

Exhibitions

Electronic Theater

Performances

Concerts

ISEA2002, 11th International Symposium on Electronic Art. NAGOYA [Oral]



電子芸術国際会議 2002 名古屋 [往来]

October 27 – 21, 2002. **NAGOYA, JAPAN**

Warehouses, Garden Pier in port of Nagoya
Nagoya Port Building
NAGOYA CITY HIGASHI PLAYHOUSE
Aichi Arts Center

ISEA2002 NAGOYA [Orai]



ISEA2002, 11th International Symposium on Electronic Art, Nagoya [Oral]

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Preface

Welcome to **ISEA2002 NAGOYA**!

Thank you for your paper presentation from various fields and for your participation in the panel discussions. We welcome you to this event with much enthusiasm and excitement. We hope that the **ISEA2002 Nagoya** will produce fruitful discussion and broaden the way of thinking for electronic art.

ISEA2002 NAGOYA with the theme of [Orai] has the following goals.

To provide a forum where various opinions

"come and go (i.e. [Orai])" relating to electronic art and media art.

To provide a chance for electronic art to mutually stimulate and corroborate on a "street (i.e. [Orai])" with various fields and sciences in close relationship, such as cognitive science.

To provide a site to carry out experimentation within the increasing city "traffic (i.e. [Orai])" between the real world and virtual world.

To provide a place for "contact (i.e. [Orai])" where people of Asian and Western cultures meet and realize their differences.

To provide a place for "communication (i.e. [Orai])" where the citizens and those relating to art, communicate and promote mutual understanding.

Art, science and technology are more closely interrelated and strongly influenced by one another than commonly thought.

As seen in the history of photography progress, artists have continuously sought after new technology and realized it, and they have used it as new media for expression. Just as Leonardo da Vinci can simultaneously possess scientific sense, engineering technique, and artistic eyes

and expression, new media art is expected to yield communication and merge science and art, some of which we have already glimpsed.

Pythagoras, a backbone of Western culture, defined the music of the spheres as follows. 'In the sole universe containing all things, an object moves in accordance with mathematical law, so that this movement brings about the harmony. Individual spheres form in line at the interval corresponding to the length of strings originating chords. From the movement of spheres, the music, in other words, the harmony of spheres will be born.' This is his principle. We already have the technology and media which provide us with heavenly music.

The Chinese have a word "天文" "tian wen": Characters (Letters) in the heaven, which is an analogy to the principle of Pythagoras.

How can we read and interpret the characters explaining the origin of the universe written on the heaven and the truth of the history from the ancient age carved on the earth, as shown in the phrase "仰以觀二於天文一、俯以察二於地理一" "yang yi guan yu tian wen, fu yi cha yu di li": Look up in the sky and contemplate the characters (letters) in the heaven; and look down at the ground and meditate the laws of the earth, in "易經-繫辭上伝" "yi jing-ji ci shang zhuan": I Ching (The book of changes) - interpretive comments, part I, and how can we convert them into perceivable sound and color or the place and situation? Various sensors continuously catch new information about the heavens and the earth, and the net provides a place to share it. This is the theme of new media art. It is also the theme of **ISEA2002 NAGOYA**, which is [Orai] between the heavens and the earth.

Everything that exists is beautiful.

KOHMURA Masao
ISEA2002 NAGOYA
President of Steering Committee

On behalf of the Inter-Society for the Electronic Arts (ISEA), we congratulate the **ISEA2002 organizers** for presenting ORAI, the **first** ISEA symposium in Asia.

The realization of this event contributes to expanding the cultural diversity of ISEA, which is an important **aspect** of the ISM mandate. **Today**, we **see** diversity emerging **as** a major trend in the international cultural landscape of media arts, as evident in the themes of many international festivals and conferences. ISEA, by its nomadic nature, is uniquely positioned to enlarge the discussions surrounding diversity by creating dynamic worldwide **onsite** exchanges.

Japan is highly regarded as one of the focal points of electronic **arts** practice. Japanese artists often present their work within the global framework of exhibitions and festivals. While the many **significant** artistic projects produced in Japan are enjoyed by wide audiences throughout the world, Japan is **still** a distant place for many people.

ISEA2002 provides the **opportunity** to invert the practice of exporting Japanese **art** by bringing the work of artists from afar to Japan, **as** well as inviting these artists to experience Japanese works within their own cultural context.

We hope that ISEA2002 Symposium becomes a gateway to widening the horizons of the Electronic Arts communities in **throughout** the world.

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Electric Sheep

Scott DRAVES

spot@draves.org
http://draves.org/

Update | spot@draves.org
http://draves.org/electricsheep

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Safe Torturing Series-9

SHIRAKAWA Miyuki

Update | **Safe Torturing Series-9**
SHIRAKAWA Yoshiyuki

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Lauf-auf

Se-Lien CHUANG

Included | with support of
City of Graz, province of Upper Austria, Nagoya City University, University of Music and Dramatic Arts Graz

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August 6, 1945

SUZUKI Eri

Included | Eri Suzuki is born in Chiba, Japan. She graduated from Kinjo Gakuin University, in Aichi, Japan with honors and Bachelor of Arts degrees in sociology. After several years of experience in video productions in Japan and Canada, she earned her education and skills in film and video from York University, in Toronto, Canada. November 2000, she received the Telefest Documentary Award from TV Ontario, Canada. She is committed to entertaining and producing documentaries and fictions relating to World Peace. Suzuki is always ready to actively involved with international projects. She has many unique proposals and is now looking for sponsors.

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FILMTEXT 2.0

Mark AMERIKA

Update | **NLMTEXT2.0**
Mark AMERIKA, Chad MOSSHOLDER

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running-figure-lantern

Atelier Avant Austria

cse-lien@sime.com
a.wexler@bk-linz.at

Update | cse-lien@sime.com
a.wexler@sime.com

Included | dancer Junko Sugano & Kawamura Atunon
sound engineering FARS, Kensuke Okano

Delete | The dancers for ISEA 02 are not nominated at the time of printing
Sponsored 4 Bruckner-conservatory (bruckner-konservatorium)

Included | with support of
City of Graz, province of Upper Austria, Bundeskanzleramt Kunst, Nagoya City University, Bruckner-Conservatory Linz, University of Music and Dramatic Arts Graz, The Federal Ministry of Foreign Affairs of Austria

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242.pilots

Hans Christian GILJE

Update | **SUB**
HC Gilje, Kelly

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Dance of Stone

KAMIYA Teruyoshi

Update | **Dance of Stone**
KAMIYA Teruyoshi, Warabi, Hiroko MAEJIMA, Alain Gulsan

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Other Selected Artists

Anita BACIC

Update | **Other Selected Artists**
Anita BACIC

Exhibitions

Time Machine!

