edited a book called Art @ Science, in Springer Edition Vienna/New York, dealing with the recent developments in the collaboration of art and science.

#### Daniel Wayne Miller (U.S.A.)

DMILLER3@ARTIC.EDU

**EXHIBITION: LIGHT STRUCTURES** 

847 West Jackson, 3rd floor, Beyond Shelter exhibition

Presently affiliated with The School of The Art Institute of Chicago as an instructor in the Art and Technology Department, Fall 1997. Received: M.F.A. 1997 from The School of The Art Institute Chicago; B.A. 1994 from Hope College. Also studied with the Great Lakes College Association's New York Arts Internship, 1993. Exhibited: Gallery 2, Chicago, IL; DePree Art Gallery, Holland, MI; The Crux Gallery, Saugatuck, MI. Awarded: The Herman Miller Art Award; The Holland Area Arts Council Award.

#### Bonnie Mitchell (U.S.A.)

BONNIEM@SYR.EDU

HTTP:// ZIRIS.SYR.EDU/

WEBSITE: AS WORLDS COLLIDE

CyberPort, Ballroom, 112 S. Michigan Ave., 2nd Floor PANEL: BUILDING BRIDGES OR TEARING APART AUTHORSHIP: ON-LINE COLLABORATIVE ART

Wednesday, 2:30-4:00pm, Morton Auditorium

Bonnie Mitchell is an Assistant Professor at Syracuse
University's Art Media Studies/Computer Graphics
Department. She currently teaches 3D modeling/animation, virtual environments and art, and interactive multimedia (CD and WWW). She received her MFA in Visual

Design/Computer Art from the University of Oregon in 1992. Ms. Mitchell is internationally recognized for her collaborative Internet-based art works. Early in 1993, using FTP and email, she organized the ChainArt project, which involved over 130 people from 15 different countries. In 1994, she coordinated the Digital Journey project; 1995 the Diversive Path project, and also in 1995 she organized the ChainReaction project which premiered at SIGGRAPH 95 and ISEA 95. ChainReaction currently has over 350 images and over 140 participants in 16 countries. Her most recent WWW collaborative project is entitled As Worlds Collide and focuses on the integration of 3D and 2D imagery. Bonnie Mitchell also works with stereo imaging, installation, and 3D modeling to explore spatial environments and experiential relationships to natural elements. Her work was recently exhibited as part of Arcadell; Bunch of Digital Art and the ISEA 96 Art Show. Recently Bonnie Mitchell has presented at SIGGRAPH 97, typoMedia: Germany, FATE: Virginia, RIT. CAA, the NY State Media Festival, American Academy of Art, Chicago Womens Art Caucus, SIGSCE: Barcelona, and SIG-GRAPH 96. Bonnie Mitchell's WWW work has been published in several books and magazines as well as receiving numerous awards.

#### James Montford (U.S.A.)

PANEL: A MULTI-CULTURAL ISEA
Thursday 2:30—4:00pm, Rubloff Auditorium

#### Alexi Morrissey (U.S.A.) of The Centre for Metahuman Exploration

GOODRICH+@ANDREW.CMU.EDU INSTALLATION: INVERSE HUMAN 847 West Jackson, 3rd floor

The Centre for Metahuman Exploration produces events that "manufacture the present tense" by creating/ mediating relationships between people and themselves through the use of live "interactive" television, robotics and telephone technologies. Currently located at Carnegie Mellon University, the Centre combines expertise from art, robotics, and television. Recent projects include boundary link, an installation that allows a conversation between festival attendees and residents at maximum security detention facility. Other projects, such as *The Interactive Television Show* and *Absentee Ballot*, alter the normally passive flow of live television by allowing viewers to effect elements of the show by using their touch-tone telephones.

#### Joshua Mosley (U.S.A.)

JMOSLE@ARTIC.EDU

SCREENING: LINDBERGH, ∞ AND THE TRANS-RATIONAL BOY
Wednesday, 2:00pm, 3:00pm; Thursday, 11:00am, 3:00pm;
Friday, 11:00am, 2:00pm

Flaxman Screening Room, 112 S. Michigan Ave, lobby

Joshua is a graduate student in the Art & Technology Program at the School of the Art Institute of Chicago. International exhibits include: Siggraph Computer Animation Festival '9; Milia '97—New Talent Pavilion (invited to present multimedia work in Cannes, France); and UFVA '97 student film festival. Joshua's digital work has been influenced by his experiences of storytelling via painting, writing, and video. Joshua is currently working as a digital video editor for the AIC museum, and is a teaching assistant in computer animation and digital video at SAIC.

#### Georg Muehleck (Germany)

GEORG@MYBRAIN.S.BAWUE.DE

EXHIBITION: LIVE SPACE & SIMULATION—INSIDE THE SURFACE 847 West Jackson, 3rd floor

Muehleck as born 1954 in Neckarsulm, Germany; 1978 and 1979 residence in Spain; 1980 to 1991 transatlantic life/art (Montreal/Stuttgart); since 1991 life/art in Stuttgart. Prizes/grants include: Computer Integrated Media Research (Grant) Canada Council.; Arbeitsstipendium A1, Kunstfonds. Bonn.; Der Goldene Plotter (First Prize, International ComputerArt), Museum Gladbeck/GeK.; Accessibilite (Stipendium) Gouvernement du Quebec. Exhibitions/conferences/events: 1996: Computer Art, Museum Gladbeck.; 1995: Vehicle Pool, events in various rooms, Galerie AVU, Prague. Ceska Republika.; ISEA95 Montreal.; International Computer Artists, Francis Colburn Gallery, Burlington, U.S.A.; Atrium Verra Galerie Arts Technologiques, Montreal.; Pow Wow (gathering and performance), BINZ39, Zuerich.: Art & Technology (I), Electrographic Biennial, Seoul: Gallery Artbeam, Seoul, Korea.; 1994: 13th World Computer Congress, Universitaet Hamburg.; Automata Mind, Galerie Manfred Rieker, Heilbronn.; 1993: Screen Heads - Automata Simulations, Galerie Arts Technologiques, Montreal.; Interface II. Musikhochschule Hamburg : Montage 93: Conjaranhic Interconnections, Visual Studies Workshop Gallery, Rochester, N.Y.; FISEA, Minneapolis, U.S.A..; Computer Kunst and Arte Digital, Goethe-Institut, Buenos Aires.; Fotofeis, Eden Court Gallery, Inverness, Scotland.; 1992: copy bites, Galerie Maerz, Linz.; Trivial Machines, Museum Hagen.; 1990: SISEA, Groningen.: The pirate art process, Galerie Rahmel, Cologne: Art Frankfurt (artist books), Messe Frankfurt.

#### Tomoko Mukai (Germany)

TOMOKO@KHM.DE
PRESENTATION: ONLY WHITE DEEP WHITE

Friday, 4:15-5:45pm, Flaxman Screening Room

Mukai was born in 1968, Tokyo Japan, and received her Bachelor of Arts in stage design, Mu.s.a.shino Art University Tokyo in 1991 and Master of Fine Arts in audiovisual media design from the Academy of Media Arts Cologne Germany in 1997. Her videoclip drum case, for Museum fur Ostasiatische Kunst Cologne, was awarded a prize for Junior Special, die Klappe 95, Germany 1995. Since 1995 multimedial space project Only White Deep White-Between Darkness and Light. Only White Deep White 1995 was appreciated as fine concept work for category of Installation, and also as collection work for category of video at The 4th Fukui International Youth Media Art Festival 1996, Fukui Japan. Experimental documentation video Only White Deep White 1995 was presented in International Bochumer Videofestival, Bochum Germany, 1997. Exhibition/ Intallation Only White Deep White-Between Darkness and Light premiered in the Trinitatis Church, Cologne Germany, January 1997. Exhibition mitteln, in the Bonner Kunstverein, Bonn Germany, November 1997.

#### Kevin Murray (Australia)

KMURRAY@WERPLE.NET.AU
HTTP://WERPLE.NET.AU/~KMURRAY
PAPER: GLASS ANGELS AND DATA INSECTS
Wednesday, 11:30am—1:00pm, SAIC Auditorium

Kevin Murray (kmurray@mira.net) is a freelance writer/curator currently working on a book about digital atavism entitled *Shock of the Old.* In 1992, he was awarded a PhD from the University of Melbourne for a thesis in narrative psychology, *Life as Fiction*. While continuing to work in this area, he now focuses on the link between emerging

digital cultures and traditional crafts. Matters of Substance is a series of articles about the status of clay, glass, stone, metal and fibre in an immaterial age. This series and articles about automatic doors, barcodes, smiles, marathon runners and dentists are available online at http://werple.net.au/~kmurray/. His curatorial method is speculative. Exhibitions touring Australia raise questions such as, "What if someone else colonized Australia?" "Are there hidden links between professions and crafts?" "Is the art gallery a courtroom?" Online versions of these exhibitions are available at the above address. He is currently organizing Crack the Binary Code, a conference on multimedia criticism for Melbourne 1-2 Nov (http://www.cinemedia.net/CCP).

#### Vladimir Muzhesky (Ukraine)

106352.243@compuserve.com

http://www.dds.nl/~basicray/basicparts.html

Website: Mediasophical Reedetification

CyberPort, Ballroom, 112 S. Michigan Ave., 2nd Floor

Paper: Nettropics: interactivity and the synthetic plane of immanence

Friday, 2:30—4:00pm, SAIC Auditorium

Muzhesky currently works as Moderator, Nettropic Network, since 1997. Has served as Curator at the Laboratory of New Technologies, Kiev, Ukraine, since 1995. Education: Kiev Shevchenko University: Department of Linguistics, Department of Philosophy, MA, 1994. Recent residencies and commissions: Dutch Ministry of Foreign Affairs scholarship 1996-1997; Soros Center for Contemporary Art, Kiev Ukraine scholarship 1996-1997; Stichting Intendance, Amsterdam, NL, commission, 1996.; Rijksakademie of Fine Arts residency, Amsterdam, NL, 1996-1997; Steim Electronic Foundation residency, Amsterdam, NL, 1996. Projects in progress: Nettropics: Content Formating Network, (Amsterdam, NL) is a complex of virtual worlds and mailing lists on the internet focused on new forms of content on the internet. Basic Digital Survival Platform at Digital City. (Amsterdam NL) is a project in progress aimed to develop selforganizing virtual reality environment based on the bioelectronic dynamics. Recent presentations and exhibits: Transmedia 97, Berlin, Germany; ISEA-96, Roterdam, NL; European Media Art Festival, Osnaebruck, Germany, 1996; Amediality: Digital Matrices and Startegies, Kiev, Ukraine, 1996; Berlin Video Festival, Berlin, Germany, 1996; Next 5 Minutes: Tactical Media Conference, Amsterdam-Roterdam, NL, 1996; Anabiosis, Blank Art

Amsterdam—Roterdam, NL, 1996; Anabiosis, Blank Art Gallery, Kiev, 1996; ISEA-95, Helsinki, Finland, 1995; Phosphorusloin, Blank Art Gallery, Kiev, Ukraine, 1995; Dirty Liaisons, Gallery of The Union of Artists of Ukraine, Kiev, Ukraine, 1995; World Wide Video Festival, The Hague, NL, 1994; The Space of Cultural Revolution, National Gallery, Kiev, Ukraine, 1994; Steppes of Europe, Center of Contemporary Art, Warsaw, Poland, 1993; Art MIF-93, Moscow, Russia, 1993.

#### Michael Naimark (U.S.A.)

NAIMARK@INTERVAL.COM

PANEL: TELEPISTEMOLOGY AND THE AESTHETICS OF TELEPRESENCE Thursday, 11:30am—1:00pm, Rubloff Auditorium

Mark Naimark spent twelve years as an independent media artist before joining Interval Research Corporation in 1992. He was instrumental in making the first interactive laserdiscs in the late 1970s at M.I.T., and has worked extensively with projection and immersive virtual environments. He has consulted on new media for a variety of institutions, and his artwork has been exhibited internationally. Naimark has held faculty appointments at the San

Francisco Art Institute, San Francisco State University, California Institute of the Arts, M.I.T., the University of Michigan, and is one editorial boards of *Presence* and *Leonardo Electronic Almanac*. He created a B.S. in Cyberspace Systems as an independent major from the University of Michigan in 1974, and received an M.S. in Visual Studies and Environmental Art from M.I.T. in 1979. His current project can be found at http://www.interval.com/projects/be\_now\_here/.

#### Ryohel Nakatsu (Japan)

NAKATSU@MIC.ATR.CO.JP
HTTP://WWW.ATR.CO.JP/~TOSA/
INSTALLATION: INTERACTIVE POEM
847 West Jackson, 3rd floor

Ryohei Nakatsu received his B.S., M.S. and Ph.D. degrees in electronic engineering from Kyoto University in 1969, 1971 and 1982, respectively. After joining NTT (Nippon Telegraph & Telephone Cooperation) in 1971, he mainly worked on speech recognition technology. Since 1994, he has been with ATR and currently is the president of the ATR Media Integration & Communications Research Laboratories. Recently, he has become interested in the recognition of non-verbal information such as emotions in speech. He is a member of the IEEE, the Institute of Electronics, Information and Communication Engineers Japan(IEICE-J) and the Acoustical Society of Japan. In 1996 he met Naoko Tosa, a media artist, and they started collaborating. They have developed several computer characters which are able to communicate with people based on emotions. Their works were exhibited at the National Museum of Art in Osaka, O Museum in Tokyo, and other museums and art exhibitions. Their recent work, called Interactive Poem, was awarded L'Oreal Prize in 1997.

#### Norie Neumark (Australia)

N.NEUMARK@UTS.EDU.AU
INSTALLATION: A SHOCK IN THE EAR
Artemisia Gallery, 700 North Carpenter Street
PAPER: CONTENT AND DISCONTENT: AN ALCHEMICAL TRANSFORMATION OF
INFORMATION HUNGER

Wednesday, 11:30am-1:00pm, SAIC Auditorium

Norie Neumark is a sound/radio artist, who also works with multimedia and installation. Her recent sound pieces have been commissioned and broadcast by the Listening Room. ABC Classic FM, and include Into the Interface (1994), Shock (1995), and Separation Anxiety: not the truth about alchemy (1996). All three were rebroadcast in the U.S. by New American Radio and the Performing Arts. Her current work for multimedia grew out of Shock, and was funded as an installation by the New Media Arts Fund of the Australia Council and as a stand-alone CDROM (prototype) by the AFC. Shock in the Ear was installed at Artspace in Sydney in April-May, 1997. The AFC is currently funding the completion of the stand-alone CDROM. The CDROM has been exhibited at techne, Perth Festival, 1997; Matinaze, 1997; transmedia (Berlin) 1997 and has been invited to Altered States, Interact, Melbourne. Norie Neumark also works as a lecturer in Sound and Cultural Studies at the University of Technology, Sydney. She has given papers about sound and multimedia at Sound Culture 96, and at ISEAs. Her published works include articles in Essays in Sound 2, Leonardo, and Media Information Australia. She received a PhD. in history/politics from the University of Sydney in 1976.

#### Annika Newell (U.S.A.)

ANEWELL@ANDREW.CMU.EDU
INSTALLATION: HUMAN\_EXCHANGE / TEMPERATURE\_DIFFERENTIAL
847 West Jackson. 3rd floor

Annika Newell has background in biology and art. She is pursuing studies involving kinetic metaphors for biological tendencies. Currently her work involves a two-fold inquiry; re-investigating early recorded electrical experiments, and human behavioral studies. Predominant areas of interest include chemical communication and communication through body posture and gesture. From these gueries she incorporates components of mechanized movement into metaphorical form. One central challenge is for the sculpture itself to generate, or be more integrated with its own movement. Recently she constructed an electromagnetic device which serving as a pump, displaced air to and from a gender generator. This past January, she spent a 3 week residency in Poznan Poland, where she developed Reverence: Man in History/History in Man, with Marta Lyall, a performance/installation examining the interrelation of technology and history. She has plans to participate in a group exhibition, The Found Order, next Spring in Slovenia. Annika received her BA from the University of California, Davis in 1995, and is currently working on her MFA at Carnegie Mellon University.

