



isea98terror

5 - 7 SEPTEMBER 1998

DEPARTMENT OF FINE ARTS

FACULTY OF ART & DESIGN

MANCHESTER METROPOLITAN UNIVERSITY

MANCHESTER UK

THE TERROR





light the light of

# Light

Utrecht 1988  
Groningen 1990  
Sydney 1992  
Minneapolis 1993  
Helsinki 1994  
Montreal 1995  
Rotterdam 1996  
Chicago 1997  
Liverpool/Manchester 1998

Front Cover:  
Keith Brown and John Hyatt

Back Cover:  
Tracey Sanders-Wood

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| University and FACT               |        |                        |
| (Foundation for Art & Creative    |        |                        |
| Technology) to deliver ISEA98.    |        |                        |
| revolution98, the                 |        |                        |
| complementary ISEA98              |        |                        |
| exhibition and events             |        |                        |
| programme, organised by FACT,     |        |                        |
| has more than 100 diverse         |        |                        |
| projects by artists from 29       |        |                        |
| different countries.              |        |                        |

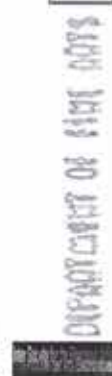
And then it went boing and, out of energy, sprang the material world and the immaterial world, never to meet again except to nullify each other. And stuff went this way and anti-stuff went that way: two great directional swirls from an explosive seed bulged out and back on themselves at the same time in the pattern of an apple cut through vertically. The other horizontal cut produced islands of geometrical classicism: ideal forms of Plato's cave. There was chaos and order together at the same time. And in the great swirl of matter there was a thickening and a glutinising into balls and globules because of safety in numbers. Bits of the big boing hung there like fairy lights in the spiral. Far distant cousin globs follow the turn of the helter-skelter to become near neighbours to relative blobs. Folds, convolutions, and eddies imbrogliate themselves around the scattered embers. In the maelstrom of revolutions, a sucked-together lump, occulating not too hot and not too cold, in a calm backwater, formed a clay pie-ball. The rain started to fall. Stretched out on this clay, in the sun, on the rack of gravity, laced, repeatedly, with water and chemical soup, life was imbrued in the forms of a little blood-clay man and a little blood-clay woman - miniscule and simple - together in one tiny form. The volcanoes burst beneath the oceans and delivered up a crusty, salty shell from the boiling waters.

Heat split them.

Salt bound them.

Meat tubes held water inside beneath the rains. Clay begat meat and, later, meat begat silicon.

Time sealed and solidified. And, as it congealed and slowed, to our eager and inventive animal minds it appeared faster and faster. We exhilarated in the paradox of speeding into slowness, not realising that, to win the race against speed itself, to become faster, maybe we must slow down. Certainly, a moment for reflection was called for. That moment was the Terror.



Enter three WITCHES:

When shall we three meet again?

In thunder, lightning, or in rain?

*Macbeth I, 1.1-3*

a unique global forum across the fields of electronic arts and sciences;  
about dialogue across boundaries;  
the site for new international networks and collaborations;  
about overcoming the fears associated with new technologies;  
essential preparation for the next millennium;  
the cutting edge of developments in practice and content;  
a celebration of Revolution through innovation and creativity;

isea98terror

#### DIVERSITY

ISEA98 brings together many leading artists, writers, theorists, activists, and provocateurs from around the world engaged with the artistic, cultural, social, and political implications and manifestations of electronic arts. The Department of Fine Arts at Manchester Metropolitan University, organiser of ISEA98TERROR, made a commitment to a diversity of voices being heard at the debate by offering bursaries to those who otherwise could not attend.

#### ACCESS

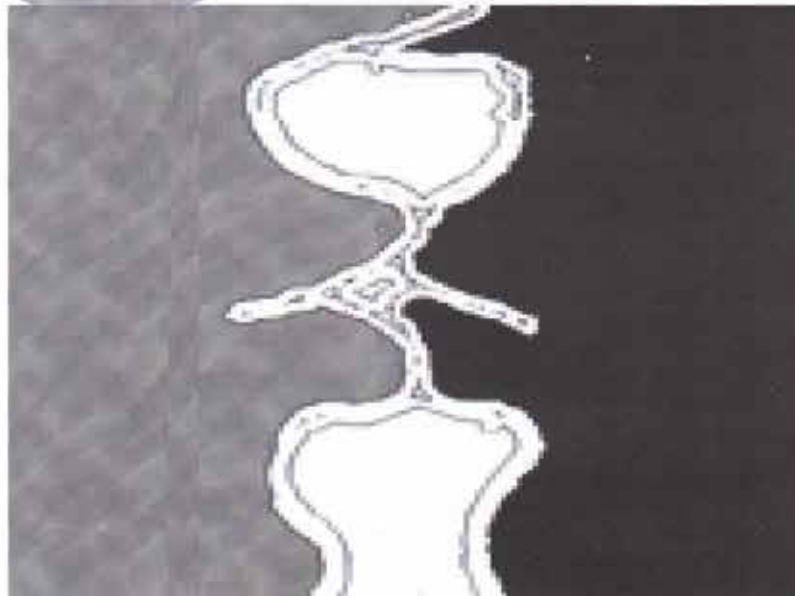
**1. INTERNATIONAL BURSARY PLACES** were available to enable attendance at BOTH ISEA98REVOLUTION, Liverpool 2-4 September, and ISEA98TERROR in Manchester 5-7 September 1998.

**2. NATIONAL AND LOCAL BURSARY PLACES** were available to enable attendance in Manchester only 5-7 September 1998, i.e. at ISEA98TERROR.

**3. OTHER OPPORTUNITIES:** Student Volunteers were welcome, particularly those involved in Electronic Arts, to help with ISEA98TERROR organisation in return for free attendance at the Manchester Symposium.

**4. CHILDCARE SUPPORT:** This was offered to enable single parents to access the symposium.

**SUPPORTING SPONSORS:** The Department of Fine Arts, Manchester Metropolitan University, Diversity Initiative is supported by the Inter-Society of Electronic Arts (ISEA), Montreal, Manchester City Council, and North West Arts Board.



In an English pub that used to be a post office, trapped there by the increasing storm which bounced rain to waist-height off the road, after attending a disappointing debate, Professor John Hyatt, of Manchester Metropolitan University, and John Byrne of Liverpool John Moore's University resolved to make a bid to host the International Symposium on Electronic Arts in 1998. John H. suggested "Revolution" as a theme, mapping back onto the Industrial Revolution which had Manchester and Liverpool at its heart. The rain continued into the night. Much talk about Walter Benjamin, football, the Doors, etc., with the local alcoholics: beer-talk. The dice were drunkenly cast and work began on the ark of isea98.

Work proceeded on the bid with the significant input of Lowena Faulk (then working for FACT, since moved to Manchester to work for the Manchester Telematics and Teleworking Partnership, MMU and MCC) and Keith Brown (Head of School of Sculpture, Time-based and Digital Media at MMU). We fell out and we came back together much wiser. Great credit must be due to those who variously worked on the project: Colin Fallows, Jon Brady, John Byrne, Sean Cubitt and the staff and students of LJMU; Eddie Berg, Alison

Edbury, Cindy Hubert and the team at FACT; Professor Roger Wilson, Professor John Hyatt, Keith Brown, Bev Bytheway, Graham Parker, Ray MacCauley, Stewart Cook, Janet Bezzant, Tracey Sanders-Wood, Franz Otto Novotny, John McCartney and his technical team; and the Interactive and Fine Art staff and students of MMU; Dave Carter and Steve Avery of Manchester City Council; Eleanor Muirhead, Anna Ridley and Gina Feay from Marketing Matters; Jonathan Mobberley, Tom Neville, and Tom Greenhalgh from Ellipsis. There were others too numerous to mention and many who attended public meetings. Even then, that is only the tip of the iceberg. isea98 has touched us all as it has touched the Titanic of euphoria which distorted our views of the horizons of "electronic arts". We love that term "electronic arts", though many, en route, have wanted to change it or update it - we love it because it's clunky, anachronistic, functional, and cute.

We did the impossible: one major event shared across two neighbouring cities, in the process, overcoming a rivalry of hundreds and hundreds of years between them - let it be an example to the world.



Some comments on the themes of isea98 (if not on the punk). Then, maybe, you could comment on how they relate to <Info-War> from your perspective?

The following comments come from one who has spent a lot of brain-cells thinking about the questions of how to frame a symposium. When I first came up with the Revolution theme for isea98, it was to set a structure that, amongst other things, is put up there to be knocked down. It is meant with a big question mark after it. This original thinking happened two years ago. We have been working ever since on making the Ninth Symposium on Electronic Arts the most crucial to date.

My personal feeling is that I did not, then (or now) actually believe that a Revolution had happened because of new technologies. It is a slower, uneven affair, I would say. Yet many people do believe, alongside the hype of the ad-men, that a Revolutionary change, an overturning of a past order, has occurred. They may be right. Alongside this, though, is the implication that we are in danger of missing the boat, being left behind, unless we buy (literally) into the future. The metaphor of Revolution when applied to technology becomes intertwined with the allure of the new. A Revolution forgets where it grew. The avant-garde of technological development becomes the ability to talk techno-hip - to be a jargonaut, rather than a meaningful actor. Electronic Arts need to be re-inserted into the histories of people, arts, and cultures rather than separated off as a pseudo-post-Revolutionary idea.

## ISEA: The Inter-Society for the Electronic Arts

ISEA is a non-profit international organization whose membership and collaborators consists of a wide range of individuals and institutions involved in the creative, theoretical and technological aspects of electronic arts.

### ISEA's Mission

The aim of ISEA is to establish and facilitate inter-disciplinary communication in the field of art, technology, science, education and industry. ISEA advocates a culturally diverse community, which stimulates a global promotion and development of electronic art practices. The Inter-Society fosters such communications by means of an International Advisory Committee, an on-line network; a monthly newsletter and endorses the International Symposium on Electronic Art, ISEA's most vibrant and visible activity.

### ISEA's Symposium

The founding of the Inter-Society was the result of the First International Symposium on Electronic Arts that was held in Utrecht, Netherlands in 1988. Since then, year after year the ISEA symposiums have attracted a gathering of international participants to present new media research, exhibit artworks and actively debate and exchange on art and technology. The symposium became an annual event in 1992 to fulfill the growing need and interest from the ISEA community. The symposium has developed into a successful vehicle for the emergence and circulation of philosophical, social, artistic and scientific discourse. Hosted by a different city each year the location of the symposium is selected by the ISEA Board of Directors based on application by potential hosts.

### ISEA Headquarters

Founded in the Netherlands in 1990, ISEA moved its Headquarters to Montreal, Quebec, Canada in 1996. The HQ is committed to reflect the multicultural and multidisciplinary

activities of our members by extending its networks and providing a diverse range of benefits to the membership. The HQ has a dynamic, multilingual staff who coordinates and administers ISEA's virtual and physical presence. Our team manages the membership network, provides information on international activities and upcoming symposiums, manages ISEA web site and newsletter as well as develops projects in collaboration with our growing network. The doors are open to all proposals or initiative going along ISEA's main goals. Do not hesitate to contact us!

Director: Alain Mongeau  
Information & Administration: Isabelle Painchaud  
International Relations: Maria Strukoff  
Development & Promotion: Eva Quintas  
Online Projects: Valerie Jodoin

### International Board

The ISEA HQ is under the constituency of an International Board whose members are voted by the membership. For the duration between 1997-1998 the Board members are: Peter Beyls (Belgium); Amanda McDonald Crowley (Australia); Tapio Makela (Finland); Alain Mongeau (Canada); Simon Penny (USA); Wim van der Plas (Netherlands); Cynthia Beth Rubin (USA); Patricia Search (USA); and ex-officio John Brady (UK); Shawn Decker (USA); and John Hyatt (UK). Two additional committees shape the organizational guidelines: the ISEA International Advisory Committee (IIAC) and the Cultural Diversity Committee.

### Membership

Support ISEA's activities by becoming a member!

### Benefits for members

- \* ISEA's monthly newsletter;
- \* more than 10% discount on ISEA

Symposiums registration and proceedings;

\* inscription on ISEA's web repertory listings;

\* access to ISEA's electronic databases and archives;

\* 20 % discount on subscription to Leonardo Journal, the Journal of the Society for the Arts, Science and Technology (ISAST).

### Fees

Membership good for one year. All taxes included.

|                           |            |
|---------------------------|------------|
| Regular Individuals       | 80 \$ CDN  |
| Students                  | 40 \$ CDN  |
| Institutional             | 270 \$ CDN |
| (Including 3 memberships) |            |

Your membership contribution will in part be directed to our Cultural Diversity Fund supporting multicultural and multilingual initiatives.

### How to join

Fill out the application form and return it with your payment to :

ISEA  
Information & Administration Coordinator: Isabelle Painchaud  
P.O. Box 508, Succ. Desjardins  
Montreal (Quebec) CANADA H5B 1B6

Phone: (514) 281-6543

Fax: (514) 281-6728

Email: [isea@sat.qc.ca](mailto:isea@sat.qc.ca)

<http://www.sat.qc.ca/isea>

Our listserv is also available for open discussions for members and non-members. To subscribe send a message to: [listproc@uqam.ca](mailto:listproc@uqam.ca) - no subject- with the message in the body: subscribe ISEA-forum - first name last name-.

## MACBETH

I have almost forgotten the taste of fears;  
The time has been, my senses would have cooled  
To hear a night-shriek, and my fell of hair  
Would at a dismal treatise rouse and stir  
As life were in't. I have supped full with horrors.  
Direness, familiar to my slaughterous thoughts,  
Cannot once start me.

Wherefore was that cry?

Macbeth V, v, 9-15

**In March 1998,  
during an atmos-  
pheric series of  
tragedies and  
inexplicable, electro-  
magnetic illnesses  
amongst the ISEA98  
Research Unit, eerily  
reminiscent of  
mentioning  
"the Scottish play"  
on stage, the  
website went down  
mysteriously...**

```
<HTML><HEAD><TITLE>isea98</
TITLE></HEAD> <BODY
TEXT = " # F F F 2 1 5 "
LINK = " # 2 0 2 E E E "
V LINK = " # 3 D F 5 3 3 "
A LINK = " # E 3 0 8 6 A "
B G C O L O R = " # E 3 0 8 6 A ">
<nobr>
<IMG SRC="labels/
isea98.16.r.gif" ALIGN=TOP
WIDTH="48" HEIGHT="16"></
rd><D><D><P><P><FONT
SIZE="5">please do not adjust
your set due to a 'temporary'
fault of a non-technical nature
the isea98 website is currently
unavailable... normal service will
be resumed as soon as possi-
ble </FONT> <HR> "All men live
enveloped in whale-lines. All are
born with halters around their
necks; but it is only when caught
in the swift, sudden turn of death,
that mortals realize the silent,
subtle, ever-present perils of life.
And if you be a philosopher,
though seated in the whale-boat,
you would not at heart feel one
whit more of terror, than though
seated before your evening fire
with a poker, and not a harpoon,
by your side." Herman Melville
'Moby Dick' <HR> further enquir-
ies isea98web@ellipsis.co.uk </
P R E > < / D D > < /
```

Dear ISEA98TERROR team,

Montreal is just coming out of the crisis of an ice storm. A state of emergency was declared for the past two weeks (and fourteen thousand government soldiers brought in) as freezing rain caused a massive and exhaustive collapse of this city's power grid. Cutting heat, light, and water. Only today did the university server that I use finally manage to get itself back on line. Global communication has proved to be viable only by telephone, as the mail system, and the electronic networks (except for commercial servers with generator backups) failed.

Today most things are back to normal.

The TERROR site is published by Ellipsis, London.  
Here is a bit of a www TERROR tour ...

Main address is at <http://www.isea98.org>

Programme introduction :  
<http://www.isea98.org/terror/programme/index.html>

Terms used to describe session formats :  
<http://www.zisea98.org/terror/programme/terms.html>

The read on-line version of the programme (featuring as you go along concertina'ing)  
<http://www.isea98.org/terror/programme/programme.frame.html>

Download/print version ("deadtext") :  
<http://www.isea98.org/terror/programme/programme.print.html>

The diversities bursaries :  
<http://www.isea98.org/diversity.html>

testing testing 1-2-3 Terror Talk :  
<http://www.isea98.org/contents.talk.html>

The hypertextual Terror Web with terror ideas being teased:  
<http://www.isea98.org/isea98web/index.html>

Kicked over traces of early site :  
<http://www.isea98.org/isea98news/index.html>

Some TerrorTalkers etc:  
<http://www.isea98.org/people/index.html>

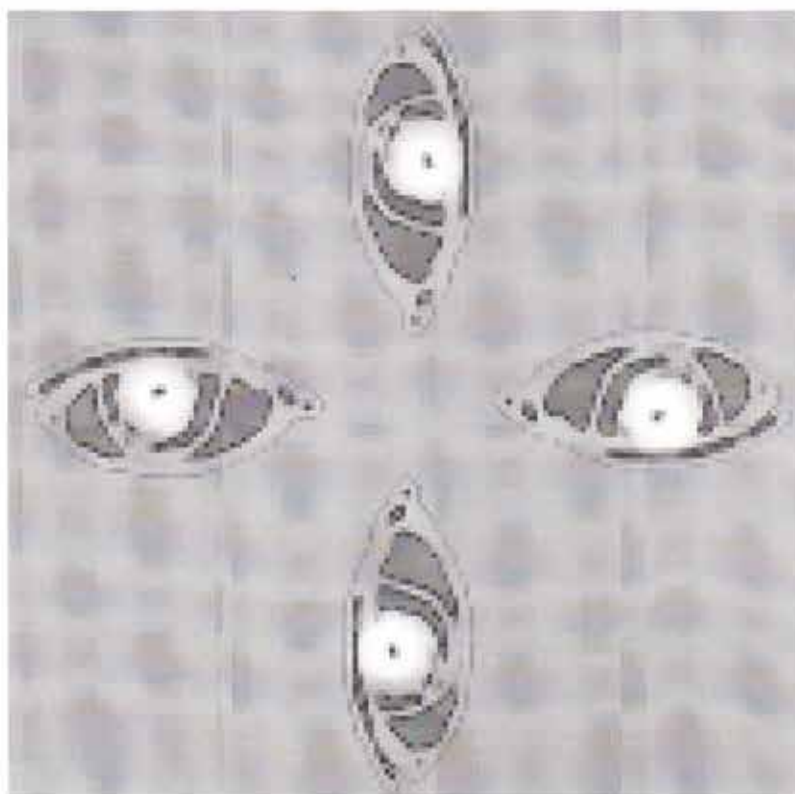


If a Revolution has indeed taken place, as a hypothesis, let us say that we are now, by definition, in a post-Revolutionary moment. This is usually when the sorting out gets done. Such a post-Revolutionary moment has, historically, been termed the Terror. Hence, that term for the second stage of the 1998 Symposium. Walter Benjamin's concept (The history of culture is also the history of barbarism) echoes and re-echoes. What is culture today? What practice is going on at the cutting edge and why? Where might the barbarism be now? Is Benjamin's assertion still a valid comment? The Terror is when the rhetorically discarded past is re-appraised; is re-adopted; translated; or trashed into the guillotine basket whilst, at the base of the steps, hunched figures knit on laptops.

For example, is it forgotten, as Museums come on-line, that the original avant-garde intended to transform the structures of culture and not just the internal formal qualities of an artwork? What is electronic art doing in this regard? If the point is human emancipation, it appears (correct me if I'm wrong) that many aspects of the drift of new technology should be avoided. The new Technological Revolution seems to involve forgetting pasts when it suits, whitewashing cultural diversities. Without an idea of histories, drift is what will happen - possibly a drift into information-dense oppression. The ending of the past disempowers people and the collusion of the postmodernist intellectual in this is criminal. The walls of history have been whitewashed. The walls of history are being whitewashed now. History is a battleground in the Info-War. If the war is now, then the Terror will analyse, consciously, our positions and our chances. It will sharpen the stakes of Democracy.

Not everything in the cyberian garden is rosy, though the roses may have been painted red. This website that we have been developing, incrementally, does

## TERROR FIRMA SURVEILLANCE - ISEA MONTREAL WEBCAST



### Montreal Webcast Magazine

Video to be sent to Montreal for broadcast in French with English text correspondence For the three day diffusion of the webcast in Montreal the themes have been identified as:

1. Revolution / Terror / Revolting / Diversity-Community
2. Women on-line / Body / Performance / Robotics
3. Networks / Sound / Live events / Web projects

Forming an electronic coverage of isea98 events with real audio and video presentation.

### Webcast team

The team comprises of 4 webcast members with various collaborations in negotiation:

|                         |                  |
|-------------------------|------------------|
| Webcast coordinator     | Maria N Stukoff  |
| Web Master              | Valerie Jodoin   |
| On-line editor          | Sylvan Robert    |
| French/English Reporter | Bernard Schuetze |

|                               |                           |
|-------------------------------|---------------------------|
| Niels Radke                   | Cybertheatre,<br>Brussels |
| Patricia Decia                | reporter                  |
| Ilustrada, National Newspaper | Folha deo                 |
| Rachel Green                  | Rhizome                   |
| Alex Galloway                 | Rhizome                   |

### Magazine 1

Revolution/ Terror/ Revolting/ Diversity/ Community

Liverpool: interviews:

John Brady Revolution  
FACT revolution98  
Lucia Grossberger Morales  
Tapio Makela  
Revolution of the Public Sphere  
David Toop

Manchester interviews:

John Hyatt Terror  
Micz Flor Revolting  
Chris Paul idea@mcr1  
Coco Fusco

### Magazine 2

Women on-line/ Body/ Performance/ Robotics

Liverpool:

Computers in Theatre  
Le Corp Indice Performance live  
+ interview  
Kathy Rae Huffman Women  
on-line & pop-tarts  
Nina Czegledy  
Zina Kay

Manchester:

Grrl Codes  
Neo post cyberfeminism  
Corresponding exhibitions

### Magazine 3

Networks/ Sound/ Live events/ Web projects

Liverpool:

AUDIO-ROM  
REV

Manchester:

Techno Orchestra  
Screening Program  
Revolting  
Cyberia web sites

<http://www.net-art.org>

# netart

ISEA98TERROR has collaborated with Junction 15 and Warp-interactive to launch

## net-art98

A call for nominations was made in July 1998

net-art98 is a 'web specific art' - online competition with cash prizes announced at the end of the year.

net-art98 is the first online web specific art competition, its result will be decided by online registered voters.

net-art98 is now online at <http://www.net-art.org> and open for nominations from all online. Nominations must fulfil the definition of being 'web specific art'.

net-art98 voting online launches on September 5th 1998 from the ninth International Symposium on Electronica Art TERROR symposium.

Once voters are registered with the net-art98 database, they will be able to return on subsequent visits, choose to see only competing sites they haven't previously visited, amend their previous vote (voting only for sites the voter has visited) etc. up until the close of voting, December 1998.

The result with prizes for sites winning the voting will be announced at the end of 1998.

net-art98 includes commentary by the nominations panel, linked and threaded discussion of the competing sites, a mystery Judge 'on auto' and reference section for web art practitioners and consumers.

net-art98 will revolutionise the practice and audience for web art - CHECK IT OUT!

'Web specific art' refers to works of art that function best or only as web sites.

The web makes possible for the first time, the worldwide distribution of works of art which dynamically respond to and mutate in reaction to their audience.

Every month brings new advances in the delivery of visual and audio stimuli to the virtual desktops of the world.

The net-art98 competition is here, along with its competing sites and artists, to celebrate and encourage this explosion of creativity and communication across continents.

Save the Web!



not flash, move, seduce - deliberately! Creeping behind the flashing crudities of so many sites, I would say that we are possibly witnessing the death of the Web and its transmutation into, majorly, another platform for advertising. Soon, the Web will be pre-selected for people, advertisements will be thrust upon our desktops or across our walls. Whitewash. Many talk of a new global consciousness, I see no evidence of a global consciousness evolving through new technologies. If it did, what would happen if the global consciousness was owned, directed, cruel, riddled with vicious inequality, rather than nice and warm and positive. McLuhan's global village looks, actually, like a pretty accurate metaphorical possibility to describe the future unless we work against it: a global village of net-curtains; small-mindedness; gossip; keeping-up-with-the-Joneses; neighbours feuding over scraps of land and borders; debt.

isea98 will allow people their own voice and their own stories. If people want to think that a global brain or a new human consciousness, augmented by chips, is the story of the future then let them tell that story. The next question is, OK, then, how will this happen? Then, how can we make this happen if it is a good idea? What are the dangers that we may not have spotted? Is there barbarism to be fought against? Can consciousness reside in a machine?

Let's think these things through with people. We must create a forum where stories can be exchanged and, then, tell our own stories too. We have tried to maintain a non-positional framing for the isea98 forum or a position that (like Revolution) is there to be knocked down. There must be an open stage for freedom of speech and democracy. As organisers, we aim, merely, to ask questions (which is difficult to do) not to supply answers. We aim to remove the whitewash of too much junk info. We are interested in what actual people are up to, where they are coming from, and where they want to go with these wires and switches. This is what will emerge through presentations and discussions at the Terror.

We are also planning to have the Manchester Party of the Millennium. Let me hear you sing it! L... S... E...A... (in the style of the Global Village People).

John Hyatt (Chair, isea98terror)

Living in an old textiles mill in an abandoned village to the North and West of Manchester in the fork of the complex tumbling currents of Pennine rivers that once powered the heart of the Industrial Revolution, I live amongst ghosts. They do not speak because they are the ghosts of Hands. The ghosts of Hands cannot speak because they are being watched by the ghosts of Overlookers. The ghosts of Overlookers must be on the premises first and last by order of the ghosts of the invisible Masters. These premises were the property of the invisible Masters. The word, "premises", itself is derived from speech - the premise - the aforementioned. Ownership relies on the ability to validate speech prior to its utterance.

The permit of speech and the permit of the gaze is bestowed by the Masters. As described in the Rules to be Observed by the Hands Employed in this Mill for Water-foot Mill as printed by the appropriately named J. Read of Haslingden in September 1851:

Rule 9. Any person leaving their Work and found Talking with any of the other workpeople shall be fined 2d for each offence.

As hermeneutic philosophy has discussed in more depth (especially Ricoeur) there is an apparent, or virtual, difference between speaking and writing, speech and text. For me, it would seem more accurate to say between hearing and reading. When reading the reader reconstitutes the meaning; reconstitutes the conversation of the writer.

Reading is virtual hearing. Its distancing from actual real time hearing makes the act of reconstructing meaning whilst receiving more obvious. It throws us back onto the validity of speech as an unmediated communication. It exposes hearing as a process which requires the reconstruction of meaning - the search for meaning/intent in the sounds of the speaker by the active listener. As Ian Angus has suggested at greater length elsewhere writing merely exposes the

elided virtuality of speech.

The words of the Master bombinate in the void between now and then - between the brain and the cornea of the reader. In the Masters' Mill, the division of labour is bluntly described as a metaphor of the body: Hands and Overlookers.

I live in the spectral social map of the Industrial Revolution. Outside of the Mill, in the local pub, built and owned by the Masters, the ghosts of the Hands are served by the spirit of the Masters' barman. Those that don't drink can sell their purer urine for a higher price at the Mill to break down cloth. So some don't sing in the pub to be arrested by the ghost policemen and thrown into the cells, they sing in the Church to the Holy Ghost and their pure bodies are eventually lowered into their graves on the quarry hillside. I merely map out some of the extremities of the social body which whispers wraithlike around the modern video shop and Asda and that still hangs out on the corners with e-pushers and scallies.

The air still remembers the waving goodbye of many wayward Hands, shipped to Australia for damaging the Masters' property. In those days, punishment was both local and global.

The ghost train steams across the viaduct that is now a "nature walk". That magnificent proud viaduct that looped the train past the Mill one full half mile out of the logical path of the track because the railway was built by the Masters' brother.

The Hands remain silent as two technologies speak to them with the elided voices of the Masters. The first emerging from the rattle of the very first rocket: the gas hiss voices of Watt and Stephenson coughing out of the funnel of steam. The second the clattering of letterheads as the printer stamps out the Rules to be Observed by the Hands Employed in this Mill in metal type. Mr. Read, reproducing, in "his Master's

## The War for World Four



This essay framed the launch of ISEA98 when published in "Artists' Newsletter", January 1997, UK and published as part of the ISEA97 Webcast by ISEA HQ, September 1997.

In those days, punishment was both local and global.



voice", his Masters' meanings - where a toilet is called a "Necessary" because that is the only time it can be visited, when it is necessary:

Rule 13. If two persons are known to be in one Necessary together they shall be fined 3d each; and if any Man or Boy go into the Women's Necessary he shall be instantly dismissed.

And what is this reproduction of text but reproduction of the elided spoken word of the Masters? The technology of text and print extend the presence of the Masters in time and space.

In Modernity, there was only one voice which technologies could be seen to amplify:

Rule 21. Any person wilfully damaging this Notice will be dismissed.

However, the fantastic technological achievement that was the train brought with it a mirror to the pride of the Mancunian capitalist. And in that mirror of distribution was doubt and fear. Consider an architectural feature of Manchester noted by a twenty-four year old factory owner's son in 1844. Frederick Engels, in his book *The Condition of The Working Class in England*, looked at a Manchester and he observed the particular nature of urban planning indulged in by our bourgeois ancestors. If one followed the wind that carried the black smoke of the factories (so black that the peppered moth was forced to change colour for camouflage) to the poorer areas of the city, one travelled from the villas of the nineteenth century bourgeoisie to the central business area and, if one stuck to the major arterial roads of the city, it was (and to an extent is) possible to miss the areas of the city in which the working people live. The long avenues, such as Market Street, obscured the slums of Manchester from the monied classes with the safe facades of the small shopkeeper. The hidden cramped courts, squealing pigs, and heaps of putrescent dung were hidden from view - out of

sight out of mind. The introduction of the railway between Manchester and Liverpool, constructed with its more habitually direct straightest route, revealed the squalor of the working class districts as it passed over or through them. The threat which was always there was revealed. The threat of crime, vice, pestilence and riot. The great manufacturing towns of northern England suffered their fair share of the pride/fear contradiction. The pride of the expanding manufacturing base of the Empire was infused with doubt and fear. The certainties of the Masters' ideology were held and protected like the keep of a mediaeval castle in the Wars of the Roses.

Today, the Hands are permitted some voice and the world babbles with a multiplicity of viewpoints. We currently term this state to be Postmodern. Postmodernities offer critical reflection on modernity - and often upon themselves at the same time. They monitor the monitoring of their ideological critique, often from a multiplicity of standpoints / voices. The voices of postmodernisms, in their multiplicity, demonstrate the decline of the certainties of the planet's Northern Empires' hegemonic ideologies among the intelligensias. Would it be too certain to suggest that this decline in certainties had, as one segment of its causal networks, the material decline of the same Empires? Or, was the decline in certainties preceded by an apparent cessation of the expansion of the major capitalist and communist powers across the globe which has been represented as the collapse of the extended nation state?

The decline in certainties is certain. Yet it seems to me to be an aspect of the completion of the modern project, does it not? This pursuance of the internationalist impulse of modernity has always been embedded in its programme with the nation state as a historical anachronism maintained while it has a use value. At least we can say that, since 1989, we have witnessed a freeing of the



A storm knocked out power for a week...slow getting back on line..

RE: The Manchester Illuminated Turing Machine Edition. Works are completed except for gold leaf work.

Roman Verostka, Minneapolis

(see these works in the Department of Fine Arts, FEAR&DOUBT exhibition)

historical and ideological log-jam which was the Cold War.

However, after all the predictions to the contrary, capitalism has not yet collapsed under the weight of its inbuilt contradictions.

The colonial state was replaced with the legal systems and market systems of the Imperial Capitalist State. The habitual behaviour which defines men from things in a modern sense - the rituals, dress, customs which mark us out as modern, as opposed to primitive, were cast into the infrastructures of the colonial world before the apparent withdrawal of the Imperial State: an illusory withdrawal, rather a more economic way to leach the resources back to the motherland; let the colonies run the operation for us but within prescribed systems which funnel the majority of the wealth to the Northern and largely Western centres and, even, narrower a funnel, to the ruling small percent of the population of those centres.

In British terms this was achieved under the ideological construction of the Commonwealth. The glue which held part of this construction together was the rituals of the British Royal Family and, more specifically, the Queen as motherhead. This glue was smeared into time and space by the extending technologies of print, through newspapers and magazines and books. In the 1950s and onward into the 1960s, increasingly this glue was squirted, rather than smeared, across time and space by the new technological media of television. We moved towards the "society of the spectacle" and we were eased into it reassuringly by the voice of Richard Attenborough at the Queen's Coronation in 1953. However, the people became more "gogglebox" friendly and the need for ever faster spectacle held within it the decline of the value of the glue of pomp of this particular historical packaging of the glue of the Royal Familial spectacle.