AKAMATSU Masayuki

IAMAS (International Academy of Media Arts and Sciences)

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<http://www.iamas.ac.jp/~aka/>



"Time Machine!" is a media device with the help of which you can time-travel, manipulating a high-quality video image. As you turn the dial left, you'll go back to the past. And as you turn the dial right, you'll come back to the present. Please enjoy the mysterious wonder of **operating time** freely.

"Time Machine!" uses a Macintosh computer, DV camera, a custom controller and a video projector. A Digital video stream is just stored in the memory of the computer and the image of an arbitrary time position can be called back. A software is developed by the author using Metrowerks **CodeWarrior** and **Cycling'74 Max/MSP**.

Media artist. He is the professor of IAMAS (International Academy of Media Arts and Sciences) since 1997. He has principally produced media works concerning music and computer. He is **especially** interested in building environments, as if the work itself is active, but independent, even though it is interactive. He is a member of the algorithmic band "**neumannpiano**", and the pure electric band "**a.d.a.**". His main **works** are sound installations; "**soundtronics field**", the live act "**ManMade series**" and lately "incubator" with 50 iMacs. His book "Trans Max Express" has been published.

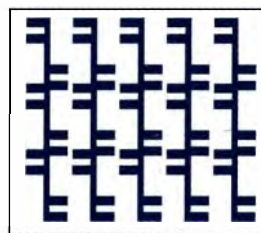
Poetrica

Giselle BEIGUELMAN

Communication and Semiotics Department of PUC-SP

giselle@desvirtual.com

<http://www.desvirtual.com/poetrica/>



Poetrica is a series of visual "post-poems."

The process for composing these pieces involves using algebraic operations and non-alphabetic fonts (system fonts and dings). This process results in "imagic" meanings and what I call "post-poems."

They do not aim to **make** textual meaning emerge from the visual surface by the way concrete and visual poetry did. *Poetrica* generally aims at just the opposite: to create visual meaning from non-textual characters, exploring new boundaries of non-phonetic language.

Every no-poem has in its title the equation that was typed before the sequences of operations (additions, superpositions, divisions, etc.).

In addition, each no-poem has a colophon, placed at the bottom, specifying the name of the font, size of the font, and whether or not it has a vector effect.

Conceived for PDAs, the Web, and for unusual **dimensions** of paper and printing methods (like plotters and stickers), *Poetrica* also explores contexts of reading and perception.

Even when re-sized and saved as something "new," they are always made of the same information. Said another way, they are all **second-generation** originals.

Poetrica has among its sources of inspiration:

Rafael Lain, Brazilian typographer, author of some fonts used here, "Introduction to the Letter T", poem by **Barrett Watten** (Sun & Moon Classics, 2000) and "desbragada", by Edgar Braga (org. Regis Bonvicino, 1984).

In some ways, *Poetrica* develops some issues that I explored in my first **cyber-work** (The Book after the Book – www.desvirtual.com/thebook, 1999).

The epigraph of that work was: “@+ +#e ln+ersc+lOn\$ o, wOr&\$ @n&\$ymbol\$ we %egln +0 re&e, !ne Our %0un&erle\$” (at the intersections of words and symbols we begin to redefine our boundaries...) Pwtrica has this statement in its core...

On line **Poetrica** is at: www.desvirtual.com/poetrica

Poetrica for handhelds is at **AvantGo** and is available by its web site.

GISELLE BEIGUELMAN is a multimedia **essayist** and web-artist who lives in São Paulo, Brazil, where she was born. She teaches Digital Culture in the Communication and Semiotics **Graduation** Program at the PUCSP. Since 1998, she has run desvirtual.com, an **creativestudio**. Her work includes *The Book after the Book*, *Content = No Cache* and *Wop Art*, among others. She has been presenting her web works in exhibits, festivals and **scientific events** devoted to new media art, like *Net-condition* (ZKM, Germany), *Netoras* (MECAD, Barcelona), *E-Poetry* (Buffalo, USA) *Arte/Cidade* (São Paulo) and the 25th SP Biennial.

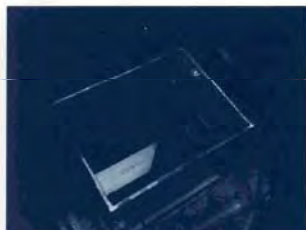
For more information on the artist and her work, please go to: www.desvirtual.com

Aguas Vivas

Peter BOSCH, Simone SIMONS

boschsim@teletel.es

http://prixars.aec.at/history/music/1998/98mu_krachtgeber.html



The first version of this work dates back to 1996, and has been changed and expanded upon **several times** since then. Whereas most of our vibratory projects, such as the **Krachtgeber**, are mechanical sound sculptures, “**Aguas Vivas**” is primarily invented to create dynamic, hypnotizing images. It consists of one steel container (50 x 35 x 25 cms), filled with black oil and mounted on metal springs. The reflections of a light-source on the vibrating oil-surface are captured with a video camera and projected on a wall by a video projection system. The images vary from orderly patterns to chaotic snatches, while the only sounds produced by the **construction** are the sloshing oil and some noise from an oscillating motor and springs. At the exhibition **Midivisi** (2001) in Hasselt, Belgium, we added **electronically** processed,

amplified sound for the first time. The container, light source (a white neon cross), camera and microphones were located in one space. In an adjacent space, the video image was projected together with amplified, processed sounds that were captured from the moving container. At **ISEA2002**, we show a new set-up of two simultaneous sound-and-image projections. One projection is similar to that described above, the other shows still images captured in **realtime** from the ever changing visual landscapes, revealing an otherwise hidden world. This visual transfiguration is accompanied by live electronic music, appearing as a kind of “audio-stills”. The relatively static second layer forms a mesmerizing counterpoint to the energetic and hypnotizing effect of the other projection.

With financial support from the embassy of the Netherlands, Tokyo, **Gaud-eamus** Foundation, Amsterdam and the instituto **Valenciano** de la Música, Spain. Special thanks to Metronom Electronic Arts Studio, Barcelona.

Peter Bosch (1958) studied **sonology** at the Royal Conservatory in The Hague (1986–87). Simone Simons (1961) studied at the audiovisual department of the **Gerrit Rietveld** Art Academy in Amsterdam (1980–85). Since 1997 they work and **live** in Valencia, Spain. Their work has been shown **a.o.** at the ZKM, Karlsruhe (1991 and '93), at **ARIEC '95**, Nagoya and at the **ISEA's '95, '96** and 2000 (Montreal, Rotterdam, Paris). At the **Prix Ars Electronica** 1998, **Linz** they received a Golden **Nica** in the section of Computer Music for the **Krachtgeber**. At the 29th Competition of Electroacoustic Music and Sonic Art, **Bourges** 2002 their piece “**Cantan un Huevo**” obtained a Mention in the category “work for installation or environment”.