#### Robert Nideffer (U.S.A.)

NIDEFFER@ARTS.UCSB.EDU/~NIDEFFER

HTTP://www.arts.ucsb.edu/~NIDEFFER

PRESENTATION: SPEED: TECHNOLOGY, MEDIA, SOCIETY

Wednesday 2:30—4:00pm, Stock Exchange Trading Room

Robert researches, teaches, and publishes in the areas of technology and culture, contemporary social theory, and electronic intermedia. He holds a Ph.D. in Sociology, and an MFA in Computer Arts, and is a founding editor of SPEED, an online journal devoted to the study of technology, media, and society. Presently, Robert works with the Alexandria Digital Library, where he is director of interface design, and teaches the Advanced Digital Arts course sequence at the University of California, Santa Barbara. He has participated in a number of national and international online and offline exhibitions including Club Media at the Venice Biennale (Venice, Italy 97), Ars Electronica (Linz, Austria 96), SIGGRAPH (New Orleans, Louisiana 96), Dirty Subways (Berlin, Germany 96), and FIVA Online (Montreal, Canada 96). Collaborative projects include Life in the Universe, with Stephen Hawking; Bodies INCorporated; History of Art and Computing (HAC); and Terminals: Considering the End, with Victoria Vesna. Solo projects include The Fine Art of Appropriation; Some Bits of My So-Called Life; analAT&T; Historic Insertions; and ASCII Alphabet.

#### Robert Normandeau (Canada)

NORMANDR@ERE.UMONTREAL.CA
CONCERT: LE RENARD ET LA ROSE

Friday, 8:00pm, Museum of Contemporary Art Auditorium, 220 E. Chicago Avenue

Normandeau was born March 11, 1955 in Québec City, Canada. He earned his MMus (1988) and DMus (1992) in Composition from Université de Montréal. Was a founding member of the Canadian Electroacoustic Community. Has been awarded many prizes, including the Golden Nica at Prix Ars Electronica (1996). Serves as lecturer at the Music Faculty of the Université de Montréal since 1988. Specializes in acousmatic composition (since 1984), his work adopts the perspective of a "cinema for the ear," where the meaning as well as the sound contributes to the composition.

#### Marcos Novak (U.S.A.)

MARCOS@AUD.UCLA.EDU

PANEL: THE ARCHITECTURE OF CYBERSPACE

Thursday, 4:15-5:45pm, Rubloff Auditorium

Architect and artist, Novak is now a visiting professor at the University of California, Los Angeles. He is a pioneer in the field of Virtual Reality and its implications for architecture and the arts. His work has been recognized world-wide.

#### Eric Nyberg (U.S.A.)

ERIC.NYBERG@CS.CMU.EDU

HTTP://WWW-CRCA.UCSD.EDU/~PDC

WEBSITE: THE PERSISTENT DATA CONFIDANTE

CyberPort, Ballroom, 112 S. Michigan Ave., 2nd Floor

#### Graham O'Brien (UK) of ARTEC

GRAHAM@ARTEC ORG LIK

HTTP://WWW.ARTEC.ORG.UK/ADAC

EXHIBITION: CD-ROM: THE ELECTRONIC FAMILY ALBUM

847 West Jackson, 3rd floor, CD-ROM space

Graham O'Brien is the course tutor on the Access to Digital Arts Course at Artec in London. The course was set up in 1990 to train long term unemployed people, in the creative use of new technologies. His role involves the curriculum development of this and other Artec courses, including online courses. As education officer for Artec he has worked on multimedia projects with local schools, artists and businesses. He is currently involved in the creation of National Vocational Qualifications in multimedia in the UK, and will be one of the first NVQ assessors in multimedia.

#### Ketsuki Oki (Japan)

DTI@PPP.BEKKOAME.OR.JP
HTTP://w2.t0.or.at/t0/DTI/PAGE001.HTM
INSTALLATION: NEWS\_AGENT (X)
847 West Jackson, 3rd floor

Oki was born in 1952 in Tokyo. Works as an Artist, DTI (Digital Therapy Institute) and teaches at Nagoya University of Art and Design. Activites in 1997 include: LIQ-UID VISIONS, Lucerne, Switzerland; in 1996: Ex Machina, Cameraworks, London, England; Control to Chaos, National Film School, Copenhagen, Denmark; in 1995: TELEPOLIS, Luxembourg; in 1994: ISEA94, Helsinki, Finland; in 1993: FISEA, Minneapolis, U.S.A.; Psychoscape, O museum, Tokyo. Writings include: Brain Wave Rider: A Human-Machine Interface, International Society for the Arts, Science, and Technology Leonardo Volume 28, Number 4 1995; Decisions at the Speed of Electronic Circuitry, Burda Academy, 1995, Germany; Synchronicity in the Computational Age, Kunstforum, November 1995, Germany.

#### Nuria Oliver (U.S.A.)

HTTP://WWW.MEDIA.MIT.EDU
PRESENTATION: RESPONSIVE PORTRAITS
Wednesday, 4:15–5:45pm, SAIC Auditorium

Nuria Oliver is a graduate student at the Vision and Modeling Group at the M.I.T. Media Lab. Her main research interest is understanding human behavior in video. Her most recent work is *LAFTER*, a real-time face detection and tracking system using an active camera. This system has been presented at Siggraph 96 (Digital Bayou), the Second IEEE International Conference on Face and Gesture

Recognition (October 96) and the IEEE Computer Vision and Pattern Recognition Conference (CVPR 97), where she also presented other work on modeling human behavior and multiple agent interactions. She received her M.S. degree in Electrical Engineering and Computer Sciences (EECS) from the Madrid's Technical University (ETSIT at UPM) in 1994. For her M.S. thesis she developed a car detection and tracking system for highway traffic video sequences. Before starting her graduate studies at MIT she worked as a permanent Software Engineer in Telefonica R+D. She has received a number of scholarships and awards for her academic work and career, such as the First EECS B.S. Award to the best EECS B.S. graduate (1992), the First EECS M.S. Award to the best EECS M.S. graduate (1994) and the Spanish First National Award for EECS M.S. graduates (1994). She has been a 'Siemens International Student Circle' fellow for two years (1992-1993), which offered her the opportunity to work as a Research Assistant Engineer in Munich (Germany) for two summers. Since 1994 she has been a 'La Caixa Foundation' fellow, a distinguished award to outstanding graduate students to pursue graduate studies in American universities.

#### Karen O'Rourke (France)

OROURKE@UNIV-PARIS1.FR

HTTP://PANORAMIX.UNIV-PARIS1.FR/CERAPLA/PRESEAU

PRESENTATION: THE PARIS RESEAU PROJECT

Wednesday, 4:15-5:45pm, Stock Exchange Trading Room

I have taught at the Université de Paris I (Panthéon-Sorbonne) since 1985. I was awarded a doctorate in aesthetics from the Université de Paris I in 1985. Recent publications include: Art, réseaux, télécommunications, Mutations de l'image: Art Cinéma/ Vidéo/ Ordinateur (edited by Maria Klonaris and Katerina Thomadaki) Paris, Astarti, 1994, pp.52-57; Art et communication technologique, Co-incidences n° 11, guest editor: Mario Costa, Aix-en-Provence, 1994, pp. 70-73, Paris Réseau, dans Epiphaneia: Recherches en esthétique et technologie, N°1, 1995, pp.42-43, Naples, Italy; Paris Réseau: Paris Network, Leonardo: Journal of the International Society for the Arts, Sciences, and Technology, Vol. 29, N°1 (M.I.T. Press, Cambridge, MA, U.S.A.), 1996, pp.51-57; (In January 1997, I received the Leonardo Award for Excellence for the work described in this article): Paris Réseau/Paris Network Web site (1996), cover art, Leonardo Music Journal and CD (Volume 7, 1997); Archives Paris Réseau, CD-Rom to be published by the CERAP (Université de Paris 1). Last May (1997) I presented a paper entitled Art et Communicaton, Art des Réseaux: Pratiques et Problématiques, at the Congrès de l'Association Française d'Etudes Américaines (AFEA), Metz (France). Recent group exhibitions include the second Rencontres Internationales Art Cinéma/Vidéo/Ordinateur, Vidéothèque de Paris (1994); Art Tecnologia, Arte no século XXI: a humanização das tecnologias, Museu de Arte Contemporanea (MAC-USP), São Paulo, Brazil (1995); Hommage à Michel Journiac, Université de Paris I, Paris (1996); Contiquités, Université de Caen (1996).

#### Simone Osthoff (U.S.A.)

SSINSLEY@STARNETINC.COM

PAPER: LYGIA CLARK AND HELIO OITICICA: A LEGACY OF INTERACTIVITY AND

PARTICIPATION FOR A TELEMATIC FUTURE

Friday 2:30—4:00pm, SAIC Auditorium

Simone Osthoff is a Brazilian artist and writer teaching at The School of the Art Institute of Chicago and DePaul University. She holds an M.A. degree in Art History, Theory, and Criticism from the The School of the Art Institute of Chicago, and a MFA degree from the University of Maryland. Her prints and drawings have been exhibited in the States, South America, and Asia, and she is represented by the Aldo Castillo gallery in Chicago. She has presented papers in various art history symposia, including the College of Art Association Annual Conference, UCLA, University of Chicago, and published articles in prestigious art magazines and journals such as World Art, Blimp, and Leonardo.

#### Yasuhiro Otani (Japan)

PXK01556@NIFTYSERVE.OR.JP

HTTP://WWW.POBOX.COM/~DWD/OTANI/

CONCERT: FROM SILENT SPRING

Wednesday, 12:30pm, 2:00pm; Thursday, 4:00pm Harold Washington Library, Video Theater, 400 S. State Street

Joined ISEA96 with *Project Invisible Objects*. I challenge myself by trying to create real sound, pushing the use of technology in a live situation to the limit, and making interactive music with sound, art, dance, and visuals (using CG). This is played SOLO and all of the music is improvised. I am currently a member of CEC (Canadian Electroacousitic Community), AMC (American Music Center) and Innocent Eyes and Lenses (at Chicago)

#### Susanna Paasonen (Finland)

SUSPAA@UTU.FI

PAPER: FOLLOW THE YELLOW BRICK-ROAD! FANTASIES OF CENTRE AND PRESENCE IN NET CULTURE

Thursday, 11:30am-1:00pm, SAIC Auditorium

Susanna Paasonen is finishing her M.A. for Cinema and television studies department, University of Turku, Finland. She does research and criticism in media, gender, and politics, and is currently working on *Ground*, a 'zine on visual culture. Susanna works and lives in Helsinki.

#### Dirk Paesmans (Spain)

IODI@IODI.ORG

HTTP://WWW.JODI.ORG/100/DEMO

WEBSITE: JODI

CyberPort, Ballroom, 112 S. Michigan Ave., 2nd Floor

<a href="http://www.documenta.de">DocumentaX</a> <a href="http://www.mediopolis.de/videofest">Transmedia</a>

<a href="http://www.adaweb.com/context/jodi">adaweb</a>

<a href="http://www.irational.org/cern">CERN</a>

<a href="http://www.connect-arte.com">ConnectArte</a>

<a href="http://www.slate.com">Slate</a>

<a href="http://www.xs4all.nl/~w139">W139</a>

<a href="http://sunsite.cs.msu.su/wwwart">WWWartCenter</a> <a href="http://dewey.rug.ac.be/isdm/home.htm">ISDM</a>

<a href="http://berlin.icf.de/~netlab">netlab</a>

<a href="http://www.tuesday.nl/media">artSavers</a>

<a href="http://csw.art.pl/9756">CCAW</a> <a href="http://www.b.shuttle.de/art-

had/contd">contd</a>

bag/contd">contd</a>

<a href="http://www.dds.nl/nietdekunstvlaai">Kunstvlaai</a>

<a href="http://www.hip97.nl">HIP97</a>

<a href="http://www.ljudmila.org">Beauty &theEast</a>
NoContent-Range: bytes 10116-106539/106540

{

Msg#: 2 PI.EXE:///KillDLL.A END(bio.o9) {e-mail:jodi@jodi.org ] }

}

#### Mark Palmer (UK)

M.W.Palmer@staffs.ac.uk
Paper: The Foregrounding of the issue of Space
Wednesday, 11:30am—1:00pm, SAIC Auditorium

Research Scholar, Staffordshire University. MA Fine Art 1993, Cardiff Institute of Higher Education. Recent Group Shows: Borders, National Museum of Wales; Sculpture in the Park, Festival Park Ebbw Vale; Trans-formations, The Artists Museum, Lodz, Poland; Site-ations 96, The Artists Project, Cardiff. Recent One Person Shows: Closeness and Distance, Flaxman Gallery, Staffordshire University; Transience, Swansea Arts Workshop Gallery. Recent Papers: Redefining Spaces, their Phenomenologies and Consciousness, Consciousness Reframed, 1st International CaiiA Research Conference, University of Wales College Newport; Between the Visible and the Invisible, Shades of Time, Staffordshire University.

#### Melentie Pandilovski (Macedonia)

MPANDIL@SOROS.ORG.MK

http://www.soros.org.mk/scca/empire/

Website: Welcome Back to the Empire

CyberPort, Ballroom, 112 S. Michigan Ave., 2nd Floor Presentation: Welcome Back to the Empire

Wednesday, 11:30am-1:00pm, Flaxman Screening Room

Born 25.02.1963 in Skopje, Macedonia. Assistant Director since 1994 at Soros Center for Contemporary Arts, Skopje, Macedonia. Solo Artistic Projects: 1987: Electronic Arts Solo Exhibition, Youth Cultural Center, Skopje, Macedonia; 1997: Welcome Back to the Empire, Alternate History Internet project. Member of Jury on International Exhibitions: August, 1995 VideoHart, Sofia, Bulgaria. Lectures at International Symposiums: November, 1995: Current issues in the Electronic Arts, How It All Began in Videoart and Cyberspace Symposium, Sofia, Bulgaria; March, 1996; Interactivity: Simultaneous Two-Mided Motion at the Symposium Interactivity: Fine-Arts Category, Skopje, Macedonia; September, 1996: Electronic Arts in Macedonia at the Media Art in Eastern Europe Symposium, during the V\_2 East Conference, Dutch Electronic Arts Festival, Rotterdam, Holland. Art History Projects: Expressionism in Macedonia, supported by the Research Support Scheme of the Central European University, Prague, Czech Republic, 1993-1995. Curating Group Projects: Co-Curator: Icon on Silver/ikona na srebro, CD ROM project and Second Annual exhibition of the Soros Center for Contemporary Arts, Skopje, Macedonia, March, 1996; Curator: Laika the True Story, Within the Frame of Refresh, Web Page Design Project of 20 International Centers, October 1996; Seeing the Sound, Interent project and Sound and Visual installation, by Bogdan Grabuloski and Violeta Blazeska, in the framework of Synthesis, 20th Century Music Festival, Youth Cultural Center, Skopje, Macedonia April 9, 1997; SEAFair 97, Skopje Electronic Arts Fair, Museum of Contemporary Art, Skopje, May 24-30, 1997

#### Joe Paradiso (U.S.A.)

JOEP@MEDIA.MIT.EDU

HTTP://IC.WWW.MEDIA.MIT.EDU/

PAPER: AT THE EDGE OF DREAM WORLD: MEDIA ENCOUNTERS IN

Wednesday, 2:30-4:00pm, Stock Exchange Trading Room

Joseph A. Paradiso received a B.S. in Electrical Engineering

and Physics from Tufts University in 1977, and a Ph.D. in Physics at MIT in 1981. From 1981-1983 he was at the Laboratory for High-Energy Physics at ETH in Zurich, where he developed precision particle trackers for the L3 experiment at CERN. During 1984-1994, he was at the Draper Laboratory in Cambridge, MA, where he conducted research in spacecraft control systems, image processing, sonar sensors, and high-energy physics detectors for the Superconducting Supercollider. He was a visitor at ETH in 1991 and 1992, to develop fast pattern recognition systems for proposed detectors at the CERN Large Hadron Collider. Since 1994, he has been a research scientist at the MIT Media Laboratory, where his interests include the development of new sensors for human-computer interaction.