With the portrayal of the Queen as young mother of a normal nuclear family, which gained pace during the 50s as the children came along, we moved towards a replacement image of the Royals as soap opera. Coronation Street reflexively and ironically operated back upon its royal point of origin. From magazines like *Illustrated* in the 50s through to *Hello* today, the Royals have moved in next door or we can go "through their keyhole", leading up to the present configuration of the Royals as Dallas-type stars (N.B. this was written prior to the death of Diana). This is a more complex superglue situation.

Yet can we rally go "through the keyhole"? I suppose we can virtually. That is, in an illusory sense. Precisely as ideology in the sense that Marx and Engels described it in the opening to the German Ideology when they announced ideas themselves to be weapons in the interests of power: "the ideas of the ruling class are in every epoch the ruling ideas".

However, let us not lose sight of the real rulers rather than their weapons. Let us not lose sight of those keen to be invisible within the society of spectacle. Let us not make the mistake of mistaking the rulers apparent for the rulers whose image these images elide. The ruling class is systemic and complex with an supranational fibrous network of actual human glue through the global body of the organism of human culture: human culture as the production and consumption of a complex system of signs which are the offshoot of the capitalist system in the present configuration.

Marshall McLuhan's global village metaphor seems as simplistic as that of the 1950s Royal Family in relation to the Commonwealth. Marx and Engels model of the economic base and the ideological superstructure have intermingled and become complex to untangle. We are now in the time of mediated networks and relationships. As Bruno

Latour says in *We Have Never Been Modern*:

*There are no more naked truths, but there are no more naked citizens, either. The mediators have the whole space to themselves. The Enlightenment has a dwelling-place at last. Natures are present, but with their representatives, scientists who speak in their name. Societies are present, but with the objects that have been serving as their ballast from time immemorial. Let one of the representatives talk, for instance, about the ozone hole, another represent the Monsanto chemical industry, a third the workers of the same chemical industry, another the voters of New Hampshire, a fifth the meteorology of the polar regions; let still another speak in the name of the State; what does it matter, so long as they are all talking about the same thing, about a quasi-object they have all created, the object-discourse-nature-society whose new properties astound us all and whose network extends from my refrigerator to the Antarctic by way of chemistry, law, the State, the economy, and satellites. The imbroglios and networks that had no place now have the whole place to themselves. They are the ones that have to be represented; it is around them that the Parliament of Things gathers henceforth.*

*Rules to be Observed by the Hands Employed in this Mill* still operate but the metaphor of the body has grown as complex as our knowledge of the body itself. The Human Genome Project, where every gene will be mapped along with its function, will be only the beginning of a new super-complex metaphor. The super-complex global body metaphor heralded by new technological advance is prefigured in electronic art by the siting of the body of the artist as both subject and object of art and the body as a techno-organic mix (Stellarc and Orlan being the most obvious examples).

This new metaphor has arisen from the North Western pursuit of time, space

and money, which equals the pursuit of power and its corollary, the pursuit of comfort. It is a metaphor of networks and neurone jungles. It is a metaphor of small causes for big effects, as in Chaos Theory. The relationship of Chaos Theory to the way the brain is thought to work, which has been a topic of science for the last decade provides an interesting aspect to our body knowledge. Placing electrodes to the exposed brain of an unfortunate rabbit, scientists have been able to produce an electric contour map of the activity in the rabbit's brain as it is exposed to various stimuli. They exposed this conscious but topless rabbit to the smell of sawdust. The smell of sawdust produced a contour map of electrical activity representing the rabbit brain's recognition of the smell entering its twitching nostrils. Later, our scientific friends exposed the rabbit again to the smell of sawdust. The rabbit brain contour map was identical - i.e. this was the map for sawdust smell in the rabbit's brain. The next step in this chain of experiments was to expose the rabbit to a new smell that it had never smelt before in its sad life, I think the smell was banana. The smell of banana, as expected, produced a new and individual contour map of the brain's electrical activity - this new map consistently was produced when the rabbit was exposed to banana. It was the map of banana. Finally, after the exposure to the new smell of banana, the rabbit was re-exposed to the smell of sawdust. The rabbit brain produced an entirely new contour map, completely different to the old constant sawdust map, for the smell of sawdust. The conclusion being that exposure to the smell of something new (banana) radically altered the pattern of previous knowledge (in this case, sawdust). This points toward the relativity of knowledge and the ability of new knowledge, however apparently insignificant, to affect the existant knowledge map.

Could we extrapolate from this that the meaning of a text (for example) resides in its ability to change the mental map of the reader through its intrusion into a

relative conceptual field. And, if a banana or a text can do it to the brain map, then what of the introduction of a new technology, such as a train or the Universal Machine, the computer?

The new technologies of the Industrial Revolution certainly altered our conceptual maps. As Richard Harvey Brown has said:

*Terms like industry, revolution, intellectual, ideology or alienation did not exist, or did not have their current meanings, until during and after the political and industrial revolutions of England, France and the United States... in the early transitional period, (to Modernity) these theories did not yet exist and so the emerging modern experience was literally unaccountable.*

Are we in a similar transitional period stumbling for the concepts which will help us make some sort of sense of the new world and allow us to act? I think so. The map has been phenomenally altered by the Universal Machine, which first performed its "dance of death" in Manchester on 21 June 1948.

We have talked previously of the effect of writing - its ability to expose the virtuality of speech - as a technology which, whilst also overcoming the limitations of unaided memory, extends speech through time and space. If we accept this hypothesis, what then of painting? One could say, painting exposes the virtuality of vision. What then of the computer and its emergent science fiction turning to science fact of Virtual Reality? Does this expose the virtuality of being? These are complex questions which I do not have the space to tackle in depth here.

Symptomatic of this complexity is the relationship of the moment of 1968 (as the paradigm moment of the 1960s radicalism in the North West) and the relationship of "hippy culture" to both the postmodern theories as ideological critiques and the development of new technologies. The other technology

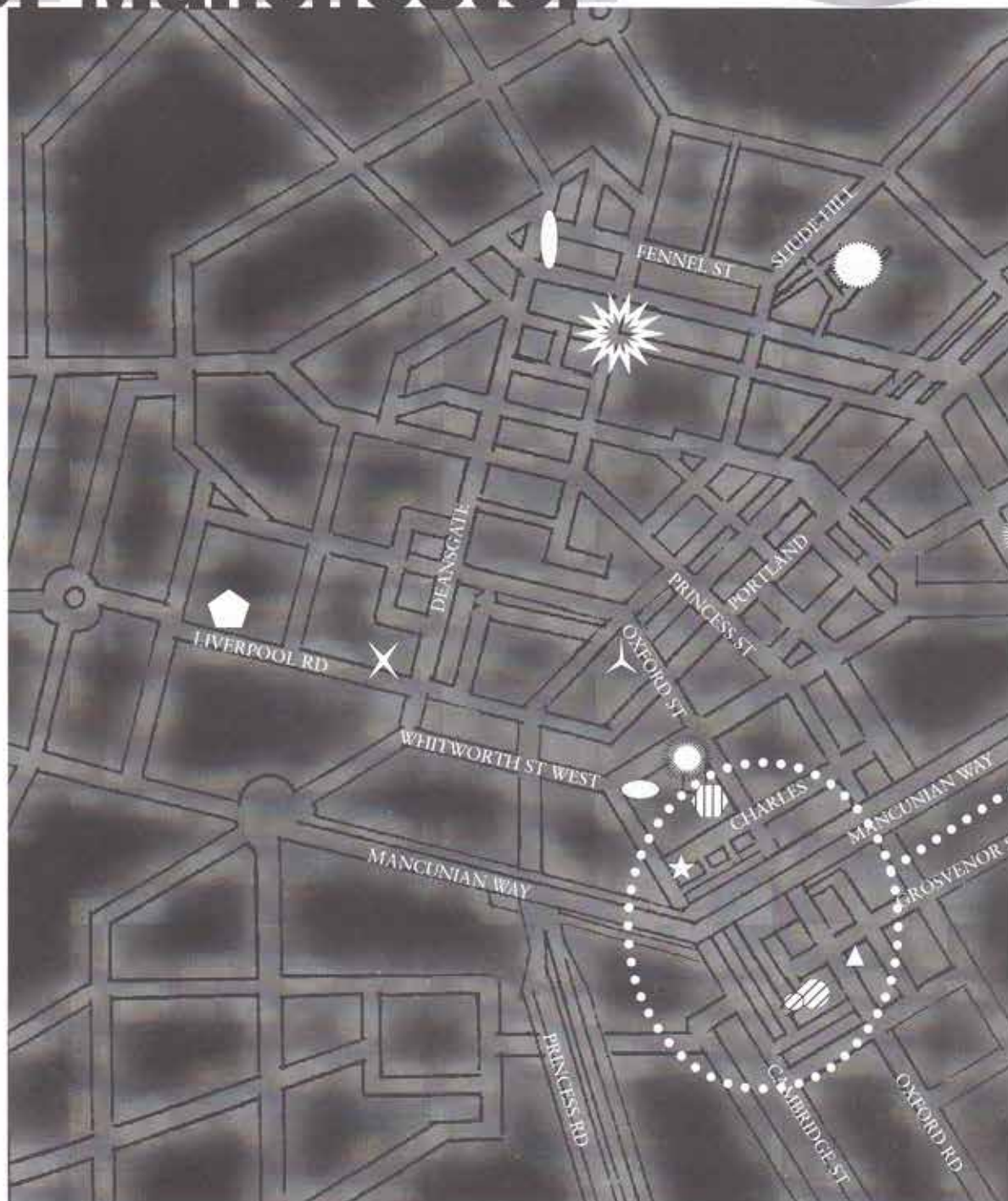




# MAPS

## of Manchester

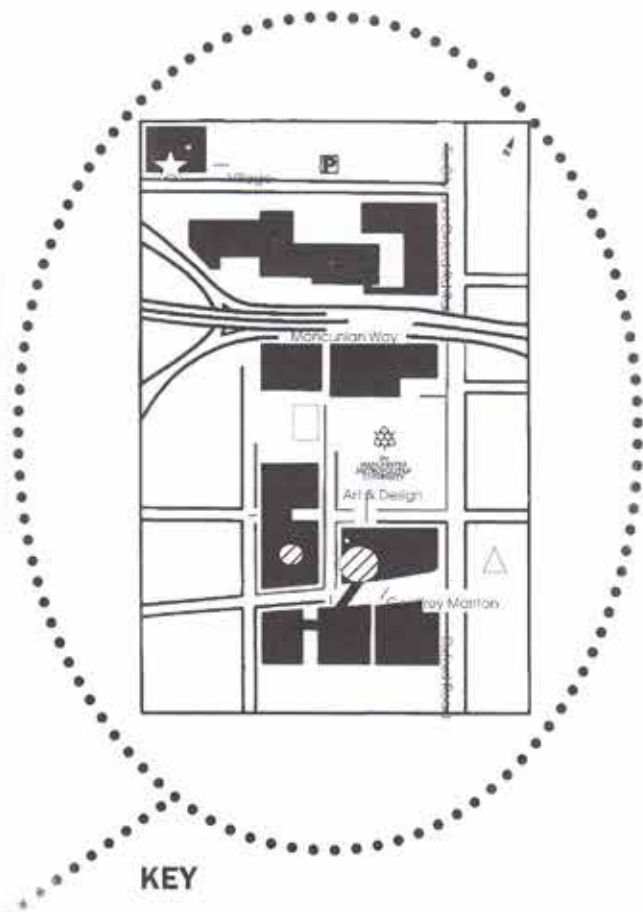
isea98terror



one kilometre

AIRPORT





## KEY



MUSEUM OF SCIENCE AND  
INDUSTRY AT MANCHESTER



HOLDEN GALLERY, MMU



RIGHTON GALLERY, MMU



DADI BUILDING, GROS-  
VENOR ST (idea@mcr1)



ELECTRONIC VILLAGE,  
LOWER CHATHAM ST.



CORNERHOUSE GALLERY/  
OXFORD ROAD RAIL  
STATION



PICCADILLY RAIL STATION



CHINESE ARTS CENTRE,  
EDGE ST.



CYBERIA INTERNET CAFE,  
OXFORD ST.



CASTLEFIELD GALLERY,  
CAMPFIELD AVENUE  
ARCADE



GREEN ROOM,  
WHITWORTH ST. WEST



MANCHESTER CATHEDRAL



REVOLUTION BAR, OX-  
FORD RD.



NO PUBLIC ACCESS/  
TERRORIST BOMB SITE



one mile

The idea of  
Marketing  
Manchester, for  
near permission  
to move, was  
an interesting  
development of  
Manchester.



## Terror-forming: the Manchester Context

terror millennium birthday 1972  
1948 euphoric voices marx pan-  
african cutting strange thoughts  
surveillance reality drugs every-  
thing noise italo haunting ques-  
tions are you baby

## The Terror Ball

isea98terror is the culmination of a year of electronic anniversary celebrations in Manchester, a critical "grand finale" of the city's *Digital Summer* of academic, artistic, and public events. It is fitting that, in the year of our one hundred and sixtieth anniversary, the Department of Fine Arts at the Manchester Metropolitan University is hosting this symposium as it has hosted world-changing events and symposia throughout its history, such as the Pan-African Congress of 1955. Our reasons for concentrating on new technology in 1998 lie in Manchester's history. Manchester, whilst being popularly well-known for its soccer, contemporary music scene, and for being the heart of the Industrial Revolution, was, also, the birthplace of a second technological revolution. Fifty years ago, in June 1948, a *universal machine* was constructed here which has fundamentally altered global ways of life and given a new context, subject, tool, and medium to practicing artists and scientists. The world's first successfully operating *stored-programme* computer switched on a world technological revolution. A working copy of the *Mark I*, affectionately nicknamed *The Baby*, has been especially and faithfully rebuilt by our neighbour the Victoria University of Manchester. It is on public display at the Museum of Science and Industry in Manchester alongside isea98 exhibitions (see map on the previous pages). The Museum is on the site of the world's first passenger railway which travelled between Manchester and Liverpool. As a key figure in the development team of the original Mark I, Freddie Williams (interviewed on the delegates pack CDROM), reminisced,

"A programme was laboriously inserted and the start switch pressed. Immediately the spots on the display tube entered a mad dance. In early trials it was a dance of death leading to no useful result... But one day it stopped, and there, shining brightly in the expected place, was the expected answer. "This was in June 1948, and nothing was ever the same again."

isea98terror has its own particular style and flavour. The arts, education, and political infrastructures of the North West of England have worked with the organisers to create a *Global Summit*, a unique international, press-the-flesh, symposium for the field of electronic arts and sciences. The theme of *terror* as the *inheritance of revolution* is central to the event in Manchester. For, alongside our celebrations, we realise that there can be too much of the euphoric in the field of art and new technology and, often, the voices of intelligent critique are drowned or ignored. At Manchester, there is a pride in internationalism, revolutionary constructivism, and intellectual and cultural rigour. Many revolutionary historical figures have lived and worked here: Turing, Kilburn and Williams, Marx, Engels, Einstein, Pankhurst, Wittgenstein, Whitworth, Rolls, Royce... The list of famous individuals is long, yet, it is the infectious atmosphere of the life of *the place* in which they worked which is just as striking. It is a place of revolutionary events from the Chartists, the Loom-Breakers, the Peterloo Massacre, the Suffragette Movement.

The city was, recently, a terrorised victim of a massive IRA bomb in the city centre and we started a process of rebuilding and rethinking.

In Manchester, *revolution* gives way to *terror* as a critical global event. Through a symposium which is intended to be interactive and dialogic at all stages, isea98terror is a hot-house for delegates to discuss hopes and fears around the arts, sciences, and new technologies.

## Terror: cutting through fear

Is it frightening to realise that, in our Manchester supermarkets, vaporous people drift like clouds? Or is it understandable? After all, who would fill their shopping trolleys, down the soap-powder aisle, with thoughts of such as global inequalities; electronic arts; cloned sheep and contemporary Brit Art; or, say, Malevich's "White



Does the enhanced awareness of our rational ability to navigate, direct and even circumscribe the flow of electronic bits re-affirm your human spirit?

Transcendence is often hinted at as a key feature of the sublime experience. Transcendence, in that there is a sense of ourselves to be a part of, within and surrounding that which overwhelms,

The sublime is an aesthetic concept of early history. Revived in the eighteenth century and then neglected as an outmoded concept. Yet there are possible indicators through the revolutions of capitalism, technological development, modern warfare, quantum physics, space travel, post-modern culture.

What now of a digital or virtual sublime?

Taylor Nuttall



## The Haunting Questions

Are we witnessing or making a revolution?

Is there a digital aesthetic?

Is electronic art revolutionising the terms 'artist' and 'audience'?

Do new technologies revolutionise bodies?

Is electronic media a democratising, revolutionary or colonial force?

Are we engineering the future, or is the future engineering us?

Do subjectivities revolutionise new technology or vice versa?

Are there revolutionary electronic ethics?

How do we revolutionise materials and metaphors?

Have notions of public and private been revolutionised by the shift from mass-audience media to domestic leisure?

The Manchester symposium, *isea98terror* - uses the discussion and issues arising from these questions as the springboard for an interactive and discursive trans-disciplinary Summit to conclude *isea98* with a significantly practice-based emphasis. In this for its presentations we ask that participants address these further basic questions of their practice and its context:

Who are you?

What do you do?

Where do you do it?

Why do you do it?

What are your greatest fears?

What do you hope to achieve?

In 1948, in Manchester, a "Baby" was born: the first stored-programme computer. It was a child of industry and war. The north western white male technocracy created a monster, now, let's see if we can understand it. In 1998, *isea98terror*, in Manchester, through a dialogue between practitioners from all disciplines and cultural groups intends to name the terror and shine a light into the heart of darkness with a rekindled spark that shoots out from the collision of practice and new circumstances.

Painting" compared to Rauschenberg's "White Painting"? Actually, who *even* thinks, particularly, especially in the luxury of that cornucopia of produce and the packaging of freedom of choice? Unless we think to choose between powder "A" which washes ultra-white or powder "B" which washes ultra-white... biologically - whilst both are, ultimately, products of the same parent transnational company, anyway. Who, yet, considers, the implications of "new" art as coincident within the psycho-push to want *instant* gratification; perpetual novelty; the latest goods and gimmicks; and white-hot information technology? What sort of person would opt to ponder such problematic things whilst floating through that blue-white heaven of the supermarket or the ivory towers of the academy? Not many would think such *strange* thoughts. If their thoughts did drift inappropriately so, when they got home and emptied the plastic shopping bags, they would find an *unappetising* mix for supper that night. Whilst, at the same time, in the streets outside, large sections of the population are unemployed, often due to technological revolutions, and are denied the means to fulfil these indoctrinated, advertised "needs" for newness. The media fan the flames of worry into the *bonfires* of fear about the consequent "rising tide" of violence and crime. The fears are encouraged and validated, but not assuaged, by the expanding industry of new technology detection, surveillance, and imprisonment.

After all, for the majority of us, the questions are often too distasteful, too big to chew, and too tough to digest. This is a *terrifying* context. We numb ourselves from having to deal with the problems of contemporary life. Our sedatives are various from supermarket musak and addictive consumerism to drugs and new technologies.

We prefer to wrap ourselves in the comforting blanket of unquestioned reality. We need to be sedated from the burnout from the *terrible* "race against speed itself", as Laurie Anderson termed it in her keynote address for *ISEA97*.

To begin to understand the complexity of life, today, is a horrific challenge. The inquiry required is vast and the field is expanded. Events occur horrifically fast and the consequences seem coincident with the action, as everything affects everything else in an instant. Never has the need for open discussion been more urgent to combat the *terrible numbness* and *incapacitating silence* which are the gifts of contemporary life to the *Incredibly Shrinking Human Agents* entangled in an all-pervasive complexity; bombarded by the persistent meaningless noise of empty messages; strapped into a rollercoaster movie of an unending downpour of images. In a lot of ways, similar to during the Industrial Revolution, our experiences are "literally unaccountable" - we don't know how to say them or have the time to think how to say them. We reel like punch-drunk zombies.

Italo Calvino was visited by the *terror* near the end of his life:

"...what does not fade is a feeling of alienation and discomfort...."

"But maybe this lack of substance is not to be found in images or in language alone, but in the world itself. This plague strikes also at the lives of people and the history of nations. It makes all histories formless, random, confused, with neither beginning nor end."

Add all these pestilences together and for practicing artists and scientists, who are but people too, the studio or laboratory, real or virtual, as a place to work, has all the attractions of a charnel house. Yet we do enter the *Haunted House of Practice* and, as we do, we surely have a vision of a future in mind towards which aim. *isea98terror* will extend the debate around the Haunting Questions of *isea98revolution* by focusing it onto actual practice.

There are ten key questions that haunt the thinking for the different aspects of *isea98*. These questions have been framed as:

# city

**Manchester**

## Context

Manchester has been the cradle of the Industrial Revolution and of the Computer Revolution and has the Innovative Power to be at the centre of the Knowledge Revolution.

Manchester now has :

- \* inspirational Higher Education Institutions leading Knowledge Production in Information and Communication Technologies; from establishment of the Physics Laboratory at the Manchester University in 1898, where Rutherford would Split the Atom, where Einstein would visit significantly to expound his  $E = mc^2$  where the modern Computer would be born in 1948; to the present day lead in areas such as Informatics, Virtual Reality, Astronomy, Environment, Urbanism, Computers, Innovation Management;

- \* combined with a track record of innovation in Social Applications of Information Technologies including in the inspired Manchester Host project which brought wide access to the Internet to the City years ahead of the fashion, including through the Electronic Village Halls, applying a model from rural Scandinavia in Urban Manchester;

- \* a place at the Cutting Edge of World Culture - in Music, popular and classical; in Performing Arts; in Publishing and Broadcast; in Fine Arts; in Fashion; in Design; in Sport;

- \* a place at the heart of the North West region - one of six regions across Europe taking the lead in moves to the Information Society - through the European Union Inter Regional Information Society Initiative (IRISI)

- \* a powerful vision and a dynamic strategic development programme outlined in Manchester's City Pride Document, now re-focused on opportunities for re-evolution of the City Centre after terrorist bombing

## united

- \* a lead role as key city of the Europe-wide Telecities network

- \* a track record of building successful partnerships and moving beyond words - making our people's visions real - behind us as markers of where we have been Manchester can also identify key milestones and events, to and through the Millennium, including:

- \* the 50 year anniversary of the world's first stored program computer "The Baby" on 21 June 1998 (Festival of the Universal Machine);

- \* the International Symposium on Electronic Art in September 1998 (ISEA98);

- \* the Millennial Streets Ahead Festival in 2000;

- \* the Commonwealth Games Celebration of 2002

The City can also look to a corporate infrastructure for pro bono support:

- \* a local community of more than 75 major Silicon Industry (computer technology) firms, many already inspired by and interested in this initiative

- \* world class airport, banking and services industries, utilities, and manufacturing



A new message, "Re: sublime terror," was posted on [isea98talk](http://www.isea98.org) <<http://www.isea98.org>> by Alan Sontheim on Friday, 27 March 1998, at 4:33 p.m. It is a response to "sublime terror," posted by Taylor Nuttall on Thursday, 26 March 1998, at 10:46 p.m.

The message reads as follows:

Is there a "digital" or "virtual" at all? I tend to think that we are really dealing with part-objects, accumulations, here, not totalities. The isness say re: Kant vis-a-vis say a mountaintop just isn't within a domain where everything is always already constituted, part and parcel.

Alan

The Terror is about formulating collaborative strategies for an uncertain future. It will have a strong emphasis on discursive forums that seek to activate and implicate the delegates' presence in the city. Using the Liverpool conferences' considerations of where we are now as a springboard and ever mindful of Manchester's own historical relationship with new technology, The Terror will seek to consider the potential artistic, social and ethical consequences of what is blithely hailed as the Information Revolution. We are making steps to ensure there is a tangible effect for people in the city too, so that informal alliances forged during the conference can be developed over time to strengthen both the city's burgeoning electronic art infrastructure and the ability of its various communities to access these networks with voices of their own.

We are producing The Terror in collaboration with a prestigious International Programming Committee, many of whom have a long history of experience not just as successful practicing artists or scientists in their own right, but as grass roots activists who strive to develop their work in the context of a wider community.

### Cathy Cleland

Kathy Cleland is an educator, writer and curator with a specialist interest in the fields of multimedia, new media arts, cultural studies, film and critical theory. She is currently lecturing in the Faculty of Informatics and Communication at Central Queensland University, Sydney International Campus. Kathy is also one of the directors of Street Level, a contemporary arts organisation based in western Sydney and is president of dLux Media Arts, a Sydney-based organisation that promotes innovative and experimental work in new media, film, video and sound.

<<http://www.ozemail.com.au/~sinsires>>

She writes for a number of contempo-

rary culture publications and curated Cyber Cultures, an Australian new media arts exhibition project hosted by The Performance Space in 1996 and Casula Powerhouse in 1997.

<<http://www.cybercultures.asn.au>>.

### Joe Lewis

Joe Lewis is an artist, chair of the Department of Art at California State University, Northridge, and a College Art Association Board member. He is a graduate of Hamilton College and received an M.F.A. from the Maryland College Institute of Art, where he was a Ford Foundation fellow. Besides educational leadership, Joe Lewis has held positions in the foundation field as well as in municipal government, most notably as project manager for the Jackie Robinson Foundation and administrator of the Public Art Program for the Cultural Affairs Department of Los Angeles.

"My primary interest is in community building, most specifically, finding successful "cyber-communities" created by under-represented/poor people, looking at community, access to the www by under-represented peoples and cultural institutions (primarily poor and people of colour but always within the context of the larger society -- as none of us live totally within imploding habitats) and their connection to "new world order" sense of progress, capitalism and power, e.g., three groups in the Los Angeles area, Televillage, Breakaway Technologies, and the LA CultureNet: examples of communities getting together and challenging the powers that be -- to coin a phrase. I am interested in finding other examples of this kind of activity -- community empowerment -- as I am sure they exist in ever growing numbers throughout the world."

### Cynthia-Beth Rubin

Cynthia Beth Rubin is an independent



Meet some of the  
International  
Advisory Committee



## Chair - Professor John Hyatt

Professor John Hyatt, Head of Department of Fine Arts at Manchester Metropolitan University, UK, and Director of the ninth International Symposium on Electronic Arts, ISEA98TERROR. Ex-officio member of the International Board of ISEA (The Inter-Society for Electronic Arts). John is an artist. After his first one-person show, he came to prominence as the youngest artist selected for *The British Art Show* of 1986. He has exhibited extensively over the last decade. In 1991, at thirty-two years of age, he became Head at Manchester and was awarded a British Professorship two years later. His practice remains wide and varied. He is also a musician, as lead singer with the legendary *Three Johns*, and, most recently, an author. His first novel, "Navigating the Terror", will be published by *Ellipsis* (London) in April 1999. A short extract of the novel can be found in the delegates pack, entitled "A Taste of Terror".

artist currently based in Providence, Rhode Island (USA). In recent years she has worked in northern Vermont (near the Quebec border), Dundee (Scotland) and Marseille (France). 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.

Trained as a painter (MFA 1975, Maryland Institute, College of Art/ BA 1972 Antioch College), Rubin began the transition to electronic media in 1984. Her work has been widely exhibited, including international symposia and festivals such as ISEA, SIGGRAPH, Imagina, ARCADE, and curated exhibitions in Brazil, Israel, Canada, the Netherlands, and France. "Inherited Memories" her most recent animation, screened at SIGGRAPH 1997, and at the DeCordova Museum near Boston. 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.

## Rejane Spitz

Rejane Spitz is the Coordinator for Postgraduate Studies at the Department of Arts at Pontificia Universidade Católica do Rio de Janeiro, Brazil. She also coordinates the Electronic Art Center, a research, development and production lab which she founded in 1993, at PUC-Rio. As a multimedia artist, she has been recently awarded Golden and Platinum Records from WEA Music for the creation of the interactive track of the CD "ALBUM" (Barc) (check) o Vermelho rock band). She has curated several exhibitions on

Electronic Art in Brazil, and has written extensively on socio-cultural issues related to the use of computers and the role of electronic artists in developing nations. In 1992 she started the South American branch of ISEA (Inter-Society for the Electronic Arts), which she coordinates since then. She is the ACM SIGGRAPH Education Committee Representative in South America (since 1991), Heads the South American branch of the International Society for Electronic Arts and is a member of the Editorial Board of *Leonardo* (since 1993).

Her work is often characterised by its irreverent and satirical take on political and institutional power.

## Lily Diaz

Lily Diaz was born in San Juan, Puerto Rico. She grew up in Caracas, Venezuela and in Puerto Rico. She has a Bachelor of Arts in anthropology from Brandeis University, and is a graduate of the Independent Study Program of the Whitney Museum of American Art.

She has taught at the Pratt Institute of Design in Manhattan, the Universidad de Guadalajara in Mexico, and has lectured in Finland, Puerto Rico, Spain and the United States. She has also researched and published work on the subject of Pictorial Space in Computer Art and most recently received a Young Researcher's award from the Center for International Mobility (CIMO) in Finland. Currently she is pursuing post-doctoral studies at the Media Lab of the University of Art and Design in Helsinki, Finland. Lily Diaz works with language and with images. Her interests focus on the areas of history, myth and representation.

## Geert Lovink

Geert Lovink studied political science on the University of Amsterdam. Member of Adilkno, the Foundation for the



Advancement of Illegal Knowledge, a free association of media-related intellectuals (Agentur Bilwet auf Deutsch). He is a radio program producer and a co-founder of The Digital City, the Amsterdam-based Freenet and 'Press Now', the Dutch support campaign for independent media in Former Yugoslavia. Former editor of the media/art magazine 'Mediamatic' (1989-1994). Since 1991 he has lectured on media theory in Eastern Europe and participated there in conferences on independent media, the arts and new technologies. Co-founder of the Amsterdam-based internet content providers 'desk.nl' (culture/arts) and 'contrast.org' (politics) and a 'cultural ambassador' for 'de Waag', the Society for Old and New Media. He was the project coordinator of the Hybrid WorkSpace, which took place during Documenta X (1997) in Kassel. In the spring of 1995, together with Pit Schultz, he founded the international 'nettime' circle which is promoting 'net criticism' ([www.desk.nl/nettime](http://www.desk.nl/nettime)). Nettime is both a mailinglist, a series of gatherings (The Beauty and the East, Ljubljana, 1997) and also appears in paper.

### Kate Richards/Maria Stukoff

Kate Richards is a Senior Lecturer in the Faculty of Media and Text at the University of Technology, Sydney and a practicing Multimedia and Video Artist.

Maria N. Stukoff, is an independent Electronic Artist and part-time Academic in the field of Digital Art and Communications Media. Currently she is working at the ISEA HQ in Montreal and is collaborating with The Terror team on a number of variations to traditional conference presentation formats, which incorporate and question digital aesthetics.

They describe themselves as foremost interested in creating an open platform for discussion - "encouraging exchange

and understanding rather than offering a menu of prescriptive ideas delivered out off a paper bag." Their work in the publication may reflect their approach to such transactions and explore a number of different formats which will be further developed in gatherings at The Terror.

### Horit Herman Peled

Horit Herman Peled is an Israeli artist and writer who has exhibited internationally and occupied various teaching positions throughout the world. She has been Director of the computer art programme at Kalisher Art School, Tel Aviv. In 1994, she founded "ZIKIT" multimedia and communications company, specialising in advertising for electronic billboard across Israel, Europe, and South Africa, including at Ben Gurion, Israel International Airport, ABSA Bank, Johannesburg, SA.

Horit Herman Peled, Digital artist, resides in Tel Aviv, teaches digital art at Pollack college, Talpiot College in Tel Aviv and Oranim College, Kiryat Tivon, Israel.

With the digital media, she maps, deconstructs and reconstructs a virtual world where moral cultural memory is the prevailing force.

"The digital revolution continuously renders into a "spatial unified brain" orchestrated by a centralized/decentralized mechanism of selective, hierarchical memory called Cyberspace. Access to, and decoding signs in the virtual world are restricted to those who possess the digital means of production. Advantageous inclusion is granted to some citizens in the first world, at the price of excluding the majority of the world.

"Exclusion from the world digital revolution disadvantages, deepens poverty and creates the conditions for terror. Furthermore, the ability of the computerized digit to cache and camouflage individual social information

with bodily physical characteristics, molds it into a tool of total control, an unseen energy propelling terror against those in the third world who need to find a living in the first."

Horit will be developing work around the notion of totalitarianism and its relationship to information control.

### Alan Sondheim

Alan Sondheim is a writer, teacher, and cyberspace theorist who co-moderates three email lists, Cybermind, Fiction-of-Philosophy, and E-conf (electronic conferencing), on the Internet. The first is devoted to the psychology/philosophy of cyberspace. Sections of his Internet Text have appeared in *Perforations* and other publications. He has recently edited *Being On Line, Net Subjectivity*, for Lusitania Press, and guest-edited an issue of *Art Papers on Future Culture*. His other books include *Individuals: Post-Movement Art in America* (Dutton, 1977) and *Disorders of the Real* (Station Hill, 1988). His current project, the Internet Text, is available on the World Wide Web. Sondheim has a book of art/theory essays forthcoming from Gordon and Breach; he is also editing a special issue of *New Observations on Net Culture*. Jennifer, a collection of some of his on-line texts, was published this year by the Nominative Press Collective.