SpaceForm_01

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<http://www.finearts.mmu.ac.uk/fast-uk/keithbrown/keithbrown.html>



This cyber-sculpture installation exhibits the recent achievements brought about through the close co-operation, communication and growing understanding that has developed between fine art sculptor Keith Brown, and the Imaging Technologies Group at De Montfort University (DMU). Over the past two years they have worked closely together to produce cyber-sculpture using different aspects of integral imaging and specialised hardware and software developed at DMU. This work is an installation of a 3D integral large screen projection of 3D computer-generated objects into real space.

The 3D image is a single frame from a twelve minute animation sequence, which was especially generated with a view to explore the potential of integral image projection. The integral image makes visually manifest cyber objects that would be extremely difficult to realise by other means.

The Imaging Technologies Group at DMU have developed a system capable of real-time capture and replay and methods of computer generation of synthetic integral images. A computer generated synthetic integral image exhibits continuous parallax within a viewing zone dictated by the field angle of an array of micro-lenses. The replayed image is a volumetric optical model, which exists in space at its generated location independent of the viewer's position. These images may be interrogated optically to obtain an accurate depth map. 3D integral imaging offers a new means to realise cyber-sculpture as full three-dimensional optical constructs, facilitating a potential application of computer generated objects for use in sculpture installation and architectural contexts. Large screen integral projection of cyber-sculpture allows the viewer to see participants occupying the same space as the projected 3D cyber object, uniting the virtual and the actual.

The cyber-sculpture was created in 3D Studio Max and then rendered as an integral image using the in-house software at De Montfort University (DMU). The 3D integral image is replayed through a wide-aperture integral camera/projector (developed by the Imaging Technologies Group at DMU) using a high-gain retro-reflective screen to position the virtual object in real space beyond the viewing window.

Keith Brown is Head of Fine Art Sculpture and Director of Art and Computing Technologies at The Manchester Metropolitan University. He is President of **Fast-uk** (Fine Art Sculptors and Technology in the UK). His current research involves "integral imaging", "3D printing, computer-animation" and "computer printmaking".

Malcolm McCormick, Neil Davies, Matthew C. Forman,

Graham Milnthorpe and Rohit Kotecha are all members of an internationally recognised research group specialising in integral 3D imaging and 3D image data processing. The group are actively investigating "live capture integral television", "computer generated integral imaging", and "medical/industrial applications of true 3D image acquisition and presentation".

Book of Roofs & Page/tile #0114: Xetás.

Josely CARVALHO

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<http://www.joselycarvalho.net/>



BOOK OF ROOFS is a media/installation project that includes an interactive website (<http://www.book-of-roofs.net>) and print/video/sound installations. The project's foundation is built on the traditional colonial-style clay roof tile, basic in the construction of Brazilian dwellings. Beginning as a conceptual sculptural book art, it consisted of a video installation using a truckload of 3,000 clay roof tiles, arranged in repeating circular patterns upon which video images were continuously projected. The Internet is now the site of Book of Roofs. It is an interactive montage, organized through a database process to collect a non-linear narrative of historical associations, information of architectural roof structures, individual/collective memories and facts on our basic necessity of being sheltered, at a moment in history when the sense of home has been shifted by ethnic and religious wars, increased migration, the global economy and new virtual addresses. With no true beginning or ending, the website architecture of BOOK OF ROOFS simulates the continuous backbreaking labor of tile workers. The turtle, as an interface, guides the user in the construction of a cybernetic roof.

Page/tile # 0114: Xetás, a real-time two channel video installation portrays the extinction of an indigenous tribe from Southern Brazil. My father, a coffee farmer with a large number of Japanese families working on it, used to tell me stories about the day he first saw a group

of indians, not yet colonized. At that time, late fifties, the Xeths were first identified by the scientific community as a group of indians living in a stone age state. I went back to the Paranregion and most of the Araucaria pine trees, a hard wood tree taking 150 years to mature, were also not there anymore, I captured only the cattle grazing on an empty land. Today, forty years later, the Araucaria pine trees are scarce and the Xeths are extinct. The video monitor broadcasts the short news left from this vanished culture.

I remember as a child, to look for hours the tall and lonely Araucaria Pine trees in southern Brazil.

I have heard there is one member of the tribe still alive and living on a mental hospital of a small town in southern Brazil. This **installation** inserts the presence of this individual, perhaps, a female, through a video projection. The digital image constructs the labyrinth of this woman's psyche as I find, working in the computer, the maze of our isolation.

Brazilian-born intermedia artist **Josely Carvalho** lives and works between New York and Rio de Janeiro. Her works range from paintings, sculptures, book art to silkscreen, video installations and most recently the internet. Her installations incorporate varied technology in the construction of both digital and physical environments. She has exhibited extensively in the U.S. and Latin America and has also been awarded prestigious grants including the NYSCA (2001–02); Harvestworks Media Lab Artist-in-Residence in 2001; Rockefeller Foundation's Bellagio International Conference Research Center residence in Italy (2000); Creative Capital Foundation (2000); NYFA (1999 & 1987); NEA (1996).

Self Adjust

Kalim CHAN

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Self Adjust is an interactive installation that explores the concept of the ever-changing identity of the self made possible by technological innovations. The machines born of new technologies at first facilitate

the tasks for which they were intended, then gradually evolve to generate variations of our very own identities as these machines become reconfigured and improved to suit our needs over time. As a raw technology first emerges, it is endowed with basic **functionalities** that accomplish specific goals. When the parameters are altered to **recontextualize** the existence of the system, the user of the technology is placed at the threshold of a different identity. These systems recombine, making improvements in their performances to adapt to new tasks. The issue of our identities is further multiplied and complicated. These technological mechanisms eventually reach new states of automation and become labeled as "self-adjusting". At the same time we begin to ponder whether it is truly our own selves that are being adjusted.

To convey this concept to the audience, Self Adjust is designed as an interactive environment where the participant is immersed in a catalog of abstract machine parts. These parts constitute the assemblages encased in a series of pedestals. The display of the physical objects within the installation space allows the participant to first become acquainted with these mechanisms. He or she is invited to metaphorically "scan" his or her identity into the digital space by pressing on surface of each case. This action releases an iconic **twin** of the physical object on the projection screen. The icon then drifts freely, awaiting to be combined with another machine icon which can be activated by the same or another participant. When they combine, the participant is "adjusted" to a new self as depicted by a series of photographic images. These images contain different scenes of movement improvisation by two performers as they interpret the conjunction of the iconic objects. When more of these images begin to appear, they collectively form a new identity of the participants through a collage-like manifestation of a cyborg. As more people begin to participate in the installation a new community of selves is formed.

Kalim Chan is a designer and new media artist from New York City. He is a graduate of the Masters Program in Design|Media Arts at the University of California, Los Angeles. His work focuses on the fragmented and ever-evolving identities of the self through **different** explorations in interactive installations and digital graphics. He has previously worked in the fields of advertising design and digital imaging in New York, and has also spent time in Hong Kong as a creative director of corporate identity and online media. His works have been featured in the LA Weekly as well as in Side Street Projects in Los Angeles. Kalim majored in mechanical engineering during his undergraduate years at the Massachusetts Institute of Technology.