#### Nye Parry (UK)

NYE@CITY.AC.UK
CONCERT: WINTER

Wednesday, 12:30pm, 2:00pm; Thursday, 4:00pm Harold Washington Library, Video Theater, 400 S. State Street

Since leaving York University with degrees in music and music technology, Nye Parry has written music for television, dance, installation, and multimedia, as well as writing concert works. Recent projects have included a dance CD ROM with choreographer Mark Baldwin and artist Carole Murcia, an interactive installation as part of Dance Umbrella 96's Digital Dancing weekend, and new contemporary dance scores for Colin Poole, Yael Flexer (Bedlam), and Charles Linehan. His work has been performed and broadcast throughout Britain and abroad and has received awards and commendations from Bourges, ACREQ, BBC Radio3/ Barry Anderson Trust and EMAS/ Friends of the Earth. His tape piece Summer at Giverny was included in the London Sinfonietta's State of the Nation weekend at London's South Bank Centre, and subsequently broadcast on Radio 3's contemporary music programme Hear and Now. In June he presented a paper The integration of anecdotal sounds into an abstract musical language at the Klangart conference in Osnabrueck in Germany, where his work Grand Junction was also performed. In 1996 he was a director of the alt.dance summer school, an exploratory fortnight for professional choreographers, composers and digital artists and he teaches electronic music at the Guildhall School of Music and Drama. He is currently completing a part time Ph.D. in electroacoustic music at City University, London.

#### Eric Paulos (U.S.A.)

Panel: Telepistemology and The Aesthetics of Telepresence Thursday, 11:30am—1:00pm, Rubloff Auditorium

#### Ron Pellegrino (U.S.A.)

RONPELL@MICROWEB.COM

HTTP://WWW.MICROWEB.COM/RONPELL

PAPER: VISUAL MUSIC FLAVORS

Friday, 11:30am-1:00pm, Stock Exchange Trading Room

President, Electronic Arts Productions; Ph.D. in music composition, theory, and philosophy from the University of Wisconsin in 1968. Pioneer and leading exponent of affordable emerging electronic technology in music and the dynamic arts since 1967. Composer, electronic arts researcher, and performance artist with a focus on visual music, psychophysics, and performance multimedia.

Designer and director of electronic arts facilities and programs at U.S. universities and corporations since 1967.

Located since 1972 in the San Francisco Bay Area, the global center of multimedia. Author of two trend-setting books: The Electronic Arts of Sound and Light (Van Nostrand Reinhold, 1983), the first book to take an integrated, multimedia view of electronic instruments in the arts; and An Electronic Studio Manual (Ohio State University College of the Arts, 1969), the first published book on the modern music synthesizer. Has also authored over 40 articles on the electronic arts. Producer of over 450 public events internationally at major universities and performance spaces, art and science museums, and festivals of music and performance arts.

#### Alex Pentland (U.S.A.)

HTTP://WWW.MEDIA.MIT.EDU
PRESENTATION: RESPONSIVE PORTRAITS

Wednesday, 4:15-5:45pm, SAIC Auditorium

Alex Paul Pentland is the Academic Head of the M.I.T. Media Laboratory. He is also the Toshiba Professor of Media Arts and Sciences, an endowed chair last held by Marvin Minsky. He received his Ph.D. from M.I.T. in 1982. He then worked at SRI's AI Center and as a Lecturer at Stanford University, winning the Distinguished Lecturer award in 1986. In 1987 he returned to M.I.T. to found the Perceptual Computing Section of the Media Laboratory, a group that now includes over fifty researchers in computer vision, graphics, speech, music, and human-machine interaction. He has done research in human-machine interface, computer graphics, artificial intelligence, machine and human vision, and has published more than 180 scientific articles in these areas. His most recent research focus is understanding human behavior in video, including face, expression, gesture, and intention recognition, as described in the April 1996 issue of Scientific American. He has won awards from the AAAI for his research into fractals; the IEEE for his research into face recognition; and from Ars Electronica for his work in computer vision interfaces to virtual environments.

#### Cary Peppermint (U.S.A.)

CAPEPPER@DREAMSCAPE.COM

HTTP://WWW.DREAMSCAPE.COM/CAPEPPER/GIT/CHICK.HTML
PERFORMANCE:CONDUCTOR #1: GETTING IN TOUCH WITH CHICKEN
Friday, 7:00—10:00pm, Artemisia Gallery
700 N. Carpenter Street

Cary Peppermint is a varied media artist born in Rome, Georgia in 1970. He received an MFA in Art Media Studies from Syracuse University in the spring of 1997. His works include the interactive media piece, With All This Who Could Go Home? and Scotland's first purely on-line performance, The Mashed Potato Supper. Most recently, Peppermint received Honors for his work in the PORT Exhibition of Digital Cultures at the M.I.T. List Visual Arts Center. Cary Peppermint lives and works in New York.

#### M.R. Petit (U.S.A.)

PETIT@ECHONYC.COM

HTTP://WWW.WEIRDOS.COM/GRIMM

PERFORMANCE: THE GRIMM SHOW

Wednesday,8:00pm, Museum of Contemporary Art Auditorium, 220 E. Chicago Avenue

M.R. Petit is an interactive multi-media artist and educator. Both her website *The Grimm Tale*, and her CD-ROM *The Mutant Gene & Tainted Kool-Aid Sideshow*) have been exhibited in international festivals and exhibits, including: Reinventing The Box at the School of the Art Institute of Chicago; Montreal International Festival of Cinema & New Media; Espace CD-ROM, DrancyberCulture, (France); New York Exposition of Short Film & Video & Interactive Media; ISEA96 (Netherlands); Thaw '96, University of Ohio (First Prize) and Thaw '97. She has been reviewed in a variety of publications, including: World Art Magazine (7/96), Wired Magazine (5/96) and by Donald Kuspit for the FuturelessFuture Exhibit (www.flf.org/FLF). Her collaboration with Jeremy Halpern in The Grimm Show will be presented at the Mixed Messages Festival in October 97, and as a DVD-ROM prototype/installation at Siggraph 97.

#### Stephen Pevnick (U.S.A.)

PEVNICK@UWM.EDU
INSTALLATION: LINEAR RAINFALL FOUNTAIN
Location: IBM building
PRESENTATION: LINEAR RAINFALL FOUNTAIN
Thursday, 4:15—5:45pm, Flaxman Screening Room

Fountain inventor Stephen Pevnick was born in St. Louis in 1944. He is currently an Associate Professor of art at the University of Wisconsin/ Milwaukee. He taught sculpture at the University of South Florida in Tampa until 1978 when he came to the University of Wisconsin to teach Design. He received a Design Excellence Award from the Industrial Designers Society of America in 1983 for the design of the programmable free falling water droplet fountain called the Rainfall Project. He received two Project Fellowships from the Design Arts Agency of the National Endowment for the Arts. His largest research grant was for \$122,000 from the Kohler Company for the development of the Linear Rainfall Project fountains. Nineteen recent shows for his fountains have been: installations at the Centenial Olympic Park, Atlanta Olympics 1996; General Motors Cadillac New Car reveal sales meeting 1996; ITB Show Berlin 1996; World Travel Market, London 1995; National Association of Home Builders Shows in Houston, Las Vegas; Atlanta 1989 to 1996; installations at the National Kitchen and Bath Shows in New Orleans, Dallas, Atlanta, Chicago 1989 to 1996; the Illinois State fair in 1991 for IBM; Music and Art Festival at Bowling Green State University in Ohio; and an installation at the International Art Exposition at Navy Pier in Chicago in 1988.

#### Mary Phillipuk (U.S.A.)

MPHILLIP@PRAT.EDU
EXHIBITION: CDROM: RASH
847 West Jackson, 3rd floor CDROM space

Mary is proud to have grown up in post-industrial New Jersey, where she developed her artistic sensibilities as well as her cynicism. She has a fairly schizophrenic background in art, engineering, and architecture, and is now a graduate student in Computer Graphics at Pratt Institute in Brooklyn.

#### Claudio Pinhanez (U.S.A.)

PINHANEZ@MEDIA.MIT.EDU http://www.media.mit.edu/~pinhanez/ Paper: Computer Theater Wednesday, 4:15—5:45pm, SAIC Auditorium

Claudio Pinhanez is a media artist and scientist working on the integration of computer technology and theater. Born in Brazil, he is currently a Ph.D. student at the M.I.T. Media Laboratory, where he conducts research on computer vision and artificial intelligence and creates and produces computerized performances. He holds degrees in Mathematics

and Computer Science, and has also studied theater, music, and cinema. Claudio has received awards both as an actor and art director from national festivals of theater in Brazil. Claudio's work aims to create live performances which integrate human and computerized actors using advanced sensing technology to ensure that real artistic interaction occurs during the rehearsal and performance processes. Claudio recently produced and performed a short comedy sketch called SingSong at ATR-MIC (Kyoto, Japan) involving a mime and four computer-graphics artificial creatures. He was also a member of the team who created the KidsRoom at the Media Laboratory, an interactive, immersive environment for children. Currently he is working on a computer theater piece based on Beckett's Act Without Words I, exploring the Godotian relations of mankind and technology. He is also developing a telemedia piece for the 1998's Carnival in Brazil, and a multimedia piece involving a Hindu dancer.

#### Emma Posey (UK)

EPOSEY@UWIC.AC.UK
PAPER: LIMINALITY: PLACE AND NON-PLACE IN FINE ART
Thursday, 2:30—4:00pm, SAIC Auditorium

MA Computing in Design, Centre for Electronic Arts,
Middlesex University, London. Currently Research Assistant,
University of Wales Institute Cardiff, Wales. Recent Paper
titled Digitally-Specific: Digital Technology in Fine Art with
Reference to Notions of Location and Place, at the CAiiA
Research Conference Consciousness Reframed: Art and
Consciousness in the Post-Biological Era+, July 8-9th 1997

#### Michael Punt (UK)

MPUNT@NEWPORT.AC.UK
PAPER: WHAT IF? ANOTHER HISTORY OF DIGITAL MEDIA
FOR DESIGNERS AND ARTISTS

Thursday, 11:30am-1:00pm, Stock Exchange Trading Room

University of Wales College, Newport. Michael Punt is an artist and film maker who has been exhibiting since the late 1960s. He contributes to International research both in early film history and the cultural analysis of interactive digital media. He is active through his contributions to conferences and articles in scholarly journals and books. In 1992-1996, he was awarded a major research scholarship by the University of Amsterdam. He was a contributing editor of Interact, a European journal concerned with interactive learning programmes, and is a regular contributor to Skrien, a Dutch journal of film and television criticism. He has exhibited video and installation work internationally, is a member of the Amsterdam School for Cultural Analysis, and teaches Film Studies at University of Wales College, Newport. Recent publications include articles in Velvet Light Trap, Leonardo, Design Issues, Kintop, IVLA Proceedings, ASCA Brief 2, and forthcoming in 1997 in Kintop and Design

#### Stuart Ramsden (Australia)

STUART.RAMSDEN@ANU.EDU.AU
HTTP://ONLINE.ANU.EDU.AU/ITA/ACAT
INSTALLATION: RESONANT SILHOUETTES OF POINCARE
847 West Jackson, 3rd floor

Stuart Ramsden (computer animator, b. 1964) is currently Lecturer in Computer Animation at the Australian Centre for the Arts and Technology (ACAT). He has produced a variety of works ranging from realtime performance animation to procedural modelling and animation.

#### Erwin Redl (U.S.A.)

PARALLEL@THING.NET

HTTP://WWW.THING.NET/~PARALLEL/
INSTALLATION: CORNER STUDY II

847 West Jackson, 3rd floor

Born 1963, Gfoehl, Austria, lives in New York. Education (selection): MFA Computer Art, School of Visual Arts, 1995, New York; Diploma in Electronic Music, Academy of Music, 1992, Vienna; BA Composition, Academy of Music, 1991. Vienna. Scholarships and awards (selection): P.S.1 Scholarship 97/98, New York; Prix Ars Electronica 96, Honorable mention-category Interactive Art; Fulbright Scholarship for graduate studies at School of Visual Arts. Solo shows: Truth is a moving target, Internet Project, Austrian Cultural Institute NYC, 1997; Blau-Gelbe Galerie, 1996, Vienna. Group shows (selection): Fragments in Time, Clementine Gallery, 1997, New York; Chiller Lounge, Media~space Museumsquarter, 1997, Vienna; Balance Akte 96, Museum of Lower Austria, Vienna; Password: Ferdydurke, 1996, Postmasters Gallery, New York; Out of the Dark, 1996, Elga Wimmer Gallery, New York; 3rd New York Int. Video & New Media Festival, 1996, New York; Ars Electronica 96, Linz/Austria; Free Fall, 1996, New York; Can You Digit?, 1996, Postmasters Gallery, New York; Digital Salon, 1995, Visual Arts Museum, New York; Cyber Queer, 1994, Anthology Film Archives, New York; Zur Zeit, 1993, KunstHalle Krems/Austria

#### Suzanne Reizlein (U.S.A.)

SREIZL@ARTIC.EDU
INSTALLATION: *UNTITLED*847 West Jackson, 3rd floor

In 1991 Susanne Reizlein received a Bachelor's degree in graphic design from the Technical College of Design Mannheim, Germany. She then worked for Frank+Ranger and other design offices, which focus on exhibit design and graphic design. In 1994 she received a Fulbright scholarship to study at the School of the Art Institute of Chicago, where she concentrated on installation art. Her spaces, which incorporate projection, sound or video, challenge the viewer to interact with the installation. After earning her Master's degree in 1996 she worked on various projects. She participated in the organization of the Total Museum Conference in Chicago, taught one semester in the Visual Communications Department at the School of the Art Institute of Chicago and worked as a freelance graphic designer. This summer she returned to Germany.

#### Walter Reynolds (U.S.A.)

wreynolds@sdichicago.com http://www.optiflux.com Installation: *Symbiosis* 

847 West Jackson, 3rd floor, Beyond Shelter exhibition

Optiflux/MediaTribe ignited on December 31, 1995 as a collaborative of architects, artists, musicians, designers and programmers with a shared interest in the relationship between technology and contemporary art, architecture and design. Walter Reynolds received his BA in architecture at Prairie View A&M University. He is currently employed with System Development Integration Inc., as well as a faculty member in the Interior Architecture department at the School of the Art Institute of Chicago. His previous works in Architecture have focused on the approach that fathoms the philosophy and outcomes of Architecture, and how this affects the social intercourse of its surrounding's. He is cur-

rently utilizing the outcomes of this approach to create intelligent architecture. Optiflux looks forward, with great anticipation, to joining the international dialog that ISEA represents.

#### Han Rhyu (U.S.A.)

HRHYU@OPTIFLUX.COM
HTTP://WWW.OPTIFLUX.COM
INSTALLATION: SYMBIOSIS

847 West Jackson, 3rd floor, Beyond Shelter exhibition

Optiflux/MediaTribe ignited on December 31, 1995 as a collaborative of architects, artists, musicians, designers and programmers with a shared interest in the relationship between technology and contemporary art, architecture and design. Han Rhyu earned his BFA from the School of the Art Institute of Chicago in 1996. He is currently developing interface designs and virtual environments for VREAM Labs in Chicago. His previous works have traversed such diverse boundaries as architecture, video, performance, programming and interactive design. He is currently fashioning interactive architectures, both tactile and virtual, that deal with the many aspects of our physical interactions with space.

#### Peter Ride (UK)

PETER@ARTEC.ORG.UK
HTTP://WWW.ARTAIDS.ORG.UK
WERSITE: ARTAIDS

CyberPort, Ballroom, 112 S. Michigan Ave, 2nd Floor
PRESENTATION: METROPOUS—DIGITAL CITIES OF THE IMAGINATION
Wednesday, 4:15am—5:45pm, Stock Exchange Trading Room

Internet and Digital Arts Programme co-ordinator, ARTEC, the Arts Technology Centre (UK). Ride has worked as curator and organiser of multimedia and internet projects since 1994 as well as curating and writing on photo and media arts pracitce. Ride is currently the organiser of CHANNEL the UK Internet Network of Visual & Media Arts organisations, and co-ordinator of ARTAIDS

<a href="http://www.artaids,org.uk">http://www.artaids,org.uk">http://www.artaids,org.uk</a> an AIDS art/ activist Net project included as a web event as ISEA 97. Talks and presenations include ISEA96: Devising and Positioning Interactivity in Net Projects.