Sondheim has published over a hundred and thirty articles, and has lectured at a number of venues on the Internet and Information Highway.

He teaches and lectures on issues of on-line culture and community at various venues, including Lang College at the New School for Social Research. His film and video has been exhibited at two Whitney Biennials as well as the Paris Biennale. Sondheim has received three residencies at the Experimental Television Center. He has been a visiting lecturer at such schools as U.C.L.A., Nova Scotia College of Art and Design, Ontario College of Art, Concordia

University, University of Texas at Dallas, and U.C. Irvine.

His video and film have been shown internationally. Sondheim has participated in numerous shows, including "Crash: Nostalgia for the Absence of Cyberspace" (Thread Waxing Space). He has also taken part in (and occasionally run) a number of conferences on cyberspace issues.

In November, 1996, Sondheim was the keynote speaker at the Cyber-mind Conference in Perth, Australia; a plenary session was devoted to his work. In June, 1996, and January, 1997, he has been a visiting fellow / consultant for the Community Center for Enterprise Networking in Cape Breton, Nova Scotia - an organization sponsored by the Federal Government, concerned with networking and economic development of the entire province.

Sondheim has an M.A. from Brown University and currently lives in Brooklyn, New York, with cat and cacti.

#### Webpages:

URL: [http://jefferson.village.virginia.edu/~spoons/internet\\_txt.html](http://jefferson.village.virginia.edu/~spoons/internet_txt.html)  
MIRROR: [http://www.anu.edu.au/english/internet\\_txt/](http://www.anu.edu.au/english/internet_txt/)  
IMAGES: <http://www.cs.unca.edu/~davidson/pix/>

### Roger Malina

Roger Malina is an astronomer and space scientist. He is Director of the NASA Extreme Ultraviolet Explorer Observatory, and Director of the CNRS-CNES Laboratoire d'Astronomie Spatiale in Marseille, France. He is also the Editor of the Leonardo Journal published by MIT Press.

email [leo@mitpress.mit.edu](mailto:leo@mitpress.mit.edu)

### Sonia Boyce

Sonia is known, beyond a mere written

description, most famously by her work as an internationally renowned British artist.

### Peter Ride

Peter Ride is Artistic Director of Imag@nation, a three programme of digital arts and events being initiated in the UK. Formerly he was Arts Programmer at Artec, the Arts and Technology Centre, London, and developed Channel, the UK Internet Arts Agency, to commission and produce online arts projects. Other work includes curating the long-running web project ArtAIDS since it began as an experimental project in 1994, and from 1992 - 1995 working as Director of the Cambridge Darkroom Gallery.

As a consultant he has worked on the development of new media arts organisations in the UK, and in critical writing has published widely on photography and digital arts. Presentations he has made on projects he has developed at international conferences on digital arts include: ISEA96 Rotterdam; ISEA97 Chicago; DEAF 1996 Rotterdam 1996; Curating and Conserving New Media, Banff 1998; Museums Association Conference, Auckland 1997.



At the point of awe which to both awesome and awful, not in today's sense of bad, but as something which fills one with terror.... as, of course, "terrible". Fascinating how we attempt to banish or diminish fear through trivializing language referring to it.

CHAT

henry

A new message, "Re: sublime terror," was posted on isea98talk <<http://www.isea98.org>> by Alan Sondheim on Friday, 27 March 1998, at 4:37 p.m. It is a response to your post, "Re: Web Site," of Thursday, 26 March 1998, at 5:03 p.m.

The message reads as follows:

But then specifically why terror, beyond the historic contingency which is already broken vis-a-vis this or any other communications revolution? We're way



## FEAR&DOUBT

### EXHIBITIONS in

the  
Department of Fine Arts  
Co-ordinator: Franz Otto  
Novotny



## Luchezar Boyadjev

### Revolution for All

Boyadjev's is an exhibition organised by FACT for revolution98 and hosted by the Department of Fine Arts.

In Revolution for All, Luchezar parodies the seductiveness of power in his computer-controlled video installation. Starting with an over-exposed projection of a famous photograph of Lenin orating to the revolutionary masses of St. Petersburg, during the October Revolution of 1917/18, the piece captures anonymous faces entering the exhibition space, with visitor 666 finally replacing Lenin himself.

Financial support comes from Iakov Chernikhov International foundation, Sofia.



## Roman Verostko

### The Manchester Illuminated Universal Turing Machine

A hard copy, code driven, series of "Illuminated Universal Turing Machines" has been created for ISEA 98 and can be seen in the Department of Fine Arts. This project commemorates the contributions of Alan Turing to the Digital Arts Revolution.

### REVOLUTION / RATIONALE

The concept underlying "U" drives the gating logic of all general computers. Alan Turing's concept is embedded in millions of machines throughout the world. These machines are revolutionizing virtually every field of human endeavour throughout the arts and sciences as well as in everyday life in the world today. The celebration of this machine, in a code generated fine art edition, identifies the very core of the revolution shaping today's culture.

As an artist who has worked for several years with illuminated versions of this text Roman views Manchester, at this historical moment, as a key player in the revolution that has engulfed us. The tradition of the illuminated manuscript in medieval art is deeply tied to Manchester where stylistic trends underwent a revolution in the 9th century. For several reasons then, Manchester, the site where the pioneer work on hard-wired Universal Turing Machines was done, emerges as the most appropriate site for issuing this first serial edition of an "Illuminated Universal Turing Machine".

### Revolutionary Procedure

The artistic procedure employs a revolutionary post-mechanical form-generation method which, by analogy to biological process, may be viewed as "epigenetic". The software (code), created by the artist, behaves as genotype capable of generating a distinctive "family of forms" within any given set of parameters. The hyperspace of all possible forms, based on the specific parameter settings for this Manchester edition, is infinitely "vast".

Each member of the Manchester series includes a unique pen-drawn form materialized from a vast family of possible forms. The pen-drawn form for each member of the edition is pen plotted using the multi-pen plotters in

Roman's "Digital Scriptorium" and driven with his original software. Every single line in the entire edition is a unique pen drawn stroke. Each finished work, illuminated with an original "code generated" form is signed and identified with its Manchester serial number. Selection of materials, plotting procedures and the use of gold leaf conspire to achieve a valued object to be treasured in its own right.

### WHAT IS A UNIVERSAL TURING MACHINE?

The gating logic for circuit boards in all general computers descends from a logical procedure known as a Universal Turing Machine (UTM). The logic for this algorithm by Alan Turing (1912-54) was written in 1936 and published in 1937 in the Proceedings of the London Mathematical Society. This paper, "On computable numbers, with an application to the Entscheidungsproblem", planted the seminal idea; the meme, for all general computers. The term "Turing machine" appeared in print for the first time in the Journal of Symbolic Logic in Alonzo Church's review of the Turing paper.

How it works: Turing's algorithmic procedure for a universal problem solver was modeled on what human beings could actually do. A "computer", in 1936, was understood to be a human who performed computation. Turing reduced his procedure to simple atomic steps. Each step could be performed mechanically by a human viewing one square at a time on a tape. The tape could move one step at a time, left or right. At each step, the guiding algorithm identified a simple operation: a change of symbol on the tape or no change, a move left one square, right one square, or stop. A "UTM" guiding the operation could perform any logical procedure whatsoever given a compatible description of the procedure. Because a UTM provided a deterministic mechanical procedure, the operation could be handed over to a machine. Within a decade a mechanical UTM

also showing as hosts:



**John Hyatt**

nets



**Franz Otto Novotny**

The Terror of Cyclic Existence



**Karl Harris, Tracey Sanders-Wood, & Patrick Fitzgerald**  
FOLLOWING 1848...APPENDECTOMY

operating on a stored-program became a reality and has been followed with such vigorous growth that a desktop general computer that embodies the underlying logic of a UTM is commonplace today.

#### ILLUMINATED VERSION OF THE ALGORITHM

The version Roman illuminates for the Manchester ISEA is quoted from Roger Penrose' "The Emperor's New Mind" (Chapter 2) and consists of 5,495 binary digits. These digits represent an algorithm, in expanded binary, for a Universal Turing Machine. In the tradition of illuminated sacred texts this algorithm is presented as a valued authoritative text of our own times. The form enhancements that celebrate the value of the text are generated with the artist's code that requires the logic of "U" for its execution, thus being a form of "Turing on Turing"! This proposal may be viewed in relation to "U" as a "Self Portrait" that Roman has created and maintains at two web sites:

<http://www.mcad.edu/home/faculty/verostko/u.html>  
<http://www.concentric.net/~verostko/u.html>

Note that these sites also include a program that simulates two very simple Turing Machines (+1 and \*2). This program was made some years ago to demonstrate the step by step operation of a Turing Machine. The file is tmachine.exe and operates in a DOS environment.

#### Internet Sites

Selected web sites with information on Turing Machines (some sites have Turing Machine Simulators available):

<http://www.wadham.ox.ac.uk/~ahodges/Turing.html>  
<http://mitlns.mit.edu/~dsw/turing/turing.html>  
<http://odin.wosc.osshe.edu/~matzd/turing/progdist.html>  
<http://csl-www.stanford.edu/hp/>

[Logic-software.html](#)

#### REFERENCE:

For further discussion see Roman's version of a Universal Turing Machine as a "Self Portrait" on the web. Since every PC is a Universal Turing Machine then the algorithm for a "U" presented by a PC becomes a "Self Portrait" of the PC.

Site Description. <<http://www.concentric.net/~verostko/u.html>>  
Alternate Site: <<http://www.mcad.edu/home/faculty/verostko/u.html>>

For a collection of essays and further reference both general and technical see "The Universal Turing Machine: A Half-Century Survey", Edited by Rolf Herken. Springer Verlag 1995, Wien, NY.

Roger Penrose, "THE EMPEROR'S NEW MIND: concerning computers, minds and the laws of physics" (Oxford University Press, 1989). Chapter two, "Algorithms and Turing machines" provides a detailed presentation of Turing machine logic including step by step procedures for structuring simple machines such as "+1".

#### PRECURSOR MEMES FROM GEORGE BOOLE (1815-64)

PROPOSITION I. To deduce the laws of the symbols of Logic from a consideration of those operations of the mind which are implied in the strict use of language as an instrument of reasoning . . . The literal symbols of Logic are universally subject to the law whose expression is  $X^2=X$ . Of the symbols of Number there are two only, 0 and 1, which satisfy this law.

PROPOSITION IV. That axiom of metaphysicians which is termed the principle of contradiction, and which affirms that it is impossible for any being to possess a quality, and at the same time not to possess it, is a consequence of the fundamental law of thought,





# Key

## KEY TO FEATURES OF THE TERROR PROGRAMME

The symposium takes place over three days in Manchester:



**SATURDAY**



**SUNDAY**



**MONDAY**

You will find these graphic symbols at the right-hand side of the double page spreads to help you see easily what day an event is taking place.

Following the programme will be:



**BIOGRAPHIES**

The three days are for the promotion of debate and dialogue. Structures have been made to provide an atmosphere for democratic discussion with springboard presentations which we have asked speakers to condense from elaborate papers to very tight packages of information and argument. These shortened versions at presentation will require full-attention and will explode like BOMBS into the delegation. TERROR in Manchester will be about seeing what will/could be in the future and about strategies and collaborations for achieving desirable futures and avoiding the tragic. We are hoping to secure grants for new international collaborations that emerge at the Manchester event. It will conclude with a full meeting, the SUMMIT, which will draw together the themes which have emerged during the whole of ISEA98 and plot trajectories for what comes next.

We have adopted new terms for sessions. The following describes them:



**A CELL**

In each CELL session, each of FIVE selected CELL activists will provide a FIVE minute contribution to develop an aspect of a theme, or construct an argument. The CELL ACTIVATOR will Chair and present an introduction and summary, totalling TEN minutes, and will facilitate a THIRTY minute debate between the audience and the panel of activists. With allowance for change-over this will make EIGHTY minutes in total.







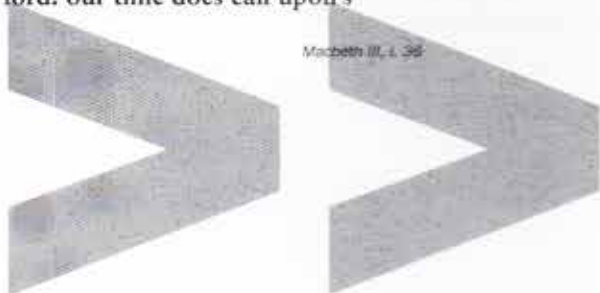
isea98terror

- >Who are you?
- >What do you do?
- >Where do you do it?
- >Why do you do it?
- >What do you hope to achieve?
- >What is your greatest fear now and for the future?

BANQUO

Ay, my good lord: our time does call upon's

Macbeth III, i, 39







# Art

Invited Artists  
to THE TERROR  
from revolution98:

**APSOLUTNO** (Yugoslavia)

**ARTWORLD ANONYMOUS**  
(Hungary)

**IMANOL ATORRASAGASTI  
& YAN DUYVENDAK**  
(Switzerland)

**AUDIOROM** (UK)

**ANNE BAKER** (UK)

**TONE BALONE** (UK)

**BEST & PUUSTINEN**  
(Finland)

**DAVID BICKERSTAFF** (UK)

**BLACK BOX** (UK)

**LUCHEZAR BOYADJIEV**  
(Bulgaria)

**BROOK / COLLINS /  
GETSAKIS / GUSSIN**  
(UK & Australia)

**BUTLER BROTHERS** (UK)

**SHU LEA CHEANG** (USA)

**CORNFORD & CROSS** (UK)

**GINA CZARNECKI** (UK)

**WILLIE DOHERTY** (Ireland)

**DOOCOT** (UK)

**JOHN FAIRCLOUGH &  
MAUREEN LANDER**  
(New Zealand)

**NINA FISCHER &  
MAROAN el SANI**  
(Germany)

**MADGE GLEESON** (USA)

**JUDITH GODDARD** (UK)

**KEN GOLDBERG** (USA)

**GRANULAR SYNTHESIS**  
(UK)

**SU GRIERSON** (UK)

**JOHAN GRIMONPREZ**  
(Belgium)

**LUCIA GROSSBERGER-  
MORALES** (Bolivia)

**NIGEL HELYER** (Australia)

**PERRY HOBERMAN** (USA)

**ILLUMINATIONS TELEVI-  
SION** (UK)

**ALEXEI ISAEV** (Russia)

**HARUO ISHII** (Japan)

**LUKE JERRAM** (UK)

**JODI** (Spain)

**TIIA JOHANNSON** (Estonia)

**NELIA JUSTO** (Australia)

**LE CORPS INDICE** (Canada)

**ZOE LEOUDAKI** (Greece)

**KRISTIN LUCAS** (USA)

**JOSE MACAS DE  
CARVALHO** (Portugal)

**TAPIO MAKELA &  
SUSANNA PAASONEN**  
(Finland)

**JENNIFER & KEVIN  
McCOY** (USA)

**JULIET MARTIN** (USA)

**FENG MENGBO** (China)

**MERCURIAL STATES** (UK)

**ADELE MYERS** (UK)

**KEITH PIPER** (UK)

**NINA POPE & KAREN  
GUTHRIE** (UK)

**REVOLTING**

**NELLI ROHTVEE** (Estonia)

**NEDKO SOLAKOV**  
(Bulgaria)

**SUZANNE TREISTER**  
(Australia)

**NIKOLA VELKOV**  
(Macedonia)

**VIRTUAL REVOLUTIONS**

**ELIZIA VOLKMANN** (UK)

**ANDREA ZAPP** (Germany)

*For a detailed exhibition programme please e-mail  
isea@fact.co.uk.*

*Participating venues in  
MANCHESTER: Castlefield Gallery/ Chinese Arts  
Centre/ Cornerhouse/ Cyberia/ DAD! Building/ Green  
Room/ Holden Gallery, MMU/ Piccadilly Rail Station*



Keynote  
dialogues  
10.00-  
11.00  
A

Break

isea98terror

11.30B  
12.50

Lunch

2.30-  
3.50C

Break

4.30-  
5.50  
D

## ALL LECTURE THEATRES IN THE GEOFFREY MANTON BUILDING

| 1  | 2   | 3  |
|--|---|--|
| <p><b>Tapio Makela/Toshiya Ueno (Finland and Japan)</b><br/>Virtual Orientalism: A dialogue on technological others in media discourse</p>   | <p><b>Tim Etchells of Forced Entertainment and Hugo Glendinning (UK)</b><br/>Frozen Palaces</p>   | <p><b>Maria N Stukoff (Canada) and Kate Richards (Sydney)</b><br/>Tongue Twisters</p>  |
| <p><u>EXPERT WITNESS</u><br/><b>Elizia Volkmann (UK)</b><br/>Blazoned and over-exposed - Post-modern bodies in public spaces<br/><i>Cross-examined by Paul Brown, Australia/Nancy Reilly-McVittie, UK</i></p> <p><u>EXPERT WITNESS</u><br/><b>Katie Salen (USA)</b><br/>Grrl Codes: the scripting of Racial and Gender Stereotypes<br/><i>Cross-examined by Jon Cates, USA/ Rebecca Cummins, Australia</i></p>                             | <p><u>SOAPBOX</u><br/><b>James Wallbank of Redundant Technology Initiative, (UK)</b><br/>Low Technology* Digital Revolution</p> <p><b>Steve Goodman and Ccru (Cybernetic Culture Research Unit) (UK)</b><br/>K-O Counter-Cultures</p> <p><b>Jonathan Swain (UK)</b><br/>Viet Cong and the Internet</p>              | <p><u>SOAPBOX</u><br/><b>Olga Kisseleva (France)</b><br/>Controller and controlled: interchangeability</p> <p><b>Matthew Shadbolt (Netherlands)</b><br/>From Kindergarten to Total Carnage</p> <p><b>Istvan Kantor (Canada)</b><br/>Utility S(h)elves</p>        |
| <p><u>EXPERT WITNESS</u><br/><b>Naoka Tosa and Ryohei Nakatsu (Japan)</b><br/>Alive Cinema - Romeo and Juliet in Hades<br/><i>cross examined by Rob Fisher, USA/ James Wallbank, UK</i></p> <p><u>EXPERT WITNESS</u><br/><b>Luc Courchesne (Canada)</b><br/>The form/content formula: parallel between pre-industrial cinema and current new media practice.<br/><i>cross-examined by Kathy Marmor, USA/ Matthew Shadbolt, Holland</i></p> | <p><u>SOAPBOX</u><br/><b>Gaudi Hoedaya/Sonja van Kerkhoff (Netherlands)</b><br/>Making Salt</p> <p><b>George Whale (UK)</b><br/>Towards a Synthesis of Text and Image</p> <p><b>Rebecca Cummins (Australia)</b><br/>Liquid Scrutiny and Necro-Techno: what's wrong with thinking and laughing at the same time?</p> | <p><u>SOAPBOX</u><br/><b>Jeremy Diggle (UK)</b><br/>On the road to Omniana</p> <p><b>Robert Wechsler (Germany)</b><br/>Palindrom: interactive computer dance</p> <p><b>Gregg Wagstaff (UK)</b><br/>Cage, Acoustic Ecology &amp; Revolutionary Thought (Coda)</p> |
| <p><u>EXPERT WITNESS</u><br/><b>Ann Kroeber</b><br/>Notions on David Lynch's Use of Terror and the Importance of Film Sound<br/><i>cross-examined by Peter Appleton, UK/ Jeremy Diggle, UK</i></p> <p><u>EXPERT WITNESS</u><br/><b>Fred Collopy (USA)</b><br/>The Design of an Instrument for Visual Improvisation and Composition<br/><i>cross-examined by Rejane Spitz, Brazil/ Jonathan Swain, UK</i></p>                               | <p><u>SOAPBOX</u><br/><b>Betty Beaumont (USA)</b><br/>Open Electronic Book</p> <p><b>Ellen Grimes/Annie Knepler (USA)</b><br/>Wider contexts: Electronic Media as sites for public art</p> <p>Julie Wilson Bokowiec<br/>Electronic Dance Theatre - the Bodycoder System - a wireless sensor suit</p>                | <p><u>SOAPBOX</u><br/><b>Permi K. Gill and Ari Salomon (USA)</b><br/>Electric Prayer Wheel: a meditation on genocide</p> <p><b>Josepha Haveman (USA)</b><br/>MayDay!: animation</p> <p><b>Simon Yuill (UK)</b><br/>Visual rhetoric and computer media</p>        |







## ALL LECTURE THEATRES IN THE GEOFFREY MANTON BUILDING

Keynote  
dialogues

10.00-  
11.00

E  
Break

isea98terror

11.30-  
12.50 F

Lunch

G

2.30-  
3.50

Break

4.30-  
5.50

H

| 1   | 2   | 3   |
|---|---|---|
| <p><b>PERFORMATIVE</b><br/><b>John Wood and Olu Taiwa (UK)</b><br/>Finding consensual times in digital music</p>  | <p><b>CLOSE SCRUTINY</b><br/><b>Dr. Helen Coxall, Jackie Hatfield, Jane Prophet and Gail Pearce (UK)</b><br/>Body, Territory, and New Technologies</p>  | <p><b>PERFORMATIVE</b><br/><b>Peter Appleton (UK)</b><br/>Pocahontas has misgivings about living in a digital matrix</p>  |
| <p><b>EXPERT WITNESS</b><br/><b>Kathy Marmor (USA)</b><br/>Performance art and technology<br/><i>cross-examined by Paul Vanouse, USA/ Julie Myers, UK</i></p> <p><b>EXPERT WITNESS</b><br/><b>Artur Matuck (Brazil)</b><br/>A Manifesto for Compwriting and Re-Scriptable Information<br/><i>cross-examined by Tapio Makela, Finland/Ingrid Bachmann, USA</i></p>         | <p><b>SOAPBOX</b><br/><b>Kuljit Chuhan (UK)</b><br/>Virtual Migrants - Racist deportations vs Freedom of Virtual travel, electronic art as ideology</p> <p><b>Simon Penny (USA)</b><br/>Fugitive: a machine driven interactive digital video space</p> <p><b>Dooley Le Cappellaine (USA)</b><br/>Technophobia</p> | <p><b>CELL</b><br/><b>Tadao Maekawa (Japan)</b><br/>Synthetic Method of Fractal Textures</p> <p><b>Robert Murray (UK)</b><br/>The survival of Design Education within the I.T. Revolution</p> <p><b>Centre for Metahuman Exploration (USA)</b><br/>Empathetic Avatar/Surrogate Self</p> |
| <p><b>EXPERT WITNESS</b><br/><b>Patrick Lichty (USA)</b><br/>Virtual Spaces and Ergonomics: The Feng Shui of Cyberspace<br/><i>cross-examined by Artur Matuck, Brazil/ Greg Garvey, USA</i></p> <p><b>EXPERT WITNESS</b><br/><b>Rob Fisher (USA)</b><br/>Science as art in the theater of the brain<br/><i>cross-examined by Greg Garvey, USA/ Jonathan Swain, UK</i></p> | <p><b>SOAPBOX</b><br/><b>Jon Cates (USA)</b><br/>Hybrid Heroes of the Digital Revolution</p> <p><b>Rob Gawthrop (UK)</b><br/>Nothing Temporal can be Silent</p>   | <p><b>SOAPBOX</b><br/><b>Branda S. Millar (USA)</b><br/>Witness to the Future</p> <p><b>Beryl Graham, UK,</b><br/>Ironic: some rust-belt art</p>  |

## ROYAL NORTHERN COLLEGE OF MUSIC

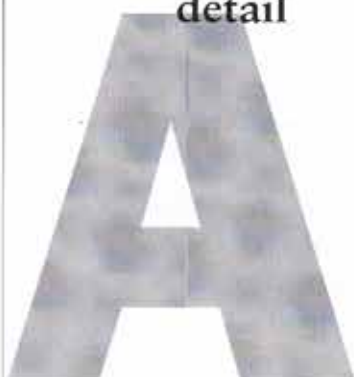
## THE ISEA98 SUMMIT

**Chaired/hosted by Anthony H. Wilson of Factory Records, Granada TV, and the Hacienda. Currently from Factory Too.**  
INCLUDING ANNOUNCEMENTS ON FUTURE ISEA SYMPOSIA





# SESSION the programme in detail Sunday 6



8.00 - 9.00

## BREAKFAST SESSIONS

TABLES HOSTED BY MEMBERS OF THE ISEA98TERROR INTERNATIONAL PROGRAMMING COMMITTEE

As advertised in the delegates pack

Sunday 6

## SESSION A

10.00-11.00

Lecture Theatre 1



A keynote dialogue



CUTTING EDGE

### Tapio Makela and Toshiya Ueno (Finland and Japan)

Virtual Orientalism: A dialogue on technological others in media discourse

In Media & Ethics symposium, Helsinki, and ISEA96, Rotterdam, Toshiya Ueno gave a talk on Techno Orientalism. In DEAF96 and Digital Dreams96 Tapio Makela worked on the topic Orientalist Aesthetics. In Ars Electronica 97 we had a dialogue in Net.Sauna on how to converge these two topics.

We will have prepared this topic in advance, have parts prewritten (dialogue as theatre), parts visualised (imaginary dialogue) and parts generated on location (performative dialogue).

#### Technical recipe

- 1 part pre recorded CuSeMe + audio
- 1 part live IRC outspoken through text-to-speech synthetic voices
- 1 part live voice + CuSeMe projected
- 1 part selected video clips from new media commercials
- 1 part selected web sites
- 1 part examples from the current exhibition at ISEA98 (optional)

Toshiya Ueno is from Tokyo. Tapio Makela is from Helsinki. We speak from a culturally and medially diasporic position of five topics that negotiate media technology and its others.

1. Orientalism in virtual geography  
Commodification of differences in information societies is based on a very hybrid conception of capital as economi-

Sunday 6





## Sunday 6

cal, cultural and virtual. In such an environment, ethnicities have parallel existences: the national (industrial maps), the virtual (postindustrial layers; imaginaries, marketing, media), and the corporeal (subjects). In virtual geography, orientalism borrows from industrial and colonial archives of narratives and images to reposition East as either the technological other (crude) or the mystical techno sublime (supreme intellect).

2. Orientalism, art and digital aesthetics  
The history of Western aesthetics parallels that of mathematics, not only in their relation to sublimation of form, but in their negation of Eastern origins and presences. "Being digital" is perhaps a well marketed prosthesis of 1960s pop culture influenced by "Eastern philosophy", and implanted into cyber culture. "Looking digital" is a much more complex question. How do European and Japanese modernisms inform the contemporary formalist aesthetics in machine arts? If orientalism in painting was centred around female bodies on canvas, what kind of body politics are at play in digital orientalism?

3. Software Empires - conditions for technological imperialism

4. Content Colonies - media art and theory as subcultures.  
These intertwined topics look at the cultural impacts of software empires and their ethnic masks, as well as the "content providers" as commodifiable subcultures. Especially Japanese subcultures have fed the cyber culture with orientalist imagery, eagerly utilized by game and software industries. Is the role of theory or art practices far different?

5. Virtual diaspora as a revolution  
Working translocally deals with changing positions in virtual and national geographies. A critical position would be a virtual diaspora, a denial of origin, a refusal of a single original home. As a strategy it avoids orientalism, which, after all, is based on geographical binaries. In relation to

advancements or revolutions in technology, a diasporic position decentres the eye/hand from the position that utilises all impacts of the new. Instead, new media revolutions are seen as paradigms on national, virtual and corporeal levels.

## Lecture Theatre 2



A KEYNOTE DIALOGUE

FEAR & DOUBT

### Tim Etchells of Forced Entertainment and Hugo Glendinning (UK)

#### World Premiere of "Frozen Palaces"

Tim Etchells artistic director of the renowned UK performance group Forced Entertainment and photographer Hugo Glendinning will present work from their CD-Rom projects Frozen Palaces and Nightwalks. They will discuss the projects in relation to their experience as artists whose work spans a range of media from theatre and gallery-based performances, site-specific interventions, photography, installation and video.

"Our work concerns the relationship(s) between spaces, performance actions, and photography in stills, film or video. Projects have repeatedly explored the construction and deconstruction of narrative from visual and textual fragments and the role of the viewer in navigating space and visual material. Extending these concerns at the heart of our most recent work in digital media is the development of a new language in which narrative can be both made and

deconstructed. Utilising and reinventing the possibilities of interactive media our two recent projects Frozen Palaces and Nightwalks have created series of linked navigable 360 panoramas - landscapes of frozen narrative and displaced figures through which the user may move and explore on a computer screen. Indeed, for us the use of Apple's QTVR as we are employing it in these projects, lies somewhere between installation, cinema and photography itself, allowing a unique opportunity to interrogate the nature of photographic representation and to expand the potential of the medium as it meets digital technology. From installation it takes the active, seeking and mobile gaze of the viewer in 3-dimensional (albeit virtual) space; from cinema it can reference the conventions of moving camera and point-of-view and from photography it can allow us to render the world as a still moment, a place in which time has been halted..."

In the vast house of "Frozen Palaces" time itself has stopped still. In each room, a series of events - from love affairs through murders, ghostly levitations, parties and even drunken hallucinations - is halted at some banal or significant moment. In this house of interlocking dreams the people or actors themselves have the status of objects - clues to be found and connected. The viewer alone is free to move, explore, and investigate a series of inter-linked scenes of a world full of people and crammed with stories but a world that has stopped completely still.

Using Apple's QuickTime VR (QTVR), "Frozen Palaces" is a ground-breaking collaboration between Britain's Sheffield-based artists Forced Entertainment and leading arts photographer Hugo Glendinning.

Frozen Palaces research and development was supported by: Arts Council Of England Combined Arts Department and the Yorkshire Media Production Agency. Programming and technical consultants: Mary Agnes Krell & Todd Reidy.



## Lecture Theatre 3



A KEYNOTE DIALOGUE



CUTTING EDGE

**Maria N Stukoff (Canada)  
and Kate Richards (Australia)**

## Tongue Twisters

A strategic word game articulating forms of digital aesthetics and transformations. A panel session consisting of a total of 14 small individual essays each 1-2 pages long, developing a performative talk session in which participants can freely interact with the development of our panel presentation. Several switch devices will be positioned throughout the room acting as an interface between us and the audience. On each occasion the audience can play the pool of potential essays and their order by pressing the switch and therefore shape the course of the ideas presented. We are foremost interested in creating an open platform for discussion encouraging exchange and understanding rather than offering a menu of prescriptive ideas delivered out off a paper bag. Everyone will have a go in participating in the rules and discussions. Numerous small essays will be "played" one on one creating a critique and overview of electronic art practices, related research fields, and its effect on our common social consciousness. We will comment on how our own electronic art practice has begun to re-shape community awareness from an individual to a public sphere but without any protest or resistance to this infiltration. Usually mere speculative transformations in politics, policies and social choices are often accompanied with outcry and resistance. Thus we will begin to query

how a network of ideas can shape a consciousness - a community where this infiltration is not felt at the first instance but will cause some casualties of this electronic revolution. Values (wants-advertising), mis-interpretation (fear-geography) and educational access (computers-government funding) are still the major factors in how this revolution may or may not surface.

With the daily arrival of new technologies that re-organizes our relationship and understanding to digital aesthetics and the course of art making the panel will proceed to comment on the responsibilities faced by artists, the audience and the wider community at large to make a positive transition from the now to a possible electronic art future.

Each specific theme of past ISEA symposium's will be interwoven to showcase the growing convergence between the visual arts and digital prophesies with visual documentation of interactive works and sound pieces.

## Lecture Theatre 4



A KEYNOTE DIALOGUE

**Coco Fusco (USA)**

**At your service: Latinas in the  
global information network**

As a critic and performance artist, I have been dealing with the history, situation and perception of black and Latino bodies in public and private urban spaces for the past ten years. Most recently, I have developed a series of projects on the commodification and





SESSION  
B

## SESSION B

11.30-12.50

Lecture Theatre 1



EXPERT WITNESS

**Elizia Volkmann (UK)**

**Blazoned and over-exposed -  
Post-modern bodies in public  
spaces**

*Cross-examined by  
Paul Brown, Australia,  
and Nancy Reilly-McVitie, UK.*

Blazoning is the act of exposing the body either visually or through words. In Renaissance to Tudor times the blazon was a varied expression of power. For the anatomist dissecting human corpses in search of an understanding of the human anatomy (particularly female anatomy) it offered the answers. For male courtiers blazoning was the bandying of bawdy verse at their rival blazoneur. The blazoneur would use imagery drawn from his lover's body as a weapon of duelling with his opponent. Queen Elizabeth I ruled her court with power fuelled by sexuality. She had the knack of flashing her belly at her courtiers at parties with a simple, deft movement of dress to tease the men at court.