O[én] — Internet Version —

CHIKAMORI Motoshi + SHIMOMURA Tomoo

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"O[én]"

The world is surely a 'circle'. (In Japanese 'en'.)

The universe, as well as the structure of the molecule, consists of circles and spheres. So, one wonders, what is the **world** made of? And the answers are endless. Everything that one can imagine helps to form the world. Choosing two among them and setting them side by side, one can glimpse a certain aspect of the world.

In the net-space "**O[én]**", there is the small circular world. Visitors who enter the internet site can at first create their own original 'Shapes' to make semicircles transform at the <'Shape' Creator>. When they send the 'Shapes' to the <**O[én]** world>, based on IP address of the sender, every 'Shapes' make couples as 'perfect circles' with the other. Each couple has a peculiarity of behaviour and a sound according to the color and shape of the 'circle' and IP address of the visitors. It looks like a creature produced by two senses. When a new 'Shape' of a new visitor join in the <**O[én]** world>, the couples are recombined.

At <**O[én]** Communicator>, the each two owners of the each couples which are combined according to certain rules can communicate with the partner. It is the secret small communication space only for the couple who knows the partner through the 'Shape', but never known even about its name, age and sex. However you have to take care, since sometimes the partner will be changed. We can always peep this small <**O[én]** world> changing in every minute, and besides, we can also try to see every possibility in the combinations of couples at <'Partner' Simulator>. Every 'Shapes' which sent to the <**O[én]** world> would be in the catalog on this internet site, and they are put together as if the scientists make genetic recombination. Visitors are thus able to find the 'perfect circles' for themselves by experimenting with different combinations inside the vast world of the Internet.

Plato believed that human beings were originally spherical in shape. But their power was too great as spheres, so the gods sliced them in two to create human beings as they are today. Hemispherical humanity has been in search of its other half ever since.

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Motoshi CHIKAMORI

- 2000 Organized the media products unit "minim++"
- 1995-98 University of Tsukuba: M.A, Design
- 2001 "The Kage Museum -In Search of Missing Shadows", Japan
- 2000 "International Film Festival Rotterdam", Netherlands
- 1999 "The Interaction '99", Japan
- 1998 "SIGGRAPH '98". USA
- 1997 "Ars Electronica Festival '97", Austria

Tomoo SHIMOMURA

- 1998-99 Inter Medium Institute Graduate School
- 1989-93 Doshisha University, Faculty of Commerce
- 2001 "14th Stuttgarter Filmwinter" in Stuttgart, Germany
- "6th INTERNATIONAL FESTIVAL OF NEW FILM SPLIT 2001", Croatia
- 2000 "VRML-ARTExpo 2000", California
- "F I L E (Festival International de Linguagem Eletronica)", Brazil
- 1999 "The European Media Art Festival '99", Germany

CELLO

Beatriz DA COSTA

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My interest in robotic art grew out of the desire to add behavior and interactivity to my sculpture and installation work. My training in basic engineering **technologies** and computer science methodologies has made it possible for me to experiment with notions of embodied interactivity and interactive narratives as new means of expression. Cello is a robotic sound **installation**, which combines autonomous behavior with interaction. The piece concerns itself with the act of learning, performing, and adapting oneself

to external pressures.

Cello consists of an automated acoustic cello that **alters** its behavior in response to computer generated sine wave tones and to the position of visitors in the space. The cello tunes itself. String after string tightens and loosens slowly on motorized pegs, while being bowed and compared to the sine wave tones emitted by a speaker. A pick-up **microphone** transmits the cello frequencies to the computer program, in which their relationship to the "right" frequencies is evaluated. The pegs, in response, will turn in one direction or the other until each string is approximately **in tune**.

Once the cello has approximated the goal of self-tuning, it performs a set of simple phrases by manipulating and adjusting its own bodily elements. The cello **advances** slowly from phrase to phrase, while being monitored by the program and compared to a predefined sequence. Each phrase is repeated until it has been correctly performed before advancing to the next one. However, the physical predisposition of the instrument does not allow it to ever fully meet the expectation of a perfectly executed musical performance. To complicate matters further, if approached by a visitor too closely, the cello interrupts its current behavior (tuning or playing) and performs a random "irritated"

behavior. If provoked over a long **time**, it eventually "untunes" itself and reverts back to its starting point. Once left alone the cello begins to retune itself and attempts to perform again.

While there has been a history of automated mechanical instruments such as player pianos, and early century **musical** automata, a technological structure has not been created that can fully replace human presence in the musical performance process. Cello not only addresses the history of human desire to replace and extend human activities with machinery and the importance of embodiment within intelligent systems, but incorporates both of these subject areas in an interactive metaphorical narrative, performed by a computer, a cello, a speaker and the visitors.

Beatriz da Costa is a machine artist whose research and artistic practice is engaged in the use of robotic behavior. Her most recent project, Cello, consists of an automated interactive acoustic instrument that varies its behavior depending on the presence and position of visitors in the space. She is collaborating with Critical Art Ensemble on the **GenTerra Project**, and on developing Tactical **Gizmology** workshops. She has just completed an appointment as an Associate Researcher at The Studio for Creative Inquiry at Carnegie Mellon University, and is currently a Visiting Assistant Professor at State University of New York at Buffalo.

Memory of space

Ursula DAMM

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This project deals with the discrepancy between an individual's surroundings in everyday life and the internal "spaces" which he/she imagines and lives out. Its objective is an architecture designed to develop an adaptable mode of building.

The point of departure is how human beings move about. Points of reference are then to be derived from easily observed magnitudes;

these, in turn, lead to the modelling of characteristics as the result of interaction.

„memory“ of space is one stage **within** the framework of the **inout-site** project that depicts space in its temporal alterations and explores how individual experiences of „space“ generate into the social construct of city. To what extent is the experience of a public space conditioned by me and my (unique) memory • to what degree conditions it conventions that result **from** social **intercourse** with others and with architectonic/geographic realities?

In this case, an ample, much-frequented square is being monitored by a central camera. The video's signals are passed on to two computers, which edit the video. One of them screens the picture for the movements of people who were crossing, meeting **and/or** lingering on the square. On the basis of these movement data from the past hours, the other computer calculates a picture describing the qualities of the place.

The installation „memory of space“ links local and geographic dimensions. An aerial view underlying the virtual scene enables the visual **scrutinization** of the virtual picture with regard to potential relations to open-plan axes. At the ground of the virtual picture is a grid system of co-ordinates which depending on the place's usage can be pulled over a selforganizing map (a simple, neuronal net). By doing so, walking speed and direction are applied to the co-ordinates, pushing them into their direction. A videotexture with the videopicture of the tracked place is mapped upon the coordinate system, offering the user references to the real place. On the basis of these inquiries, the monitored place is divided into „territories“: areas of rest and walking lanes. These lanes are inscribed as „network of corridors“ (grey lines) on the distorted (**by** the movements) reproduction of the square. In the remaining spaces those places where peoples showed a tendency to dwell (walking speed = 0) were marked red.