#### Martin Rieser (UK)

M-RIESER@UWE.AC.UK

PAPER: Interactivity, Public Art and Architecture
Thursday, 2:30am—4:00pm, Stock Exchange Trading Room

Senior Lecturer in Electronic Arts and Multimedia at the University of the West of England, Bristol. Digital media artist since 1981. Has worked intensively with multi-media and digital installations for the past five years. Currently enrolled on a Ph.D. in Interactive Environments for Architectural Installation at Middlesex University. Artist-in-Residence, Watershed media centre, Bristol, for Screening the Virus, intelligent self-curating website for World Aids Day 1996. Director of Orbit project involving 12 major interactive public artworks. Director, Media Myth & Mania, UWE research project for Silver to Silicon, CD ROM publication, exhibited Watershed Gallery Bristol, Focal Point Gallery, Southend, and ICA, London, Milia, Cannes, and at conferences at the Universities of Middlesex and Westminster. Curator of The Electronic Print, Arnolfini 1989, and The Electronic Eye, Watershed 1986. Exhibitions include Electronic Rainforest, interactive computer environment 1990-91. Presented papers at ISEA 1993, 1995, 1996, and

Oberhausen Short film festival 1997

#### Ken Rinaldo(U.S.A.)

KRINALDO@ARTIC.EDU

HTTP://www.ylem.org/ylem/artists/krinaldo/emergent1.html Installation: *Watchers* 

847 W. Jackson, 3rd floor

Kenneth Edmund Rinaldo creates interactive multimedia works which look to the intersection of natural and technological systems. His works are influenced by theories on living systems, artificial intelligence, artificial life, and the nature and organization of matter. He believes it is imperative that technological systems develop a sensitive ecology which is modeled on the principles of living systems, so they will inherently fuse to permit an emergent, interdependent earth. Kenneth Rinaldo was born in 1958 in New York. His grandfather was a Parisian artist and his mother and father are both contemporary artists. At eighteen he studied to be a ballet dancer in New York City. Returning to school at twenty he earned an A.S. Degree in Computer Science from Canada College (1982), a B.A in Communications from The University of California, Santa Barbara (1984) and an M.F.A in Conceptual Art from San Francisco State University (1991). His works have been displayed and Collected in the U.S. and abroad at such shows as the Home Show in Seoul Korea (1996), V2, Dutch Electronica Arts Festival in Rotterdam, Holland (1995), Image Du Future in Montreal, Canada, (1992 & 1995) and Siggraph, Los Angeles (1994). He has curated numerous exhibitions specializing in art and technology, such as Wavicle Illuminata, Blasthaus Gallery, San Francisco (1995), Integrated Hemispheres: Woman Art and Technology, Blasthaus Gallery, San Francisco, (1995). ATA Gallery, San Francisco, a festival of forty three artists working in video, performance, robotics, and installation.

#### Seth Riskin (U.S.A./Germany)

SETH@KHM.DE

PERFORMANCE: LIGHT DANCE

Thursday, 7:00pm, 847 W. Jackson, 7th floor

Seth Riskin studied painting and competed in gymnastics at Ohio State University (1981-86). He was three times named an All-American, and in 1985 was awarded the NCAA national title on the parallel bars. He first developed his Light Dance at the M.I.T. Center for Advanced Visual Studies, where he received his masters degree in 1989. In 1991, he was appointed a research fellow at the Carnegie Mellon University Studio for Creative Inquiry. In India, with support of a Fulbright research scholarship in 1993, Riskin studied light in Hindu religious philosophy and performance. He teaches An Anthropology of Light, a curriculum that draws from his broad humanistic study of light. He has presented Light Dance internationally at venues such as the Sao Paolo Biennial, and India's National Centre for the Performing Arts. Riskin is presently on fellowship at the Academy for Media Arts in Cologne, Germany, where his project focuses on he interaction of the body and holographic and computer-generated spaces in performance.

#### Marcel.Lí Antúnez Roca (Spain)

101662.434@compuserve.com
Performance: Epizoo
Saturday, 7:00pm, 9:00pm, 847 W. Jackson,
Gallery 2 performance space

Visual artist and founding member of **La Fura dels Baus**. Responsible for artistic direction of the following performances: *Accions* (1984), *Suz/o/Suz* (1985), *Tier Mon* (1988). He left the company in 1990. Member of *Los Rinos—Total Art Group*, who created, among other things, the macro-performance *Rinolacxia* (1991). Special mention should be made of his visual work, especially the sculptures made of flesh, and the interactive robot *JoAn*, *the Flesh Man* (1993, produced in collaboration with Sergi Jorda). His interactive performance *Epizoo* was first performed in 1994. Both *JoAn* and *Epizoo* have been performed in Mexico and throughout Europe.

EPIZOO is brought to ISEA97 with the generous support of the Instituto Cervantes Chicago.

#### Miroslaw Rogala (U.S.A.)

ROGALA@MCS.COM

HTTP://WWW.MCS.COM/~ROGALA/HOME.HTML

Presentation: *Dynamic Behavorial Spaces: Interactive Art in Public* Wednesday, 11:30am—1:00pm, Flaxman Screening Room

Miroslaw Rogala is a media artist whose work is known internationally for incorporating new interactive media and expressing a transformed and diverse sense of existence. Electronic Garden/NatuRealization (1996), is a sitespecific interactive sound installation and free speech project with an extensive web site on-line (www.mcs.net/ ~rogala/ eGarden), extending into world-wide cyberspace. Rogala's Lovers Leap (1995) is an interactive environment produced in two forms simultaneously, as an interactive multimedia installation using the viewer's body as a triggering device, and as a CD-ROM using the viewer's hand as a triggering device. The work is included in two international traveling exhibitions and has had viewer participation in 20 countries: An audience interactive new multimedia project, Divided We Stand, by Miroslaw Rogala, (1997); and an Interactive Media Symphony, featured in a two-month, one-person gallery exhibition/workshop, Divided We Speak, this fall at the Museum of Contemporary Art in Chicago, Illinois. The Chicago artist is a doctoral candidate in the on-line Ph.D. research program at the Center for the Advancement of Inquiry in Interactive Arts (CAiiA) at the University of Wales College in Newport. Rogala is a recipient of MFA degrees from The School of Fine Art in Krakow, Poland (1979) and The School of The Art Institute of Chicago, Illinois (1983). He is on the faculty of the Department of Art at Carnegie Mellon University in Pittsburgh, Pennsylvania.

#### Neil B. Rolnick (U.S.A.)

ROLNICK@RPI.EDU

HTTP://WWW.RPI.FDIJ/~ROI NICK

Presentation: New Ideas in Electronic Arts Education At Rensselaer's IEAR Studios

Thursday, 4:15-5:45pm, Flaxman Screening Room

Neil Rolnick has been active as a composer and performer of computer music since the late 1970s. John Rockwell of the New York Times has said that Rolnick's "vernacularly flavored electronic music is already known and admired. [His] pieces *Macedonian AirDrumming, Vocal Chords* and *I* 

Like It—all had pop elements but were really serious works of art. But fun serious works of art." Kyle Gann of the Village Voice comments that "his music is state-of-the-art computer stuff, but Rolnick has good senses of humor and showmanship, and he's never cold or inhuman." Bob Doerschuk of Keyboard Magazine describes Rolnick as "among the brighter lights on the horizons of contemporary music." His music is featured on ten records and compact discs, with an eleventh disk due to be released in early 1998 by Albany Records. His collaborative works with video artists and filmmakers have been shown internationally in museums, including the Whitney Museum and Museum of Modern Art in New York City. As an arts educator, Mr. Rolnick directs the iEAR Studios at Rensselaer Polytechnic Institute. In this capacity he has been responsible for developing a unique Master of Fine Arts program which offers a fresh and interdisciplinary approach to professional education for the electronic arts, including computer music, video, and computer imaging and animation.

#### David Rosenboom (U.S.A.)

DAVID@MUSIC.CALARTS.EDU

HTTP://MUSIC.CALARTS.EDU/!DAVID

CONCERT: ON BEING INVISIBLE II (HYPATIA SPEAKS TO JEFFERSON IN A DREAM)
Friday, 8:00pm, Museum of Contemporary Art Auditorium,
220 E. Chicago Avenue

PAPER: PROPOSITIONAL MUSIC: ON EMERGENT PROPERTIES IN MORPHOGENESIS AND THE EVOLUTION OF MUSIC; IMPONDERABLE FORMS, SELF-ORGANIZATION, AND COMPOSITIONAL METHODS

Wednesday, 2:30-4:00pm, SAIC Auditorium

David Rosenboom (b. 1947), composer, performer, conductor, interdisciplinary artist, author and educator, has explored ideas in his work about the spontaneous evolution of forms, languages for improvisation, new techniques and notation for ensembles, cross-cultural collaborations, performance art, computer music systems, interactive multi-media, compositional algorithms, and extended musical interface with the human nervous system since the 1960's. Known as a pioneer in American experimental music, Rosenboom has been Dean of the School of Music, Co-Director of the Center for Experiments in Art, Information and Technology, and Conductor of the New Century Players at the California Institute of the Arts since 1990. During the 1980's he was Darius Milhaud Professor, Head of the Music Department and Director of the Center for Contemporary Music at Mills College. He studied at the University of Illinois, where he was awarded the George A. Miller Professorship in 1995, and has worked in many innovative institutions, such as the Center for Creative and Performing Arts at SUNY Buffalo, New York's Electric Circus, York University in Toronto, New York University, Banff Center for the Arts, Simon Fraser University, Aesthetic Research Centre of Canada, San Francisco Art Institute, and California College of Arts and Crafts.

#### Nic Rotondo (U.S.A.)

OPTIFLUX@OPTIFLUX.COM HTTP://WWW.OPTIFLUX.COM Installation: Symbiosis

847 West Jackson, 3rd floor, Beyond Shelter exhibition

Optiflux/MediaTribe ignited on December 31, 1995 as a collaborative of architects, artists, musicians, designers and programmers with a shared interest in the relationship between technology and contemporary art, architecture and design. Nic Rotondo earned his BFA from the School of the Art Institute of Chicago in 1996. He is currently a design-

er and computer media artist at Chicago architecture firm VOA Associates Incorporated. His previous works in architecture, video, interactivity and graphic design, have explored the importance of metaphor and process to the act of design. He is currently studying the growing inter-dependence of virtual and tectonic architectures, concentrating on the dichotomies, symbiotics and implications of their union.

#### Cynthia Beth Rubin (U.S.A.)

CYNTHIA.RUBIN@UVM.EDU

PANEL: A MULTI-CULTURAL ISEA

Thursday, 2:30-4:00pm, Rubloff Auditorium

Cynthia Beth Rubin is an independent computer artist working in Providence, where she teaches part-time at the Rhode Island School of Design. Trained as a painter (MFA 1975, Maryland Institute, College of Art/ BA 1972 Antioch College), she began the transition to electronic media in 1984. She attended her first ISEA in 1990 as an exhibitor, and since then has exhibited at a variety of international venues including subsequent ISEAs, SIGGRAPH, Imagina, ARCADE, and other exhibitions in Brazil, Israel, Canada, the Netherlands, and France. Inherited Memories, her most recent animation., screened at SIGGRAPH 1997, and her previous animation, les affinités recouvrées, screened at ISEA 95, the CODE show (New York City), the Pandemonium Festival (London), Jewish Film Festival (San Francisco), Vue sur les Docs (Marseille), Candid Camera (Lodz), and Festival Art Vidéo (Casa Blanca), among others. Working with photographic sources as a point of departure, her animations and still images recall cultural legacies from times and places beyond her personal experience, merged with references to her own life. Focusing on Jewish cultural history, she uses the computer to layer, morph and fuse image fragments together, replicating the subjective experience of memory.

#### Jason Salavon (U.S.A.)

JSALAVON@ARTIC.EDU
EXHIBITION: DIAGRAM FOR THE APPREHENSION OF SIMPLE FORCES
Ten In One Gallery
EXHIBITION: THE GRAND UNIFICATION THEORY
847 W. Jackson, 3rd floor

Jason Salavon, BA, 1993, University of Texas at Austin; MFA, 1997, School of the Art Institute of Chicago. Taught: School of the Art Institute of Chicago. Exhibition (solo): The New Gallery, Austin Texas; Exhibition (group): Beverly Art Center, Beverly, Illinois; Art97 Chicago, Chicago, Illinois; Huntington Art Gallery, Austin, Texas; others. Currently represented by Peter Miller Gallery. Freelance artist and programmer.

#### Katie Salen (U.S.A.)

ZED@MAIL.UTEXAS.EDU

PAPER: CYBERHUMAN DANCES SERIES: AN ARTICULATION OF BODY, SPACE, AND MOTION IN PERFORMANCE

Friday, 11:30am-1:00pm, SAIC Auditorium

Katie Salen is an Assistant Professor of Design at the University of Texas at Austin. She received her MFA in Graphic Design from Rhode Island School of Design in 1992 and taught for three years in the Communication Arts and Design Department, Virginia Commonwealth University, before accepting a position at UT in 1995. In addition to her work as the editor and designer of the design journal Zed, she has had articles published in Eye Magazine, Visible Language, Bookworks, Spirals, the AIGA Journal, and the GDEA Bulletin. Ms. Salen's research focuses on utilizing a design practice to investigate broad ideas about the

dynamic relationship between cultural identities and their expression through visual language. Her work has recently centered on issues of typographic "voice" in sites of electronic orality and she continues a collaborative relationship with choreographer Yacov Sharir in the design of virtual bodies and spaces for performance. This work has been presented in workshop and performance format worldwide with a new phase of the work scheduled for premiere in Lisbon, Portugal in September.

#### Howard Sandroff (U.S.A.)

SNDF@MIDWAY.UCHICAGO.EDU

http://www.execpc.com/~omicron/dd.html
Concert: Chants de Femmes (1996)

Friday, 8:00pm, Museum of Contemporary Art Auditorium, 220 East Chicago Avenue

Composer/Sound Artist Howard Sandroff is a pioneer in the use of computers and electronics for live musical performance. His compositions have been performed throughout the United States, Canada, Europe and Japan and have been featured at numerous contemporary music festivals including New Music America, the Society of Composers, the Aspen Music Festival, New Music Chicago, the International Computer Music Conference, the Smithsonian Institute, the World Saxophone Congress in Japan and France, the International Clarinet Society in Quebec and Paris, Vermont New Music Ensemble, the Contemporary Chamber Players of the University of Chicago, Chicago Symphony Orchestra Chamber Music Series, the Musik Factory in Bergen, Norway and many others. In June 1996, Sandroff was invited by Maestro Pierre Boulez to attend the dedication of the new I.R.C.A.M. facilities at the Georges Pompidou Center in Paris where Alain Damiens, soloist with the Ensemble Intercontemporain, performed Sandroff's 1990 composition, Tephillah: for clarinet and computer. Sandroff is currently Director of the Computer Music Studio and Senior Lecturer in Music at The University of Chicago and Artist-in-Residence with the Radio/Sound Department of Columbia College. Sandroff and Chicago Symphony clarinetist John Bruce Yeh began their collaboration in 1989 by realizing the computer controlled pre-recorded spatialization of Dialogue de l'ombre double by Pierre Boulez. Performing together as Double Dialogue, they have presented their program of works for clarinet and computer throughout the United States and abroad. Yeh and Sandroff have recorded Tephillah for a 1997 Compact Disc Release from Koch International Classic.