The paper will look into the relevance and power issues for artists using their own bodies as tools for their art. How do we mediate the postmodern body? Is

the site of flesh becoming more or less obscene, what is its power and how do the new mediums affect the impact of the body on our consciousness? As society becomes more and more alienated from the physical how do we approach and communicate our visceral life experience. Like pubescent children we are eternally fascinated by our bodies and yet are in the main ignorant of their physiology and anatomy. We consume narratives about the body on a daily basis searching conflicting narratives for the answers we seek. What are the future strategies for artists to pursue in exploring and trying to resolve the west's difficult relationship with the body? Is there a hope of reconciliation with our bodies? With bodies being redefined with new technology, where is true cyborg art when the real cyborgs are amputees and the disabled and not Stelarc? Why are most body artists thin? Is scientific research the saviour or another devil with further questions?

All these questions will be questioned and perhaps even answered.



EXPERT WITNESS

**Katie Salen (USA)**

**Grrl Codes: the scripting of  
Racial and Gender Stereotypes**

*Cross-Examined by  
Jon Cates, USA,  
and Rebecca Cummins, Australia.*

For years the discussion of the numerous constraints imposed by software has remained within a technical context, tucked safely away within a language of technological limitation. The "revolution" in technology has occurred in the daily dissolution of technical boundaries that only yesterday seemed insurmountable. Unfortunately this revolution has far fewer implications than a battle that

Sunday 6



\*Enclosed is a general idea of a response to the call for 1-5 minute presentations for "SOAPBOXES AND CELLS".

>  
>  
>Who are you?  
>What do you do?  
>Where do you do it?  
>Why do you do it?  
>What do you hope to achieve?  
>What is your greatest fear now and for the future?  
>

>SOAPBOXES AND SALES  
>



## Sunday 6

places these boundaries within a historical and cultural context focusing on gender and race.

<Grrl Codes> offers a critical reading of hidden constraints found in "preference", "default", and "library" palettes in animation and rendering software. It aims to reveal the subtle ways in which stereotypes of gender and race are reinforced, re-enacted, and distributed within multiple contexts including video games and educational applications. Knowledge of this thesis comes first-hand. During a collaboration with choreographer Yacov Sharir in the design of cyberhuman dancers (dance figures modelled and animated digitally) I discovered that despite a "revolutionary" approach to the materials and metaphors used to represent the body, the language of representation coded into the animation software in the form of libraries of human figures, animation sets, and poses was less than revolutionary. It was, in fact, highly historical, rooted in a long tradition of stereotype and cliché. When the "ideal female" or "ideal male" (selected from libraries of pre-built figures) have as default settings pale pink skin and large breasts, or heroic upper body measurements and optional genitalia, gender and racial stereotypes are built into (and reinforced) by the very architecture of the software.

## Lecture Theatre 2



**James Wallbank of  
Redundant Technology  
Initiative (UK)**

## Low Technology\*Digital Revolution

(1) CONSIDER the revolutionary possibilities of—  
• 5% of the population able to visit an interactive multimedia website.  
• 55% of the population able to word-process a letter of complaint.

THESIS—Revolutionary social change is emerging from technology that we consider obsolete, not from the latest, most powerful digital machinery.

(2) CONSIDER—Whatever its artistic intention, a colourful web graphic communicates one principle message to most viewers, "How about splashing out on a new monitor?"

THESIS—Revolutionary artists who work with IT must challenge the exclusivity of the medium and question its relationship to a big money industry.

When we talk about the revolutionary effects of information technology we tend to focus on the cutting edge. Yet the practical application of brand new, high-cost technologies seems to be profoundly counter-revolutionary, consolidating established power bases rather than breaking them apart.

We have yet to experience the truly revolutionary effects of the IT. We will do so only once each of us is able to harness near-zero-cost computing power for our own purposes. The real IT revolution is yet to come, but it'll happen sooner than you think.

The weapons that we'll use to bring about this revolution are (contrary to our previous perceptions deeply unglamorous—the 286 database salvaged from the office; the Mac Classic pulled from the skip; the cheapest green-screen word processor; the Amiga emailer bought from a small ad.

Technology companies plan to remanufacture the "audio tape storage

and TV monitor" machines of the 1980's to distribute in the developing world. The size of the markets they seek to address make Microsoft look unambitious.

IT revolution? You ain't seen nothin' yet!



**Steve Goodman and Ccru  
(Cybernetic Culture Research Unit) (UK)**

## K-O Counter-Cultures

Care for a thrill? Consider what might happen if the Millennium Bug, that tendency for many of the world's computers to mistake the year 2000 for 1900, is not eradicated in time... The cover of one news magazine asked recently:

Could two measly digits really halt civilization? Yes, yes - 2000 times yes!  
-The Economist Oct 4th-10th 1997

Cannot a revolution make a clean sweep of all this old garbage... Proclaim a new era and... a new calendar with no reference to AD/BC.

-William Burroughs interview in  
Research #4-5

COUNT ZERO INTERRUPT.- On receiving an interrupt, decrement the counter to zero.

-William Gibson Count Zero

... so Mbug resistors think MATRIX needs a new calendar—totally steam-punk. Wake up-ITs already K-Time. Count-O=Greg Date 1900...

Count S Zero.  
Up 2 Date

Chronopolitical immune-response to the Millennium Bug amounts to a program for Gregorian Restoration a retrotranslation of Cyber-(or K-) Time



into standard (4 digit) AD dates. The convention which codes years as 2-digit decimal numbers has unconsciously made computers the register of a new calendar, starting with a year zero. Revolution has already happened. Can it be stopped in time?



**Jonathan Swain (UK)**

#### Viet Cong and the Internet

Examining the influence of the Viet Cong on the development of current information technology.

I would argue that in their (boys' own) obsessions with whiz bang military hardware and the Soviet threat, North American (and americanophile) intellectuals have missed one obvious point. That the U.S. Defence Departments research and development of the ARPANET, and thus the Internet, were directly influenced by the low tech. tactics deployed by the victorious liberation movements of South East Asia.

Why has this been excluded from debate? Basically because the USA lost the Vietnam war, as a result this disastrous episode of US military history has been conveniently erased from the collective memory. Before the story of the Internet is completely etched in stone I would like to offer an alternative view to the dominant myth.

#### Lecture Theatre 3



**Olga Kisseleva (France)**

#### Controller and controlled: interchangeability

In our culture the anticipated future has replaced the historical past as the most fundamental and decisive reference. Web artistic activity is a typical example of such anticipated future. It is a science fiction object. Technically it can be realised today but psychologically our society is not ready for it yet.

We can predict the future characteristics of the Web by placing it within the history of telecommunication. The dream which inspired the invention of a telephone was that of being in two places at once. The telecommunication revolution fulfilled this dream of spatial co-extensivity by creating a radically new type of communication vector: now thought could be transmitted simultaneously and in many directions at once. The subsequent technical progress of telecommunication (video teleconferencing, appearance of a virtual reality, telepresence) moves from simply simulating the illusion of presence to actually realising this presence by letting the subject act over distance.

Seemingly trivial insight crystallizes more and more to the fundamental finding of scientific and philosophical search for an consistent view of life.

The high speed of the process creates a situation: from one side (Ego side), the illusion of overcoming of psychic trauma of the meeting with a fake reality (and any meeting with any kind of reality becomes a trauma); and, from the other



>I vacillate between considering these questions too trivial for words- or  
 >too terrifyingly profound to be broached... between wanting to be dead  
 >honest or extremely clever accompanied by the over-arching realisation that  
 >either approach is only a fiction,  
 >  
 >I could say my greatest fears are that my face breaks out and resembles a  
 >baseball glove again, that I'll awaken lonely, fat, hairless, bored and  
 >boring, that I can't get off the treadmill- or worse that I won't be able  
 >to stay on it, or that the famous transportation route between Iowa and  
 >Sydney closes.  
 >  
 >Lately I've been putting holes into alot of things which I then look  
 >through- perhaps to celebrate what the world looks like upside down... or  
 >trying to put this antipodean world "down under" right side up like the  
 >English Colonials wanted to do a couple of centuries ago. Or just to see  
 >like my family and friends in North America do,



## Sunday 6



side (Inter-Ego or Super-Ego side), the interweaving of human extensions into the common nervous network (M. McLuhan), or noosphere (V. Vernadsky). This process might be considered at the same time as technological denial, as well as self denial. This situation on the level of controller-controlled leads to an inside struggle between the ego and the Super-Ego, to the hypertrophy of conscience, and then to the possibility of dissociation of a human being, to the mechanisms of the syndrome of psychic automatism.

The example of an utilization of hijacking of time and the syndrome of psychic automatism is virtual reality, which is the next religious Golem of consciousness. Virtual reality constructs a future gadget that transposes beings from the present to the "reality" programmed and controlled by the past. Controller and controlled are transitional notions; their interchangeability can be revealed in diachronic as well as in the synchronic systems. However, while it was previously possible to juxtapose the positions of controller and controlled, in the mass-mediatized society the face-to-face opposition is vanishing in the network of cables and wires. Thus, TV and computers might be considered as two different examples of the interactivity between controller and controlled.



**Matthew Shadbolt (Netherlands)**

### From Kindergarten to Total Carnage

As the Emperor's daughter at the start of David Lynch's epic "Dune" suggests, "a beginning is a very delicate time", and this is really the position I found myself in whilst attempting to prepare for this presentation. Where, within a discussion of the issues surrounding the production and use of computer games, a theme still

very much in its infancy, do you begin? Perhaps I should start from my own experience of this phenomenon as, now being one of the twentysomething generation, I feel as if my generation has really been the first to witness, in an almost chronological fashion, the birth, growth, and subsequent world domination of the computer game. From early arcade adventures with the blocky graphics of Space Invaders or Defender, identifying with the Pac Man and his ever increasing appetite for small blue pixels, or just trying to get that elusive backspin in Pong, these early games relied almost exclusively upon the strategy, quick-wittedness and sheer gameplay of the competitors, such were the limitations of the graphics hardware at the time. But, for the young adolescent, who had faithfully given up his pocket money in order to enter the virtual world of saving the Earth (again), for however brief a time, it was money well invested.

Now of course, these early games can be looked back upon with a sense of quite curious nostalgia, but what is it perhaps which makes today's computer games (to paraphrase Richard Hamilton) so different, so appealing? How is it that the 'idea' of the computer game works?



SOAPBOX

**Istvan Kantor (Canada)**

### Utility S(h)elves

It looks like by mentioning Neoism?! in my previous message I gave you the wrong input concerning what can be the subject of my proposal for ISEA 98, it was only a short introduction to start with and a few words about my background but it wasn't suggesting that I wanted to include Neoism?! as a subject for the ISEA program (in some ways it will be there anyway as all networks are hooked up to each other), I'm simply interested in the event and try to figure how could I get a part in it, in a few hours I'll leave for Dessau (Ger-

many) for the International Electronic Media Forum event where I'll perform Executive Machinery, a concert/performance/installation that involves a computer controlled pneumatic armed file cabinet robot/sculpture that creates sound (I performed this same piece recently in Hull (England) for ROOTless 97), as a sculpture/installation that is also a working model of communication networks, a kind of project I would love to take to Manchester for ISEA 98, for example, but talking to someone at MonteVideo (Amsterdam) a few days ago, I got the suggestion that my Joris Ivens based video/CD-ROM installation would be the perfect (no such thing) piece for the ISEA event, in this work, entitled "Utility S(h)elves", I use Ivens quotations (images and words) and my own ideas to make a statement on the subject of revolution, of course anything I do will always bring up questions about Neoism?!, and when it happens I'm ready to demonstrate my own ideas, Neoism?! is a large network today and there are millions of different individual definitions of what it is, anyway, looking forward hearing from you again,  
ciao  
Istvan



## Lecture Theatre 4



## CLOSE SCRUTINY

**Overseer: Taylor Nuttall (UK)**

**Is the potential for transcendence an intrinsic aspect of a virtual environment?**

To go beyond the range or grasp of human experience, or reason or belief are simple definitions of the verb to transcend. We are often encouraged to consider the global transient network of digital media as a portal to some form of transformation, either of ourselves or at least our virtual selves. It may be that at the point at which we are in danger of being overwhelmed, where there is an almost felt violence, the terror of the encounter of looking over the precipice, a State of Emergence, there is a sublime experience.

Does the immensity, complexity, impenetrability of digital infrastructures fill you with existential vertigo? Does the enhanced awareness of our rational ability to navigate, direct and even circumscribe the flow of electronic bits re-affirm your human spirit? Transcendence is often hinted at as a key feature of the sublime experience. Transcendence, in that there is a sense of ourselves to be a part of, within and surrounding that which overwhelms.

Is this potential for transcendence an intrinsic aspect of a virtual environment that needs to be envisaged?

**Gurdon Leete (USA)**  
**Anna Bonshek (USA)**  
**Roman Verostko (USA) (see FEAR&DOUBT)**

**Gurdon Leete (USA)**  
**Anna Bonshek (USA)**

**The Shock of Refinement:  
 Reaestheticizing Life Through a  
 New Technology of  
 Consciousness**

The word "refinement" evokes terror or fear of an Imperialist language game setting arbitrary rules based on elitist ideas of taste. But "refinement" can be defined as a condition of mind and nervous system. It involves the ability to appreciate "deeper" values, where "depth" is as an expansion toward infinity, and "values" are components or shades of experience in that expansion.

While the world-wide convergence of digital media has been discussed by some as transforming consciousness, we would argue that the current development of digital media is not truly revolutionary (in the "developed" and "non-developed world") unless utilized by individuals who have experienced a transformation on the level of knowledge and consciousness.

Since consciousness is here understood as a universal field of all possibilities, the source of individual and social consciousness, the socially constructed self is a part of a set of circumstances structured by consciousness. Activating the universal level of consciousness by means of an appropriate technology, anything can be changed, transformed, reaestheticized.

We would argue that the electronic revolution is indicative of, and parallel to, a quieter revolution of knowledge occurring by virtue of a new subjective technology, the Transcendental Meditation-Sidhi program.

The effect of the practice of this technology has created an era where new digital media can begin to express transformative modes of awareness, a







in a retro-modernist, pseudo-revolutionary technological fervour.

Painting, the technology which went hand-in-hand with the evolution of the contemporary meaning of the term "artist", has died more times than Doctor Who. It is an activity that is often said to be terrorised by the advent of new technology. It was said, after all, to be threatened by the advent of the photograph. As a practicing artist, it seems to me that painting is superbly placed, on its deathbed or in its grave, to observe the convolutions of contemporary contexts. As a healthy ghost, like John Lennon or the undead Elvis Presley, it still seems to be hanging around haunting our cultural spaces. It is part of the rich heritage (cultural baggage) with which we either sit down at a computer terminal or enter the studio.

It is true to say that the mood is abroad for the abandonment of the sophisticated technology of painting. This presentation will say the "Unsaid" and declare a necrophiliac relationship between me and the dead technology to see what light it casts on the advantages and limitations of new technologies. "Sexier and livelier" as the opposite position may appear on the surface, I have not abandoned an interest in painting, even when such an abandonment would be easier and more fashionable. This paper explains why that interest is still alive, amongst other interests, in the face of a context in which all the 'art monitors attached to the body of painting appear to display a flat-line beeeceep. Painting is pronounced dead *again*. As an artist, I want to share these thoughts on painting: to contextualise painting and to try to discern if it still has value(s) in a cyberian landscape.



**Christianne Robbins/Jackie Orr**

Sunday 6

Soapbox

## SESSION C

2.30-3.50

Lecture Theatre 1



EXPERT WITNESS

**Naoka Tosa and Ryohei Nakatsu (Japan)**

**Alive Cinema - Romeo and Juliet in Hades**

*cross examined by  
Rob Fisher, USA,  
and James Wallbank, UK.*

Ever since the Lumiere brothers created Cinematography at the end of the 19th century, motion pictures have undergone various advances in both technology and content. Today, motion pictures, or movies, have established themselves as a composite art form in a wide domain that extends from fine arts to entertainment. Interaction technology provides movies with much greater inherent possibilities than the current forms of movies, because it allows each viewer to get involved in the movie world, metamorphose into the main character in a movie regardless of their age and even gender, and enjoy a first-hand experience. Based on this concept, we have developed an interactive movie system. This system has two basic characteristics. The first characteristic is the use of CG technology and the generation of three dimensional imagery to create a cyberspace in which all







since digital text, sound and image are all ultimately represented in the same way (as sequences of bits in computer memory) they are therefore freely interchangeable

In principle, it is not difficult to output any kind of data in any desired form - for example, a stream of text bytes can be interpreted as image data, or output as a sequence of sounds. However, the results of such transcriptions are very often meaningless because of syntactic disparity or dimensional mismatch (text is essentially one-dimensional, whereas images exist in two or more dimensions), or because things expressed in one medium might be difficult or impossible to express in another.

This research attempts to forge meaningful connections between text and image through the use of generative grammars. The grammars, implemented in software, are used for the origination of visually descriptive or evocative texts; the same or similar grammars are used also for picture generation, enabling examination of the relationship of text to image, and of the potential of computer-generated texts as aids to visual creativity.



SOAPBOX

**Rebecca Cummins (Australia)**

**LIQUID SCRUTINY and  
NECRO-TECHNO: What's  
wrong with thinking and  
laughing  
at the same time?**

Highlighted will be works by contemporary artists Ellen Zweig, Paul DeMarinas, Toshio Iwami, Dennis Michael Wilcox, Jim Pomeroy and myself, which include a camera obscura stagecoach, goldfish as musical composers, a machine for making rainbows, "Journeys Through the Centre of the Earth", Powerbook thaumotopes and "A Newt Ascending Astair's Face".

Bygone technologies and narratives (particularly those of the pre-cinema era) are being excavated in what Finnish writer Erkki Huhtamo has termed a "media archaeology". By exhuming and extending the sometimes absurd objects and stories surrounding former technologies, these artists are emphasising the often overlooked human element rather than forefronting the technical apparatus and its lineage. Through example, these works demonstrate the potential for individual and immediate involvement with technology as a vital vehicle for communication, curiosity and poetic fantasy.

While all art involves interaction, the works discussed here particularly provide an opportunity for active engagement in perceptual experience. Magic, humour, immediacy and play are invoked as useful means for addressing the complexity of issues surrounding technological 'progress'.

As the practice of these media artists attests, technologies do not become



>involvement with technology as a vital vehicle for communication,  
 >curiosity, poetic fantasy and perceptual experience.  
 >  
 >Good luck with the proceedings.  
 >  
 >  
 >  
 >Sincerely,  
 >  
 >Rebecca Cummins  
 >  
 >Sydney College of the Arts, University of Sydney



obsolete; they resonate well past their commercially viable use-by date. Far from being dead or buried in nostalgia, old media are offered as evidence of a lively continuity and multiplicity of both function and meaning.

### Lecture Theatre 3



**Jeremy Diggie (UK)**

#### On the road to Omniana

So what is omniana? Well it certainly isn't a place over the next horizon. It's not a virtual Shangrila. Omniana is quite real and its potential lies in the fragments of all things brought together and given form. Omniana is simply a liberation from the self-consciousness of attempting to work in different media disciplines, it is one media.

To be a manipulator of multiple media forms is to fail to escape the preconception and rules established as practice within them as identifiably distinct media. The new potential of the 'multimedia' platforms are that they are neither individual or combined media. Multimedia is intrinsically a media of its own. The way that we choose to use the potential of this media is all important. We can connect to information of all kinds, and borrow from the massive collections of data and artifacts globally. This synthesis ranges through human thought, language and science, absorbing elements from perhaps all religions and philosophies, without barriers, except those that we impose through convention.



**Robert Wechsler (Germany)**

#### Palindrom: interactive computer dance

Palindrom is an inter-media performance group working exclusively with computer-controlled interactive human movement systems.

Many artists today are using computers as creative tools. Others view the computer as a new medium and use it to instigate new kinds of images, projections, internet-art, etc. Perhaps, though, the computer's greatest artistic potential lies neither in its use as a tool, nor as a new medium, but rather, for its unique ability to overlap and interconnect formerly independent forms of expression; indeed, for its ability to connect people together in new ways.

Recent advances in software for music composition, sound generation, choreography, theatre lighting and graphic arts are making these disciplines ever-more "compatible". Using an array of computers and cameras, as well as electrodes attached to the dancers' bodies, our work brings music, sampled text, stage light and screen projections under the direct control of the dancers' movements. The audience too is part of an interactive system. For example, by gesturing from their seats, or standing up, they control the music in part of the performance. (I have a 5 minute video demonstration.)

In their primitive manifestations, dance and music were considered to be one and the same art form. Even today there are African performance traditions which have only one word for both dance and music! Furthermore, the performers were not isolated from the audience, indeed a back-and-forth of impulses were essential to the event. Due

Sunday 6

SESSION





in part to the cheap availability of recording, transmission and reproduction technology, interactivity has all but vanished from popular culture. Could the age of digitalization signal a return to interaction to the performing arts?

Dance remains an area extremely slow to embrace the potentials of the computer. There are, I believe, some good reasons for this. (Theme of my paper "O body swayed to music (and vice versa)", Digital Salon 1998, Leonardo Magazine.



SOAPBOX

### **Gregg Wagstaff (UK)**

will present a Coda Session to:

### **Cage, Acoustic Ecology & Revolutionary Thought**

Shortly before his death in 1992, John Cage delivered a lecture-poem at Stanford University entitled *Overpopulation & Art*. Cages musical, visual and textual forms paralleled forms of his preferred social organisation. In his mesostic lecture, Cage relates various ideas about social change, the role of art (or artlessness), globalization, education, and environmental concerns. Cages position (social/anarchistic/libertarian) is that social revolution is possible at a grass-roots level - that change is brought about through positive individualism not government dictates - that change will also be assisted through an (electronic) democratisation of knowledge - that art, or more specifically creative mind is part of this gradual revolution, a utopian transformation.

### **Lecture Theatre 4**



CELL

### **Paul Brown (Australia)**

### **The Art Mainstream As The Enemy**

A Coda Presentation of the discussion previously occurring at ISEA98REVOLUTION in Liverpool: a brief history of the development of art & technology since *Cybernetic Serendipity* in 1968. Then a reflection on the fact that the art mainstream (academies, commercial and state galleries) ignored the field for a long period. When, finally, they did adopt it (in the early 1980s after it had become fashionable) they did so in a way that ignored (undermined) the "significant" agenda and served only to perpetuate their own outmoded paradigm.

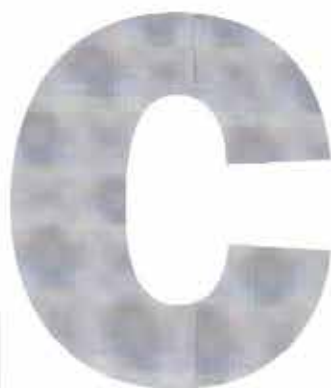
"In particular they promote work where the value (aesthetic or monetary) is intrinsic to the work. This places the mainstream's adoption of art & technology as an extension of modernism (and of the concept of the avant garde) rather than a change to an extrinsic value system (In the context of post-modernism)."

### **The Academy:**

"The academies of art have failed to respond to the challenge of new technologies. They teach students how to push a mouse about and use "shrink wrapped" apps, which emulate traditional media, whilst simultaneously undermining attempts to develop a curriculum that can address "significant" issues and knowledge development. They are constrained by fear of the unknown and restrained by the new "rational" economics of higher education which prioritise funding for developments that earn immediate benefits (like enrolment income) rather







Understood as hypertextuality, entanglements are compelled by dispersed connectivity and rates of accessibility subjugating semantic meshes into information entanglements as modes which shape the dynamic character of the internet and world wide web.

In that, "networked" information, can only be "present" as a dis-simulation of itself, that is, as a pretence to its own functionality, the performance of immediacy and interactivity guide network functionality as self-similar information modes understood as *alternates*. Self similarity of immediacy and interaction is not an equivalency in the perceived of subject but rather a hypertextual coded derivative embodied by the alternate, a dis-simulation of a networked appearance. The intention of design as purposed difference that make a difference is replaced by the *alternates*, identity of hypertextual performance. Subject is no longer bounded by its data and can no longer be re=purposed in the sense of appropriation. Re-configuration of networks via permutation, pandemonium, chaos give rise to emergent information behaviours that share tactical self-similar entanglement strategies. It is the *alternates* that expatiates on network hyper-dimensionality, warping the net's entanglement meshes and commandeering strategic principals of substitution. Only the *alternates* is meaningful as search, navigation and speed.

Information entanglements of entertainment, news, business, advertising, porno, academics and personal communications are necessarily simulations of themselves and consequently the net itself. Every instance of hypertextual experience propagates a mimicked substitution of correlative and interactive distortion of network space rippled by mirrors of connectivity of self-similarity. *Alternates*, the casual catalyst for hyper-dimensional expansion, replicate endlessly and unintentionally in an infinite regress of authorless histography of hyper-cues. Strategic and tactically implemented links shape

network space as a depthless array of traversing interactions from *alternate* to *alternate*.

Modernist notions such as the persistence of meaning, casual relationships of information structures, association and context subsumed into a meaning that is derivative of coded behaviours of the purposed semantic units (what information does not what it means). Art as a self-similar, emergent hypertextual entanglements is Art as network.

#### **Richard Povall (USA)**

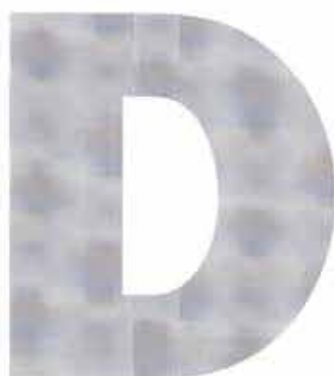
##### **TIMARA: Building a new undergraduate curriculum: Technology in Music and Related Arts at Oberlin Conservatory of Music**

Richard is a multidisciplinary composer, researcher, and educator, currently Director of Division of Contemporary Music, Oberlin Conservatory of Music, Oberlin, Ohio, USA; Visiting Researcher, Exeter College of Art & Design.

The oldest undergraduate programme in electronic and computer music in the USA, offering degrees since 1969, has recently undergone a major shift in emphasis, and a major revision of its curriculum. Oberlin Conservatory of Music is one of the world's leading conservatories of music, recognised for the strength of its offerings in classical music, particularly in instrumental music. The emphasis of the Technology in Music & Related Arts Department (TIMARA) has always been more than just music, and it has attempted to support multiple disciplines within the electronic arts. As of this academic year, students are able to define a wide variety of pathways through courses in digital media, composition, music technologies, performance technologies, computer science, and theory and history courses in music, art, dance, and theatre.







similar organization of over one-hundred sculptors using computers in the US. Rob Fisher will present a number of new projects by principal members of the US group including Tim Duffield, David Morris, Bruce Beasley, Helaman Ferguson, among many others. Martin Sperka, Academy of Fine Arts and Design, from Slovak and Czech Republics will feature the work of Jozef Jankovic (1995 Venice biennale, ), Juraj Bartusz (sculptor and concept artist), Milos Boda (New Media in Art, Slovakia, 1994: light sculpture with computer generated music); Alena Patoprsta, (computer and video); Zdenka Cechova, Czech multimedia artist, living in Prague (one of pioneers of Computer Art; author of the computer controlled "Singing water fountain" in Prague. Lastly, much has been said about how the computer will facilitate communication and learning between nations -- particularly between "developed" and "developing" nations. Christian LaVigne (director of Ars Mathematica) from Paris will make a presentation on his contacts with third world artists from Mali and Senegal as well as reports on the work of sculptors in France, Germany and Spain.

Sunday 6

## SESSION D

4.30-5.50

### Lecture Theatre 1



EXPERT WITNESS

**Ann Kroeber**

*cross-examined by  
Peter Appleton, UK, and  
Jeremy Diggle, UK*

The first impression one has when you hear the word terror is highly negative. It means great fear. But, interestingly when you look it up in the dictionary there is no fear, literally, surrounding the word terror. You will find terror sandwiched between the words territory and terra (earth or ground). On the other hand it can involve positive construction and evolution.

These concepts of the relationships between positive and negative or yin and yang seem key to the fear that lurks in David Lynch's movies. He has a unique and uncanny way of using terror. Unlike horror or action film which provokes terror from literal events, David Lynch renders dreamscapes which evoke extreme disquiet but also humour and whimsy.

David Lynch leads the viewer in and yet out of the grotesque. There is a purity of expression and a dreamy beauty. Chris Rodley in his book "Lynch on Lynch" said that the indefinable mood or feeling Lynch seeks to convey is strongly linked to a form of intellectual uncertainty of being lost in darkness and confusion. Freud said "the uncanny is uncanny





D



SOAPBOX

**Ellen Grimes/Annie Knepler  
(USA)**

**Wider contexts: Electronic  
Media as sites for public art**

A presentation of the work of Journal of Ordinary Thought, Chicago.

The Journal of Ordinary Thought publishes reflections people make on their personal histories and everyday experiences. It is founded on the propositions that every person is a philosopher, expressing one's thoughts fosters creativity and change, and taking control of life requires people to think about the world and communicate the thoughts to others. JOT strives to be a vehicle for reflection, communication and change.



SOAPBOX

**Julie Wilson-Bokowiec and  
Mark Bokowiec (Electronic  
Dance Theatre, UK)**

**Electronic Dance Theatre - The  
Bodycoder System - a wireless  
sensor suit**

**for real-time control and ma-  
nipulation of sound and images**

"Bodycoder ... opens a domain of  
cyborg art that exceeds the human  
without simply rejecting it"  
(Drew Hemment - for MUTE)

Bodycoder II is a complex system which, in addition to its on-the-body sensors, has a custom built vocal cavity microphone which enables the real-time sampling and manipulation of vocalisations by the performer.

Like the original Bodycoder system the aim was to create a new performance mechanism using the movements of the performer to affect and control audio and visual compositional material. The new system takes this aim one step further by allowing movement to control the sampling and manipulation of vocalisations. In other words the system allows vocal qualities to be amplified through body movement. This project intentionally challenges conventional notions concerning the nature of body language.

**Technical Specifications of the  
Bodycoder System**

The brief was to design a system which would interface with the kinetic qualities of dance. In order to enhance and not limit the mobility of the dancer a 35MHz radio transmitter/receiver system, more commonly used for model aircraft, was employed. The transmitter was customised to accept proportional and/or switched inputs. An interface was designed and built to convert the PPM signals from the receiver to 8 discrete analogue voltages, these voltages were connected to a customised PC1600 Midi Controller.

The Midi output from the PC 1600 is connected to 2 Macintosh Computers running Opcode's StudioVision Pro program and Steinberg's X<>Pose visual>sampling software.

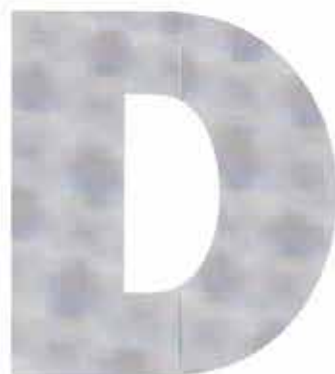
The StudioVision Pro program is used to hold several sequences mainly carrying patch change information for the PC1600 to recall setup strings to map the various inputs to sound modification parameters of audio samples held in a 128Mb EMU Sampler. The samples are triggered by the performer and extensively changed by utilising the real time filter morphing facilities and 'cord' system of modulation routings of the E4X sampler.

The X<>Pose software is used to hold several patches of stored Picts and QuickTime movies to be recalled and





## SESSION



**Josepha Haveman (USA)**

**MayDay! a memory of history  
(animation)**

This surrealist/expressionist art piece was created as a time-based digital work using abstract photographs and concrete memories! The production of this animation was inspired by the fiftieth anniversary of the "holocaust" and the realization that surviving eye-witnesses to this horrendous event were getting scarce. Time was running out; I could no longer postpone depicting my own memories of this historic event. But the perspective of time allowed some compression of events and blending personal remembrances with the relatives' direct experience. Being an artist of still pictures has always meant putting the whole of the expression into one single frame. Using the revolutionary versatility of the new art tools has enabled me to express a memory in which duration was tantamount: the five years that's lasted forever! This new time-based method enabled me to create something that transcends media specifics and synchronizes earlier graphics with new techniques to recreate the mood of the unforgettable and inexorable eastward motion of the "final solution". This composition was completed in May 1997. It will now debut in the country to which we desperately tried to escape in May 1940!



**Simon Yuill (UK)**

**Visual rhetoric and computer  
media**

As the contemporary writings of artists such as Alberti and Leonardo make clear, the use of perspective in Italian Renaissance art was not promoted in a naive belief of its power of aiding the realistic depiction of three-dimensional space. Renaissance artists were well aware of the short-fallings and compromises of perspective space as it stood in relation to actual human perception. The true power of perspective lay in its ability to efficiently control the presentation of painted objects within the viewer's gaze. Perspective enabled painting to achieve the clarity of disposition, selective isolation, emphasis and de-emphasis of figures as was taught within the composition of rhetoric. Italian Renaissance art addressed the viewer directly by means of engagement and visual immersion. Painted and sculpted figures sought eye contact with the viewer and gestured towards him. Large scale frescoes, such as Masaccio's Trinity fresco in Santa Maria Novella, Florence, were able to directly extend the real architectural space of the church into the painted space.