The project has been made possible by the academy of media arts cologne.

Born 1960 in Boppard, Germany, Ursula Damm studied from 1981–89 at the Duesseldorf Art Academy. After several years of free artistic work she **returned** as a postgraduate student to the Academy of Media Arts in Cologne. Since 2001 she is teaching there.

Her artistic work includes installations dealing predominately with space properties and the related social context.

Ursula Damm has had a number of group and individual exhibitions since 1985, including Goethe House New York, Ars electronica, Ludwig Forum for International Art in Aachen and Kunstmuseum Duesseldorf.

She has won several grants and prizes (Citdes Arts Stipendium/Paris, Spiridon Neven-DuMont-Prize, Krupp-von-Bohlen-und Halbach-Prize).

In 1998 Damm headed a research project (www.inoutsite.de).

Scratch Studies #3: Moths

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Scratch Studies is the latest in a series of new works which create sound through physical means (in this case, the rhythmic sounds of scratching) rather than using speakers. The individual works in Scratch Studies make use of piano wire connected to digitally controlled stepper motors which scratch steel plates in various ways. These "scratching machines" in this series are of different sizes, ranging from 4' x 4' square floor pieces to smaller 6"x18" pieces which are hung.

These pieces explore the rhythmic territory between "mechanical" and "natural" rhythms as caused by various kinds of imitative behaviors. Each work contains its own embedded micro-controller programmed to control the motor's movements (and thus the scratching activity) by simulating various natural processes such as Brownian motion, 1/f noise, and bird song rhythms.

Each of these works also electronically "listens" to the others, with each "scratcher" imitating the others in various ways. Various forms of imitation utilized include reductive imitation • where details are removed, elaboration • where details are added, and literal imitation where patterns are exactly copied.

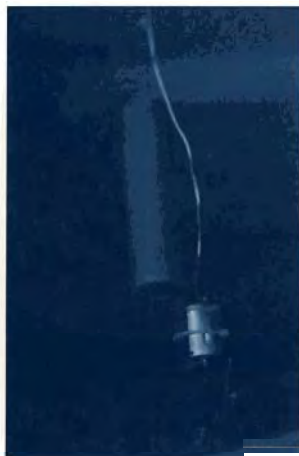
What is particularly interesting is how the group dynamic takes on complex emergent behaviors simply as a result of listening and imitating each other. If these works are turned on without any communication between them, they will simply each do exactly the same thing in unison (as they are all programmed identically). However, once these scratching machines are programmed to listen and imitate

each other, the behavior of each individual immediately veers from that of the others (even though they are still programmed identically). Once this process begins, the group begins to develop a "collective memory" of rhythms which is passed from one machine to the next. None of the individuals possess this "memory" for very long: these "memories" only exist as they are passed from one machine to the next, constantly mutating and transforming during the process.

Shawn Decker is a composer and artist who works with interactive computer-based performance and sound and electronic media installations and also writes music for live performance, electronic tape, and for film and video. His work has been frequently performed, seen, and heard in the US and Europe. Mr. Decker is an Associate Professor in the Art and Technology and Sound departments at the School of the Art Institute of Chicago.

The Night Sounds

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The Night Sounds consists of four corrugated metal water buckets, each approximately half-full of water, which are suspended from the ceiling by piano wire. The buckets are each placed in the corner of an 8' to 12' square space in the room. Attached to the top of each is a length of piano wire whose tension is supplied by the weight of the bucket, and is regulated by the amount of water in the bucket.

Striking the piano wire is a thin cord attached to a small motor, which strikes the string once every revolution of the motor. A micro-controller controls the acceleration/deceleration and overall speed of each motor independently. The speed of the motors varies widely, from only a few revolutions per second (simple ticks) to several thousand revolutions per second (in the audio range, causing complex interference patterns between the frequency of the motor and the

resonant frequency of the piano wire). The buckets themselves serve as a "sounding board" to amplify and radiate the sounds.

The sounds produced are designed to "coexist" with other environmental sounds in the gallery, and thus the piece does not require complete isolation (but a reasonably quiet location is best). The patterns of the piece as well as the nature of the sounds is modeled after crickets and cicadas found in the Midwest, both here in Chicago, where I now live, and also in Western Pennsylvania where I grew up. In both these locations, these sounds are ever-present in the summer, literally at times taking over the entire landscape with their sonic intensity.

The means of sound production in this piece is, for me, highly organic, and extremely spatial in nature, with the metal buckets themselves serving as the resonators and sounding boards for all the sounds produced.

Shawn Decker is a composer and artist who works with interactive computer-based performance and sound and electronic media installations and also writes music for live performance, electronic tape, and for film and video. His work has been frequently performed, seen, and heard in the US and Europe. Mr. Decker is an Associate Professor in the Art and Technology and Sound departments at the School of the Art Institute of Chicago.

Electric Sheep

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The name Electric Sheep comes from Philip K. Dick's novel *Do Androids Dream of Electric Sheep*. It realizes the collective dream of sleeping computers from all over the Internet. The project is an attention vortex. It illustrates the process by which the longer and closer one studies something, the more detail and structure appears.

When the software is activated, the screen goes black and an animated 'sheep' appears. In parallel, the screen-saver client contacts a

server and joins the distributed computation of new sheep. This idea was inspired by the SETI@home project, but instead of searching for aliens, electric sheep brings artificial organisms to life.

The screen-saver is a window into a visual space shared among all users. Clients render JPEG frames and upload them to the server. When all the frames are ready the server compresses them into MPEG. The clients download the MPEG sheep and display them one after another in a continuous, ever-changing sequence. Both clients and server are open source software.

Each sheep is specified by a genetic code, and the flock as a whole is subject to aesthetic evolution. The creation of new sheep is dictated by a genetic algorithm with mutation and crossover, where mating and survival are influenced by votes from the users.

Electric Sheep investigates the role of experiencers in creating the experience. If nobody ran the client, there would be nothing to see. As more clients join, more computational muscle becomes available, and the quality of the graphics increases. The more people who participate, the better the graphics look.

As more users vote for their favorite sheep, the evolutionary algorithm more quickly distills randomness into eye candy. Perhaps attention acts on information the same way gravity acts on mass: attraction begets attraction and a positive feedback loop is formed.

Scott Draves a.k.a. Spot is a visualist and programmer residing in San Francisco. He received an Honorable Mention from the Pix Ars Electronica in 1993 for a computer graphic still image "Flame #149", and a PhD in Computer Science from Carnegie Mellon University in 1997 for a thesis on metaprogramming for media processing. Spot then migrated to the San Francisco Bay Area to do startups, first the Transmeta Corporation, then FastForward Networks, which was bought by Inktomi. He regularly projects live video for underground parties and at dubs, and is finally working full-time on art.