#### Nitin Sawhany (U.S.A.)

NITIN@MEDIA.MIT.EDU

HTTP://www.lcc.gatech.edu/gallery/hypercafe
Installation: CDROM: HyperCafe: Narrative and Aesthetic
Hypervideo

847 West Jackson, 3rd floor, CDROM space

Nitin Sawhney is a research assistant in the Speech Interface Group at the MIT Media Laboratory, where he is pursuing graduate work in the Media Arts and Sciences program. He completed his Masters of Science in Information Design and Technology at the Georgia Institute of Technology in Atlanta, GA. He worked on hypermedia and mobile computing projects at the Graphics, Visualization and U.s.a.bility Center at Georgia Tech and the Fuji-Xerox Research Laboratory in Palo-Alto. Nitin recently presented a paper along with David Balcom, HyperCafe: Narrative and Aesthetic Properties of Hypervideo, which received the first Doug Engelbart best paper award at Hypertext'96. Nitin has

also presented his work at conferences such as CHI'96 in Vancouver, Canada, Multimedia'96 in Boston and CHI'97 in Atlanta. He has participated in installations shown at the Nexus Contemporary Art Center in Atlanta, Milia'97 in Cannes, France and CyberFest'97 in Montreal, Canada. His current research interests include wearable audio computing, adaptive systems, spatial and temporal media aesthetics, and audio-based information environments.

#### Hilmar Schmundt (Germany)

SCHMUNDT@COMPUSERVE COM

PANEL: FACT, FICTION, FACTION: CONVERGING STYLES IN LITERATURE AND IOURNALISM IN ONLINE-PUBLICATIONS

Friday, 2:30-4:00pm, Rubloff Auditorium

Hilmar Schmundt, M.A. is editor at Zitty magazine, Berlin, writes for Die Zeit, Die Woche, Die Wochenzeitung, and is coeditor of the e-zine Softmoderne Online—Elektrobriefe, die neueste Literatur betreffend (www.icf.de/softmoderne). Together with Stephan Porombka he is the organizer of Softmoderne, an annual electronic literature festival, now in its third year. He studied literature, journalism and geography in Freiburg i. Br., at UMass Amherst and at John-F.-Kennedy Institute in Berlin.

#### Rachel Schreiber (U.S.A.)

RASCHREI@INDYUNIX.IUPUI.FDU

HTTP://WWW.HERRON.IUPUI.EDU/FACULTY/SCHREIBER/
SCREENING: PLEASE KILL ME; I'M A FAGGOT NIGGER JEW

Wednesday, 2:00pm, 3:00pm; Thursday, 11:00am, 3:00pm; Friday, 11:00am, 2:00pm

Flaxman Screening Room, 112 S. Michigan Ave, lobby PANEL: THEORETICAL AND PRACTICAL APPROACHES TO ELECTRONIC ARTS EDUCATION

Wednesday, 11:30am-1:00pm, Rubloff Auditorium

Rachel Schreiber is a video artist, photographer, writer, and professor. She received her MFA from the California Institute of the Arts in 1995, and in 1995-96 she participated in the Whitney Independent Study Program in New York. Currently, she teaches photography, video, and digital imaging at the Herron School of Art in Indianapolis, Indiana. Schreiber has been making work on issues of Jewish American identity since 1990. Much of her work has focused on a critique of how representations of the Holocaust effect contemporary conditions of desire. Her most recent videotape, Please Kill Me; I'm a Faggot Nigger Jew, is an investigation of the practice of Nazi-fetish based sadomasochism. All of the interviews for this experimental documentary were conducted on the Internet, and the majority of the imagery was shot onto the Macintosh using a Connectix camera. Schreiber's videotapes have screened internationally at such venues as the San Francisco Jewish Film Festival, the New York Video Festival, the Women in the Director's Chair Film and Video Festival in Chicago, the New York Gay and Lesbian Film and Video Festival, the London Jewish Film Festival, and the World Wide Video Festival in The Hague, The Netherlands. Her writing has been published nationally in such journals as the New Art Examiner and Davka: Jewish Cultural Revolution.

#### Gary Schulte (U.S.A.)

CONCERT: TIME TRAVEL (PERFORMER)

Friday, 8:00pm, Museum of Contemporary Art Auditorium, 220 East Chicago Avenue

An acknowledged master of improvisation and unaccompanied violin, Gary Schulte is a graduate of Indiana University School of Music, where he studied with renowned virtuoso Ruggierro Ricci. Often performing outdoors in natural areas, at ancient sacred sites or in his tipi, Schulte insists that the listeners, the animals, the wind and trees, and even the stones, participate in the creation of his spontaneous compositions.

#### Barry Schwartz (U.S.A.)

BARRYS@SIRIUS.COM

PRESENTATION: SATELLITE OBSCURA

Friday, 11:30am-1:00pm, SAIC Auditorium

#### Bill Seaman (U.S.A.)

SEAMAN@UMBC.EDU

PAPER: RE-EMBODIED INTELLIGENCE

Thursday, 4:15-5:45pm, Stock Exchange Trading Room

Bill Seaman received a Master of Science in Visual Studies degree from the Massachusetts Institute of Technology in 1985. He is currently a Ph.D. Fellow at the University of Wales, Centre for Advanced Inquiry into Interactive Art (CAiiA). His work explores language, image, and sound relationships through video, computer controlled videodisc, CD Rom, Virtual Reality, photography, and studio based audio compositions. He is self taught as a composer and musician. His works have been in numerous international festivals, exhibitions, and museum shows. His video tape S.He is included in the permanent collection of the Museum of Modern Art in New York. He has won many awards including a National Endowment for The Arts Fellowship, Massachusetts State Council on the Arts and Humanities Video Fellowship, two different prizes from Ars Electronica for interactive art, the Awards in The Visual Arts prize, The 1st Multimedia Prize from the Berlin Film / Video Festival, the Siemens' Stipendium, the The International German Video Art Prize and most recently the Bonn Videonale prize. He was visiting artist at The Intercommunication Center / NTT, Tokyo in 1994. Last year he collaborated with William Forsythe and Ballett Frankfurt on a major new dance work. He is currently Associate Professor and Director of the Imaging and Digital Arts Program, Department of Visual Arts at the University of Maryland, Baltimore County.

#### Edward A. Shanken (U.S.A.)

GIFTWRAP@ACPUB.DUKE.EDU

Paper: Content and Context: Art and Technology in the US, 1966-1970

Thursday, 11:30am—1:00pm, Stock Exchange Trading Room

Edward A. Shanken is a doctoral candidate in Art History at Duke University. He holds a Master's degree in Public and Private Management from Yale University. Among his publications are: Technology and Intuition: A Love Story? Roy Ascott's Telematic Embrace, initially presented at Einstein Meets Magritte (Brussels, 1995), and Virtual Perspective and the Artistic Vision: A Genealogy of Technology, Perception, and Power. (ISEA96, Rotterdam). He is currently editing a book of essays by British artist/theorist Roy Ascott, tentatively entitled Is There Love in the Telematic Embrace? Visionary Writings on Art, Technology, and Consciousness. He has been a Fellow in Arts Management at the National Endowment for the Arts in Washington, DC, a Fellow at the Center for Teaching and Learning at Duke University, and a Scholar-in-Residence at the Center for Art and Media Technology (ZKM) in Karlsruhe, Germany. Mr. Shanken is currently a member of the editorial board of Leonardo

Digital Reviews. The paper he is presenting at ISEA97 represents his initial dissertation research on art and technology events in the US in the 1960's

#### Jamy Sheridan (U.S.A.)

JSHERIDAN@UMICH.EDU

PERFORMANCE: GARDEN OF INITIAL CONDITIONS

Thursday 6:00-9:00pm, 847 W. Jackson,

Gallery2 Performance Space

Jamy Sheridan is on the Faculty of the University of Michigan School of Art + Design where he is also System Project Coordinator responsible for integrating computing and emerging technologies into all aspects of the School's activities. His computer-based artwork transforms conceptual maps into meditative off-the-screen immersive experiences. Jamy has conducted workshops and exhibitied his work in the U.S.A. and Europe.

#### Jianhang Shi (China)

JIANHANG@HZ.COL.CO.CN

EXHIBITION: DIGITAL MEDITATION FROM CHINA

847 West Jackson, 3rd floor

Jianhang Shi, associate professor and director of Computer Art & Design Center at China National Academy of Arts. After graduating from the Academy in 1986, he began the research and practice of Computer Art. In 1989, he obtained the first MA degree in Computer Art in mainland China. In 1993, he established the Computer Art & Design Center. He has participated in a number of digital art exhibitions both nationally and internationally, and recevied some awards, including IdN Award of '95 Tektronix Asian Computer Art Contest, Yinfung Art Award, Huoyingdong Award of the National Education Committee, etc. 1995, he held the first solo show of digital art, VORTEX, at Canbarra School of Art in the Australian National University. He was the committeeman of the first Computer Art Conference in China in 1995. As a speaker and writer, he has published two books, and some papers on digital art and design.

#### **Dmitry Shubin (Russia)**

KEME@MAIL.NEVALINK.RU

PANEL: A MULTI-CULTURAL ISEA

Thursday, 2:30pm-4:00pm, Rubloff Auditorium

I'm an artist born in 1963 in St.Petersburg, Russia. After finishing musical college in 1979, I studied Slavonic literatures in St.Petersburg State University and graduated from it in 1985. I had postgraduate studies in Russian Academy of Sciences (Moscow) in 1986-1988. At that time I began to study painting. I graduated from Moscow Art University (department of painting and graphics) in 1991. I hope it was my last diploma! Since 1991 I work as independent artist and designer. Since that I had take part in more than 30 exhibitions in Russia and abroad. From 1996 I work previously with electronic based art: computer slide show, computer graphics, Internet projects, etc.

#### E. Jay Sims (U.S.A.)

EJSIMS@AOL.COM

HTTP://WWW.DALTON.ORG/GROUPS/FACULTY/7268/

WEBSITE: THE CUP

CyberPort, Ballroom, 112 S. Michigan Ave, 2nd Floor

I have been a dancer, potter, filmmaker, performance artist and now multimedia/web designer. BFA Univ. of Colorado 1970, MFA School of the Art Institute of Chicago 1985. I taught film, video and computer art to high school students in Manhattan for many years and now work as a freelance multimedia designer.

#### Joel A. Slayton (U.S.A.)

JOEL@WELL.COM
HTTP://SURVEIL.CADRE.SJSU
INSTALLATION: TELEPRESENT SURVEILLANCE
847 West Jackson, 2nd floor

Joel Slayton is Professor of Digital Media and Director of the CADRE Institute (Computers in Art and Design/Research and Education) at San Jose State University where he coordinates the MA and MFA Graduate Programs, authors and teaches theoretical discourse and conducts research in emerging media technology. Mr. Slayton is recognized for his site specific media performances and digital installations. His conceptual art works, installations and performances have been presented in North and Central America, Europe and Africa. He is the recipient of numerous awards and grants including an NEA project grant for production of DoWhatDo, a site specific performance exploring the work of information theorist Gordon Pask. Joel Slayton was selected for participation the PAIR artist-in-residence program at the XEROX Parc Research Center in Palo Alto California where he produced CONDUITS, a large scale media installation and performance commissioned by the city of Palo Alto. His most recent site work, Landscape Painting as Counter-Surveillance of Area 51, addresses surveillance, conspiracy theory and art and is contextualized on the internet: http://cadre.sjsu.edu/area210. Joel Slayton has received sponsorship for his endeavors from Silicon Graphics, Apple Computer, Sun Microsystems, 3Com, Panasonic, Compression Labs and the NASA Ames Research Center. He is a frequent speaker at national and international conferences including ISEA and SIGGRAPH and has been invited to lecture and offer workshops at many universities.

#### Nina Sobell (U.S.A.)

SOBELL@CAT.NYU.EDU

http://www.cat.nyu.edu/parkbench

Panel: Re-forming Narrative: performance, collaboration, play

Thursday, 2:30—4:00pm, Morton Auditorium

Nina Sobell received her MFA in Sculpture and Video from Cornell University in 1971, where she was a pioneer of video and interactive art. Since 1994, she has worked collaboratively with artist Emily Hartzell. As artists-in-residence at NYU's Center for Advanced Technology, they have created innovative uses of the Web in ParkBench, a design for public-access Web kiosks for the City of New York; ArTisTheater, the Web's first live video art performance space; and VirtuAlice, a mobile telepresence video installation. They have presented the work at Interfaces '97 in Montpellier, CHI 97 (Computer-Human Interaction Conference), SIGGRAPH96, and in recent lectures at the Museum of Contemporary Art in Los Angeles, St. Martin's School of Art in London, and Columbia University. Their work has been exhibited at Ricco/Maresca Gallery, Sandra Gering Gallery, and in PORT, at MIT's List Visual Arts Center, and featured in Art in America, International Design Magazine, TalkBack, and the Village Voice. Sobell presented the installations Interactive Encephalographic Brainwave Drawing (1974-97) and Videophone Voyeur (1977) at Joseph Beuys' Free International University at Documenta 6. She is the recipient of numerous awards, including grants from the NEA and NYSCA for her pioneering video performance art in the 1970's. Her sculpture, installations,

and video art have been shown throughout the U.S., Europe, and Japan.

#### Christa Sommerer (Japan)

CHRISTA@MIC.ATR.CO.JP

HTTP://WWW.MIC.ATR.CO.JP/~CHRISTA

PRESENTATION: ART AT SCIENCE—THE NEW COLLABORATION

Wednesday, 2:30—4:00pm, Stock Exchange Trading Room

Christa Sommerer & Laurent Mignonneau are artists and researchers working in the field of interactive computer installations that combine artificial life, art, science, real-time interaction and communication. They have received numerous awards, such as the Golden Nica Award for Interactive Art at the Ars Electronica 94 Festival, the Ovation Award at the Interactive Media Festival in Los Angeles in 1995 and many others. Their works are installed permanently in several museums such as: ZKM Mediamuseum Karlsruhe, ICC InterCommunication Museum Tokyo, Tokyo Metropolitan Museum of Photography. They both are researchers and artistic directors at the ATR Advanced Telecommunications Research Lab in Kyoto Japan and also hold a Professor position at the IAMAS Academy of Media Arts and Sciences in Gifu Japan, In 1995 they organized and chaired an international conference called ART-Science-ATR, at ATR Kyoto, and in 1997 they published and edited a book called Art @ Science in Springer Edition Vienna/New York dealing with the recent developments in the collaboration of art and science.

#### Vibeke Sorenson (U.S.A.)

VIBEKE@USC.EDU
HTTP://WWW.PING.AT/USERS/ESSL/WORKS/MINDSHIPMIND.HTML
INSTALLATION: MINDSHIPMIND
847 W. Jackson, 3rd Floor

Vibeke Sorensen is a computer and video artist living and working in California, U.S.A.. Born in Copenhagen, Denmark, she is currently Professor and Chair of the Division of Animation and Digital Arts in the School of Cinema-Television at the University of Southern California in Los Angeles. Her award winning film, video and installation work has been shown internationally in galleries, museums, concert halls, film theaters, and on broadcast and cable television.

#### Nicos Souleles (Australia)

NICOS@VOYEURMAGIC.COM.AU
HTTP://www.voyeurmagic.com.au/authors.htm
Website: The Past, The Present, and The Future
CyberPort, Ballroom, 112 S. Michigan Ave, 2nd Floor

#### Sue Spaid (U.S.A.)

Panel: Telepistemology and The Aesthetics of Telepresence Thursday, 11:30am—1:00pm, Rubloff Auditorium

#### Flavia Sparacino (U.S.A.)

FLAVIA@MEDIA.MIT.EDU HTTP://www.media.miT.EDU PRESENTATION: RESPONSIVE PORTRAITS Wednesday, 4:15—5:45pm, SAIC Auditorium

Flavia Sparacino is a graduate student at the M.I.T. Media Lab. Her main research interest is in combining computer graphics endowed with perceptual intelligence (media creatures), with film/photography, for storytelling in interactive performance spaces, web-based worlds, advertisement, and news presentation. Other interests include sensors, story interfaces, and computer generated music. Sha has presented her work at Siggraph 96 (*Digital Bayou*), the Sixth Biennal Symposium on Arts and Technology, and

IJCAI, among others. She recently completed her Masters degree at the M.I.T. Media Lab, where she built a Typographic Actor, an interactive DanceSpace that generates graphics and music according to the dancer's movement, and a voice- and gesture-driven Net Space for surfing the web. Flavia received a B.S. in Electrical Engineering from Politecnico di Milano, a B.S. in Robotics from Ecole Centrale Paris and a M.S. in Cognitive Sciences at the Ecole Pratique des Hautes Etudes, Paris, France. She received a number of scholarships and awards for her academic work and career including ones from the European Community, the Italian Center for National Research and Fulbright, among others. She spent some time in Film School and has done travel photography in many countries around the world.