Contemporary with the emergence of this visual technology was a genre of devotional handbooks which encouraged the reader towards forms of private meditation upon Biblical subjects in which they were instructed to imagine themselves as though actually a bystander of the events. Such books taught that one should select locations familiar to the reader so that they may be more immediately imagined. These merged such devotional routines as the Stations of the Cross with forms of visual mnemonics derived from Classical rhetoric. Adherents of such mnemonic techniques organised their memories by



## Lecture Theatre 4



## Sunday 6

In this paper we discuss our experience as identical twins, the impulse it gives to our "Light Dance" art and the use of contemporary media in expression of our extraordinary relationship.

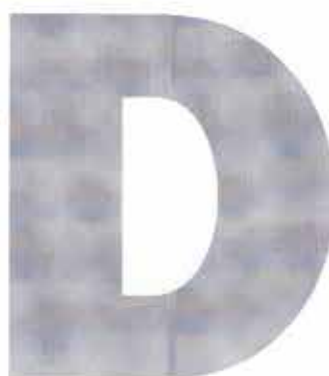
We begin with a description of the fundamental perception of our twinhood: a persistent intuition of oneness evident in the complementarity and implied wholeness of our relationship—which inspires us in our artwork to transcend the limits of individual physical and psychological identity.

We recall our collaborative careers in gymnastics: the empathy in our performer/viewer exchange which pushed the limits of our bodies and separateness, found manifestation in a shared U. S. national title, and inspired the development of our "Light Dance" art form.

## SESSION



## SESSION



generated forms and spaces in "Light Dance" performances.

We conclude with thoughts on what the twin experience has to say to our technologically linked society, and to the development of digital media toward transcending limits of space, time, and body.



SOAPBOX

**Gregory Patrick Garvey**

### Dividing the self: Speculations on the split brain human computer interface

This paper describes the SPLIT BRAIN USER INTERFACE under development for a project entitled Anita und Thomas in der Holler: A Opera for Split Brains in Modular Parts which will be based on video documentation of the 1991 U.S. Supreme Court Nomination Hearings. The interface of this interactive work will be designed to deliver information independently to each hemisphere of the NORMAL brain and to target identifiable lateralized brain modules such as those for reading, writing, verbal / auditory comprehension, spatial reasoning, and left-right handedness. Based on published research methodologies strategies will be developed to deal with left-right hemispheric dominance, binocular vision and stereopsis, probe the "emotional brain" and explore different pathways linking the limbic regions to cognitive activities in the neocortex.

This is inspired by the discovery of 'the split brain' by Roger Sperry and Ronald Meyers in the late 1950's, and the later work of Michael Gazzaniga with patients whose corpus callosum was severed as a "cure" for epilepsy which did not respond to anti-epileptic drugs therapy. Patients who had a commissurotomy in effect had "two brains" which could not communicate information from one hemisphere to the other.

Findings include a patient who when getting dressed in the morning would pull his pants up with his right hand while his left hand would pull his pants down. Another study performed in the United States during the Watergate scandal reports that "Paul's" right hemisphere disliked Richard Nixon while his left liked Nixon. Other experiments expose words separately to each eye. When the right hemisphere receives the text information the patient is not able to say what word was flashed on the screen but is able to write with the left hand the correct word. Yet even after writing the word the patient was not able to say what he had just written.

An experiment completed during a residency at the Banff Centre in 1996 provided impetus to explore this interface. The separate testimonies of Clarence Thomas and Anita Hill shot from the identical camera angle were digitized as QuickTime Movies. When the QT movie of Clarence Thomas is display only to the right eye and simultaneously that of Anita Hill is shown separately to the left eye with left-right audio separation most "normal" wired viewers report the fusion of the two independent images into a bizarre androgynous composite. Some report a morphing back and forth between the visual dominance of each image while attention to the audio shifts from ear to ear. The SPLIT BRAIN HUMAN COMPUTER INTERFACE will use off-the-shelf Head Mounted Displays with two channel video, voice activation and stereo headphones to deliver independent video with text and audio signals to each eye and ear. A gamepad with buttons and a glide style pointing device permits testing for the affects of higher level cognitive processing involving left/right political biases which may influence interpretation of the artwork.





## SOAPBOX

**Julie Myers, UK,**

### Peeping Tom and Nosey Parker

### Artist Presentation

The aim of the presentation is to talk in very practical terms about how an artist generates, content and participation on-line, and how our initial expectation might differ from reality. I use the net as an on-line sketch book, a place to exchange information and an arena in which to exhibit - my first site, Peeping Tom went on-line in April 1996. The sites use traditional techniques of storytelling and theatre as basic structures on which to build interactive screens, with an element of play and humour used to explore wider issues of gender, pornography and identity. I love its anonymity, its minimal feel and its open ended nature.

I think much of the debate around "Terror" and "Revolution" stems from the unknown, my own way of dealing with this is to ease myself into cybersapce through very ordinary exchanges that develop and expand organically.

All the work is accessible on-line at  
<[www.julie9.org](http://www.julie9.org)>

"Julie Myers uses traditions of storytelling and popular culture to draw participants into her playfully subversive fictional spaces."  
Lux Catalogue 97

In the two previous net sites, Peeping Tom and Nosey Parker, I used traditions of story telling and Pantomime to create interactive spaces. For me the sites are empty shells before they are launched and don't really become live until people feed into them.

The project I hope to present at ISEA-  
"Fi Fi La Boo" explores how on-line

participation can be fed into the site both during and after its construction. The presentation will concentrate on how artists generate content and response from the on-line community.

## Sunday 6

## Lecture Theatre 5



## SOAPBOX

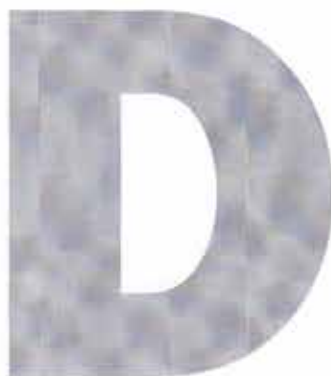
**Richard Povall (UK/USA)**  
Developed in collaboration  
with Jools Gilson-Ellis (Eire)

## Working with Poetics in an Interactive Environment: Mouthplace

Richard Povall and Jools Gilson-Ellis began work on a collaborative project in late 1995 knowing only that they wished to use text, music or sound environments, and interactivity. They had never worked together before.

This presentation discusses the development of "Mouthplace", an artists' CD-Rom which takes the female mouth as its poetic focus, examining through>visual, written and uttered texts the ways in which the female mouth is a site of contested and contestable meanings. The result of a 15-month collaboration between writer Jools Gilson-Ellis and composer and media artist Richard Povall, *mouthplace* rejects the aesthetic of computer-generated slickness and artificial worlds, and instead conjures up tracteries of the feminine body and works with painted text, hand-drawn animation, hand-writing, laughter, poetic text, the speaking and singing>voice, and rich sonic environments. *Mouthplace* offers the user a virtual stage within which to explore the archaeology of this oral cave. Using a simple format of juxta-

## SESSION





posed still image sequences, video and animations, original text, and drawings, the user is able to interact with the world in their mouth.

The presentation outlines the working process of the artists, the emerging themes of their work, and its ultimate expression in the published CD-Rom and installation. The presentation partners the actual installation, also proposed for ISEA98.



**Mel Blain (U.K.)**

### Exploding Spaces

A study of the physiology of visual perception, in relation to the act of drawing in electronically generated programmes. How this enables a better understanding of:

- Still images: powerful visual tools offering a unique digital aesthetic experience, especially when seen in series
- the Artist's Schema: illusions and delusions; how misconceptions arise
- Krauss's graph fields and Lacan's L Schema; non grounds and objects within
- Moving cast shadows, Velocity gradients and relative depth perception, and Perceptual anomalies
- Gibsonian and constructivist theories of visual perception, in particular the optic flow of changing visual patterns across the retina, and how the encodement of these patterns can hold sufficient congruent forms

Ritualistic space, within a computer drawing, becomes a liquious aesthetic image, moving into the realms that tend towards music. This concept is Anti-cubic, exploding drawn space outward into time.



**Niranjan Rajah (Malaysia)**

### Beyond the site: Installation art at the end of geography

This paper proposes that as artists build "sites" on the World Wide Web, they are constructing a revolutionary ontology for art - one in which the distinction of "site" and "non-site" will no longer be possible.

In her seminal essay "Sculpture in the Expanded field" Rosalind Krauss theorised the disappearance of the post renaissance "monument" into the negative ontology of postmodern sculpture, in terms of "a combination of exclusions" - the sum of the "non-landscape" and the "non-architecture".

The artist Robert Smithson offered a simpler theory in his opposition of "site" and "non-site". Modernist sculpture "occupies" the physically empty, semiotically blank and ideologically neutral "non-site" of the gallery while postmodern work actually "constitutes" its "site".

Contemporary installation works extend beyond art's own objecthood into the space and the context of its presentation, encompassing thematic, architectural, social, political, historical, theoretical, critical and even market system concerns. Indeed, "site" specific installations, have sullied the "white cube" of modern art.

Of course, sculpture is not the obligatory point of entry into postmodern installation art. In the curatorial "installation" of colour field and hard edge, the placement of works on the gallery wall was treated as being significant.

Further, as Brian O'Doherty has observed, "the colour, field installation "shot" should be recognised as one of





## SESSION



The National art gallery's 1st Electronic Art Show (Nov 1997) charted the Malaysian response to the electronic media of the late 20th century. It was premised by the belief that, in fact the arts should lead. Up till this exhibition references to Malaysian works of electronic art were scattered across a historical narrative which is essentially constructed in terms of the domestication of Modernism.

The 1st Electronic Art Show attempted to extract and organize the fragments of electronic art presently dissipated in the wider narrative, in order to construct the foundation for a history of electronic media in Malaysian art. Further the show gave an overview of current practice in electronic media, as it presents new works selected from artists proposals. The show was organised in terms of the following categories VIDEO ART, COMPUTER ART and LIGHT ART. Niranjan Rajah and Hasnul Jamal Saidon, the curators of the show, bring a selection of works from the COMPUTER ART category to ISEA 98. This includes - Pioneering computer print works by kamarulzaman mat isa, Ismail zain; also, Contemporary computer print work by suhaimi tohid; Computer animation by faizal zulkifli; and Cd\_roms by hasnul jamal saidon, niranjan rajah, helena song and ... Online works by niranjan rajah, ling siew woei; Smart board/vrml "painting" by ling siew woei; Real time computer animation/performance by khairul and troupe.

This is a coda presentation following ISEA98REVOLUTION.

## Monday 7

8.00 - 9.00

## BREAKFAST SESSIONS

TABLES HOSTED BY MEMBERS OF THE ISEA98TERROR INTERNATIONAL PROGRAMMING COMMITTEE

As advertised in the delegates pack

## MONDAY 7

## SESSION E

10.00-11.00

## Lecture Theatre 1



SOAPBOX

**John Wood, UK, and Olu Taiwa**

**Finding consensual times in digital music**

John Wood (keyboards)/ Olu Taiwo (African drum)/ Martin Hughes (Rock/Jazz drum kit)/ Kit Wood (DJ)

Monday 7



## SESSION



of specific gender identity in order to explore aspects of violence and technology and to create possible alternatives. "Mirror, Mirror used the computer to make an environment that held hidden surprises. The objects on the dressing table and the images that arose from the interaction were about violence and what provokes it. The violence was directed by a virtual man projected onto the screen/mirror towards the user. There were a number of choices the user could make in response, some reciprocally violent, some not."

elements are controlled and manipulated by a series of actions involving fire, water, and touch. Digitised sound and images will mix with live elements but will also be modulated by thermal, moisture, and capacitance sensors. The context for this performance is the journey of a Pocohantis toy found in a Macdonalds "Happy Meal" through a number of scenarios which explore notions of animistic religion and the proposed realities of digital worlds with their isolation from the continuity of the analogue world. The scenarios exist as a series of models visualised by the audience through a projected macro video system. Events in this real but miniature world have outcomes in the sampled digital projection.

## Lecture Theatre 3



A KEYNOTE DIALOGUE

CUTTING EDGE

**Peter Appleton (UK)****Pocahontas has misgivings about living in a digital matrix**

Pocahontas is reluctant to live in a Digital matrix where she cannot feel the wind. She is dislocated from the multiplex of the analogue world. She believes that there is an animistic presence which pervades matter and that life is the prerequisite for its continued existence and evolution. As a toy in a Macdonalds Happy meal, she has been frozen into a singular physical aspect. After a conversation with a damaged and forgotten classical statue she realizes she is at least propelled by intent.

The performance attempts to link projected images and sounds with physical objects creating an ambiguity between present and sampled events. An audio-visual performance, where a series of digitised sound and visual

When a stone is thrown into a pond ripples spread out from the event. Perceptually and actually. The stone falling into a digital pond only sends ripples within the perceptual frame and there is no "material effect". The digital condition only makes sense to people. It does not replicate the collision of the materials of water and stone and the infinitely complex outcome of that event.

Technically the piece would combine an open ended Director movie with a series of events within a number of table top scenarios linked by sensors to the movie. The live events would be mixed with the virtual scenarios unfolding and available within the computer.

Monday 7







## SESSION F

11.30-12.50

Lecture Theatre 1



EXPERT WITNESS

**Kathy Marmor (USA)**

Performance art and technology

*cross-examined by  
Paul Vanouse (USA)  
and Julie Myers (UK)*

For the past three years I have written about and created art work that focuses on the integration of performance art and technology. My primary interest has been the role that gender plays in the constitution of the subject and subjectivity. I am interested in how these issues of gender and identity are addressed by combining performance and technology. Performance art is defined by its disruption of subject and object relations. It emphasizes a present embodied subject, that is antithetical to technology's representation of the body. Technology represents the body as once was, and reinforces the Cartesian paradigm that suggests the superiority of the mind over the body. For some women artists especially in the 70's and 80's performance art was used as a strategy to redefine themselves as subjects. It was a vehicle through which women could speak about their personal

experiences and focus on issues concerning the female body. This process called into question the terms of their objectification. As notions about the constitution of the subject and the role that gender plays in the construction of identity changed, some women artists turned from performance and started working primarily with technology. For these women this type of media allowed them to explore their subjectivity from a different perspective and offered a way to circumvent gender. However, I maintain that embodiment is a form of epistemology and the significance of gender should not be down played. I suggest that our interaction with technology is of critical importance. Interactivity specifically addresses embodiment. Emphasizing our embodiment and understanding the political networks that play across our bodies suggest that accessibility is fundamental to revolutionizing our perceptions about technology.



EXPERT WITNESS

**Artur Matuck (Brazil)**

**A Manifesto for Compwriting  
and Re-Scriptable Information**

*cross-examined by  
Tapio Makela, Finland,  
and Ingrid Bachmann, USA,*

Compwriting will provide for a fundamental area of human evolution, the ability to write.

Compwriting tools are linguistics algorithms that reorder letters, words, even languages, producing neo-meaning. But compwriting will also operate with previously written discourses, in a re-scripting strategy, challenging the copyright principle and its legal consequences.

Monday 7







linked to progressive struggles. As Angela Davis says, "Progressive and revolutionary art is inconceivable outside of the context of political movements for radical change." (- from "Women, Culture and Politics", Women's Press 1990). It is as important for campaigns to use arts/media as required to meet their immediate and foremost objectives as it is for arts/media to raise awareness and generate discussion around those campaigns and the relevant issues. It is also the social use of a new technology which finally determines its future, and this project develops this area through collaboration between artists, educationalists and campaigners.

But let us take the relationship between art and ideology a step further - how can a work of art consciously and purposefully describe and express an ideology, and thereby develop the tangibility and currency of the concept itself? If an ideology is a set of related beliefs, attitudes and opinions, then the old linear narratives have surely done a disservice to their understanding. The non-linear nature of the CD-ROM lends itself particularly well to the artistic exploration of such abstract social concepts which are not normally described easily using such narratives as in films and books. 'Virtual Migrants' is currently researching this potential for enabling the active viewer to link together seemingly disparate events and pieces of information into a well-defined conceptual framework, in any order. It initially focuses on the story of Liverpool-based Nigerian dissident Bayo Omoyiola (currently threatened with deportation) and the layers of interwoven connections that link together Euro-British racism, colonial history, global economy, and definitions of nationality.

The brief "soapbox" session for isea98 will discuss the above ideas with reference to excerpts from the previous "Nachural Struggle" CD-ROM.

focusing on the concepts of Globalisation, Barriers to Migration, and National Identity. The paradox between on the one hand the shrinking world and freedom for information to travel, while on the other the increasing tightening of immigration laws and the ever-increasing gaps between the 'first' world and 'third' world.

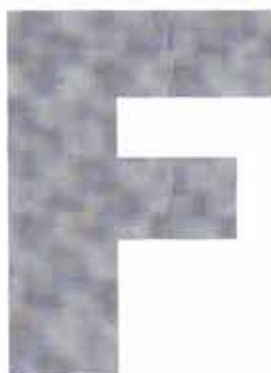
The non-linear nature of the CD-ROM lends itself particularly well to the artistic exploration of abstract social concepts which are not normally described easily using the linear narratives of films and books. This potential has been rarely developed; 'Virtual Migrants' would examine this potential for enabling the active viewer to link together seemingly disparate events and pieces of information into a single, well defined conceptual framework, in any order.

The CD-ROM medium enables possibilities for a piece to be discretely artistic, educative and also campaigning all in one physical format, due to the ability for a user to navigate through specific sections without the need to encounter other entire bodies of sections. The project is a collaboration between a group of artists, an educational institution (CGEM) and a community/campaigning agency (IAU). Each will have their respective demands on the final audience, use and application of the CDROM and the project will examine this potential.

The project will examine the use of CDROM (and secondarily the web) for black issue-based campaigning groups; for the development of anti-imperialist education; and towards the development of a black digital aesthetic. A parallel website is being produced in conjunction with the pilot CDROM.

**Monday 7** Presenting the results of a CD-ROM research and development project





SOAPBOX

## Dooley Le Cappellaine (USA)

### Technophobia

*"Energetic and refreshingly rough edged, Technophobia is an exhibit of a dozen or so mostly interactive computer mediated contemporary art works. Light years away from the hermetic super realism and fractal abstractions of the Siggraph trade show variety, the work on this disk - from the disorienting subterranean space of Alan Koninger's "Megalopolis" to the mega-corporate magic realism of Guillaume Wolf and Genevieve Gauckler's "RGBforce" - displays a raw, confrontational energy ... Drawing on underground film, performance and pop culture, this work is spontaneous and disruptive in a way that feels low tech even at it's most synthetic..."*

(Frank Lanz ID magazine, November 96)

"Technophobia" is a collection of original multimedia art made as an interactive exhibition. In addition to the original multimedia artwork on the CD it's also possible to access a studio visit with each artist.

The artists on the CD are:  
Judith Ahern, Bill Albertini, Huma Bhabha, Joseph Ferrari, Alan Koninger, Tim Maul, Christian Perez, Troy Innocent, Guillaume Wolf and Genevieve Glaucker, Jody Zellen, Lynne Sanderson and Dooley Le Cappellaine.

The CD also features electronic and ambient music by David Barnes and Charles Cohen, Moniek Darge, Joshua Fried, The Happy Jacks, Fugitive Pope, Phil Niblock, Mike Hovanscek with Pointless Orchestra and John Hajeski with Post Prandials. There are previews of the musician's works also on the Website.

"I think that this new technology offers the most exciting perhaps the only serious area of innovation occurring in contemporary art today.

"I'm using the technology to transcend the limitations of physics inherent in other methods previously available to artists. From the creative point of view, working in a new medium is both exacting and liberating. On this CD I worked with other artists who ranged the whole gamut of artists from those with no computer experience at all to those who had training in specialized tertiary institutions. I've felt for a long time that art has to go outside itself, that reconstruction has worked itself out as a modus operandi. For me working with digital technology provides the freedom to create something almost indefinable but which reflects the obsessions of my generation; cinema, popular culture, cutting edge art and electronic culture."

"Technophobia" has been acquired for the collection of ZKM/Center for Art and Media Technology, Karlsruhe.

<http://www.thing.net/~dooley>

### Lecture Theatre 3



CELL

## Tadao Maekawa, Japan,

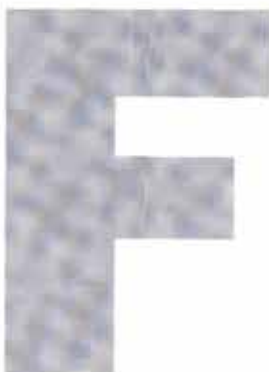
### Synthetic Method of Fractal Textures

A synthetic method of textures which looked like natural landscapes was developed by applying a fractal synthetic algorithm. A natural structure, such as a cloud, a forest and so on, is born while the process that the method carves a fine texture from a coloured graphical fragment. Our method has following advantage. Any required granularity can

Monday 7







### Centre for Metahuman Exploration, USA,

#### Empathetic Avatar/Surrogate Self

The Cyborg Surrogate Self extends the literary/artistic notion of emotional communication into the realm of telepresence through the creation of the empathetic avatar to act as a first person emotional sensor/effector. The objective of telepresence is to experience a remote location without being there, often through the use of telerobotics and communications technologies. Though suitable for remote labour, inspection and exploration, such remote experiences often lack sensory input and emotional content to make them believable as "real" experience. To provide adequate sensory input is primarily a technical challenge, however, to provide emotional content requires the projection of the feelings of the observer to connect with objects and beings at the remote site. This emotional connection may then augment sensory input provided by purely technical means. This relationship has precedents in history: 1) The everyman character in fiction, allowing the audience to project themselves into a story by visualizing themselves in everyman's situation. 2) Astronauts in space. There are few scientific reasons to send humans to the moon, but many cultural ones. When Neil Armstrong uttered the famous words "one small step for a man, one giant leap for mankind", the astronaut represented all of humanity. An experience of remote emotional connection requires an avatar through which a remote user may project and receive emotional content from the remote site. This avatar must afford control to the remote user, yet personify the user in order to convey feelings of empathy. Ideally this empathetic avatar would be part human, to convey emotion, and part machine, to respond to user control. This mechanically augmented human is the Cyborg Surrogate Self.

Monday 7

### Lecture Theatre 4



#### Steev Morgan (Canada)

#### Embracing Chaos: A strategy for the next Millennium

We are approaching the end of the age of reason. Science has matured as a philosophy to the point where it recognizes the existence of the unknowable. No longer labouring under the naive Newtonian assumption that all the universe can be measured or predicted Science turns to the study of Chaos in an attempt to gain insight into the inner workings of the world.

Communications technologies allow culture to instantaneously encircle the world and feedback on itself. Sampling and looping its way into the next millennium, the iterative nature of post-modern humanity makes it impossible to predict.

Artists can embrace Chaos as a tool for deciphering and forging the new world disorder. Emergent robotic behaviour, genetic algorithms, and fractal mathematics are just a few of the approaches being taken.

After more than 2000 years of living under Euclidean rule our head space is changing. The shortest distance between two points is no longer a straight line but a point of view. Just as Euclid planted the seeds for an age ruled by logic we are inoculating a culture of intuition.

Try to imagine the world after one or two millennia of Chaos. What happens when feedback is produced as DNA starts to sample and manipulate itself? When an idea is as easily spread to the whole race as it is to conceive? When personal experience is not tied to the



body?

Revolution becomes evolution and thought becomes reality. We become Meta-human and culture moves into the Noosphere.

**Josepha Haveman (U.S.A.)**

## Is There a Digital Aesthetic?

Today's "aesthetic" of digital art originates from a carefully applied amalgam of a myriad of new creative options.

Does digital art have its own "look and feel"?

It can and often does, but since the improvements in image resolution with the resultant shrinking of the blocky pixel, even a computer-based painting is not limited to that pixellated "look" any more. I believe that the digital aesthetic, the beauty of digital art, lies in its capacity to surpass the traditional limitations of previous media and its ability to allow the merging of aspects or techniques that used to be the exclusive domain of distinctly separate media.

The digital aesthetic is most readily experienced in the images that successfully integrate effects from previously divergent sources. Ideally, these new creations should be enjoyed at face value. That is, as new unified works, appreciated for what they express about art, or other important matters. The most important thing to remember is that art in any form is not created by the tools but by the imagination and skill of the operator, the artist! The digital aesthetic merely echoes a gift from the twentieth century: that the sky is no longer the limit!

**Dr. Nigel Llewellyn William  
Helyer (Australia)**

## Ship to Shore

Part of Revolution98, Nigel talks about his piece, "Ship to Shore".

Monday 7

**Doug Porter**

## Soapbox

Some questions and some answers to  
your e-mail

>I have you programmed into a cell, as an activist.

>That gives you five minutes of solo flight.

What is solo flight? What do you expect from an activist? Some kind of prepared verbal statement [preferably evocative or provocative] to be delivered [preferably enthusiastically] to a group? I had proposed a kind of small performance piece that was interactive with a prepared video tape, but it feels like you aren't expecting anything so elaborate. I will bring my own copy of Chairman Mao's "Little Red Book" as a backup.

## Lecture Theatre 5



**Justin O'Connor (UK)**

## Metaphor Revolution

## SESSION





**Roz Hall (U.K.)**

### Evaluating Young People's Creative Uses of Digital Technology: Whose Benchmarks and Why?

This paper has been initiated and informed through information gathered during a project at a pupil referral unit on the theme of "community safety". The project explored the potential of digital technology within a non mainstream educational context and involved the use of Polaroid photography, studio photography and digital photography. The practical outcomes of the project included the exhibition of the boys' work on the series of double decker buses in the West Midlands of England.

The presentation of work made during the project will illustrate some of the many arising issues. This presentation will explore the problems, which can be seen to exist due to the lack of existing benchmarks, inherent in evaluating work made using digital technology. The way in which evaluating outcomes of community project work as artefacts is also problematic will be considered. These issues point to the need to address the status given to the creative applications of digital technology within formal education. Arguments which identify creative applications of digital technology as "High Status Incentives" and / or as a means of learning keyboard skills can be seen to undermine the potential for developing innovative work using digital technology. It could be suggested that what needs to be revisited is the status of popular culture within formal education. The parameters for using digital technology creatively (both within and outside formal education) are not yet defined, in terms of genres, and it is crucial to maintain this fluidity of the medium until its potential is fully explored.



**Iris Hever (Israel)**

### Media follows Art

Analysing the influence of the aesthetical principles of the audio-visual language in the arts over media and the revolution the eye went through due to electronical development, as follows:

- The project is based on the new way of thinking in art, as it has been developed in the 20th century, regarding the Modernist and Post- Modernist tradition, with references to its roots in previous periods of art history.
- The subjects are examined by scenes made by artists and directors from different countries and trends, that have created what we see as archetypes of the topic, as well as artists which are considered marginal.
- As the project is built upon interdisciplinary attitude it crosses the genres borders, and discussing the visual thinking beyond artificial narrative categories, exposing the ways in which visual messages convey the non-verbal contents within the T.V. and cinema genres., showing parallel methods in the language appear through various disciplines.
- Examination of the way aesthetics indicates and designs our mental and ethical view.
- Investigating the cognitive sources of the audio-visual manipulation.

The presentation demonstrates visually the process in which the development of audio-visual messages lead to the involvement of the spectator within the image.

In order to analyse this process of perception, I use as a basis the six formal elements of the image:

1. Composition 2. Light 3. Colour 4. Movement 5. Sound 6. Editing

In these elements I present different





of an educational strategy in which audience members control aspects of the display. Using the brain as the overriding metaphor, interactive segments will be designed in which audience members, cast as neurons, participate collectively by responding to stimuli presented on the screen. In effect the audience will emulate simple models of brain function such as cognitive processes. These interactive exercises will teach the audience about cooperative and emergent properties of the brain. The audience will learn by doing, by becoming a brain. There will be an emphasis on the evaluation process and the creation of a new research facility, the Interactive Studio/Lab, for the purpose of studying the educational effectiveness of group interactive technology. It will provide an opportunity to monitor and evaluate the reaction of pilot audiences to prototype segments, comparing artistic and pedagogical communication modes. Interactive technology will be employed for on-line gathering and evaluation of data about audience participation to reveal features like emergent behaviour, group dynamics, nearest neighbour effects, and changes in response time.

As the artist/technologist at the helm of this project it seems that there are many among us who are raising the issue of whether the final product will or should be science or art or if it can be both. On the one side are a number of artists who insist that we should abandon efforts at making this a work of science education and produce instead a work of art that is what it is. In their minds the constraints that "science education" place on form and format confound the possibilities of creating art. Others suggest that we should devote a portion of the program to expostulating upon the science and then leapfrog into more experiential sections that have the freedom of character possessed by an artwork.

It appears that most visitors to science centres mistake terminology for conceptual understanding. Because they can repeat the vocabulary, they believe

they have grasped the essence of the experience. Many mistake the acquisition of facts for the understanding of concepts. Conceptual understanding of the phenomena underlying the exhibitions is abysmally low. If both facts and vocabulary are a source of misconception about science concepts and one chooses to eliminate both of these from consideration as the main tools of communication, then one is left with the direct experience of concepts as an alternative. The good news is that sounds a lot like art. The alternative approach is to create "art OF science", "science AS art" rather than separating the two agendas. The idea is to see if Cognition can be presented to the public in a manner that doesn't look like education in the traditional sense but possesses characteristics of art conveyed through body movement, temporal passage as in music or film, colour and composition, spatial perception, juxtaposition, metaphor and context.

We plan comparative analysis of different modes of presentation, from the most traditional pedagogy to the embodiment of the concept in an artwork that conveys the essence of the concept through direct unmitigated experience. Using on-line realtime output of audience response and summative interviews with audience members after the program, the efficacy of these alternative approaches will become known. These varying modes will be presented to a variety of audiences to study the impact of learning strategies on individuals with varying personalities and backgrounds. Comparative evaluation of audience behaviour and conceptual understanding across cultures, disciplines, and ages will reveal much about the structure of information that reaches the widest audience. As the concepts are complex it will be extremely exciting to see whether Art holds the key to the sharing of these fundamental scientific concepts.







**Rob Gawthrop (UK)**

### Nothing Temporal can be Silent

The most underrated technological revolution to have ever happened has been the invention of the Phonograph. Prior to this momentous event no one had ever heard themselves before except through momentary echoes and reverberations.

Sound is a vibration in the air registered by ear and brain. Sound waves produced by a late-twentieth century loudspeakers can be identical to those produced by the original source. A picture cannot be anything other than a picture. There is no ambivalence with objects. As Wittgenstein said, "Objects can only be named, signs are their representative, I can only speak about them; I cannot be put them into words, ...".

Do we say what a sound is, or what it is of? If a sound comes from a loud speaker is it the sound of a loud-speaker?

The moving image as it exists in time is automatically accompanied by ambient sound ( machinery noise, doors, traffic, talking / breathing and so on) and sound from loud-speakers ( the soundtrack ) usually rendering the former inaudible.

Processes of recording music (production / engineering) has produced particular sound quality which may be distinctive either as the identity of the artist(s) or as genre.

Call signs, jingles and alert sounds are aural icons whose duration is insufficient to be experiential.

Intellectual understanding of the aural domain is (understandably) impoverished. The development of visual/aural work is hindered by unconscious assumptions where thinking is dominated by language and the visual, and music is limited by instrumentality.

### Lecture Theatre 3



**Branda S. Millar (USA)**

### Witness to the Future

Witness to the Future is a model for media art and activism with interactive technologies, incorporating CD-ROM, experimental videoart documentary with reference to full transcripts, over 500 updateable Internet links, user friendly multimedia notepad, curriculum resources, and the first electronic publication of Rachel Carson's environmental classic "Silent Spring".

An extraordinary portrayal of the transformation of "ordinary" citizens into activists, Witness to the Future focuses on three U.S. environmental catastrophes: Hanford Nuclear Reservation, San Joaquin Valley, and "Cancer Alley". Representing diverse unrepresented voices including workers, mothers, whistleblowers, farmworkers, African, Native and Mexican Americans, Witness to the Future portrays the struggles of individuals who discover the power of collective action.

The presentation will demonstrate electronic artwork designed as truly interactive space: empowering users to make change in their bodies, communities and world. Critiquing the "Information Revolution's" myth that rapidly expanding amounts of information delivered through interactive technologies promise more informed audiences and empowered users, Witness to the Future contrasts application of new media technologies for military, industrial, and entertainment sectors.

Shifting the discourse to voices not ordinarily heard, such as political and cultural activists from communities and the streets, users are transformed into







### Beryl Graham (UK)

#### **Ironic: some rust-belt art**

This presents some interactive artwork dealing with post-industrial issues. Both the speaker's own artwork, and wider examples from post-heavy industrial areas of the UK and North America will be discussed.