TACT

Jean DUBOIS

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Tact marries technology with tactility, sounds and images. It belongs to a space somewhere between stills and films. The piece consists of a large mirror and an inset circular screen displaying what looks like a moving pinkish blur. The viewer is invited to touch the screen. Once touched, the image is suddenly still and reveals the face of a woman pressed against the screen. As the viewer drags his/her finger, she/he also drags and distorts the face.

Via the process of rubbing the screen and controlling the image, a strange and uncomfortable relationship develops between the participant and this image of the other.

The word "tact" means the sense of touch but also means an intuitive, spontaneous and thoughtful way to behave in a human relationship. This aspect of interpersonal communication is not always shared in mediated interactions through electronic devices and messages (e-mails, news groups or chat rooms). *Tact* attempts to suggest the lack of tactfulness that often occurs in situations of virtual rather than physical presence, when we are not actually face to face with another person. In the piece the viewer is trapped by the image response when he/she has touched it and is thus forced to adopt an uncomfortable role — even if it seemed playful at first.

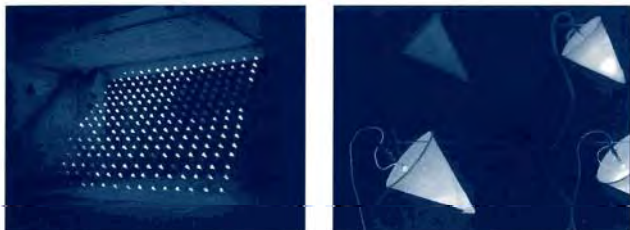
Tact is a multimedia device, embedded into the wall, which is made of a custom manufactured mirror, a computer, two stereo speakers, a touch screen display and an audiovisual interactive program. As soon as the viewer touches the surface of the screen, the program selects and displays in real time the video shot that would seem most naturally to follow the movement of the hand. To emphasize the friction of the flesh, a set of event sounds is randomly played as the image of the face is being scrubbed against the glass of the screen.

Jean Dubois is a multidisciplinary artist who began in the field of installation and urban intervention before working with new media. He is particularly interested in the poetic potential of interactive images and touch screens. In his recent artistic production, he has staged the viewer with fictional characters in situations dealing with interpersonal exchange. He holds a master's degree in Visual Arts from Université du Québec Montréal (UQAM) and diploma in Art, Aesthetics and Technology from Université Paris VIII. He currently teaches digital image processing and interactive processes at the École des arts visuels et médiatiques of UQAM.

Twilight

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The installation consists of a steel wire structure that is suspended horizontally and under tension across an exhibition space. To this structure, 256 LED's are simply clipped into place, forming a grid. A waxed paper drinking cup acts as a diffuser for the LED's, and turns each light into a little lamp. Each LED is powered from the grid, whilst one single wire cascades down to the floor where it meets the controller board. A computer reads the information coming from the windmills, calculates and then instructs the controller board to switch each light on or off. The lights suspended in space will fade up and down in fluid movement depending upon the speed of the windmill. A small blow will be transformed into a static image onto the grid, whilst a stronger blow will cause a faster more dynamic movement of light and sound.

The work materialises a **light** weight, three dimensional, transparent, floating screen. The screen, usually considered as virtual and contained within an object, here becomes part of the physical world and is embedded within the architectural space. By blowing on one of the paper windmills, the spectator triggers a movement of light and sound.

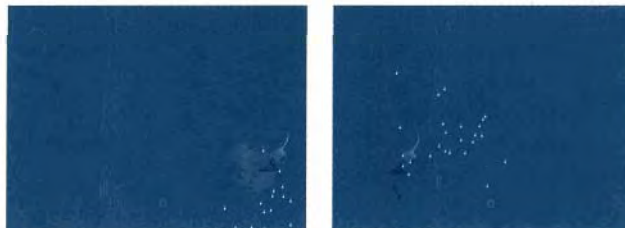
The installation breathes, and this notion is embodied in the gesture of the spectator, the interface, the response of the installation and its effect on the space itself. When interacting with the installation the spectator becomes both audience and performer, both watching the installation and controlling it **from** under the spotlight.

We are Helen Evans and Heiko Hansen and run the collective HeHe.org based in Paris. **HEHE** overall aim is to reveal and sculpture interactive qualities in digital systems. Our backgrounds are in Theatre **Design** and Industrial Design respectively and we both completed the MA Computer Related Design at the Royal College of Art in London (1999). Since then, we have been working within research institutes and on interactive public art installations that have been exhibited and awarded at various venues across Europe. Our work draws on a range of materials, languages and techniques – including electronics, software programming and spatial environment design – as part of an exploration into performance, movement and programmed choreography.

A-Life

FUJIWARA Junpei

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When I was a child I enjoyed tampering with an ant swarm in the park. In their **small** world it is certain they have also created rule and order. I thought of their world as a smaller scale of mans. Placing a stone in their path would create momentary confusion and panic in their small world, but instinctively they would react quickly to restore the lost rule and order. At the time it seemed like fun, now I could impose on their small world.

From this childhood experience I have recreated the dominant patterns of swarm movement observed in both insects, such as ants and mosquitoes, and birds. My concept is designed so that each person will create a different experience and point of view depending on which area and object their hand decides to disturb in this small world.

1996 WORKS 96 (Mie)
 1997 WORKS 97 (Mie)
 2000 WALKS 2000 EXHIBITION (Nagoya)
 2002 Graduated in Experimental Design Course of Faculty of Design,
 Nagoya University of Arts

32000 Points of Light

gracie/speakman/bradley/marlowe/mawford

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<http://www.32k.co.uk/>



32000 Points of Light is an **immersive** audio-visual environment exploring impossible but plausible levels of experience, points of light being the only visual aid. Creating a place where sound is both your guide and your surroundings, 32000 Points of Light is a journey from thought to thing - starting inside your own thought processes, **step-**pings outside to see the effect, moving towards the physical, and finally outside into the experience. Each step challenges both the expectations and, awareness of your own reaction to sound.

Though effective in a variety of formats the 32000 points of light experience has been conceived for performance inside a motion simulator to explore motion within **3D** audio environments. Its starting point and basis is firmly in sonics and sonic manipulation, but its purpose is to investigate the effects of a combination of visuals and motion on the sonic experience - to generate a completely four dimensional universe where sound, motion, time and vision all have a common reference point and symbiotic relationship - an opportunity to **(re)discover** the real identity of sound. By allowing the viewer to experience the navigation of a sonic waveform where the only guide is a shifting matrix of points of light, the effects of motion and perception of travelling through the sound will become a vital point of reference for the sonic experience.