#### Martin Sperka (Slovakia)

SPERKA@DCS.ELF.STUBA.SK
HTTP://WWW.CVT.STUBA.SK/ART/NEW.HTML
PANEL: A MULTI-CULTURAL ISEA
Thursday 2:30—4:00pm, Rubloff Auditorium

Martin Sperka is an Associate Professor at the Department of Information and Computer Science, Slovak University of Technology and a visiting lecturer at the Academy of Fine Arts and Design, Bratislava, Slovakia. MSC EE Czech University of Technology, Prague, 1970. In 1993, he founded the Department of Visual Media at the Art Academy in Bratislava. He has been a speaker at several scientific and art conferences as well as the Curator of Computer Graphics in Fine Arts and E-Mail Art, 1,2,3,4 exhibitions, coorganisation of New Media international workshops. Exhibited in Slovakia, Czech republic, Hungary, Poland, U.S.A., and Austria.

#### Yvonne Spielmann (Germany)

SPIEL@KHM.DE

Paper: History and Theory of Intermedia in Visual Culture
Thursday, 11:30am—1:00pm, Stock Exchange Trading Room

Education: Study in German Literature, Philosophy and American Studies. Ph.D. (1989) with a dissertation on the concept of the avant-garde. In 1997 qualification as university lecturer with a postdoctoral thesis (habilitation) on the aesthetics of the interrelation of media images. Teaching appointments: film studies at the Free University of Berlin; media studies at the Academy of Media Arts Cologne and the University of Konstanz, Germany. Fellowships and Grants: fellow at the Getty Center for the History of Art and the Humanities, Santa Monica. Pre- and postdoctoral fellowships from the universites of Hannover and Konstanz. Grant by the German Research Foundation (DFG). Organizer of two international conferences: one on the avant-garde (1989), the other on the exchange of different arts and media (1991). In preparation: international conference on the interrelation of media images and images in media to be held in April 1998 at the University of Siegen, Germany. Publications: Articles and essays on experiment and avantgarde in film, fine arts, and electronic media, history and theory of visual media, aesthetic theroy, media history and theory, the interrelation of media in visual culture. books in German: Arts and Politics of the Avant-garde (editor), Frankfurt/Main 1989; The concept of the Avant-Garde, Frankfurt/Main 1991; Aesthetic Theory of Intermedia (forthcoming). Currently Assistant Professor in media studies, Dept. of Art History at the University of Siegen, and Dept. of Media Studies at the University of Konstanz.

#### Rejane Spitz (Brazil)

REJANE@ART.PUC.RIO.BR

Panel: The Past, Present, and Future of Publishing in Electronic Arts Wednesday, 4:15–5:45pm, Rubloff Auditorium

Rejane Spitz is the Coordinator for Posgraduate Studies and the Coordinator of the Electronic Art Center, at the Department of Arts of Pontificia Universidade Catolica do Rio de Janeiro, Brazil. She is a multimedia artist and curator and has written extensively on socio-cultural issues related to the use of computers and the role of electronic artists in developing nations.

#### Rose Stasuk (U.S.A.)

RORIC@GATE.NET

HTTP://www.ucet.ufl.eDu/~rstasuk/PocketPro/pocprotr.html
Website: Where's Your Pocket Protector?
CyberPort, Ballroom, 112 S. Michigan Ave, 2nd Floor
INSATLLATION: Where's Your Pocket Protector?
Artemisia Gallery, 700 North Carpenter

Rose Stasuk is a visual artist who moved to Central Florida from Chicago in 1974. She attended the School of the Art Institute of Chicago and Columbia College between 1971-74, and completed her BA in fine art in 1981 at the University of Central Florida. In 1994 she earned her MFA in Electronic Intermedia at the University of Florida. The artist has maintained a private studio since 1985. Her work has been featured in juried group and invitational shows at museums and cultural centers in Florida, the US and (virtually) the world. In addition, her work is included in the online image databases of Sonoma State University's Women Artists Archive and at Arizona State University in The World's Women On-Line, organized by artist Muriel Magenta. Over the past few years Stasuk has produced many works including: video sculpture; media-assisted performance and interactive, multimedia installation. From her studio computer in Clermont she maintains a Web site on the University of Florida Center for Excellence in Teaching server. The directory URL: <a href="http://www.ucet.ufl">http://www.ucet.ufl</a>. edu/~rstasuk/> provides access to several online projects, including the artist's ISEA97 web event entitled Where's Your Pocket Protector?, and her on-going, collaborative research project, The Body internet. Stasuk was awarded a 1995-96 Individual Artist Fellowship from the State of Florida for Interdisciplinary Art.

#### Mary Stieglitz (U.S.A.)

MSTIEGLITZ@CLAVEN.IDBSU.EDU EXHIBITION: CIRQUE 847 West Jackson, 3rd floor

Mary Stieglitz, artist and educator, is currently Professor & Chair of Art and Design at Iowa State University, U.S.A.. Trained as a studio artist on the Bachelors (University of Wisconsin) and Masters level (Indiana University), she went on to study art & visual perception for the Ph.D. degree and the post doctoral certificate (University of Wisconsin). Stieglitz is an active artist, working in digital photography and mixed media. Her images explore the visible patterns of the natural world. They often challenge our concepts of the visual and perceptual aspects of organic form. Her work has been seen in well over 200 exhibitions, published in catalogues, periodicals, books and electronic venues. The work is represented in numerous national and international collections. Active as a writer, recent publications include Analogies: Photo/Electronic: Parallel/Paradox in EXPOSURE, the Journal of the Society for Photographic Education

(30:3/4). She has received 20 research awards and grants, and is active as an exhibition juror, book reviewer and editor. As a presenter, Mary Stieglitz has offered more than 200 lectures across the United States, the United Kingdom, Portugal, Australia, New Zealand, India et al. Stieglitz is actively pursuing extensions of perception in her visual imagery. The images reflect the variety of our visual and perceptual experience, and the various potential interpretations, both objective and subjective. Her belief is that tools and techniques only serve. . . it is the conceptual and visual encounter that endures.

#### Pete Stollery (UK)

P.STOLLERY@NORCOL.AC.UK
CONCERT: ONSET/OFFSET

Wednesday, 12:30pm, 2:00pm; Thursday, 4:00pm Harold Washington Library, Video Theater, 400 S. State Street

Pete Stollery (born Halifax, 1960) studied electroacoustic composition with Jonty Harrison at Birmingham University, where he received his doctorate in 1996. He now composes almost exclusively in the electroacoustic medium, particularly acousmatic music where there exists an interplay between the original "meaning" of sounds and sounds existing purely as sound, divorced from their physical origins. Recent performances include Musica Nova, Prague (1994), International Computer Music Conference (1995, 1996, 1997), Spitalfields Festival, London (1995), Journees d'Informatique Musicale, Paris (1995), ARTWORKS, Texas (1995), Brazilian Computer Music Symposium (1995, 1996, 1997), Florida Festival of Electroacoustic Music (1995, 1996), Musica Verticale, Rome (1995), São Paulo Bienal Internacional de Música Eletroacústica (1996), the International Symposium on Electronic Art (1996, 1997), and many others. A number of works are available on CD. Shortstuff (tape alone) was awarded Special Prize in the Musica Nova 1994 competition, and Onset/Offset (tape alone) was given an Honourable Mention at the Stockholm Electronic Arts Award, 1996. Altered Images (tape alone) won second prize at CIMESP'97 (Concurso Internacional de Música Eletroacústica de São Paulo). He is currently Lecturer in Music and Director of the Electroacoustic Music Studio at Northern College, Aberdeen, where he is able to guide school children, student teachers and existing teachers in the creative use of technology in music education.

#### Mary Stolper (U.S.A.)

CONCERT: CHANT DE FEMMES (1996) (PERFORMER)
Friday, 8:00pm, Museum of Contemporary Art Auditorium,
220 East Chicago Avenue

Mary Stolper studied flute with Walfrid Kujala at Northwestern University. She gave her Carnegie Hall recital debut in 1982 and was a 1988 winner of the National Flute Association Chamber Music Competition as a member of the flute and harp duo Espree. In 1989 Ms. Stolper performed Nielsen's Flute Concerto throughout East Germany with the Chicago Chamber Orchestra to critical acclaim. She is assistant principle flute in the Grant Park Symphony, principle flute in the Chicago Sinfonietta, and a founding member of the Chicago Flute club. She has served on the boards of New Music Chicago, Chicago Society of Composers, American Women Composers, Musicians Club of Women, and on the artistic review panel of the Illinois Arts Council. Mary Stolper has recorded for the Capriccio, Centaur, MTS

and Musical Heritage record labels as well as the Erato label which has released a CD of flute music performed by Stolper. She teaches flute at the Depaul University School of Music and is much in demand as a soloist, orchestral and chamber musician with ensembles throughout the Chicago Area.

#### Wolfgang Strauss (Germany)

WOLFGANG.STRAUSS@GMD.DE

HTTP://VISWIZ.GMD.DE/STRAUSS

PAPER: LIQUID VIEWS—ANOTHER STORY OF NARCISSUS

Wednesday, 11:30am—1:00pm, Stock Exchange Trading Room

PANEL: THE ARCHITECTURE OF CYBERSPACE

Thursday, 4:15-5:45pm, Rubloff Auditorium

Wolfgang Strauss is an architect and media-artist in the field of Virtual Architecture and Interface Design. Founder of Virtual Worlds Studio in Briey, France, at the Centre de Recherche Corbusier, co-founder of Art+Com, Berlin. Currently he is a guest professor of interactive media studies at the School of Fine Arts Saarbrücken, Germany. His body of work-produced with Monika Fleischmann-includes Berlin-Cyber City, Responsive Workbench, Rigid Waves, Liquid Views, among other interactive environments. Strauss is a guest-researcher at the GMD Institute for Media Communication.

#### Mike Stubbs (UK) of Hull Time Based Arts

STUBBS@EASYNET.CO.UK

HTTP://WWW/HTBA.DEMON.CO.UK/

PRESENTATION: RUNNING OUT OF TIME: ORGANIZATION AS CRITIQUE Wednesday, 2:30—4:00pm, Stock Exchange Trading Room

Based in Hull, UK, Hull Time Based Arts is one of Europe's leading commissioners of live and new technology arts, supporting the development of innovative new work through it's exhibition and touring programme, Avidlab digital media production resources and technical and administrative assistance. HTBA promotes the practice of innovative contemporary work in the time-based arts. HTBA has recently commissioned a study into a major new development: Centre for Electronic & Photographic Imaging Arts. HTBA provides artists facilities, training in new technology and commissions new artworks from home and abroad, which includes the European Media Art Residency Exchange (EMARE) programme with Hungary, Finland and Germany. HTBA invites innovative proposals for new and challenging work.

#### John Sturgeon (U.S.A.)

PRESENTATION: CONFESSIONS OF ADDICTION, LOVE, & SURGICAL MUSINGS Friday, 4:15 - 5:45pm, Flaxman Screening Room

John Sturgeon is an electronic media, installation, and performance artist who received his Masters in Fine Arts from Cornell University in 1970. He has received numerous awards and fellowships including three National Endowment for the Arts Individual Artists Fellowships; several NEA and state supported production grants; a John Simon Guggenheim Fellowship; and a Fulbright Scholar Abroad Fellowship. Throughout the 70s, 80s, and 90s, Sturgeon has consistently utilized emerging forms of electronic media to articulate his quest for a spiritual persona. His electronic adaptations of ritualistic practices question the role of electronic media in the process of self creation/discovery and community formation while creating a unique space for the contemplation of these issues. His work has exhibited nationally at the Museum of

Modern Art, the Whitney Museum of American Art, the Long Beach Museum of Art, the Los Angeles County Museum of Art, the Institute of Contemporary Art-Boston, and the Contemporary Arts Center in Cincinnati. Internationally, Sturgeon has participated in numerous exhibitions and symposiums such as: Symposium Moor '92 in Oldenburg, Germany; the 1976 Biennale of Sydney; Second Link-Video 80's at the Stedelijk Museum, Amsterdam, & the Institute of Contemporary Art, London; Third Videonale Bonn, Germany; Videobrasil, Festival Fotoptica Museu da Imagem e do Som, Sao Paulo, and Video Meetings '91 in Sarajevo, Yugoslavia. Sturgeon is currently Associate Professor of Electronic Media and Associate Head of the School of Art, Carnegie Mellon University in Pittsburgh, PA.

#### Michael Sturtz (U.S.A.)

M.STURTZ@ARTIC.EDU

EXHIBITION: REMAINS & ARTIFACTS OF A DEAD PLANET

847 West Jackson. 3rd floor

Michael Sturtz is a San Francisco Bay Area multi-media sculptor who has exhibited in California, Italy, New York, & Chicago. His work often includes creative mixtures of natural elements, metals, kinetics, light, fire, water, and video. For the past two years Michael has been teaching sculpture in the Bay Area, from bronze casting to stone carving, ceramics to welding. He is currently pursuing his MFA at The School of the Art Institute of Chicago.

#### János Sugár (Hungary)

si@dial.isys.hu http://www.isys.hu/metaforum Paper:*Paradigm Shift Interruptus* 

Friday, 2:30-4:00pm, Stock Exchange Trading Room

János Sugár (b. 1958) attended the Department of Sculpture of the Hungarian Academy of Fine Art, Budapest from 1979 to 1984. Between 1980 and 1986 he was actively involved in the exhibitions and performances of Indigo, an interdisciplinary art group, led by Miklós Erdély. János Sugár has participated in national and international exhibitions since 1980 and has also created several performances, films and videos. Between 1990 and 1995 he was one of the board members of the Béla Balázs Film Studio, Budapest. He is a founding member of the Media Research Foundation. Since 1990 he has been a lecturer at the Intermedia Dept. of the Hungarian Academy of Fine Arts, which was established in 1990 by he and Miklós Peternák. In 1992 he exhibited at the documenta IX, Kassel. He completed an Artslink residency at the Clevelend Institute of Art in 1994. Since 1994 he organizes the MetaForum conferences (with Geert Lovink and Diana McCarty).

#### Junko Suzuki (Japan)

SYNAP@ZZZ.OR.JP
HTTP://WWW.ZZZ.OR.JP/FREE/SYNAP/
PRESENTATION: GIRLS AS AVATAR
Friday, 4:15—5:45pm, Stock Exchange Trading Room

Recent Exhibitions: 1990: China June 4, P.S.1 Museum (N.Y.); 1993, Art and Environment, (Bali). 1994: incidence-coincidence\$B!&(BGENOME-PHENOME, Solo show at Galleria Bellini (Yokohama); Molecular Art Show,

U.C.L.A.(L.A.). 1995: Kyoto Art Festival, Ex Tatsuike Elementary School (Kyoto); *Mind The Gap*, Kyoto City Art University Creative Hall (Kyoto). 1996: *Portraits in Cyber Space*, MIT Media Lab's project on the Net; *ART ON THE NET*, Machida City International Museum of Print Art. 1997: *Art On The Net* '97 Yokohama Museum, Machida City

International; Museum of Print Art. Lectures: Washington University (St.Louis); New York City College (New York); Silpakorn National University (Bangkok); P.S.1 Museum (New York); International House of Japan (Tokyo); Bryn Mawr College (Philadelphia); Japan Foundation (Jakarta); Hong Kong Art Museum (Hong Kong); University of Canterbury (New Zealand). Articles published in *The Japan Times; The Daily Yomiuri; Bangkok Post; The Press; Art News.* Grant: 1989-1990 Asian Cultural Council, P.S.1 Museum (N.Y.) Studio Fellow. Participated in publication of medical texts on brain research under Dr.Kawata of Kyoto Prefectutal University of Medicine, Kanagawa Dental College, M.A., Kyoto City Art University. Collection: Hara Museum.