Beryl Graham's Individual Fancies, an interactive teatable installation, will be shown on video. The artwork is designed to be more rewarding when used by several people at once, and collaboration between the users is also important. When people sit at the table and 'pour tea', four characters reveal their stories - each is isolated in some way. Characters include a victim of crime, a South Asian homemaker, and a telecommuter. Each also finds some kind of solution in collective action, mirroring the use of the artwork. The work is humorous as well as issue-based - some of the rewards are in the form of cakes, including the "Individual Fancies" of the title.

Graham's Rustheart is a photography/mixed media artwork produced in North-East England, Pittsburg, Detroit, Hamilton and Buffalo. It combines large photographic triptychs with tourist trash and found objects. It deals with false rhetorics for areas of declining heavy industry and the vast changes in work patterns, gender and race roles. The project also has an Internet element which connects artists working with these issues, for example Carlos Diaz's Unemployed Auto Workers, and Inter Animi's abandoned spaces project in Detroit.

Basic details and images of my artworks are available on web site  
[www.stare.com/beryl/](http://www.stare.com/beryl/)

### Lecture Theatre 4



#### CLOSE SCRUTINY

Digital Divas present Between the Sheets

Overseer: Janet Bezzant

Ingrid Bachmann, Chicago, Barbara Layne, Montreal, Sadie Plant, UK, Regina Frank, Germany

[digital-divas@mmu.ac.uk](mailto:digital-divas@mmu.ac.uk)

Digital Divas presents Between the Sheets: An attempt to generate a MOO mediated debate with a physical and virtual presence.

Digital divas will stage this debate with the help of absent friends via a MOO space attempting to deflate the space between participants, inviting everyone to take a corner of this piece of patchwork and stitch a few ideas into the fabric of this textual quilt. Digital divas speak with a language of textiles. Somewhere or how, for us (them), textiles became the model with which to explore new technology or vice versa. Textile + technology, the two are inextricably part of the same language, the same history. I would venture to say that in very few disciplines is there such a symbiotic existence, despite the nature of computers now having applied relationships to potentially every discipline. It has to do with language, an overarching system of signs and symbols and rules for using them that is used to carry information, as in programming, Ones and Zeros, on/off, over/under. The work has been done that puts this on the map. Sadie Plant's Zeros and Ones, Future Looms, Barbara Layne + Ingrid Bachmann's Fault Lines: Measurement, Distance and Place, Regina Frank's Address and Hermes Mistress, Gwen

Zierdt's Unabomber, Emily DuBois/ Michael Elinson's 1984 "Woven Music" (a collaborative work for loom and player piano) It is at this point we say - what now? Textiles has been a guide that has led us all into new and challenging territory; issues of real and virtual are sensitised, high and hand technologies are juxtaposed, dynamics of community, of networking, of identity are addressed. Are there still places to go? Do we step further inside the mind of the computer or do we step back into the world of physical touchable objects?

Rather than set any theme beyond the common denominator of textiles, participants are invited to say what's on their minds, what is current in their thinking. Would this not be the ground from which to survey the possibilities of the future?

interaction between art, technology and science, nationally and internationally. Since its inception in 1985 ANAT has been at the forefront of the movement to position artists as active participants in the 'information age'.

ANAT maintains a database and artists files of artists working with technology throughout Australia, and acts as an advocacy and networking organisation for artists working in these areas assisting artists to develop their art practice, to forge links with science and industry, and developing and promoting opportunities for Australian artists to exhibit their work nationally and internationally. Information is disseminated through our newsletters and on our world wide web site.



SOAPBOX

**Oliver Lowenstein (UK)**

**Fourth Door**

A presentation of the independent journal "Fourth Door Review" by its founder/editor.



SOAPBOX

**Amanda McDonald Crowley (Australia)**

**FOLDBACK**, on a transmedia exhibition and event marking the 10th anniversary of the Australia Network for Art and Technology.

Amanda is the Director of the Australian Network for Art and Technology (ANAT). ANAT is Australia's peak network and advocacy body for artists working with technology. The role of ANAT is to advocate, support and promote the arts and artists in the



SOAPBOX

**Jon Large (UK)**

**Circuits and Bread**

[text]  
i know you can't sort the world's problems out single handed - i mean you spend most of your time trying to figure your own situation out, let alone having spare time to take all this other stuff on board - but there are some things out there that bug the shit out of me, and i really wanna try and figure them out. Like, how come there's this crowd of no-goods out there getting fat off our blood, sweat and suffering, beating us all into one big booby-hutch social club and then trying to sell us the video....

This isn't just a sour grapes or greener

**SESSION**

**G**

# summit

grass thing on my part. No way. There's some real heavy duty bad-ass head breaking going on out there, and i guess there's more than genes at work. i give thanks that i have clean water and a mobile phone. Which all kind of spurs me on to get involved with this other stuff, which is why i like it when i'm with people, or watching people, or taking stuff in that reminds me there's a beating heart out there, people pushing the envelope, breaking the boundaries, breaking the law.

Analog, digital, make a miracle: why settle for less? Stay alive or die on the vine.

Monday 7

4.30-5.50

ROYAL NORTHERN  
COLLEGE OF MUSIC

## THE ISEA98 SUMMIT

Chaired/hosted by Anthony H. Wilson  
of Factory Records, Granada TV, and  
the Hacienda.  
INCLUDING ANNOUNCEMENTS  
ON FUTURE ISEA SYMPOSIA

The above programme is subject  
to changes which may be  
announced on the day.





# Biographies

## BIOGRAPHIES OF CONSPIRATORS (alphabetical)



### Abbott, Frank

Born in 1950, he works as a multimedia artist and teaches Fine Art at The Nottingham Trent University. His work includes film and television programmes (News and Comment, Workers Playtime, Magic Hour), multimedia installations for the Heritage industry (The Tales of Robin Hood), and gallery based video and projection work. Recently, he wrote and produced the images for the multimedia thriller "Drive Me Crazy" in collaboration with the musician Jan Kopinski.

### Appleton, Peter

Over the last twenty years Appleton has produced music and artworks which draw on his primary research into electro-acoustics and interactive systems, along with an interest in belief systems and animistic Religion. Invented instruments and methods of sound production have been used in the production of recorded and performed music and in the creation of weather and person sensitive sculptures and installations. Most recently he has experimented with sampled imagery in the creation of multi-media pieces linked via sensors to live events and interactive systems. This has enabled the inclusion of visual elements explored in his earlier paintings. His work is available on CD, Extreme Records Australia. He has performed with Brian Eno in Japan and has been commissioned to perform, site, and broadcast works in UK, Holland, and Australia.

Currently Head of Interactive Arts at University Of Wales College, Newport,

Peter Appleton has performed widely. He has made many appearances on TV and radio. His practice is well-established and examples are numerous, including, in 1988, "Solar Device for Deep Field noises Mk II" and "Between Wind and Water", World Expo 88, commissioned as part of the International Sculpture Exhibition sited at the World Expo in Brisbane. In 1994-95, he presented "The State of Sea", at the Tate Gallery St Ives. Interactive installation using solar powered digital sound boxes and laser transmission system which sent a live video of the sea image carried on a beam from the First Floor of the Gallery, overlooking Porthmeor beach, down to the sunken courtyard in the centre of the building. In 1996 July, he performed "7/8 of a Second" at Cannon Hill Park Birmingham, a one day sound event, and "Recurring Technicolour Dream", I.C.A. London, Dec 97.

### Bachmann, Ingrid

Ingrid Bachmann is an artist whose activities include a studio practice, curatorial projects, writing and collaborative ventures. Recent projects include Knit One, Swim 2, an interactive installation, and Fault Lines, an internet computer weaving collaboration with Barbara Layne. She has written for numerous catalogues and art magazines and is currently co-editing MATERIAL MATTERS, an anthology that examining the relationships between material and culture. Curatorial projects include "Re-Inventing the Box", for ISEA 97 and "Poke Out Her Eyes and Other Stories". She is currently Visiting Artist at The School of The Art Institute of Chicago.

### Beaumont, Betty

Betty Beaumont, born in Toronto, Canada in 1946, is an American intermedia artist, and planner whose work encompasses installation, film, video, photography, environmental projects, text and electronic imaging.

After studying at the University of California at Berkeley, she began showing widely in the United States and Europe in the early 1970s. Her work is marked by deep-seated social and ecological concerns, especially evident in "Ocean Landmark Project" (1980), an underwater garden (and active fishing ground) of 17,000 bricks Beaumont cast from 500 tons of recycled coal fly-ash deposited 40 miles outside New York Harbor; "A Night In Alexandria... The Rainforest... Whose Histories Are They Anyway..." (1989), a 35 foot long wall of warehouse shelving with rolling library ladder, charred remnants of over two hundred books Beaumont treated and burned, and an 18 minute LED scanning text detailing the implicit genetic loss of the rainforest. Beaumont, a resident of New York City since 1973, has taught at The School of the Art Institute of Chicago; UC Berkeley; SUNY Purchase; and Hunter College (NYC). Her many group exhibitions include "Fragile Ecologies" (1992) at the Queens Museum in New York. She has had solo shows in England, Scotland, Sweden, Holland, and the US.

### Bezzant, Janet

Janet Bezzant  
MA Course Leader - Textiles  
Manchester Metropolitan University

[www.doc.mmu.ac.uk/textiles/janet/projects/](http://www.doc.mmu.ac.uk/textiles/janet/projects/)

### Blain, Mel

Artist and regular exhibitor. Studied at Coventry College of Art 1958-63. Mel taught in schools and colleges throughout the country 1964-85. Mc Auliffe Design Consultants 1985-96. Royal College of Art 1996 (extra mural life drawing). Invited to teach computer drawing at RCA in 1997. Currently studying at Camberwell College of Art MA Printmaking, since 1996.

### Bookchin, Natalie

Natalie is an artist currently living in Los Angeles where she teaches about digital media at California Institute of Art. In 1997, she exhibited her work at 12 physical locations in Europe and the United States as well as in a number of on-line sites. In the summer, she was included in the first exhibition of electronic art organized by New York City's Creative Time Inc. for their major annual show at the Brooklyn Bridge Anchorage. She also had two projects exhibited at ISEA97. This year her work was reviewed on ABC National Radio in Australia, on French Canadian television, in The New Art Examiner, in a number of on-line journals in The New York Times and the New York Times on-line. She studied at SUNY (State University of New York) Purchase, the Whitney Museum Independent Study Program in New York and the School of the Art Institute of Chicago.

### Bonshek, Anna

Anna Bonshek is an artist and writer who has exhibited her work in England, Australia, Hong Kong and America and published chapters and articles in books and journals including "Feminist Romantic Painting" in the anthology "Visibly Female: Feminism and Art Today, Notes from Women Artists in Touch" in the book "Feminist Action I", and "The Use of Aesthetics: Food For Thought" in Artlink. She graduated from the Slade School of Fine Art, London, in 1981 and has received awards for her own work and curatorial projects from the Royal Society of Arts, London, and the National Endowment for the Arts. She has taught at Griffith University, Queensland, Australia and whilst developing and teaching new courses in studio and art theory at Maharishi University of Management, Iowa, U.S.A. she also completed a Ph.D. thesis, entitled "Art: A Mirror of Consciousness", which deals with art and aesthetics from the perspective of a new discipline called Vedic Science. In

the last decade she has taught in Australia and the U.S.A., was the Iowa regional editor for Chicago based art journal, New Art Journal, and worked with the Government of Cambodia to establish a new university in the rural province of Prey Veng during the period of the 1993 Cambodian elections. She is currently collaborating with digital media artist Gurdon Leete on a project dealing with the function of aesthetic experience.

### Boyce, Sonia

British and international artist. member of the International Programming Committee.

### Brown, Keith

Keith Brown, Head of School of Sculpture, Time-based and Digital Media, Department of Fine Arts, Manchester Metropolitan University, UK. Founder FAST-UK (Fine Art Sculptors and Technology-UK) has been a sculptor for many years. His sliced tree sculptures used to explore ideas of cloning and axes extensions long before computers came along to take his work fully into the field of cybersculpture.

### Brown, Paul

Paul Brown has worked internationally as an artist, writer, consultant and teacher specialising in new media technologies since the 1960's. His work has been exhibited internationally, including a show at the 1980 Venice Biennale. He recently won a Sponsors' Award at the 4th International Print Biennale in Sapporo, Japan and In 1996 he won the Fremantle Print Award. He is currently a recipient of a development grant from the New Media Arts Fund of the Australia Council to continue his work in computational aesthetics.

He is the editor of Fine Art Forum, the network news service of the Arts,





Science and Technology Network (ASTN) and has published over 100 papers and popular features on media technology and related areas since 1980. He is a regular contributor to many international periodicals and he has presented regular talks, lectures and workshops and been a chair and moderator of many seminars and other professional events.

He was a Judge for the 1983 and 84 International Computer Animation Film Festivals and was on the advisory board for Computer Graphics 84. During 1989 he served on the AUSGRAPH 89 Film & Video Show committee and was Chair of the AUSGRAPH 90 Art & Video Program. In 1990 and 92 he was a member of the SIGGRAPH Art Show Committee and in 1995 and 96 was the Australasian representative for SIGGRAPH. He was on the International Advisory Board for the ISEA 95 and 96 symposia and is a member of the Editorial Advisory Boards for both Leonardo and Digital Creativity. In 1997, he served on the jury of the Computer Animation Festival for SIGGRAPH 97 in Los Angeles and was elected Chair of the management board of the Australian Network for Art and Technology (ANAT).

### CADRE Institute

Joel Slayton, USA. The Cadre Institute: is located in the School of Art and Design at San Jose State University, the oldest public institution of higher education in California. The city of San Jose is in the heart of Silicon Valley and reflects the entrepreneurial spirit of the region.

The CADRE Institute is an interdisciplinary research program dedicated to developing experimental applications of digital media. CADRE faculty, Research Fellows and graduate students are engaged in the development and testing of emerging technology applications in art, design, education and communications. The institute pedagogy emphasizes

theoretical and critical discourse, providing a conceptual context in which experimental activities are defined. CADRE is the publisher of SWITCH, an on-line journal dedicated to critical discourse and presentation of digital media.

Established in 1984, The Institute has participated in the evolution of media technology and education for over 10 years. Areas of activity include computer graphics, 3D modeling, animation, digital video, interactive multimedia, automated documents, expert systems, artificial agents, human-machine interface design, real time performance control, computer mediated environments, telecommunications, networking, video conferencing, distributed education, telepresence, robotics and virtual reality. Of particular concern is the investigation of issues pertaining to: hypertextuality, interactivity, information mapping, navigation, immersion, agents, virtuality, emergent systems, identity and collaboration.

The CADRE Institute advocates an agenda which encourages artists to be actively involved in research and exploration. The laboratory and instructional curricula facilitate a wide range of experimentation. Corporate sponsors include: Alias Wavefront, Adobe Systems, Apple Computer, IBM, Intel, Macromedia, NASA Ames Research Center, Pacific Bell, Silicon Graphics, Sun Micro systems and SoftImage.

WEB Projects  
<http://cadre.sjsu.edu/CADRESV1>  
<http://cadre.sjsu.edu/area210>  
<http://cadre.sjsu.edu/>  
<http://surveil.sjsu.edu>

### Callopy, Fred

Fred Collopy is Associate Professor Management Information and Decision Systems Weatherhead School of Management Case Western Reserve University Cleveland, Ohio.

>Soapboxes and Cells - response by - abstract - G.H. Hovagimyan  
 ><gn@thing.net>  
 >Who are you?  
 >What do you do?  
 >Where do you do it?  
 >Why do you do it?  
 >What do you hope to achieve?  
 >What is your greatest fear now and for the future?  
 >

## Cates, Jon

Jon Cates attended Illinois State University where he received the Marshall Dulany Pitcher Award and the Robert Small Award for writing in Art History. He has been lecturing/performing at Illinois bi-weekly on subjects as diverse as "The American Misunderstanding of Punk Rock", and "Physics, Feminism and Performance Art". His art is performance-based but not theatre.

## Centre for Metahuman Exploration

The Centre for Metahuman Exploration, a multidisciplinary research collective based at Carnegie Mellon University, combines communication technology, robotics, art, and mass media to manufacture avenues of expression between people.

The objective of the Centre for Metahuman Exploration is to examine and engage the aesthetic and cultural issues surrounding emerging technologies within an artistic framework. In keeping with the spirit of these technologies, the Centre articulates these issues in the public arena of interactivity.

Since its inception in 1996, the Centre has produced projects in collaboration with television stations and audiences, arts festivals, prisons, and NASA.

One recent project, RoverTV, enabled television viewers to remotely explore Chile's Atacama Desert from their homes. Live imagery transmitted from a NASA robot was combined with prerecorded footage and live audio and broadcast on cable television. Viewers of this show called in to operate the robot by pushing buttons on their touch tone telephones. Viewers drove the robot through desert terrain and operated cameras on board the robot.

Currently the Centre is developing the

Cyborg Surrogate Self, a system designed to engage people in the sending and receiving of human will and emotion to remote sites. An example of this, called "Petting Zoo", was recently exhibited at the Eighth International Symposium on Electronic Art. "Petting Zoo" patrons telepresently controlled a human arm in order to pet a living bunny rabbit.

Centre members are from various fields, including art, architecture, robotics, cognitive science, and television. Research interests include the shaping of the human through the machine, and the shaping of the machine through the human.

## Chuhan, Kuljit

- Video/Film, Digital Media, Music, Community Arts -  
 Kooj originally worked as a musician and community music worker and also completed a postgraduate dissertation on "Popular Music, Technology and the Community". Born in Punjab, India, he has lived in Britain most of his life and is particularly interested in fusion culture rooted in an Asian consciousness. He is always politically active particularly with race issues; he co-founded the Black Arts Alliance and also chaired the organising committee for a national anti-racist campaign and demonstration.

Kooj moved into video work through a number of community-based productions and a variety of formal training. For ten years he was the creator and manager of the innovative BICA project (Black Issues in Community Arts), which undertook a range of community-based issue-led black arts and media projects. He has also regularly freelanced in a variety of settings plus his own projects, including a recent Arts Council Award for his short film "Raag, Glitter and Chips" which has been screened at festivals in Manchester, Bradford and London. Under his direction various BICA productions have been screened at international festivals, shown on Channel 4 television, or won national

awards.

Having gained a range of production skills, Kooj now specialises in directing and writing. More recently he devised, scripted and managed, and also produced the video and soundtrack material, for BICA's interactive art CD-ROM "Nach-ural Struggle" which has widely toured mainstream art and community venues. He has since undertaken training in multimedia (Macromedia Director) and in website design/production. Having left BICA he is now a freelance artist in film/video and digital multimedia. Current work includes website/multimedia work with black communities in Liverpool; a collaboration with live music, poetry and dance; and the ground-breaking VIRTUAL MIGRANTS interactive CD-Rom project. He also lectures on "Arts in a Cultural Context" for the HND Arts in the Community at City College, Manchester.

## Cleland, Kathy

Kathy Cleland is an educator, writer and curator with a specialist interest in the fields of multimedia, new media arts, cultural studies, film and critical theory. She is currently lecturing in the Faculty of Informatics and Communication at Central Queensland University, Sydney International Campus. Kathy is also one of the directors of Street Level, a contemporary arts organisation based in western Sydney and is president of dLux Media Arts, a Sydney-based organisation that promotes innovative and experimental work in new media, film, video and sound.

<<http://www.ozemail.com.au/~sinsite>>

She writes for a number of contemporary culture publications and curated "Cyber Cultures", an Australian new media arts exhibition project hosted by The Performance Space in 1996 and Casula Powerhouse in 1997.

<<http://www.cybercultures.asn.au>>



### Conradt, Gerd



Mandala Vision is a small video production company, working on documentary items as well as on music and arts. Gerd Conradt, director and cameraman, musician and also artist is not only familiar with the so called terrorism of the '68 movement in Germany but also has much to say about medias' terrorism and last but not least about the terror of religion.

### Courchesne, Luc

Luc Courchesne was born in 1952 in St-Lonard d'Aston, Quebec. He studied at the Nova Scotia College of Art and Design, Halifax (BComm, 1974), and at the Massachusetts Institute of Technology, Cambridge (MSVS, 1984). He began his explorations in interactive video in 1984 when he co-authored "Elastic Movies", one of the earliest experiments in the field with Ellen Sebring, Benjamin Bergery, Bill Seaman and others. He has since produced several installations including *Encyclopedia Chiaroscuro* (1987), *Portrait One* (1990), *Family Portrait* (1993), *Hall of Shadows* (1996), *Landscape One* (1997) and *Passages* (1998). His work has been shown extensively in galleries and museums worldwide (Sydney's Art Gallery of New South Wales, New York's Museum of Modern Art, Montreal's Musée d'Art Contemporain, Ottawa's National Gallery of Canada, Tokyo's NTT InterCommunication Center, Museum of New Zealand, Korea's Kwangju Biennale '95). He was recently awarded the Grand Prix of the ICC Biennale '97 in Tokyo for his interactive video panorama "Landscape One". He is professor of information design at Université de Montréal.

### Crowley, Amanda McDonald (ANAT)

Amanda is the Director of the Australian Network for Art and Technology (ANAT). ANAT is Australia's peak network and advocacy body for artists working with technology. The role of ANAT is to advocate, support and promote the arts and artists in the interaction between art, technology and science, nationally and internationally. Since its inception in 1985 ANAT has been at the forefront of the movement to position artists as active participants in the 'information age'.

ANAT maintains a database and artists files of artists working with technology throughout Australia, and acts as an advocacy and networking organisation for artists working in these areas assisting artists to develop their art practice, to forge links with science and industry, and developing and promoting opportunities for Australian artists to exhibit their work nationally and internationally. Information is disseminated through our newsletters and on our world wide web site.

Prior to working with ANAT Amanda worked on a National Multimedia Training Strategy being undertaken by Arts Training Australia during 1995, doing research and industry consultation to determine training and education requirements for the multimedia industry. From 1990 to 1995, she was employed at the Australia Council, the federal government's arts funding and advisory body. From 1988 - 90 she was administrator of Electronic Media Arts (Australia) Limited which ran the Australian Video Festival, and prior to that worked in various capacities in the visual arts for organisations such as Artspace Gallery in Sydney, the Australian Bicentennial Exhibition and the Biennale of Sydney.

Amanda is also currently a member of the board of the Inter-Society for Electronic Art and Co-chair of its



>Who are you?

>  
> I am a digital cross media conceptual artist from New York City.  
><http://artnetweb.com/gh> The last internet Yahoo! vanity search done  
>on my name turned up 789,532 references to G.H. Hovagimyan. If you look  
>for my name in one of the paper publications such as the Art Diary or  
>the Art in America yearly supplement of artists listing, I don't exist.  
>in their limited world, I'm not an artist.  
>  
>What do you do?  
>  
>I create art with computers and people. I teach and do visiting lectures  
>on digital conceptual art. I produce and host a video streamed talk show  
>called Art Dirt <http://channelp.com> I write about art on the  
>internet. I am one of the core artists of artnetweb. My digital art  
>works are being exhibited on servers in, Spain, USA, France, Germany, the

International Advisory Committee. She writes occasionally for Australian art journals such as RealTime and Artlink.

### Cummins, Rebecca

Rebecca was born in Ft. Dodge, Iowa and arrived in Sydney from N.Y.C. in 1985. Recent installations exhibited in Australia, Canada, Europe and the U.S. have included lenses, guns, dinner-party surveillance devices, photographs, birdbaths, computers, video, buses, garbage cans, removalist's trucks and rainbow making machines. She is currently a lecturer at Sydney College of the Arts, University of Sydney.

### Cutting Edge

The Cutting Edge Women's Research Group based at the University of Westminster is a group of female practitioners and theorists investigating leading edge technological developments in art, design, media practice, theories and feminism. The members represent diverse areas in the fields of art and design in an interdisciplinary framework and embrace historical and contemporary perspectives of technological endeavour in these areas. In May 1995, Cutting Edge ran a day symposium and digital art exhibition "Desire by Design" at the University of Westminster. The focus of the symposium and exhibition was to explore feminist perspectives on art, design, media and technology. This was the basis for a collection of papers by the core members of the group and a range of invited contributors due to be published into a book "Desire By Design, Body, Territory and New Technologies" in September 1998.

### Diaz, Lily

Lily Diaz was born in San Juan, Puerto Rico. She grew up in Caracas, Venezuela and in Puerto Rico. She has a Bachelor of Arts in anthropology from Brandeis University, and is a graduate of the

Independent Study Program of the Whitney Museum of American Art.

She has taught at the Pratt Institute of Design in Manhattan, the Universidad de Guadalajara in Mexico, and has lectured in Finland, Puerto Rico, Spain and the United States. She has also researched and published work on the subject of Pictorial Space in Computer Art and most recently received a Young Researcher's award from the Center for International Mobility (CIMO) in Finland. Currently she is pursuing post-doctoral studies at the Media Lab of the University of Art and Design in Helsinki, Finland.

Lily Diaz works with language and with images. Her interests focus on the areas of history, myth and representation.

### Diggle, Jeremy

Jeremy Diggle is an artist who has exhibited, published and curated. He has been a visiting lecturer to many institutions: National Academy of Art, Norway; Vestlandets Kunst Akademi, Bergen; Limerick College of Art, Ireland; University of California, Long Beach; Polytechnic Pomona, Los Angeles; University of California, Santa Monica; Royal College of Art, London; Hogeschool voor de Kunsten, Ghent, Belgium; TEI (Technical Education Institute), Athens. He has been Guest Artist at Hogeschool Voor de Kunsten, Arnhem, Holland. He has recently been working on the ELIA (European League of Institutes of the Arts) "Panorama" project.

### Etchells, Tim

Tim Etchells is an artist and a writer, best known for his work as director of Forced Entertainment, one of the UK's most prominent and long-lived experimental performance groups. Formed in 1984 they were described recently by The Guardian as "Britain's most brilliant experimental theatre company."

Etchells has written the text for all of the group's productions and has directed all of them since 1986. He won a Time Out/London Dance and Performance Award for his text for Emanuele Enchanted (1992/93). In recent years under Etchells' direction the group has augmented its performances with projects made especially for galleries and unusual sites, most notably a number of works in collaboration with photographer Hugo Glendinning, including "Frozen Palaces" (CD-ROM) and "Ground Plans For Paradise" (installation). The work also includes "Dreams' Winter" for Manchester Central Library (1995), which was nominated for a Manchester Evening News Theatre Award, and Nights In This City (1995 and 1997), a performance which took place on a coach trip around Sheffield (and later Rotterdam) and ended with an installation in a huge disused bus depot.

In 1998 Etchells led the work on Forced Entertainment's collaborative writing project on the internet "Paradise", commissioned by Lovebytes/Channel and open since 23 May. This project invites written contributions from artists and members of the public.

Texts and documentations of Etchells' writing and performance work have been published in diverse places ranging from Art & Design to Language Alive.

Etchells has written and published extensively on new performance and installation at conferences, in books and in journals such as Performance Research and Frieze. A collection of his critical/theoretical writing and performance texts titled "Certain Fragments" will be published by Routledge in early 1999. The text for his piece "Quizoola!", a marathon performance of 2000 questions and answers will be published (in German) by Rowholt in 1998. Documentation of "Ground Plans For Paradise" featured in the most recent edition of the Canadian publication Alphabet City.

Etchells has also published a number of short stories, a collection of which will be published by PulpFaction in 1998 under the title "Bad Lives".



### **DuBois, Emily**

Lecturer, University of California, Davis  
Visiting Artist 1998-99 San Francisco  
State University  
<http://design.ucdavis.edu/texandtech>

### **Eve, Tony**

Artist and course leader for the Interactive Arts BA (Hons.) course in the Department of Fine Arts at Manchester Metropolitan University. Tony studied at the Slade School of Art in London. He was co-author of the Interactive Arts course with David Smith and Professor John Hyatt of the Fine Arts Department.

### **Faure Walker, James**

James Faure Walker (b. 1948 London) has spent the past ten years incorporating computer graphics into his painting. He has exhibited in Holland, Germany, Austria, the USA, and in numerous computer art festivals (including ISEA 90, 93, 96; SIGGRAPH 95; Computerkunst 94, 96; CADE 95, 97) where he has also presented a number of papers. He has taught computer graphics at the Royal College of Art, been a visiting artist/lecturer in the USA, Canada and Australia, and is currently a lecturer in art/computer graphics at UCE, Birmingham. He has been the UK representative for the Inter Society of Electronic Arts. His one-man shows include the Whitworth, Manchester; the Mariani Gallery, Colorado; the Colville Place Gallery, London; he has computer work on permanent display in the Victoria and Albert Museum, London. He was a founder of Artscribe magazine (1976) and editor for 8 years. His writings have also appeared in *Wired*, *Mute*, *Modern Painters*, and he is a columnist and regular contributor to

Computer Generated Imaging. He was the 1998 winner of the Golden Plotter at Computerkunst, at Gladbeck, Germany.

### **Fisher, Rob**

Rob Fisher is a Senior Research Artist and Fellow at the Studio for Creative Inquiry, Carnegie Mellon University. He served as Artistic Director and Co-producer for "Journey Into the Living Cell", a highly acclaimed interactive planetarium programme on Cell Biology. He has recently been awarded another National Science Foundation grant for a major new interactive planetarium show on the Brain which will travel throughout the US. He received a BSc. degree in Humanities, Visual Design and Engineering from MIT in 1961 and a MSc. degree in Industrial Design from Syracuse University in 1965. Mr. Fisher serves on the Board of Directors of the International Sculpture Center and is directing the development of a major new Web site for the organization. He is an internationally recognized artist who has received numerous commissions for monumental sculptures in Japan, Saudi Arabia and the US. During the 1996 Olympic Games in Atlanta he was commissioned to illuminate the top of Nations Bank Plaza. His computer-assisted artwork has been the subject of numerous articles including *Leonardo Journal* and has been featured on CNN and USIA World Net. Mr. Fisher has presented at ISEA Symposia in Groningen, Minneapolis, Montreal, and Rotterdam.

### **Fleischmann, Monika**

Member of the International Programming Committee. Head of MARS - Media - Arts Research Studies, IMK Institute for Media Communication GMD, German National Research Center for Information Technology, Schloss Birlinghoven, D-53754 Sankt Augustin



>UK and God knows where else. I work in photography, video, language,  
 >music, performance, synthvoices and synthespien characters.  
 >  
 >Where do you do it?  
 >  
 >The question where is odd for me. My art studio exists on a 500 meg hard  
 >drive and several 100 meg zip drive backup disks. I can say on the  
 >internet but that's too simplistic. I would say the mediasphere or  
 >cyberspace or the medialogos or information soup in other words the new  
 >media art world. Everywhere and nowhere.  
 >  
 >Why do you do it?  
 >  
 >I love this question. Art is a great liberation of consciousness. It  
 >starts with a liberation in the artist's consciousness, and is completed  
 >when the liberation spreads to other people. If the meme is forceful

## Forced Entertainment

website: <http://www.forced.co.uk/>

Tel: 0114 279 8977

Fax: 0114 221 2170 (from inside UK)

Tel: 00 44 114 279 8977

Fax: 00 44 114 221 2170 (from outside UK)

current art-project on the web:

PARADISE:

<http://www.lovebytes.org.uk/paradise/>

## Fusco, Coco

Coco Fusco is a New York-based interdisciplinary artist. She has lectured, performed, exhibited, and curated programs throughout the US, Europe, Canada, Australia, South Africa and Latin America. Her collection of essays on art, media and cultural politics, entitled "ENGLISH IS BROKEN HERE", was published by The New Press in 1995. Her latest performance, a collaboration with Nao Bustamante entitled "STUFF", was commissioned by London's Institute for Contemporary Art and Highways in Los Angeles. Her current solo work, a performance installation entitled "BETTER YET WHEN DEAD", was recently featured at the Bienal de Arte of Medellin. From 1989 to 1995, she collaborated with Guillermo Gomez-Pena on a variety of exhibitions, performances and works for radio. Fusco's work has been included in The Whitney Biennial, The Sydney Biennale, The Johannesburg Biennial, The London International Theatre Festival, the National Review of Live Art, The Los Angeles Festival, The Festival 2000 of San Francisco and several other international events. Her videos include The Couple in the Cage, Pochonovela and Havana Postmodern: The New Cuban Art, all of which have been broadcast on public television. She has also curated several art exhibitions, media programs and performance festivals in the US and Europe. Fusco writings have appeared in a wide variety of publications, including The Village

Voice, The Los Angeles Times, Art in America, The Nation, Ms., Frieze, Third Text, Latina, and Nka: Journal of African Art, as well as a number of anthologies. She has also contributed to National Public Radio's Latino USA. She has received grants from The National Endowment for the Arts, The New York Council on the Arts, The New York Foundation for the Arts, The Los Angeles Department of Cultural Affairs, and Arts International, and was a 1994 Mellon Fellow in Critical Studies at the California Institute for the Arts. Fusco currently teaches at the Tyler School of Art of Temple University.