Gracie/Bradley/Speakman/Marlowe/Mawford are a collective of individual artists based in Bristol, Burrow Bridge, Liverpool, and Manchester who occasionally combine to produce innovative and challenging pieces of technological installation and performance. Between them they have a strong track record in sound design, installation, music, web design, video, live art and robotics and have shown work in major venues across the UK.

Gracie - sonic manipulation, installations and robots

Bradley - composition, live art, recording and DJing

Speakman - artist, musician and interactive media designer

Marlowe - sound designer and singer

Mawford - video artist, web and graphic designer

Piktomovies

Kim Dotty HACHMANN

kim_hachmann@hotmail.com



Piktomovies are short stories told with animated pictograms. They introduce a wilful individual grammar and syntax into the **stan-**dardised system of pictographic signs. In the film, the pictogram, which is recognisable because it is codified, does not stand idle in accordance with the rules, but is instead turned against the codes. The Piktomovies borrow the strictness of a social convention in order to simultaneously go playfully, poetically, comically or absurdly against the grain. The rigid, regimented world of the pictogram is replaced by a poetical one.

Against the definition of pictograms? pictograms are impersonal symbols? Piktomovies presents the position that pictograms are always evaluated in a strongly subjective way, because we humans are people and develop **re-lationships** with everything that surrounds us in order to explain our world. Everyone sees the world from their centre.

Piktomovies profit from pictorial language in contrast to the written language, in that this type of **language** offers the opportunity to interpret their content verbally in various ways. Here, the requirement is much more that there is a shared world of ideas rather than a shared language.

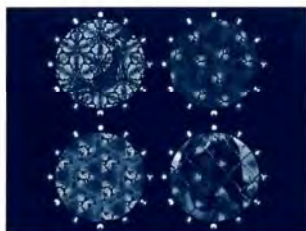
Through the effort to exclude every subjectively tinted pictorial language in the formation of the **pictograms**, a space for fantasy is created in Pikto-movies, which enables the viewer to come up with their own interpretations of pictures and their contextual relationships.

Kim Dotty Hachmann, 1974 in Hamburg, lives and works in Hamburg and Kassel. Studied Visual Communications and Fine Arts at **Kunsthochschule Kassel**. Passed the master degree with distinction and has been appointed to the status of "**Meisterschülerin**" by Prof. Nicolaus Ott and Prof. Bernard Stein. Half year she spent studying at the **Escuela de Artes i Oficios** in Valencia, Spain and another period of 6 month she was working in London, Great Britain. Participation at several **german** and international exhibitions and festivals.

Crossworlds

Paul HERTZ

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Crossworlds presents sampled images and audio in an interactive computer installation that continually varies its content and compositional parameters with materials acquired through a web-based database portal and on-site performance and media acquisition. The installation uses a circular table as a projection surface to display a computer monitor image. The table is equipped with twelve **photosensors**. Visitors wave **variable-density** filters attached to wands over the sensors to control the installation.

In the installation, images and sounds of nature mix with images and sounds of human cities and technology. Reduced to patterns, natural and **manmade** imagery merge in a hypnotic kaleidoscope; however, when visitors begin to interact with the display, topical images from communications media erupt. The images come from a continually updated database open for contributions from the public throughout the year. The artist will also collect new materials in Nagoya in performances with a laptop computer.

Crossworlds is an intermedia work, where sounds and image events are controlled by the same underlying parameters, and an interactive work, where each visitor creates a new configuration. The publically accessible database and the performance element further emphasize the role of the artist as a mediator of social processes, as opposed to an isolated creator of objects.

Crossworlds attempts to examine how the "comings and goings" of communications technologies are mixing geographical locations and persons together into new constellations. It is easy to be hypnotized by the speed and momentum of these changes, by the transformation of the world into patterns of information. Fortunately, our state of technological distraction is continually interrupted by events, large and small. Will our dearest desire be to return to distraction, or will we waken to the construction of a more just world?

In the Canary Islands, Paul Hertz once lived in a volcanic cave. He spent many years in Spain producing graphic, musical, and intermedia performance works with traditional media. At the School of the Art Institute of Chicago he began to develop digital intermedia works. Hertz is a founding member of Chicago's **Ignostudio** artists collective. He teaches and develops interactive multimedia applications at Northwestern University, in Evanston, Illinois, USA. A grant from Northwestern's Center for Interdisciplinary Research in the Arts is helping him to develop VR performance works in an electronic CAVE.

of day, of night

Megan HEYWARD

University of Technology, Sydney
Megan.Heyward@uts.edu.au



'of day, of night' is an interactive work that is part narrative and part game, part memory and dream. It explores intersections between new media and the nature of dreaming – the collisions and juxtapositions of the everyday within dream experience, and dream as a model for database narrative.

In 'of day, of night', a woman has lost the ability to dream. Setting herself a series of creative tasks, she attempts to regain it. Collecting found objects from various locations in the Day, and imagining their fictional traces and histories; the objects and their stories collide, transmute and create new meanings in a regained, reimagined dream environment of Night.

'of day, of night' moves across a range of languages – cinematic, textual, new media – in a manner which inherently involves exploration, uncertainty and intersection. Structurally and thematically, 'of day, of night' is associative, intertextual – across text, sound and moving image; across game, cinema, hypertext and new media forms; across memory and dreaming; across the activities of Day and the dreams of Night.

Wandering is a key notion within 'of day, of night'. On first entering the work, the user or audience finds themselves within Day, a map of sorts revealing locations, activities and states of mind to wander through; as the woman, Sophie, and her circumstances, are revealed. The map updates as the audience explores, revealing a range of activities to be undertaken and further areas to investigate. There is then a gradual slipping away of the prominence of Sophie, and a growing emphasis on the discovered objects and their traces, histories, intersections and juxtapositions. After completing a range of activities, dreams return and the audience is thrown into Night. The dreams found here represent a set of interweaved narratives comprising aspects of various cultural traces and identities, where the objects and their histories are refracted and **reconfigured** to create new stories and meanings.

For some time I have been interested in the intersections of **inter-**activity and narrative, in the texts made possible when narrative is shaped in new media. Fragmentation, multiplicity, collision, wandering – these are the sorts of qualities I seek to play with. For me, memory and dreaming represent particularly alluring themes in this regard. The fragmented nature of memory, the unexpected collisions of dream experience, their shared qualities of intertextuality, of referencing and reconfiguring a range of sources and influences; resonates strongly with the nature of new media.

Megan Heyward is an Australian new media artist and educator. With video, sound, text and interactivity, she writes in new media. *of day, of night* (2001), has been exhibited in Australia and Europe, and was a finalist in the 2002 Adelaide Festival Awards for Literature. It was developed in association with the Australian Film Commission and UTS.