#### Elizabeth Swift of VOID: Performance (UK)

LIZ@VOIDP.DEMON.CO.UK

HTTP://www.voidp.demon.co.uk/

PERFORMANCE: THE FAUST SPACE

Thursday, 8:00pm, 847 W. Jackson Building, 7th floor

Elizabeth Swift is a director and founder member of VOID:Performance. She is a lecturer in Performance Arts at Cheltenham and Gloucester College of Higher Education, and has an MA in Contemporary Theatre Practice from Lancaster University, UK. She was Artistic Director of Prema Arts Centre, England from 1988–94, has a background in Arts Journalism. and is also a freelance writer. Recent conference presentations include: Paper, A Room for Robots, Siggraph '96, New Orleans, LA; Paper, Romancing the Web, Grasping the NETtle Art & Technology Conference, Exeter, UK, 1995; Panel Member, Dance Umbrella, Technology & Dance Forum, London, UK, 1995. VOID: Performance is a UK-based theatre company which works extensively with emerging technology. The company was founded in the late 80s by a group of performers and artists with a shared interest in science fiction and the dynamics of live performance. Robots, CCTV, video, telephones, faxes, and computers have shared the space with performers in a series of VOID events, at venues ranging from college studios to large theatres, from a derelict Gothic mansion to an architect's office.

#### Sue Thomas (UK)

THOMAS@INNOTTS.CO.UK
PANEL: FACT, FICTION, FACTION: CONVERGING STYLES IN LITERATURE AND

JOURNALISM IN ONLINE PUBLICATIONS

Friday, 2:30-4pm, Rubloff Auditorium

Sue Thomas has just completed her third novel, The [+]NET[+] Of Desire, which takes place in the unbodied realm of text-based virtuality. The landscape of the book can be found at LambdaM00 #87887. Her first novel, Correspondence, explored the choice to be made between a human or a machine body, and was short-listed for several awards, including the 1992 Arthur C.Clarke Award for Best Science Ficton Novel. In her second book, Water, she invented Ruari, a sensual yet wholly inorganic entity. She is editor of the story collection, Wild Women, and has written for Wired, Geekairl, and Mute, Course Leader of the MA in Writing and Project Leader of the trAce Writing and Technology Research Project at Nottingham Trent University, England, she will be teaching at the University of Massachusetts at Dartmouth for the Spring Semester of 1998. "She writes about our machined, manipulated landscape with bold sensual accuracy. Billed as a 'roleplay' as well as a novel, Correspondence is formally inventive with a rich sense of humour." (Village Voice) "There is an interesting surreal quality in Water. Mythic. Although the rules of

physics are never actually broken, it feels as if they might be any second." (LA Times Book Review)

#### Todor Todoroff (Belgium)

TODOR@MUSIQUE.FPMS.AC.BE

CONCERT: OBSESSION

Wednesday, 12:30pm, 2:00pm; Thursday, 4:00pm Harold Washington Library, Video Theater, 400 S. State Street PAPER: NEXTSTEP GRAPHICAL INTERFACE TO CONTROL SPATIALIZATION SYSTEMS

Wednesday, 4:15-5:45pm, SAIC Auditorium

Born in 1963, Todor Todoroff is an Electrical Engineer with a specialization in telecommunications (1987). After having done research in the field of speech processing at the Free University of Brussels, he is now head of the Computer Music Research at the Polytechnic Faculty in Mons (Belgium) where he develops computer tools for electroacoustic music in collaboration with the Royal Conservatory of Music in Mons. He received in 1993 a First Prize for Electroacoustic Composition at the Royal Conservatory of Music in Brussels. His main musical work is focused on tape music, with a special interest in dealing with space and multiphony, but he also composes music for film, video and theatre productions, as well as for installations in collaboration with contemporary artists. He received the Prize of the Audience Ex-Aequo at the 1991 International Noroit Competition in Arras (France) and was finalist at the 1992 International Luigi Russolo Competition in Varese (Italy) and at the I. Concorso Internacional de Musica Eletroacustica de Sao Paulo 1995 (Brazil). His music has been played on the radio in several countries and has been programmed in many festivals (Ars Musica 93and 94, ICMC 95 and 96, ISEA 95, Euracousma 93, JIM 95 and 96.

#### John Tonkin (Australia)

JOHN.TONKIN@BIGPOND.COM HTTP://WWW.MERLIN.COM.AU/JOHNT/ WEBSITE: *THE PERFECTIBLE SELF* 

CyberPort, Ballroom, 112 S. Michigan Ave., 2nd Floor

John Tonkin is an Australian electronic media artist. For many years he created 3D animation using his own physically based modelling software. He is currently working on a series of web based interactives. His work has been shown widely including at Siggraph (U.S.A.), ISEA93 (Minneapolis), Ars Electronica (Austria), VideoFest (Berlin) and ISEA95 (Montreal).

#### Naoko Tosa (Japan)

TOSA@MIC.ATR.CO.JP

http://www.atr.co.jp/~tosa/
Installation: Interactive Poem

847 West Jackson, 3rd floor

Naoko Tosa is a Director (Interactive Theater Project) in the ATR Media Integration & Communications Research Laboratories. She is also an Visiting Associate Professor in Kobe University, and a lecturer in the Dept. of Imaging Arts and Sciences, Mu.s.a.shino Art University. Her major research area is Art and Technology where she is working on the creation of Experimental Film, Video Art, computer graphics animation, and interactive arts. Her recent work includes the Neuro-Baby project, an autonomous computer agent with automatic facial expression and behavior synthesis that can respond to human voice by recognizing emotions and feelings. Her work was exhibited at Museum of Modern Art (New York), Metropolitan Art Museum, SIG-

GRAPH, Ars ELECTRONICA, Long Beach Museum, and other locations worldwide. Also, her works are collected at The Japan Foundation, American Film Association, Japan Film Culture Center, Nagoya Prefecture Modern Art Museum Japan, and other institutions in Japan.

#### Caroline Traube (Belgium)

CAROLINE@MUSIQUE.FPMS.AC.BE
PAPER: NEXTSTEP GRAPHICAL INTERFACE TO CONTROL
SPATIALIZATION SYSTEMS

Wednesday, 4:15-5:45pm, SAIC Auditorium

I am an engineer, specializing in Telecommunications. Now, as a researcher at the University of Mons, I develop graphical interfaces for computer music composers. I am also a student of Annette Vande Gorne, in composition of "acousmatic music".

#### Laura Trippi (U.S.A.)

LATRIPPI@INTERPORT.NET

HTTP://WWW.ADAWEB.COM/~DN/A
PANEL: HYPE: 1000 SEDUCTIONS OF NEW MEDIA

Wednesday, 2:30-4:00pm, Rubloff Auditorium

Laura Trippi is a curator, writer, and new media project manager working at the intersection of art, science, and popular culture. A curator at The New Museum, New York, from 1988-95, her Web site, *Drawing oN Air (dn/a)*, has been located at adaweb since the spring of 1996. In addition to exhibition catalogues, her writing appears in the *Guggenheim Magazine, 21C*, and *World Art*. A B.A. from Columbia University's School of General Studies (1984, magna cum laude) led to three years of graduate study at Johns Hopkins' Humanities Center. Prior to that, Trippi graduated from an alternative high school in the Bay Area with the "Tender Feelings Award," and has been wondering about it ever since.

#### David Udow (U.S.A.)

HTTP://WWW.ASU.EDU/CFA/ISA/

SCREENING: TOKEN CITY

Wednesday, 2:00pm, 3:00pm; Thursday, 11:00am, 3:00pm; Friday, 11:00am, 2:00pm

Flaxman Screening Room, 112 S. Michigan Ave., lobby

Composer/Percussionist. Professor of Music, University of Michigan, Ann Arbor; member of Santa Fe Opera Orchestra, Santa Fe, N.M.

#### Anna Ursyn (U.S.A.)

URSYN@UNOCO.EDU
EXHIBITION: END OF THE STREET
847 West Jackson, 3rd floor

Anna Ursyn, affiliated at Department of Visual Arts, University of Northern Colorado as an Associate Professor of Art. Degrees: M.F.A. University of Wyoming 1988; Ph.D. University of Wyoming 1994. Awards: Excellence in Education Award, College of Education, U.of Wyoming 1993; Scholar of the Year, University of Northern Colorado, 1995/96; Five grant awards for developing computer graphics technology. Over 15 single art shows, participation in over 70 juried and invitational fine art exhibitions, such as: ACM/SIGGRAPH 1989, '90, '94, '95; Der Prix Ars Electronica 1988-1997; Eurographics 1991, 1996 (awarded); ISEA 1990, '92, '94, '96; SCAN 1990, '92, '93; ArCADE (Brighton, England) 1995, '97; New York Digital Salon 1995, '96; 20th Century Matrix, Tokyo, Japan; Digital Art Work Visualization—IV'97, London; traveling show

Computerkunst/Computer Art '96, Gladbeck, Germany.
Ursyn was awarded the SIGGRAPH '90 grant for educators.
Her research and pedagogy interests include integrated instruction in art, science and computer art graphics.
Publications: Journal of European Association for Research on Learning and Instruction, 1997; Leonardo, 1993;
Creativity and Cognition Proceedings, Loughborough,
England, 1994; ERIC Doc. ED 374 773; Computer Graphics,
1991 (SIGGRAPH '91 Panel); YLEM, 1990, 1996;
COLLAGE—Colorado Art Education Association, 1996.

#### Paul Vanouse (U.S.A.)

PVANOUSE@JUPITER@UCSD.EDU

http://www.contrib.andrew.cmu.edu/~pv28

Website: The Persistent Data Confidante

CyberPort, Ballroom, 112 S. Michigan Ave., 2nd Floor
Installation: Items 1-2000

Betty Rymer Gallery

Paul Vanouse is an artist using electronic media to explore the construction of subjectivity in contemporary culture. He employs sociology and "big-science," in interactive artworks, often designed for mass-audiences. Paul is a Research Fellow at the Studio for Creative Inquiry at Carnegie Mellon University, from which he also received his MFA degree in 1996. Recent international venues include: the International Symposium on Electronic Arts, Santiago Biennial of Video and Electronic Art, Copenhagen Film and Video Workshop Festival and Rotterdam Film Festival. He has taught electronic art at the University of California at San Diego, West Virginia University and Carnegie Mellon University. His work has been supported by the National Science Foundation, Pennsylvania Arts Council, and Pittsburgh Filmakers.

#### Victoria Vesna (U.S.A.)

VESNA@ARTS.UCSB.EDU

HTTP://WWW.ARTS.UCSB.EDU/~VIVE

PAPER: INCORPORATED AVATARS: ORGANIZATIONAL CONTRADICTIONS IN

Friday, 2:30-4:00pm, Stock Exchange Trading Room

Victoria Vesna is an installation and performance artist working with electronic technology. She has exhibited internationally at a number of shows including the Venice Biennale (86), P.S.1 Museum, NY (89), Long Beach Museum (93), Ernst Museum of Budapest (94), and most recently, at the San Francisco Art Institute. Her work has moved from performance and video installations, to experimental research that connects networked environments to physical public spaces. She is interested in guestioning ways that constructions of physical and ephemeral spaces effect collectively embodied behaviour. Her current collaborative project, Bodies INCorporated, is devised to facilitate exploration into the social psychology of group dynamics, actualized in corporate structure. Victoria is an Associate Professor at the Univerity of California, Santa Barbara, teaching Electronic Intermedia and Computer Image, and has been instrumental in fostering an interdisciplinary collaboration between the College of Engineering and Art Studio.

#### Carlos Fadon Vicente (Brazil)

FABIOMORI@HOTMAIL.COM

PRESENTATION: THE OPUS PROJECT: "INTERACTIVE 2-D DIGITAL IMAGING BASED ON RANDOM PROCESS"

Thursday, 4:15-5:45pm, Flaxman Screening Room

Born in São Paulo, Brazil in 1945, Carlos Fadon Vicente holds two undergraduate degrees from the Universidade de São Paulo: Civil Engineering from the Escola Politécnica in 1968, and Fine Arts from the Escola de Comunicações e Artes in 1982. He earned his Master of Fine Arts degree in 1989 from The School of the Art Institute of Chicago, on a scholarship from the Brazilian government. The status of photography as a system for elaboration of realities as well as essays about the urban landscape are his key issues, since he started with photography in 1975. Drawn from his cultural background, the concern for art and technology synergy further developed in 1985 through the use of computer systems directed to image construction, thereafter to man-machine collaboration in digital imaging and multimedia pieces. Around 1987 he began a series of interactive experiments with telecommunications. employing slow-scan TV and videotex, later adding on fax machines and computers. Carlos Fadon Vicente has participated in one-man shows, symposia and group exhibitions, and his works are present in public and private collections. He hhas articles and portfolios published in the Americas and Europe.

#### Bill Vorn (Canada)

D356644@ER.UQAM.CA HTTP://WWW.COMM.UQAM.CA/VORN/CHAOS.HTML INSTALLATION: LA COUR DES MIRACLES 847 West Jackson, 2nd floor

Born in Montréal in 1959, Bill Vorn is now a Ph.D. student in Communication & Media Studies at UQAM (Université du Québec à Montréal). His thesis is about interactive models in artificial social systems and multi-agent telematic networks. He also teaches audio related techniques at UQAM as he has been working as a music composer and sound designer for more than fifteen years. He was a founding member of the electro-beat group *Rational Youth* in the early 80s. He then worked closer to the film industry scene as a sound effects editor and film score composer for advertising, radio, and television. Bill Vorn now works in the electronic arts field on interactive robotic projects, making "real noise from artificial life".

#### Harlan Wallach (U.S.A.)

WALLACH@NWU.EDU

HTTP://ARTHOLE.COM

Panel: Building Bridges or Tearing Apart Authorship: On-line Collaborative Art

Wednesday, 2:30-4:00pm, Morton Auditorium

I am a Photographer & Graphic Designer, currently living in Chicago. My work has been exhibited in San Francisco, Chicago, and New York, and is available on-line at http://arthole.com.

#### Noah Wardrip-Fruin (U.S.A.)

NOAH@QUEEG.COM, NOAH@CAT.NYU.EDU

Panel: Re-Forming Narrative: Performance, collaboration, Play Thursday, 2:30—4:00pm, Morton Auditorium

Noah Wardrip-Fruin's new media art/writing will be presented this year at ACM Siggraph, ACM Hypertext, the MIT List Center, the Sandra Gering Gallery, La Mama, and on the Web. For the past several years he has been at New York University, working with the Center for Advanced Technology and the Taub Urban Research Center, and teaching at the Graduate Film and Television Program and Information Technology Institute. He was a keynote speaker at this year's Society for Photographic Education, and in

1996 he was an Edward Albee Foundation Fellow.

#### Grahame Weinbrau (Canada)

STRING@INTERPORT.NET

CONCERT: VOICESTREAMS

Thursday, 7:00pm, Museum of Contemporary Art Auditorium, 220 E. Chicago Avenue

Grahame Weinbren's interactive cinema installations have been exhibited since 1986, at sites including the Whitney Museum of American Art, CentrePompidou, L.A.M.O.C.A., Bonn Kunsthalle, The ZKM, the Kwangju Biennale, the ICA in London, and the Berlin Film Festival. His writings on interactivity have been widely published, and he has lectured on the subject throughout the world. He is a member of the graduate faculty of the School of Visual Arts in New York.