## Garvey, Greg

Once-upon-a-time Co-Chair of the Conference Committee with Cynthia Beth Rubin, Member of the Artistic Advisory Committee for ISEA95, Montreal. Member of the International Advisory Committee ISEA94.

Maker of:

The Automatic Confession Machine--A Catholic Turing Test

Smart Stall--The Master/Slave

Duchampian Telecommunications Interface

Genderbender--Dumpster diving the trash heap of psychological testing Anita und Thomas in der Heller-An opera for split brains in modular parts Don't Touch Me There! - an interactive "hands on" installation

## Gawthrop, Rob

Rob Gawthrop is Head of Fine Art, The Hull School of Art and Design, University of Lincolnshire and Humberside, UK. He has exhibited/performed widely and published extensively. Recent publications include "Thinking Aurally", NoiseGate 6, and "I - Y - from the Definite Article to Anonymity Becomings", Out of Time, Hull Time-Based Arts.

## Gill, Permi

Permi K. Gill is a British artist of Indian descent working in San Francisco. She received her Masters in Fine Art in 1995 from the University of California at Davis. Gill also received BA (Honours) in Critical Fine Art Practice at Central St. Martins School of Art and Design, London.

Gill's exhibition history includes numerous site-specific installations in London at such venues as Viewing Space Gallery, the London Film Festival, and Marshal St. Centre. In Weimar, Germany, Gill received a commission as artist-in-residence at the European Cultural Workshop. In San Francisco, Gill's accomplishments vary from a commissioned installation, "Faceless Angel", at the Philip Johnson Building, to group shows at Southern Exposure, "Whatever", "Refusalon", "Critical Apparel" and Four Walls Gallery, "Caution: Eye Irritant 1".

Gill has also been involved in curating exhibitions which have received public recognition in San Francisco. She has worked for commercial and non-profit galleries in San Francisco, recently putting together a publication for artists on international opportunities for American artists abroad. She has also been on an advisory panel to select public art for the Sacramento new court buildings.

She is currently teaching Photography at U.C. Davis and History of Photography at The Art Academy School in San Francisco.

## Gilson-Ellis, Jools

Jools Gilson-Ellis is an interdisciplinary artist working in the areas of writing, choreography and visual art. Her work is focused on the gendered, poetic and political body. Recent art work includes the choreographic installation "Difficult Joys" (1996) and performances with AlienNation Theatre Company - "Before



Night Falls" (Atlanta & Dresden 1997). She is Lecturer in Performance at University College Cork, Ireland.



### Glendenning, Hugo

In 1998, photographer Hugo Glendinning collaborated with Tim Etchells of Forced Entertainment (above) to make "Filthy Words & Phrases", a seven hour video piece in which a lone performer writes a 2000 word catalogue of slang words and sexual obscenities on a blackboard in a deserted schoolroom. Shot in one continuous take with three cameras using a live vision-mix the work premiered at the International Film Festival Rotterdam in a special mixed-media event in the city's most notorious sex cinema. The work was also screened recently at the LEA gallery in London.

The previous collaboration between Glendinning and Etchells was titled "DIY" - a ten minute deviant and semi-fictional documentary featuring performance artist Michael Atavar. The film was winner of Best Short Documentary San Francisco Film Festival 1998.

### Goodman, Steve

Steve works at the Ccru (Cybernetic Culture Research Unit), which is a cultural production and experimentation collective. It has no genealogy, geographical centre, biographical attribution, or institutional dependency. Its activities involve dehumanization of voice/destratification of sound, proliferation of fictional quantities, anomalous theory, and image contagion. Journal: Abstract Culture.

### Graham, Beryl

Beryl Graham is a Post-Doctoral Research Fellow in Art & Design at the University of Sunderland, researching interactive art and art-practice-based research. She has been Head of Photography for Projects UK and has curated

many art exhibitions. She studied for a PhD 1993-97 at the University of Sunderland concerning interactive computer-based art.

### Grimes, E.D.

Ellen Grimes works as an architectural designer, researcher and teacher in Chicago. With Douglas Garofalo and Helen Tsarso, she is currently working on "Digital Geographies", a series of projects that document and demonstrate opportunities for links between landscapes and digital technologies. Her built work includes residential, commercial, and institutional projects. She is a Visiting Designer at the School of the Art Institute and an adjunct assistant professor at the College of Architecture at the Illinois Institute of Technology. She has a Master of Architecture from the University of Illinois at Chicago, a Master of Business Administration from the University of Chicago, and a Bachelor of Arts from the University of Chicago. She has also worked extensively as a management consultant and financial planner.

### Hall, Roz

Roz Hall is a Research Fellow at the University of Central England in Birmingham as part of an Arts Council funded teacher development post. The post is a collaboration between UCE and Jubilee Arts in Sandwell where the action research, into young peoples creative uses of digital technology outside of formal education, is initiated and supported. Prior to taking up this post, in January 1997, Roz Hall worked at Watershed Media Centre in Bristol for four years developing and initiating community based project work and short courses using chemical and digital photography.

>enough it spreads to the whole world.  
 >My feeling is that artists, especially experimental artists like myself  
 >are uncomfortable with the way the world is. They don't fit and as a  
 >consequence seek out ways to become more comfortable. For some reason  
 >artists view the world in a very different manner from what is deemed  
 >conventional and appropriate. Make no mistake this also occurs within the  
 >existing, conventional art world. I work in cyberspace because it is NOT  
 >the conventional art world.  
 >  
 >What do you hope to achieve?  
 >  
 >A total transformation of the way in which art and artists are perceived  
 >and how they create art. I am helping to lay the foundations for a new  
 >world art consciousness. This is a world where language barriers don't  
 >exist. Where the stock and trade is not of necessity a physical object.  
 >Where people communicate clearly and have shed all their previous

## Haveman, Josepha

Josepha Haveman can best be described today as a media artist. She has created art in a variety of traditional media, first from painting and photography to printmaking and then with various computer based graphics, a field she started to explore shortly after her fiftieth birthday! Ms. Haveman's special academic focus is in the inter-relationship between media, culture and society throughout its development, from pre-historic times into the future.

Josepha grew up -and first studied art- in Amsterdam, then pursued a degree in art and anthropology at San Francisco State University, followed by graduate work in cultural anthropology at the University of California at Berkeley while also working as a staff member at the Museum of Anthropology there.

Since then Prof. Haveman has also received an advanced degree in art and has taught photography as fine art at academies, colleges and universities in California, Oregon, Israel, and Europe. Her work, especially her photography and early digital art, has been exhibited widely at galleries and museums in various countries.

Josepha Haveman has been exploring the potentials of digital media in art, design, and education using personal computers, since 1981. She also has been producing CD ROMs on art, anthropology and the environment resulting in eleven discs of art, photography and educational subjects published between 1990 and 1996.

A complete resume and much more information plus an overview of her pictorial work, can be found at Haveman's extensive web site: [www.illuminated.com/JH\\_ArtArchive/](http://www.illuminated.com/JH_ArtArchive/)

## Helyer, Nigel

Nigel Helyer is an Australian Sculptor and Sound-Artist who received a BA Hons in Sculpture from the Liverpool College of Art, UK. 1974, an MARCA in Environmental Media from The Royal College of Art, London, UK. 1979 and his Doctorate from the University of Technology, Sydney 1997. He has an international practice in Sound-Sculpture installation, experimental Radio Broadcast and New Media. He is an independent producer for ABC Radio (Sydney) a co-founder and Commissioner of SoundCulture International, a member of the International Council of The Exploratorium Museum of Science and Human Perception (San Francisco, USA) and an animateur for the Australian Business Network. Currently he is the senior lecturer at the Sculpture, Performance and Installation studio at The University of Sydney, Sydney College of the Arts.

Artist's statement. Over the past decade my practice has undergone a transformation in which discreet conceptual and methodological practices have converged to form a *pluri-discipline* - a cultural practice which synthesises, sculpture with architectural or environmental sites and combines performed soundscapes (textual, musical or electronic) with public radio broadcast.

My initial formation as a sculptor has provided me with an orientation which insists upon an experiential, rather than a representational means of expression one in which the body (its sensorium and its memory) is invoked as the primary location of meaning. Such an orientation has drawn me to an area of research which seeks to critique and develop a nexus of relationships between the body, sound and public space.

My practice is broadly intended to redress this apparent lack of awareness of the sonic domain in the fields of design, architecture and art practice with a programme of Sound-sculpture projects designed to signal and promote the creative, cultural and technological potentials of the aural.

## Herman Peled, Horit

Horit Herman Peled is an Israeli artist and writer who has exhibited internationally and occupied various teaching positions throughout the world. She has been Director of the computer art programme at Kalisher Art School, Tel Aviv. In 1994, she founded "ZIKIT" multimedia and communications company, specialising in advertising for electronic billboard across Israel, Europe, and South Africa, including at Ben Gurion, Israel International Airport, ABSA Bank, Johannesburg, SA.

Horit Herman Peled, Digital artist, resides in Tel Aviv, teaches digital art at Pollack college, Talpiot College in Tel Aviv and Oranim College, Kiryat Tivon, Israel.

With the digital media, she maps, deconstructs and reconstructs a virtual world where moral cultural memory is the prevailing force.

### Projects

1998 "The Disappearance of the Art Object", Virtual Interventions: Digital Avant-Grades panel of ISEA98 at Liverpool.  
 1998 "Terror- Stripping identities" Gaza workers entering Israel.  
 1996-7 "Israeli Artists' Colonies, Ein Hod, Jaffa, Zeffat", an internet archeological virtual work revealing layers of wiped out communities.  
 1995 "Navigating in representations of Israeli society", interactive live computerized video, sound and digital images involving the outside and inside of the physical space, criticizing the concept displacement. "Neither Here Nor There", Gordon Gallery, Tel Aviv.  
 1994 curated and participated in the first Israeli computer art exhibition, "Seriality/Randomness", Kalisher Five Gallery, Tel Aviv Israel.  
 "1994Unnamed" interactive live computerized video, sound and digital images involving the viewer with the



resonance of two middle eastern women. An arab women 9 month pregnant which was shot by a Jewish settler in the west bank and an Israeli soldier woman who committed suicide the very same day.



1994 "Thank God for not creating (making) me a woman" electronic Sign, "Emergency Space", Bograshov Gallery, Tel Aviv.

1991 Miami Dade Community College, Florida, U.S.A.

1990 Eurographics 90, Montreux, Switzerland

1989 Artware, Cebit, Hanover, Germany

### Hever, Iris

Iris Hever studied at the Jan van Eyck Academy and Art College, Ramat-Hasharon, Israel. She lectures courses in "Video art and aesthetic in communication". She is an artist who also makes artist's books, a director, script-writer, and an editor. Her most recent video work was shown at the World Wide Video Festival in Amsterdam: "At First", homage to the novel "Past Perfect" by Yaacov Shabthay.

### Hoedaya, Gaudi

see Kerkhoff

### Hyatt, John

Professor John Hyatt, Head of Department of Fine Arts at Manchester Metropolitan University, UK, and Director of the ninth International Symposium on Electronic Arts, ISEA98TERROR. Member of the International Board of ISEA (The Inter-Society for Electronic Arts). John is an artist. After his first one-person show, he came to prominence as the youngest artist selected for *The British Art Show* of 1986. He has exhibited extensively over the last decade. In 1991, at thirty-two years of age, he became Head at Manchester and was awarded a British

Professorship two years later. His practice remains wide and varied. He is also a musician, as lead singer with the legendary *Three Johns*, and, most recently, an author. His first novel, *Navigating the Terror*, will be published by *Ellipsis* (London) in 1999.

## ISEA

### The Inter-Society for the Electronic Arts

ISEA is a non-profit international organization whose membership and collaborators consists of a wide range of individuals and institutions involved in the creative, theoretical and technological aspects of electronic arts.

#### ISEA's Mission

The aim of ISEA is to establish and facilitate inter-disciplinary communication in the field of art, technology, science, education and industry. ISEA advocates a culturally diverse community, which stimulates a global promotion and development of electronic art practices. The Inter-Society fosters such communications by means of an International Advisory Committee, an on-line network; a monthly newsletter and endorses the International Symposium on Electronic Art, ISEA's most vibrant and visible activity.

#### ISEA's Symposium

The founding of the Inter-Society was the result of the First International Symposium on Electronic Arts that was held in Utrecht, Netherlands in 1988. Since then, year after year the ISEA symposiums have attracted a gathering of international participants to present new media research, exhibit artworks and actively debate and exchange on art and technology. The symposium became an annual event in 1992 to fulfil the growing need and interest from the ISEA community. The symposium has developed into a successful vehicle for



>social constraints, apperceptions and prejudices. It is a world of  
 >machine mimesis.  
 >  
 >What is your greatest fear now and for the future?  
 >  
 >Not being taken seriously or being taken too seriously, that is my  
 >greatest fear.  
 >Most of my work is challenging. It is easier to ignore it than to take  
 >it seriously. This is because it makes people uncomfortable. By the  
 >same token it can be misunderstood and perceived as a real threat to  
 >society that must be removed. Perhaps my greatest fear is that Disney  
 >or Microsoft will like what I do and want to hire me. I don't know how  
 >or if I can deal with that if it comes to pass.

the emergence and circulation of philosophical, social, artistic and scientific discourse. Hosted by a different city each year the location of the symposium is selected by the ISEA Board of Directors based on application by potential hosts.

1. Utrecht, Netherlands (FISEA, 1988)
2. Groningen, Netherlands (SISEA, 1990)
3. Sydney, Australia (TISEA, 1992)
4. Minneapolis, USA (FISEA, 1993)
5. Helsinki, Finland (ISEA94)
6. Montreal, Canada (ISEA95)
7. Rotterdam, Netherlands (ISEA96)
8. Chicago, USA (ISEA97)
9. Liverpool & Manchester, UK (ISEA98)

#### ISEA Headquarters

Founded in the Netherlands in 1990, ISEA moved its Headquarters to Montreal, Quebec, Canada in 1996. The HQ is committed to reflect the multicultural and multidisciplinary activities of our members by extending its networks and providing a diverse range of benefits to the membership. The HQ has a dynamic, multilingual staff who coordinates and administers ISEA's virtual and physical presence. Our team manages the membership network, provides information on international activities and upcoming symposiums, manages ISEA web site and newsletter as well as develops projects in collaboration with our growing network. The doors are open to all proposals or initiative going along ISEA's main goals. Do not hesitate to contact us!

|                              |                    |
|------------------------------|--------------------|
| Director                     |                    |
| Alain Mongeau                |                    |
| Information & Administration | Isabelle Painchaud |
| International Relations      | Maria Stukoff      |
| Development & Promotion      |                    |
| Eva Quintas                  |                    |
| Online Projects              | Valerie Jodoin     |

#### International Board

The ISEA HQ is under the constituency of an International Board whose members are voted by the membership. For the duration between 1997-1998 the Board members are: Peter Beyls (Belgium); Amanda McDonald Crowley (Australia); Tapio Makela (Finland); Alain Mongeau (Canada); Simon Penny (USA); Wim van der Plas (Netherlands); Cynthia Beth Rubin (USA); Patricia Search (USA); and ex-officio John Brady (UK), Shawn Decker (USA), and John Hyatt (UK). Two additional committees shape the organizational guidelines: the ISEA International Advisory Committee (IIAC) and the Cultural Diversity Committee.

#### Membership

Support ISEA's activities by becoming a member!

#### Benefits for members

- \* ISEA's monthly newsletter;
- \* more than 10% discount on ISEA Symposiums registration and proceedings;
- \* inscription on ISEA's web repertory listings;
- \* access to ISEA's electronic databases and archives;
- \* 20 % discount on subscription to Leonardo Journal, the Journal of the Society for the Arts, Science and Technology (ISAST).

#### Fees

Membership good for one year. All taxes included.

|                           |           |
|---------------------------|-----------|
| Regular Individuals       | 80 \$     |
| CDN                       |           |
| Students                  | 40 \$ CDN |
| Institutional             | 270 \$    |
| CDN                       |           |
| (Including 3 memberships) |           |

Your membership contribution will in part be directed to our Cultural Diversity Fund supporting multicultural

and multilingual initiatives.

#### How to join

Fill out the application form and return it with your payment to :

ISEA  
 Information & Administration Coordinator : Isabelle Painchaud  
 P.O. Box 508, Succ. Desjardins  
 Montreal (Quebec) CANADA H5B 1B6

Phone: (514) 281-6543  
 Fax: (514) 281-6728  
 Email: isea@sat.qc.ca  
 ISEA on the Web:  
<http://www.sat.qc.ca/isea>

Our listserv is also available for open discussions for members and non-members. To subscribe send a message to: listproc@uqam.ca - no subject- with the message in the body: subscribe ISEA-forum - first name last name-.

#### Knepler, A.

Annie Knepler is a teacher and editor in Chicago. For the past three years she has worked with the Neighborhood Writing Alliance (NWA) as the Associate Editor and Publications Coordinator for the Journal of Ordinary Thought. Through the Writing Alliance, she also leads an adult writing group on the Near West Side of Chicago. She is a lecturer in the Department of English at the University of Illinois at Chicago. Her current course, "Exploring Home and Community: the Intersection of Public and Private Space," focuses on issues of housing in and around the Chicago area. She has a Master of English from the University of Illinois at Chicago and a Bachelor of Arts in Comparative Literature from the University of Wisconsin, Madison. She is a coeditor of Crossing Cultures, an anthology of readings about cultural encounters and identity.

## Kerkhoff, Sonja van

> Re: info for ISEA catalogue.  
>  
> Gaudi and I have made a website as  
our contribution for the  
> electronic catalogue.



> Gaudi will email you the page we'd  
like to open under our names,

> which then will have the website  
underneath that:

>  
> the site is: <http://www.geocities.com/SoHo/Square/1079>>

>  
> Our bios are linked to the homepage  
on this site and if you wish you  
> could also put this information under  
bios in your own site.

## Kisseleva, Olga

Born in 1965, in St Petersburg (Russia) Olga has exhibited widely. Recently in 1998; "Inter Net - Inter Da", Galerie Pailhas, Marseille, France; Centre d'Art Contemporain de Sète, France; "Art en Thèse", Montpellier, France; "DADANET", Moscou, Russia; in 1997 one-person shows at Galerie Georges Alyskewycz, Paris, France; and in 1996 at Stieglitz Museum, St Petersburg, Russia; and 4th Contemporary Art Biennale of St Petersburg, Russia. Olga is, since 1996, Associated Professor at University Paul Valéry Montpellier III. In 1996, Olga received a Ph.D. in Art at University of St Petersburg: thesis "Language and means of communication in the pictorial art in the end of 20th century."

<http://www.spb.ru/biennale/proj/howareyou/>  
<http://www.mygale.org/04/kisselev/index>

## Knight, Julia

Julia Knight co-edits "Convergence: the Journal of Research into New Media Technologies and is Senior Lecturer in Media Arts at the University of Luton, UK. She previously worked in the UK independent video sector as a distributor, has written on various aspects of audio-visual culture for a number of publications, and edited "Diverse Practices: A Critical Reader on British Video Art" (JLMP/ACE 1996).

## Kroeber, Ann

Ann Kroeber's credits include:  
Special Sound Efx Design: "Lost Highway"

Sound Effects Editor: "Fly Away Home"; "Rising Sun"; "Wind"; "At Play in the Fields of the Lord"; "Henry & June"; "Mountains of the Moon"; "Dead Poet's Society"; "Dirty Rotten Scoundrels"; "Winter People"

She has worked on: "The Unbearable Lightness of Being"; "The Mosquito Coast"; "Warning Sign"; "Dune"; "Never Cry Wolf"; "The Elephant Man"; "The Black Stallion"

She was Production Sound Mixer for: "Blue Velvet".

## Large, Jon (Accidental^)

Accidental^ / Jon Large. Accidental^ is a local context provider based in Manchester UK. Part projects group and part network, Accidental^ acts as a catalyst in creating new tricks for old dogs. With over three decades of experience in the [multi]media business, Accidental^ is currently fronted by Jon Large, who prefers heresy to hear-say and karma to vinaloo.

## LaVigne, Christian

Christian LaVigne, Paris, France; Director, Ars Mathematica, French sculptor who uses the computer in his work. Co-director of INTERSCULPT'96 and 97, a joint exhibition between Paris and Philadelphia. His sculpture has been featured on television in France and he recently returned from a lecture workshop tour of Mali & Senegal. Christian participated on a panel at the International Sculpture Conference in Providence, Rhode Island in 1996.

<http://www.stratocom.fr/intersculpt/>

## Layne, Barbara

Graduate Programme Co-ordinator  
Concordia University  
[www.csun.edu/fyberspace](http://www.csun.edu/fyberspace)

## Le Cappellaine, Dooley

Dooley Le Cappellaine is an artist and curator focused on the cutting edge of art and technology. She curated and produced "Technophobia" an interactive exhibition of original multimedia works on CD Rom. As the director of Dooley Le Cappellaine Gallery in New York she curated many well known, ground-breaking exhibitions of cutting-edge art. Current projects include curating the second CD Rom exhibition and a program of art works for the Web at <http://www.thing.net/dooley>. She teaches Interactive Media at the Pratt Institute, New York.

Her most recent work is titled "Accidents Have No Holidays" (CD ROM, and photographs).

"In this work I'm examining the roots of human awareness where our perceptions and motivations come from. I'm interested in the concept of "tropisms" as proposed by Nathalie Sarraute; those oddities of behaviour that reveal what is really happening behind appearances. It's based on two mutually linked and

antagonistic propositions: The idea that we are unique, the center of our universe and in control of our destinies, and the idea that we are insignificant and not at all in control of what may happen to us at any moment. For me ideas of "the accident" and the pathological sense of extra-sensory control are the basis for this body of work."

<http://www.thing.net/dooley>

## Leete, Gurdon

Professor Gurdon Leete is an artist who for the past six years has developed new programmes in digital media with a unique consciousness-based perspective at Maharishi University of Management in Fairfield, Iowa. He is also a consultant specializing in graphic design, user-interface design, web-site design, information kiosk development, software engineering, and animation. He worked as a computer animator for theme park attractions under the direction of Mark Cutter, the author of MacDraw, and Canadian magician Doug Henning. He was a member of the user interface design team for ClearAccess, winner of a 1991 MacUser magazine "Eddy" award. He also has worked as a software engineer for numerous graphically-oriented educational software publishers including Mindscape, The Learning Company, Scott Foresman and others. He was Associate Editor of Bicycling magazine and is the author of numerous published articles, including work in The Best of Bicycling published by Simon & Schuster and Pocket Books, which was on the New York Times best-seller list. He has a B. F. A. and M. F. A. in Film-making from the San Francisco Art Institute. He is presently collaborating with artist Anna Bonshek on an intermedia art project which explores the relationship between consciousness and aesthetics.

## Lewis, Joe

Joe Lewis is an artist, chair of the Department of Art at California State University, Northridge, and a College Art Association board member. He is a graduate of Hamilton College and received an M.F.A. from the Maryland College Institute of Art, where he was a Ford Foundation fellow. Currently, he is just starting doctoral studies at CAiiA-STAR, the Centre for Advanced Inquiry in the Interactive Arts, at the University of Wales College, Newport, and STAR, the centre for Science, Technology and Art Research, in the School of Computing, University of Plymouth.

Besides educational leadership, Joe Lewis has held positions in the foundation field as well as in municipal government, most notably as project manager for the Jackie Robinson Foundation and administrator of the Public Art Program for the Cultural Affairs Department of Los Angeles. Lewis has served as a faculty member at Calarts/California State Institute of the Arts, was minority scholar-in-residence at the University of Utah, and a panelist for the National Endowment for the Arts on three occasions. He is also the co-founder of Fashion Moda and has curated and organized numerous exhibitions and community-based art partnerships. Lewis is a regular contributor to Artforum, Contemporanea, and the LA Weekly. In addition, his work has appeared in solo and group exhibitions at the Los Angeles County Museum of Art, the Smithsonian Institution, Washington, DC, the High Museum of Art, Atlanta, and most recently at the Contemporary Arts Center, Cincinnati, and the Bridge Center for Contemporary Art in El Paso, Texas.



## Lichty, Patrick



Patrick Lichty is a multi-media artist and visual designer of over 15 years who concerns himself with the issues of the aesthetics of technological media and the impact of technology on the self, society and culture. He works in diverse technological media, including print-making, kinetics, video, generative music, and neon. Exhibitions include the New York Digital Salon, the Digital Atelier at the National Gallery of American Art, and the Wuehead Virtual Media Gallery.

As a scholar, his written and visual work in social theory and cybernetic culture is published widely in academic journals & print media, including *Sociological Spectrum*, and *CTHEORY*, most recently featured in Best & Kellner's book, *The Postmodern Turn*. He has presented extensively on the arts, culture, and information age society at numerous venues, including the Popular Culture Association, ISEA, and the Rock & Roll Hall of Fame. Lichty is a creative partner in the Engram Media Group, a multimedia consulting firm, serving Fortune 500 companies including IBM, Andersen Consulting, and Unisys.

## Lovink, Geert

Geert Lovink (1959, Amsterdam), studied political science on the University of Amsterdam. Member of Adilkno, the Foundation for the Advancement of Illegal Knowledge, a free association of media-related intellectuals (Agentur Bilwet auf Deutsch). He is a radio program producer and a co-founder of *The Digital City*, the Amsterdam-based Freenet and 'Press Now', the Dutch support campaign for independent media in Former Yugoslavia. Former editor of the media/art magazine 'Mediamatic' (1989-1994). Since 1991 he is lecturing media theory in Eastern Europe and participated there in conferences on independent media, the arts and new technologies. Co-founder

of the Amsterdam-based internet content providers 'desk.nl' (culture/arts) and 'contrast.org' (politics) and a 'cultural ambassador' for 'de Waag', the Society for Old and New Media. Regular contributor of *Andere Sinema* (Antwerpen) and member of the editorial board of *ARKzin* (Zagreb).

He co-organized the 'Wetware Convention' (Amsterdam, 1991), 'The Next Five Minutes', a international conference on public access and camcorder activism (Amsterdam, 1993), 'Ex Oriente Lux' (Bucharest 1993), the first Romanian media/art event, 'Metaforum I/II/III' (Budapest, 1994-6), 'Interface 3' (Hamburg, 1995) on the culture of computer networks, 'Next Five Minutes II' on 'tactical media' (Amsterdam, 1996), and moderated the (net) symposium of *Ars Electronica 96* on 'memesis'. He was the project coordinator of the *Hybrid WorkSpace*, which took place during the *Documenta X* (1997) in Kassel.

In the spring of 1995, together with Pit Schultz, he founded the international 'nettime' circle which is promoting 'net criticism' ([www.desk.nl/nettime](http://www.desk.nl/nettime)). Nettime is both a mailing list, a series of gatherings (*The Beauty and the East*, Ljubljana, 1997) and also appears in paper (*Netzkritik*, Edition ID-Archiv, Berlin, 1997 and ZKP 1-4).

Among his publications are Adilkno's 'Empire of Images' (Amsterdam, 1985), 'Cracking the Movement' (Amsterdam, 1990/Berlin, 1991/New York, 1994) on the squatter movement in Amsterdam, 'Hoer zu oder Stirb' (Berlin, 1992) on free radio, 'Medien Archiv' (Amsterdam 1992/Mannheim 1993/New York 1997), 'Der Datendandy' (Amsterdam/Mannheim, 1994) and 'Elektronische Einsamkeit' (Koeln, 1997).

More Information: <http://thing.desk.nl/bilwet>

What Do You Hope To Achieve? Twilight years spent scanning the information systems of the world to watch the progress of my infant word.

What Is Your Greatest Fear Now And For The Future?  
That my word never comes to meaning and disappears without trace.

A new message, "Fusion with delusion," was posted on [isea98talk](mailto:isea98talk)  
by Rupert Francis on Monday, 29 June 1998, at 6:38 pm.

The message reads as follows:

Terror tactile clanging clawing rhinocerosous consciousness. I have seen  
the lights behind your eyes survive the pangs of consequence the delapidated  
recompense and drive filed skies the beast is in your heart and palpitating

## Maekawa, Tadao

Tadao has been engaged in research on KANSEI, art, and virtual reality in ATR Media Integration & Communications Research Laboratories. He is Senior Researcher on the Art & Technology Project.

- Research on KANSEI  
"Alpha-EEG indicated KANSEI evaluation on visual image granularity of textures", KANSEI -- the technology of emotion -- AIMI international workshop, 105-109 (1997)

- Texture programing  
for a computer animation "Different Eyes" presented in SIGGRAPH98 sigKIDS

- Please see <http://www.mic.ATR.co.jp/~maekawa/indow3/>

## Makela, Tapio

Tapio Makela works with new media art and theory both as a writer and a maker. He started an artist media lab in Helsinki called MuuMediaBase <[muu.autono.net](mailto:muu.autono.net)>, chaired a conference on Media and Ethics <[muu.autono.net/me](mailto:muu.autono.net/me)>, started an international media art workshop <<http://194.215.97.226/polar>>, began net.art education in Helsinki <[muu.autono.net/na](mailto:muu.autono.net/na)>, co-edits a net magazine <[muu.autono.net/ground](mailto:muu.autono.net/ground)>, hosts a dialogues session theory.sauna <[muu.autono.net/ground/sauna](mailto:muu.autono.net/ground/sauna)> and realised a project at Ars Electronica <[muu.autono.net/sauna/index.html](mailto:muu.autono.net/sauna/index.html)>. Networking: Nettime, Syndicate, V2\_East and ISEA Board participation. Over the past years he has lectured widely on media art and theory (ISEA 94,95,97, DEAF96, Digital Dreams96, LEAF97...). See the cv <<http://muu.autono.net/ground/white/>>

## Malina, Roger

Roger Malina is an astronomer and space scientist. He is Director of the NASA Extreme Ultraviolet Explorer Observatory, and Director of the CNRS-CNES Laboratoire d'Astronomie Spatiale in Marseille, France. He is also the Editor of the Leonardo Journal published by MIT Press.

email [leo@mitpress.mit.edu](mailto:leo@mitpress.mit.edu)

## Marmor, Kathy

Integrates multimedia and performance. She just completed her MFA from University of Maryland, Baltimore County, and is an Assistant Professor of Art at University of Vermont. Her piece, "The Atlas of Immediate Objects" is currently showing in Baltimore.

Kathy Marmor is a multi-media artist whose current work examines how gender and identity are constructed in regards to the female body. She is best known for "Pandora's Box" - a multi-media performance that toured the Northeast. Her other work includes "Tabula Rasa", a computer installation that also incorporates performance and has shown around the country. Her current piece, "The Atlas of Immediate Objects: the Burden of Distance" is a video installation that invites the participant to become the performer as they navigate through a set of enormous charts.

## Matuck, Artur

Professor Artur Matuck, MA, PhD

In São Paulo, Brazil, United States, Canada and Europe, Artur Matuck has worked as a teacher, a researcher, a writer, a visual artist, a video producer, a performer and more recently as a designer of text-reprocessing software.

At the Department of Fine Arts at the School of Communications and Arts at

the University of São Paulo, Brazil, Matuck is responsible for the disciplines of Multimedia and Intermedia.

As an artist Matuck has worked with graphic arts, creative writing, fictional and documentary video, performance, computer graphics, telecommunication art, and computer-assisted writing. He has exhibited media art works in several São Paulo Biennials, in 1983, 1987, 1989 and 1991.

From 1976 to 1978 he attended the University of Iowa, where he completed a Master of Arts in Communications. From 1978 to 1981 he attended the University of California at San Diego, where he was granted a Master of Fine Arts degree in Visual Arts.

In 1990, he completed a comprehensive study on the history of video art and interactive television which resulted in a doctoral thesis entitled: "The Dialogical Potential of Television". He was, then, granted a doctorate on Media Arts at the University of São Paulo, Brazil.

During 1991, he was a Research Fellow at the STUDIO for Creative Inquiry at Carnegie Mellon University, Pittsburgh, where he produced Reflux, a worldwide Telecommunication Arts project. At Carnegie Mellon University, he also developed an extensive research on the theory, history and methodologies of Telecommunication Arts.

In 1993, Matuck has completed a essay entitled "Information and Intellectual Property". The essay was published on a special issue, on "Art and Social Consciousness", of Leonardo, the official journal of the International Society for Arts, Sciences and Technology.

From 1994 to 1996 he pursues a post graduate fellowship at the Department of English, University of Florida in Gainesville, where he starts experimenting with text-reprocessing programming.

Artur Matuck is the creator of *Sermon* - an international symbol for released

information. Semion represents a contribution to the on-going debates on issues regarding intellectual property rights and information dissemination in the electronic age.