#### Annette Weintraub (U.S.A.)

ANWCC@CUNYVM.CUNY.EDU

HTTP://ARTNETWEB.COM/ARTNETWEB/PROJECTS/REALMS/NOTES.HTML
WEBSITE: PEDESTRIAN: WALKING AS MEDITATION AND THE LURE
OF EVERYDAY OBJECTS

CyberPort, Ballroom, 112 S. Michigan Ave., 2nd Floor

Exhibitions include: Technoseduction (1997), The Cooper Union; Picture Element (1996), Valencia College, Orlando, FL; CODE (1995), Ricco/Maresca Gallery, NYC; Image Electronic (1994), Euphrat Museum of Art, DeAnza College, Cupertino, CA; and Metamorphoses: Photography in the Electronic Age (1994), curated by The Aperture Foundation for Photography and the Visual Arts, at the Museum at FIT, New York, and traveling for four years to: The Blaffer Gallery, University of Houston, Tampa Museum of Art, Philadelphia Museum of Art, San Jose Museum of Art and the Kemper Museum of Contemporary Art and Design. A previous art work for the Web, Realms, was included in: Hello World-Private Places-Global Spaces, Zurich Museum of Design, Switzerland. Kahanamoku & Beyond, a satellite exhibition of the Biennale of Sydney, and is also a featured project on ArtNetWeb. Annette Weintraub chaired a panel "Art on the Web, the Web as Art" at SIGGRAPH 96, and is a 1991 recipient of the New York Foundation for the Arts grant. She is Professor of Art at the City College of New York and Director of The Robinson Center for Graphic Arts and Communication Design.

#### Todd Welbourne (U.S.A.)

TGWELBOU@FACSTAFF,WISC.EDU

CONCERT: INTERFACING (PERFORMER)

Thursday, 7:00pm, Museum of Contemporary Art Auditorium, 220 E. Chicago Avenue

Todd Welbourne has active recital appearances in the U.S.A. as well as in Europe. He earned Bachelor and Master of Music degrees from Boston University where he studied with Leonard Shure and served as Mr. Shure's teaching assistant. He was a Fulbright Scholar (1977-78, Geneva) at the Studio de Musique Contemporaine, and has a doctorate in piano performance from the University of Iowa, where he served as the pianist for the Center for New Music. Before taking the position at the University of Wisconsin/Madison in 1984, he served on the piano faculty of the University of Oklahoma and has directed the new music ensembles at both institutions. His articles have appeared in Piano Quarterly, The American Music Teacher, and Piano & Keyboard. He has performed at national conferences of the Society of Electro/Acoustic Music and the International

Society for Electronic Arts, and has lectured and performed at new music festivals around the country. Professor Welbourne's main area of interest is in experimental piano music written since 1970, including piano/tape compositions and (more recently) live-interactive computer/MIDI compositions.

#### Nik Williams (U.S.A.)

NIK@PANIX.COM

PANEL: THE ARCHITECTURE OF CYBERSPACE

Thursday, 4:15-5:45pm, Rubloff Auditorium

An artist working in New York City, Williams has worked extensively in the area of media and art. His recent work uses architectural forms and methods. He is an advisor in creating new media galleries and in the development of global communications strategies for the EEC.

#### Stephen Wilson (U.S.A.)

SWILSON@SESTLED

HTTP://USERWWW.SFSU.EDU/~SWILSON

Panel: The Past, Present, and Future of Publishing in Electronic Arts Wednesday, 4:15–5:45pm, Rubloff Auditorium

Stephen Wilson is an artist who explores the cultural implications of new technologies and head of the Conceptual Design/ Information Arts program at San Francisco State University. He has written numerous articles and several books including World Wide Web Design Guide. He is one of the international editors of *Leonardo*.

#### Andrea Wollensak (U.S.A.)

AIWOL@CONNCOLL FOLL

PRESENTATION: New Cartographies and Virtual Environments with GPS Wednesday, 4:15–5:45pm, Stock Exchange Trading Room

Andrea Wollensak is an artist, assistant professor of studio art and fellow at the Center for Arts and Technology at Connecticut College. Wollensak received her MFA from Yale University School of Art in 1990. She recently completed an artist residency at the Banff Centre for the Arts in Canada where she investigated mappings with global positioning systems (GPS). She continues to map a variety of sites in Mexico, Canada and the United States making visible the architecture of place and information. Wollensak has participated in a Fulbright Grant to the Czech Republic, presented papers in the Design Biennale in Brno, Czech Republic 1995; ISEA 1995, 1996; The National Centre for the Arts, Multi-Media Center in Mexico City 1997; and College Art Association 1996. Her work has been exhibited in Osaka, Japan; Berlin, Germany; Banff and Montreal, Canada; New York, Los Angeles and Atlanta.

#### Laurel Woodcock (Canada)

LAUREL@ALCOR.CONCORDIA.CA
INSTALLATION: ADVISORY WARNING
847 West Jackson, 3rd floor

Laurel Woodcock is an artist and writer living in Montréal. After obtaining her MFA at NSCAD (Nova Scotia College of Art and Design) in 1992, she returned to Montréal where she currently teaches in the Interdisciplinary Studies Programme at Concordia University and the Cinema Communications Programme at Dawson College. She likes to think of her work as sentimental conceptualism, where the slippery subtexts of popular culture and technology are investigated from affective and humorous states. Utilizing archaic recordings of popular songs, the iconic laughter of a female sit-com star (Roseanne), pulp horoscopes, and interactive phone lines,

her work participates in the pleasure of such vernacular, while critiquing the reduction of emotional states and economic needs to the equivalent of sound bytes.

#### Paul Woodrow (Canada)

PWOODROW@ACS.UCALGARY.CA http://www.acad.ab.ca/~dunninga Paper: Einstein's Brain

Friday, 4:15-5:45pm, Flaxman Screening Room

Paul Woodrow has been involved in a variety of inter-disciplinary and multi-media activities since the late sixties, including performance, musical events, painting and video. He was a co-founder of W.O.R.K.S., the internationally recognized performance group. His more recent work consists of multi-media installations, using video projection and sound. He has exhibited extensively since the early seventies including the 4th St. Petersburg Biennale, Russia, where he exhibited a version of the interactive VR work, Einstein's Brain, the Museum of Modern Art in Stockholm, Sweden, the Tate Gallery, London, as well as in Japan, Belgium, France, Puerto Rico, Canada, the U.S.A., and South America. Recent presentations on the developing Einstein's Brain Project include those made at Consciousness Reframed at CAiiA, Newport Wales, and at the First International Conference on Virtual Reality in Valencia, Spain. He has been the recipient of many awards including grants from the Canada Council. He currently teaches Art Theory and Studio at the University of Calgary.

#### David Worrall (Australia)

HTTP://ONLINE.ANU.EDU.AU/ITA/ACAT
INSTALLATION: RESONANT SILHOUETTES OF POINCARE
847 West Jackson, 3rd floor

David Worrall (composer, b.1954) is Head of ACAT. While he has written music in most genres, his areas of special interest are algorithmic composition, polymedia and spatial sound synthesis.

#### Adrianne Wortzel (U.S.A.)

SPHINX@INCH.COM

HTTP://ARTNETWEB.COM/WORTZEL/

Panel: Re-forming Narrative: Performance, collaboration, Play Thursday, 2:30—4:00pm, Morton Auditorium

Adrianne Wortzel is an artist, author of *The Electronic Chronicles* and other webworks, creator of robotic installations, and producer/director of *Theoricon Globe Theater*, an online amphitheater for artists. Her writings have been published in *Leonardo*, *Intelligent Agent*, *Cyberstage Magazine*, and *Atlas Mapping*. She is a co-host of *Art Dirt*, a weekly broadcast on the web. Born, lives and works in New York City. She teaches art and telecommunications at The School of Visual Arts MFA Photography Department and in both the Art and the Engineering Schools at The Cooper Union for the Advancement of Science and Art.

#### Jin Taek Yoo (U.S.A.)

TIMEJIN@AOL.COM
INSTALLATION: THREE GEOMETRIC TEARS
847 West Jackson, 3rd floor

Education: M.F.A., 1997- The School of the Art Institute of Chicago, Time Arts Department; M.F.A., 1995- Fine Arts College in Seoul National University. Professional Experience: 97: M.F.A. Fellowship, (The School of the Art Institute of Chicago); 94-95: Leader of *POOM*, Fine Arts Seminar Group; 92-95: Leader of *DAREE*, Fine Arts Exibition

Group; 93: The *DAREE* was selected as an outstanding group by Korea Literature and Promotion, and had an invitational exhibition; 93-95: Member of *Lgos & Pathos*, Fine Arts Group. Group Exhibitions: 97: M.F.A. Show, The School of the Art Institute of Chicago; 96: *The 8th Waveform* (sound presentation), The School of the Art Institute of Chicago; 95: M.F.A. Show, Seoul National University; 94: *The 9th Lgos & Pathos*, Kwanhoon Gallery, Seoul; 93: *The 5th Daree—93'* Invitational Exibition of Korean Art Group, Fine Art Center, Seoul; 93: *The 7th Igos & Pathos*, Kwanhoon Gallery, Seoul; 93: *The 4th Daree*, Seoul Art Center.

#### Gary Zebington (Australia) of Merlin

HTTP://www.merlin.com.au/
Installation: Metabody: From Cyborg to Symborg
847 West Jackson, 3rd floor

Gary Zebington has worked in the field of interactive digital media since 1990. His artwork and programming have featured in a diverse range of corporate and cultural projects, including large-scale interactive internet-body performances, cable television, outdoor digital gallery installations, websites, and public presentations. He holds a postgraduate degree in design computing from the University of Sydney.

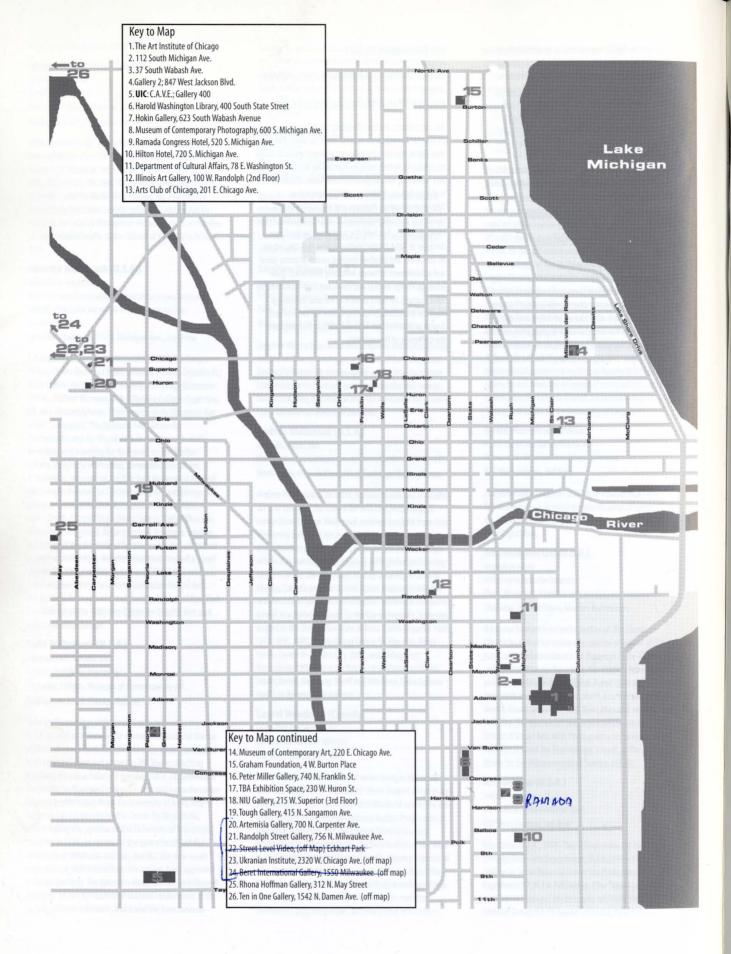
#### Eric Zimmerman (U.S.A.)

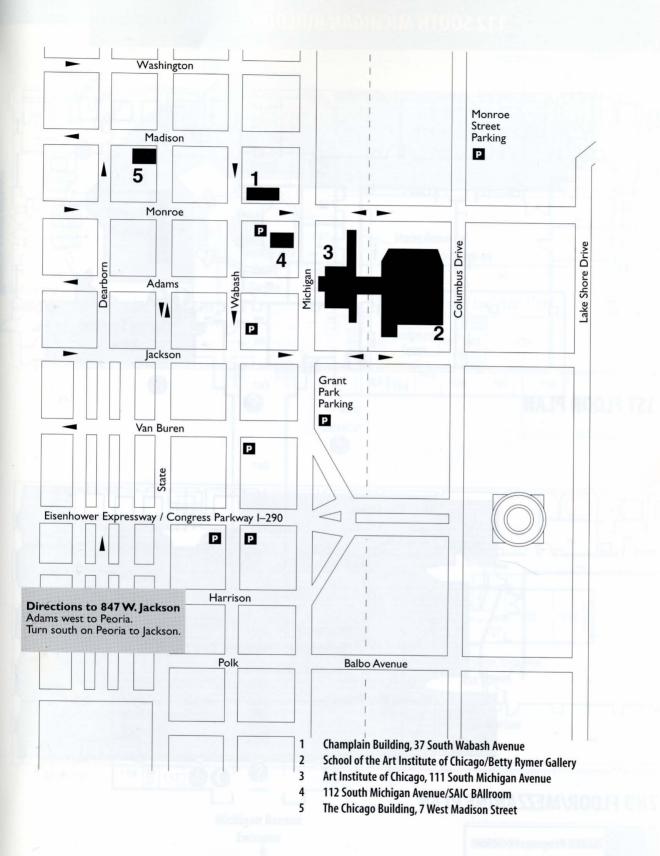
ERIC@FLAT.COM

Presentation: Technologies of Undressing: The Digital Paper Dolls of KISS

Friday, 4:15-5:45pm, Stock Exchange Trading Room

Eric Zimmerman is a founding partner of Flat Inc, a new Manhattan-based game development company. Flat creates digital and non-digital entertainment products based on Artificial Life technologies, combining design, technical, and marketing R&D to generate new forms of culture. Eric is also an Adjunct Professor at NYU's Interactive Telecommunications Program and has published in a number of journals, including 21C and ID magazine. Before creating Flat Inc, Eric held the position of Senior Game Designer at R/GA Digital Studios in New York City, where he conceived and creative-directed award-winning game and edutainment software, including Gearheads (published by Philips media) and The Robot Club (published by Time Warner). He holds an MFA in Art and Technology from the Advanced Computing Center for the Arts and Design at OSU. Eric also received a BFA in Painting from the University of Pennsylvania.

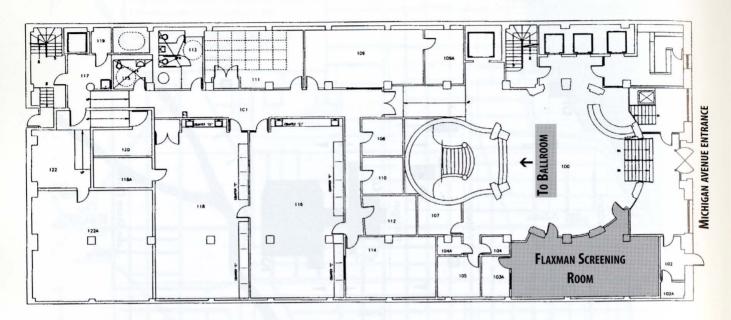




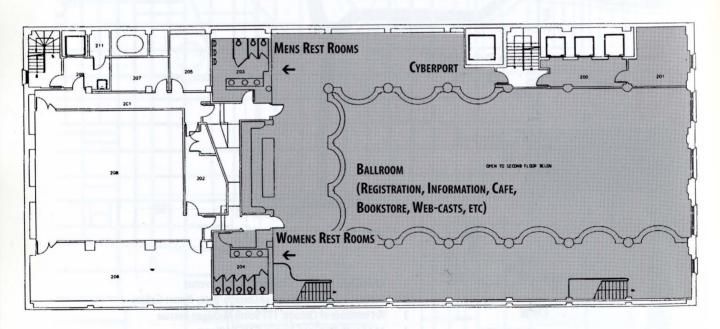
# Chicago

# LOON LEAN

## 112 SOUTH MICHIGAN BUILDING



### **1ST FLOOR PLAN**



# 2ND FLOOR/MEZZANINE PLAN