### Millar, Branda

An Emmy Award-winning editor, video artist, educator, and media activist, Branda Miller is Associate Professor of Electronic Arts at the iEAR Studios, Rensselaer Polytechnic Institute in Troy, New York. Works include, "Witness to the Future", 1997; "In a Word, with Technology" satellite series (executive producer), 1993-97. 1998 Governor's Conference on Art and Technology: Art in a Digital Age; organization and pre-production for a workshop with Rensselaer County Council on the Arts (RCCA) and the Ravina High School, New York; Cape Cod Community Television Workshop on Multi-Media Art and Activism; Women Directors' Series", Master Class, Ithaca College; Junebug Environmental Festival, Contemporary Arts Center and Tulane University, New Orleans, Workshop on Multi-Media Art and Activism 1997 participation in the Art & Technology Conference organizing meeting with the New York State Council on the Arts (NYSCA) and the Media Alliance; organization and leadership of a workshop for the NY State Alliance for Arts Education with BOCES, Distance Learning, and Arts Education; organization and leadership of the Five Colleges Institute of Media Literacy in Massachusetts 94.

In-person and solo-directed screening, 1998 Women Directors' Series, Ithaca College; Junebug Environmental Festival, Contemporary Arts Center, New Orleans.

### Morgan, Steev

Steev Morgan is an artist, designer, teacher and curator living and working in Toronto. He graduated from the

Photo Electric Arts Department of the Ontario College of Art (AKA New Media and now Integrated Media), and also studied Electronic music at Carlton U. and fine crafts at Algonquin College. Steev currently holds teaching positions at both the Ontario College of Art and Design and The International Academy of Design in Toronto. Steev's multimedia and video work has been exhibited in Europe, Japan and North America. For a complete list of activities, clients and exhibitions see <http://www.interlog.com/~steev>

### Murray, Robert

Robert Murray currently lectures at Napier University in the Design Department. He teaches Computer Aided Design to Interior Design students, is responsible for maintaining the department's web page, and is studying for a BSc with the Open University, UK.

### Myers, Julie

Julie Myers is an artist and lecturer at Middlesex and Kingston Universities. She is currently working with the Public Art Commission Agency and Glenn Howell Architects on the development of the South Thames College courtyard project and begins a new residency at the Institute of contemporary Art, London, in November

### Group Exhibitions

1997 Nosey Parker  
<[www.backspace.org/noseyparker](http://www.backspace.org/noseyparker)>  
Video positive 97: Cornerhouse, Manchester  
1997 Butcher, Baker, Candlestick-maker  
Marking Presence: ArtSway, Sway, The New Forest  
1996 Peeping Tom  
<[www.obsolete.com/peepingtom](http://www.obsolete.com/peepingtom)>  
Love @ Firstsite, Firstsite Gallery, Colchester



*muscle tissue is the issue and the stagnant pond of mutilated mind sinking  
sanity is my enemy and holds me back from comprehending the profundity  
yet the defusion wall cracks my head wide open and I am scared back  
and forwards jumping the revolutionary eyeballs fry midst the computerscreens frequency hertz and the overloading nostalgia buffers push me forward  
reactive enzymes squirm through the antibody me the territory of an constant  
ever changing variable lies arrr the evolution of twin stranded DNA left  
out in the ether to effervesce and caress what once was simple but now echoes complexity.....*

*This is an automatically-generated notice. If you'd like to be removed  
from the mailing list, please visit [isea98talk](http://www.isea98.org/talk/) at <<http://www.isea98.org/talk/>>,  
or send your request to [isea98@ellipsis.co.uk](mailto:isea98@ellipsis.co.uk). If you wish to respond  
to this message, please post your response directly to the board. Thank  
you!*

#### Selected Screening

1997 Rotterdam Film Festival  
1997 Lux Centre, Hoxton Square,  
London  
1997 I.S.E.A. conference, Rotterdam  
1996 Centre International d'art  
Contemporain, Montreal, Artist in  
Residence  
1997 Heathrow Project : Terminal 1.  
In association with B.A.A and  
Hestonschool  
1996 Rosendale Odyssey : in associa-  
tion with The Photographers Gallery,  
London

#### Nakatsu, Ryohei

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 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 Laborato-  
ries. Recently, he has become interested  
in the recognition of non-verbal  
information such as emotions in speech.  
In 1995, he met Naoko Tosa, a media  
artist, and started collaboration.

Since then they 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.

#### Nuttall, Taylor

Taylor Nuttall is an artist who makes  
regular transitions from rural idyll to  
cosmopolitan sprawl, personal intimate  
space to online virtual space, keyboard  
coding to sublime aesthetics. Having  
developed a series of Internet based  
projects Taylor is currently researching  
at Manchester Metropolitan University  
and is interested in factors within virtual  
environments that may be considered to

transcend content, technical structure  
and modes of navigation. Lecturing in  
Art and Design for the last four years  
Taylor will be taking up a new post as  
Divisional Leader in Computing  
Imaging. The post will be based at  
MANCAT in Manchester from August  
1998. Taylor also provides training in  
VRML and continues to participate in  
collaborative projects with IDEA. This  
summer Taylor will also be taking part  
in the vr@vr2 workshop in Rotterdam  
and a Virtual Worldworkshop at the  
Mappin Gallery, Sheffield. For further  
information please visit his homepage at  
[http://homepages.poptel.org.uk/  
taylor.nuttall/](http://homepages.poptel.org.uk/taylor.nuttall/)

#### O'Connor, Justin

Justin is Director of CER (Centre for  
Employment Research) at Manchester  
Metropolitan University in the Faculty  
of Humanities. He is a significant  
cultural figure in the development of  
Mancunian culture and the develop-  
ment of civic strategies for cultural  
development.

#### Oguibe, Olu

Olu Oguibe is Stuart S. Golding  
Endowed Chair in African Art at the  
University of South Florida and has  
previously taught at the University of  
London and the University of Illinois at  
Chicago. As an artist he has exhibited  
widely in solo and group shows in  
Europe, Australia, Africa and the US. He  
has also won major international awards  
for his poetry, including the 1992  
Christopher Okigbo All-Africa Prize for  
Literature. Oguibe is the author of many  
books, and editor of "Nka: Journal of  
Contemporary African Art". He is on  
the boards of "Third Text" and  
"Atlantica", and maintains an award-  
winning site at:

<http://www.arts.usf.edu/~ooguibe>

#### Penny, Simon

Simon Penny is an Australian artist,  
theorist and teacher in the field of  
Electronic and Interactive Media Art.  
His art practice consists of interactive  
and robotic installations, which have  
been exhibited in the US, Australia and  
Europe. His most recent project is the  
machine vision driven interactive digital  
video installation Fugitive, first shown at  
ZKM Multimediale5, Oct97 (completed  
during a residency at ZKM Spring97).  
Other recent projects include the  
emergent complexity sound installation  
"Sympathetic Sentience" and the  
autonomous robotic artwork "Petit  
Mal".

He is Associate Professor of Art and  
Robotics at Carnegie Mellon University  
where, among other things, he teaches  
Robotic Art Studio and Theory of  
Interactive Art. He established the  
Electronic Intermedia Program at the  
University of Florida 90-93, curated  
Machine Culture, a world survey of  
interactive art (at SIGGRAPH 93 in  
Anaheim CA) and edited the anthology  
Critical Issues in Electronic Media  
(SUNY Press 1995).

He publishes and speaks on Culture and  
Technology and Electronic Media Art.  
His essays have been translated into  
seven languages. His recent publications  
include "The Virtualisation of Art  
Practice: Body knowledge and the  
Engineering World View" CAA Art  
Journal Fall97 and The Darwin  
Machine: Artificial Life and Interactive  
Art, New Formations UK, #29  
(Technoscience Issue) 1996.

for further information, please refer to  
<http://www-art.cfa.cmu.edu/Penny>

### Porter, Doug

Doug teaches part-time at the Nova Scotia College of Art & Design.



He recently signed a contract to guest curate an exhibition of digital work for the Dalhousie Art Gallery, Halifax in the year 2000.

Triennial at the Asian Art Museum (Fukuoka, 1999).

He is chairing a session - 'Art in an Age of Borderless Transactions: A Critique' at the of the College Arts Association 87th Annual Conference (Los Angeles, 1999).

Please visit <http://www.kunstseiten.de/installation/>

### Povall, Richard

Richard is a multidisciplinary composer, researcher, and educator, currently Associate Professor of Computer Music and New Media and Chair of the Technology in Music and Related Arts (TIMARA) department at the Oberlin College Conservatory of Music (Ohio, USA). From 1995 - 1997 he was also Research Fellow/Senior Lecturer in New Performance Media at Dartington College of Arts in the UK, and is currently a Research Associate at the University of Plymouth. His recent work concentrates on small-scale and solo work using a variety of interactive media, and on new uses of interactive technology in performance environments. He divides his time between the US and the UK, and is published by Frog Peak Music (USA).

### Rajah, Niranjan

Niranjan is an Internet artist and theorist. He has an MA in Fine Art from Goldsmiths College, University of London. He lectures on Contemporary South East Asian Art and Internet Aesthetics at the Faculty of Applied and Creative Arts, Universiti Malaysia Sarawak. In his research, Niranjan is investigating the relationship between traditional metaphysics and the new ontology engendered by Internet technology. Niranjan is on the International Programme Committee (Liverpool) for the Ninth International Symposium on Electronic Art (Liverpool/Manchester, 1998). He is a guest co-curator for the 1st Fukuoka Asian Art

### Redundant Technology Initiative

RTI is planning a direct action computer salvage programme and art installation during Manchester's Digital Summer. Here's a quote from RTI's website at [www.lowtech.org](http://www.lowtech.org):

- In 1998 over 1 million PCs are scheduled to be dumped by British businesses. As it stands most of this equipment will end up in landfill.
- Artists are the ideal people to experiment with redundant technology. While the rest of us may find that old computers won't do the tasks we want them to, artists can investigate playfully and be creative with what the machines can do, rather than being frustrated by what they can't.
- Artists should be making work that's relevant to what's going on right now. But many of them aren't getting involved with information technology because it's expensive.

There's been a lot of media attention given to artworks that use the newest, most expensive computer. But many of these artworks seem less like works of art than like advertisements for the latest technology.

### **Reilly-McVittie, Nancy**

Currently pursuing PhD via a critical investigation of the interface of Contemporary Performance Writing and Technology, Nancy Reilly-McVittie is an American interdisciplinary artist and full-time senior lecturer on the Creative Arts course at Manchester Metropolitan University. She spent the 1980s in the New York contemporary performance scene. As a performer/devisor she worked with Richard Schechner, Richard Foreman and Mabou Mines (as a founding member of *Re Cher Chez Studios*). Her most significant collaborations were with Wooster Group, a ground-breaking experimental theatre group. She was a full time associate for eight years and developed six major works with the company. As a performance/creative writer she has nine publications to her credit. While in New York, Ms. Reilly McVittie had a long term working association with Hospital Audiences Incorporated. She worked with special needs groups in the community. She was selected with three other artists to present a formal production of her work with the homeless on the Bowery, "Dreaming in the Sunshine".

### **Richards, Kate**

Kate Richards is a Senior Lecturer in the Faculty of Media and Text at the University of Technology, Sydney and a practicing Multimedia and Video Artist.

### **Ride, Peter**

Peter Ride is Artistic Director of Imag@nation, a three programme of digital arts and events being initiated in the UK. Formerly he was Arts Programmer at Artec, the Arts and Technology Centre, London, and developed Channel, the UK Internet Arts Agency, to commission and produce online arts projects. Other work includes curating

the long-running web project ArtAIDS since it began as an experimental project in 1994, and from 1992 - 1995 working as Director of the Cambridge Darkroom Gallery.

As a consultant he has worked on the development of new media arts organisations in the UK, and in critical writing has published widely on photography and digital arts. Presentations he has made on projects he has developed at international conferences on digital arts include: ISEA96 Rotterdam; ISEA97 Chicago; DEAF 1996 Rotterdam 1996; Curating and Conserving New Media, Banff 1998; Museums Association Conference, Auckland 1997.

### **Riskin, Noah & Seth**

Identical twins Noah and Seth Riskin studied painting and trained in gymnastics at Ohio State University 1981-86, sharing a U. S. national title in 1985. Noah continued in gymnastics to become a national team member and international champion before graduate study as a Merit Scholar at the School of the Art Institute of Chicago. Seth attended the M. I. T. Center for Advanced Visual Studies where he developed the "Light Dance" art form and received a master of science degree in 1989. The Riskins collaboratively develop their "Light Dance" art and research of light, and their "Anthropology of Light" curriculum. Noah is currently on the faculty at the California Institute of the Arts School of Dance, and Seth is a fellow at the Academy for Media Arts in Cologne, Germany.

### **Robbins, Christiane**

Christiane Robbins  
Assistant Professor  
Digital Media and Visual Culture  
San Diego State University  
San Diego, CA 92182-4561

### **Rogala, Miroslaw**

Member of the International Programming Committee

### **Rubin, Cynthia-Beth**

Cynthia Beth Rubin is an independent artist currently based in Providence, Rhode Island (USA). In recent years she has worked in northern Vermont (near the Quebec border), Dundee (Scotland) and Marseille (France). 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.

Trained as a painter (MFA 1975, Maryland Institute, College of Art/ BA 1972 Antioch College), Rubin began the transition to electronic media in 1984. Her work has been widely exhibited, including international symposia and festivals such as ISEA, SIGGRAPH, Imagina, ARCADE, and curated exhibitions in Brazil, Israel, Canada, the Netherlands, and France. "Inherited Memories" her most recent animation, screened at SIGGRAPH 1997, and at the DeCordova Museum near Boston. 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.

### **Salen, Katie**

Katie Salen is an Assistant Professor of Design at the University of Texas at Austin and the editor and designer of the journal Zed. Her research focuses on utilizing a broad design practice to





investigate ideas about the dynamic relationship between cultural identities and their expression through visual language. Recent work has 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. As a designer/writer she has had articles published nationally and internationally, has presented work at SIGGRAPH97 and ISEA97, and is the force behind Shy.Grrl.Flux, an interdisciplinary research collective committed to addressing connections between design, women, and culture.

### Salomon, Ari

Ari Salomon is an Israeli-born, California-bred conceptual artist and a graphic designer working primarily in digital media. He received a BA with honours in Art History/Visual Culture from the University of California at Santa Cruz in 1993. In addition to exhibiting his own art around the Bay area, he has also worked as a technician on several complex installations at local museums and non-profit galleries such as Yerbe Buena Center for the Arts, Capp Street Project, The Jewish Museum and Southern Exposure.

Salomon recently traveled to India to work with a team on the Gangkyi Wide Web part of the TibetNet Project. The TibetNet Project is dedicated to expanding the online capabilities of the Tibetan Government and Nation (see <http://www.tibet.org/Dharamsala/> for more info). He helped build a LAN and Intranet for the Government as well as developing other desktop publishing projects. His focus was teaching skills individuals could use to better communicate employing new media. While there he had a chance to learn more about Tibetan culture and reflect on the role new technologies had in affecting their political struggles.

Salomon has used technology in both the form and the content of his work. After being a photographer for 4 years, he began working with mixed media and new media. Favorite materials are L.E.D. signs, L.E.D.'s themselves, self-sealing clear bags, surveillance cameras, lasers and digital video. He has also begun creating Web based work. In 1996 he worked on a creative performance project to demonstrate the possibilities of using digital video in interactive environments presented to the MacSummit conference at the University of California at Santa Barbara.

Thematically, Salomon presents a steady interest in the construction of language and the fleeting nature of its public consumption. Appropriation is his preferred trope for deconstructing popular media in both public and private arenas. Often with a humorous touch, he uses everyday objects in unusual ways: defamiliarization becomes a means for viewers to make new associations.

### Shadbolt, Matthew

Matthew Shadbolt is at the Jan van Eyck Academie in Maastricht, Netherlands. He presented an earlier version of this paper at the Stichting de Geuzen, Amsterdam.

### Slayton, Joel

See "CADRE" (above)

### Sondheim, Alan

Alan Sondheim is a writer, teacher, and cyberspace theorist who co-moderates three email lists, Cybermind, Fiction-of-Philosophy, and E-conf (electronic conferencing), on the Internet. The first is devoted to the psychology/philosophy of cyberspace. Sections of his Internet Text have appeared in *Perforations* and other publications. He has recently edited *Being On Line, Net Subjectivity*,

for Lusitania Press, and guest-edited an issue of *Art Papers on Future Culture*. His other books include *Individuals: Post-Movement Art in America* (Dutton, 1977) and *Disorders of the Real* (Station Hill, 1988). His current project, the *Internet Text*, is available on the World Wide Web. Sondheim has a book of art/theory essays forthcoming from Gordon and Breach; he is also editing a special issue of *New Observations on Net Culture*. Jennifer, a collection of some of his on-line texts, was published this year by the Nominative Press Collective.

Sondheim has published over a hundred and thirty articles, and has lectured at a number of venues on the Internet and Information Highway.

He teaches and lectures on issues of on-line culture and community at various venues, including Lang College at the New School for Social Research. His film and video has been exhibited at two Whitney Biennials as well as the Paris Biennale. Sondheim has received three residencies at the Experimental Television Center. He has been a visiting lecturer at such schools as U.C.L.A., Nova Scotia College of Art and Design, Ontario College of Art, Concordia University, University of Texas at Dallas, and U.C. Irvine.

His video and film have been shown internationally. Sondheim has participated in numerous shows, including "Crash: Nostalgia for the Absence of Cyberspace" (Thread Waxing Space). He has also taken part in (and occasionally run) a number of conferences on cyberspace issues.

In November, 1996, Sondheim was the keynote speaker at the Cyber-mind Conference in Perth, Australia; a plenary session was devoted to his work. In June, 1996, and January, 1997, he has been a visiting fellow / consultant for the Community Center for Enterprise Networking in Cape Breton, Nova Scotia - an organization sponsored by the Federal Government, concerned with

networking and economic development of the entire province.

Sondheim has an M.A. from Brown University and currently lives in Brooklyn, New York, with cat and cacti.

#### Webpages:

URL: [http://jefferson.village.virginia.edu/~spoons/internet\\_txt.html](http://jefferson.village.virginia.edu/~spoons/internet_txt.html)  
MIRROR: [http://www.anu.edu.au/english/internet\\_txt/](http://www.anu.edu.au/english/internet_txt/)  
IMAGES: <http://www.cs.unca.edu/~davidson/pix/>

### Sperka, Martin

Martin Sperka works at the Department of Information Science and Computer Technology; Slovak University of Technology and Academy of Fine Arts and Design, Sculpture Department, Bratislava, Slovakia. He presented at the 1998 International Sculptors' Conference in Chicago.

### Spitz, Rejane

Rejane Spitz is the Coordinator for Postgraduate Studies at the Department of Arts at Pontificia Universidade Catolica do Rio de Janeiro, Brazil. She also coordinates the Electronic Art Center, a research, development and production lab which she founded in 1993, at PUC-Rio. As a multimedia artist, she has been recently awarded Golden and Platinum Records from WEA Music for the creation of the interactive track of the CD "ALBUM" (Barco Vermelho rock band). She has curated several exhibitions on Electronic Art in Brazil, and has written extensively on socio-cultural issues related to the use of computers and the role of electronic artists in developing nations. In 1992 she started the South American branch of ISEA (Inter-Society for the Electronic Arts), which she coordinates since then. She is the ACM SIGGRAPH Education Committee Representative in South America (since 1991), Heads the South American branch of the International

Society for Electronic Arts and is a member of the Editorial Board of *Leonardo* (since 1993).

Her work is often characterised by its irreverent and satirical take on political and institutional power.

### Stukoff, Maria

Maria N. Stukoff, is an independent Electronic Artist and part time academic in the field of Digital Art and Communications Media. Currently she is working at the ISEA HQ in Montreal and is collaborating with The Terror team on a number of variations to traditional conference presentation formats, which incorporate and question digital aesthetics.

### Swain, Jonathan

Designing set and costumes for the Red Cabbage Cafe, a large scale expressionist theatre event at the Atlantis Gallery, Brick Lane, London. November 1997. Writing regular reviews of CD-Roms for Artist Newsletter; Writing a long critical biographical piece on maverick film maker Jeff Keen for Creation Press. (to be published March 1998). Learning how to do watercolour painting for a specific installation piece as yet unsited. Creating small magical sculptures. Working on the early stages of Urban Vimbuza, part III, commissioned by the Bluecoat Gallery, Liverpool. June 1998; 1997 Interactive lecture about the work of Visual Stress. Bond Gallery, Birmingham; Peace is Tough. A Jamie Reid retrospective designed and curated exhibition. Artificial Gallery. New York City (and Tokyo, feb 1998); 3 video/ computer projects for young people. Towner Art Gallery, Eastbourne; Space Corridor, exhibited, designed and created, a group exhibition Phoenix Gallery, Brighton; Hydroponic installation, part of Cash Crop, Fabrica, Brighton; HipHopera, set and costume design with Lisa Vandy. Nottingham Playhouse; Black Mime Theatre, set design with Lisa Vandy. National Tour

### Taiwo, Olu



Olu Taiwo is a dancer, actor, and percussionist. After obtaining a degree in Fine Art he completed his MA in Dance Studies at the Laban Centre, London. He was a founder member of the Imule Theatre Company and he has performed at festivals in Bath, Edinburgh, Cardiff, and Glastonbury. He currently lectures at King Alfred College of Higher Education in Winchester. His chapter "The Return Beat" can be found in "The Virtual Embodied" (Routledge, NY & London, 1998), ed. J. Wood.

### Tenhaaf, Nell

Tenhaaf is an electronic media artist and writer based in Toronto. She has exhibited across Canada, in the U.S. and in Europe, and has published numerous reviews and articles, most recently in *Immersed in Technology: Art and Virtual Environments* (The Banff Centre for the Arts and MIT Press). Her textual and visual work addresses the cultural implications of new technologies, focusing on representational developments in the biosciences, in Artificial Life, and on the Internet. She is an Assistant Professor in the visual arts department of York University.

### Tosa, Nakoa

Born in 1961. Current employment: Invited researcher at the ATR Media Integrations & Communication Research Laboratories; Visiting associate professor at Kobe University; lecturer at the Musashino Art University. Having an interest in using technology to represent virtual living organisms under the theme of visualizing unseeables like emotions, the conscience, and the unconscious, Ms. Tosa is actively engaged in experimental cinema, video art, computer animation, interactive art, and other fields. Her works have been displayed at the Museum of Modern Art (MOMA in N.Y.), the Metropolitan Art

Museum, SIGGRAPH, Ars ELECTRONICA, and the Long Beach Museum, and are part of permanent collections at the American Film Association, the Japan Film Culture Center, the Nagoya Prefectural Modern Art Museum, and other institutions. A recent work is *Neuro-Baby*, which senses and reacts to the emotions in a human voice. Received the IMS'96 Award for the Most Outstanding Research Paper.

### Ueno, Toshiyo

Toshiyo Ueno has lectured widely in cultural theory and new media, including ISEA96. He is a lecture with a media department at a major University in Tokyo. Most recently he has toured Japanese Universities with Geert Lovink lecturing on net.art. Born in 1962 - Critic, Sociologist, Media theoretician and activist Associate Professor of Chubu University (the department of International Studies)

"Though my original background was Philosophy and Sociology, I didn't satisfy and was very frustrated with the "academism" in general. So during the mid 80's I was involved in the free radio movement and I participated in the free radio station "Radio Homerun" at Shimokitazawa Tokyo, which was founded by media theoretician and activist Testuo Kogawa and his students. Ivan Illich, Felix Guattari ... also visited to our station and joined with us for our radio program. From this station some media artists, media and art activists, punks, DJs, critics, etc have come out. Also in Japanese society, the 80's was a strongly conservative situation, but the members of "Homerun" have always developed the critical way of thinking and actions.

"After the graduate course of university, I became the lecturer of several art universities and have taught the media theory and politics in many expressive cultures by using the concepts of "Post Structuralism" and "Cultural Studies".



"Now I'm working as associate professor in the department of International Studies of Chubu university at Nagoya. Since late 80's, I have been writing many of articles, essays, reviews about media, rock and pop music, film, contemporary art, architecture, urban-design etc. And I published several books. Since 1992 I've very often been in Amsterdam almost each every three months. Firstly I came there in order to research on the history and theory of Situationist movements. Then in Amsterdam I encountered the tactical media (activism), the squat movement and the pirate media movement. So far I have had very strong relationship with them. But I don't wish to become an introducer of them into Japan. I just only want to take a role of mediator between the net criticism in Europe and that in Japan and Asia.

"On the one hand, I sometimes participated in the projects of Inter Communication center (NTT) and contributed other somehow "business oriented" projects by organised huge corporations. On the other hand, I have been involved in the "alternative" movements and the activism against censorship in contemporary art and the networks in Japan. Of course in Japan, though there are many theoreticians and critics about media, most of them influenced by "Californian Ideology" are not concerned the social and political aspect of media situation. I'm very different from them. But unfortunately our position is still minor in Japan.

"Now I'm mainly concerned about the relationship of the net criticism or the media activism to the cultural diaspora in the globalization in the contemporary world."

## Vanouse, Paul

Paul Vanouse uses electronic media to explore contemporary culture interactive artworks often designed for mass-audiences. His interactive installations, exploring everything from the hand-gesture language of the Chinese Opera

to the OJ Simpson affair to the Visible Human Project, have been shown in France, Chile, China, Canada, The Netherlands, Denmark and in numerous venues across the United States. Most recently, his Consensual Fantasy Engine (1995) was shown at the Louvre in Paris. He has taught at the University of California, San Diego and at Carnegie Mellon University, and held research fellowships at the Center for Research and Computing in the Arts at UCSD and currently the Studio for Creative Inquiry at Carnegie Mellon. Since 1997, Vanouse's work has been supported by grants and fellowships from the National Science Foundation, Pennsylvania Humanities Council and the Pennsylvania Council on the Arts.

## Volkman, Elizia

Elizia Volkman recently became famous for deliberately putting on body fat as preparation for the "Forbidden Bodies" project (a process of transgenerment through body sculpture - she is in phase 2 fatstripping, muscle building). Now that the dust has settled from the media attention she is reconstructing that event in the video installation "PhatMedia Blast". Her art work has always been concerned with issues of personal identity and also paradox.

After completing a cycle of work about immigrant identity she became aware that for the immigrant without the homeland the only territory was the body.

Her academic research explores the strategies currently being employed by artists working with the body and the future strategies and possibilities for such art production exploiting the rapidly developing technologies of transmission, sensoric control, feedback, imaging, interaction etc.

Her first degree was at Sheffield Hallam University where she organised the "Body Poli - tech conference" in 1996,

currently research is based at Leeds Metropolitan University. She is also a partner in the production company Blue Eyed Sky which has a remit for research and development of moving image and sound work either commercial or art based. This fall she is exhibiting "Drown" - video installation premiering at Batley as part of the Photo 98; further works and exhibitions in Dublin; the launch of "Traders" (a live action/CGI dystopian drama) at the Leeds Film Festival; and Tullie House Carlisle will see the re-presentation of "PhatMedia Blast"

She has recently been made a Fellow of the Royal Society of Arts.

## Wagstaff, Gregg

Gregg Wagstaff is an artist working primarily with sound. He is currently Research Resident at the DJCA in Dundee, whilst undertaking part-time doctoral study at the UEA, Norwich in Musicology - entitled "Sound, Art & the Environment". Gregg is devising site specific and "responsive sound environments" - the most recent of these "Inverurie Soundscape" commissioned by the Scottish Sculpture Workshop & funded by the SAC (see URL). His practice draws on the study of Acoustic Ecology and the social/environmental responsibility of the artist.

[www.imaging.dundee.ac.uk/people/gwagstaff](http://www.imaging.dundee.ac.uk/people/gwagstaff)

Sound Arts Lab '98. See: [www.imaging.dundee.ac.uk/soundArtsLab](http://www.imaging.dundee.ac.uk/soundArtsLab)

## Wallbank, James

James Wallbank is an artist, designer, educator and activist who coordinated Redundant Technology Initiative a Sheffield-based arts organisation that works with (so-called) obsolete technology headed for the landfill. Throughout 1996 James worked as "Digital Artist in

SIWARD

lovely

support Revolting

The time approaches,  
That will with due decision make us know  
What we shall say we have and what we owe.

Macbeth V, vi, 17-19

Residence" at Sunderland University and has made presentations with a bearing on this theme at the 'Digital Dreams' conference and at London' - 'Blackspace'?



### Warp Interactive

Warp-Interactive was set up as a company of Internet specialists and designers with the expertise to develop highly interactive Websites, fully exploiting the facility to dynamically link sites to databases. During our five years of Internet and World Wide Web experience we have constructed several "resource" sites where users can obtain the information, imagery or sound they need.

- >Our recent Websites include:
- >The Association of Illustrators ([www.aoi.co.uk](http://www.aoi.co.uk))
- >The Royal Institute of British Architects
- >The President's Medals for Education in Architecture ([www.riba.net/talent](http://www.riba.net/talent))
- >The Sci-Fi Channel Internal Website

Warp Interactive actively explore and promote creative and technological developments and believe that the tests and experiments of web artists are essential in revealing insights which inform the Internet experience. To this end we are very happy to be involved in the production of the net-art98 web specific art competition. We feel this project has great potential for attracting a wider audience for this art form, as well as providing tangible rewards for the winners of the competition.

### Whale, George

George Whale is full-time Research Coordinator with the London Institute research project, "The Integration of Computers within Fine Art practice". Formerly employed as an Analyst/Programmer, his current research is concerned with the development of specialized drawing software.

### Wood, John

John Wood writes on design related issues and edited "The Virtual Embodied" (Routledge, NY & London, 1998). He recorded and performed widely with the cult band 'Deaf School' and has also created public art works, electronic toys, software systems, and 'eco-inventions'. He was deputy head of Fine Art at Goldsmiths University of London before writing several design courses including the Design Futures MA programme which he now co-ordinates. ([j.wood@gold.ac.uk](mailto:j.wood@gold.ac.uk)) (<http://futures.gold.ac.uk>)

### Yuill, Simon

Simon Yuill is an artist who has developed from an involvement in installation and performance works towards computer-based practice. He is a founder member of elevator, a Scottish based digital arts group, and New Media Jewish Arts, an international group of digital, sound and video artists working in and around themes and traditions from Jewish culture. Currently he is engaged in Doctorate research supervised jointly between the School of TV and Imaging and the Department of Applied Computing at the University of Dundee. His work is focused around the development of new immersive computer environments drawing upon models from non-computer based artistic practice.

<http://imaging.tvi.dundee.ac.uk/people/syuill/texts/epiphanies.html>

(INNOVATION IN DIGITAL AND ELECTRONIC ARTS)  
STATE/OF/EMERGENCY/

# idea

(a fresh and fluid entity - stuff happens)

IDEA and artist associates ISEA98 activities:

**Adele Myers:**

Twelve O'Clock Flight  
(DADI, 4-19 September)

**Micz Flor**

Revolting  
(DADI, 15 August -19 September), incorporating  
Virtual Revolution 4

- these shows are produced in association with FACT

**Bob Dickinson, Basement TV and others**

Telling Media

- a media documentary and news production project linked with ISEA98 activities. Places for up to 15 trainees, six weeks from late August.

**Tosh Ryan and others**

Some Notes on Sound

- non-music digital soundscaping. Places for up to 15 trainees, four weeks from late August.

**The IDEA crew**

Works on the theme of Fear & Doubt, spreading Terror throughout the Department of Fine Arts at MMU.

**IDEA**

IDEA aims to provide a catalyst for arts and ideas, and in particular for the creative use of technology. IDEA is a not-for-profit company and registered charity with a Board of Trustees and an 18-strong Steering Group drawn from the arts, media, education and business.

To date, more than 3,000 individuals and small businesses have participated in IDEA activities. Training modules range

from a beginner's guide to the Internet to high-level learning in multimedia. Creative technology training and productions have included the critically acclaimed 36MC, an innovative CD-ROM publication MccD, five single screen moving image works, Krystal Radio in Moss Side, and Seeing Is Believing in which 20 artists created short single screen works using non-linear video (AVID).

All IDEA's activities are aimed towards the establishment of the IDEA Centre, an independent incubator workspace for artists, craftspeople and media workers. The IDEA Centre will provide access to technology and structured creative and commercial expertise and will provide a base for up to 200 learning practitioners at any one time. Typically, they will remain in the Centre for 12 to 18 months and be supported by a number of longer-term resident companies. The concept is that tenants will be supported and hosted by IDEA only until they are able to survive independently. The Centre will ensure that business start-ups related to the arts and media, to knowledge and science-based activity, and to creative application of technology, have increased access to affordable, well-equipped workspace, to structured training, and to funds for new ideas. This aim includes the purpose of providing an alternative to London-based media industries, so that graduates and others make Manchester home, to accelerate progress from creative ideas to successful enterprise. The IDEA Centre aims to combine Academy and Factory.

If you are interested in the IDEA Centre and would like to help make this idea a reality by completing a brief questionnaire, please contact us at the address below.

IDEA also produces a newsletter which documents its innovative arts and training projects and includes information about new activities and training opportunities. IDEA/NEWS/ is distributed quarterly, free of charge. For more information about IDEA or to

join the mailing list, please write to or email us at:

IDEA  
c/o Department of Fine Arts  
Grosvenor Building  
Cavendish Street  
Manchester M15 6BR





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