Megan's previous interactive work *I Am A Singer* (1997), has been widely exhibited internationally; including *Transmediale*, *Vipex*, *VideoBrasil*,

the FCM (all 1998) and *Contact Zones* (1999). Megan is a Senior Lecturer for the Faculty of Humanities & Social Sciences, UTS

Follow the Mouse

Tiffany HOLMES

The School of the Art Institute of Chicago

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Introduction

Follow the Mouse is a multimedia installation that portrays a contemporary work environment with a twist. The desktop in this office cubicle features "liveware," or an actual mouse in place of standard hardware. The title of the piece, *Follow the Mouse*, is a common behavior that computer programmers use to make an object trail the mouse pointer around the monitor. It is also, more colloquially, what we all do daily in front of our screens as we work, play, and communicate.

Mice

The formulation of the concept of *Follow the Mouse* grew out of my early experiences working to create drawings on the computer with typical input devices like trackballs and mice. I have a formal background in painting and experienced a real physical adjustment when I turned in my brushes for the keyboard.

The "mouse," invented at the Stanford Research Center in 1963, is thought to be one of the great breakthroughs in computer ergonomics because it freed users from the keyboard. The mouse ignited an explosion of drawing programs that allowed us to transfer gestures to the computer. Despite this supposed freedom, my work with the mouse made me even more aware of physical limits. I began to make experimental input devices for the computer. I also decided to create input tools that would generate art through chance or random **occu-**

rences. In *Wow the Mouse*, a **live** animal controls the placement of drawn shapes on a monitor.

Monotypes

Each drawing represents a unique collaborative effort between mouse, artist, and computer. Every half second, a spy camera records the mouse's position while the computer compares that location to the next. Specific mouse actions produce different **marking** patterns. Quick darts from side to side in the cage produce long horizontal shapes. When the mouse is very still, shapes will begin rotating dockwise, **marking** the position of the animal at rest. Hourly printouts capture an archive of incremental motion on paper.

Tiffany Holmes is a multimedia artist whose work explores the relationship between digital technology and culture with an emphasis on the representation of bodies in motion. She lectures and exhibits widely in international and national venues including Siggraph 2000, World@rt in Denmark, Interaction '01 in Japan, and at the J. Paul Getty Museum in Los Angeles.

Holmes works as an Assistant Professor of Art and Technology at the School of the Art Institute of Chicago where she teaches courses in interactivity, game design, and the history and theory of electronic media.

spatial memory architecture

HOSHI Takuya

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According to the advancement in mobile-communication-systems such as broadband and personal digital assistant devices, the environment around us has been changing rapidly into the ubiquitous network society where people can accede to any information from anywhere, and in anytime they want.

The technology of **IPv6** and other constituent of this ubiquitous society has been introduced, assigning each IP address to every stage of

life environment. Not long before, people may gain every information at home, without fear of being out of date.

Since the purpose of this type of society is to make our life more convenient, by letting people free from the 'space and time' restrictions, so-called direct communication will be widely influenced. The more people become free from these two restrictions, the less they can enjoy direct communication.

To avoid this danger, the 'spatial memory architecture' has been introduced. This project is to create new type of direct communication by using new technology of mobile-communication-systems and of GPS.

In the society where the 'share model of knowledge or information' hasn't been **materialized** yet, it's necessary for a person to make a direct contact with anybody who has the information. People highly depend upon the 'space and time' there.

It has been significant to experience something that could only get in a 'specific space and time'. These two elements have been indispensable media of communication.

On the contrary, people can experience new system of direct communication on network by adopting the above mentioned project. The 'position information' extracted by GPS will be sent to the server, then the server sends adequate information to that position back to the client vice versa.

In other words, this project offers people some virtual experiences of the 'share model' before materialized. By gaining additional device acceded only in a specific situation, GPS puts much value upon the 'space and time'. The 'position information' makes it possible to arrange information virtually in the actual city. Nobody may be in the place extracted, yet all the people who accede the same information at the same time may have the new 'share model'.

The ultimate purpose of this project is not to build virtual community on servers, but to provide opportunities for people to share their discoveries and impressions so that they can have the feeling of togetherness finally.

Born in 1980, Japan.

Now, it is on the register in the department of the Tokyo Zokei University design, and is learning about an art and media technology.

Seeing / Hearing / Speaking

IIMURA Takahiko

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A multimedia DVD / video with text, video, graphii, and sound, 2002

Conceived, Produced, Directed, Edited, and Played by Takahiko iimura Co-produced with The Institute for Electronic Arts, Alfred University, New York, Euphonic Inc., Tokyo. Assisted by Tokyo Institute of Polytechnics, Tokyo. The project was made possible in part with a grant from New York State Council on the Arts.

A multimedia/interactive DVD/video: "Seeing / Hearing / Speaking" contains two pieces. First a new piece, "Seeing" and "Hearing/Speaking", and next, three other related videos produced during 1970-80. (Video version contains only "Seeing / Hearing / Speaking", 7min., b/w.)

Based on a sentence taken from the seminal book of Jacques Derrida, French philosopher, "Speech and Phenomena" translated by David B. Allison, I produced first video "Talking to Myself" in 1978 (revised in 2001). The video was highly appreciated as "the strongest, most effective statement one could make from the work of Derrida" by Professor Allison. The sentence I quoted, that Derrida calls "phenomenological essence" is that I hear myself at the same time that I speak.

The new DVD, not just a transfer of video, extends further with the text, and the graphics which work interactively. In "Hearing / Speaking", for instance, you can choose among the monitors with the picture of a face, head, ear and mouth in the video-installation, and you can read/see different programs. So you can perceive and localize "Hearing I Speaking" with the organs. Together with "Seeing" in this DVD I could combine the perception of "Seeing" with "Hearing / Speaking". Other three related videos are "Talking to Myself: Phenomenological Operation" (1978), "Talking in New York" (1981, revised in 2001) and "Talking to Myself at PS1" (1985).

Throughout these videos I try to question the validity of the notion of an identity in video, which is different from the actual voice, between "the I who hear" and "the I who speak."

The text includes "A letter to Takahiko iimura" by David B. Allison, and "On Talking to Myself" by Takahiko iimura. (T.I)

Takahiko iimura has been a pioneer artist of Japanese experimental film and video, working in film since 1960 and with video since 1970. He is also a widely established international artist, having numerous exhibitions including Installation and performance in Japan, the USA, and Europe. One of his early films, "Onan", was awarded Special Prize at the legendary Brussels International Experimental Festival, 1964. Recently he has been involved in using computer, publishing multimedia CD-ROMs. He has also published several books writing on film, video, and multimedia.

[LAN!!]

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The future is being made by image.

<The picture of the future expectation> wasn't drawn by the special person one day, it began to be drawn by the unspecified people little by little. Therefore, <the picture of the future expectation> itself become the picture of purpose, and it doesn't matter who and how produce it. It become to have such power that can decide the destination of the world though it was only a imagination.

<The future> exist beyond the time and the space, and pervert, mingle. The word <the future> that should be originally neutral contains the age that is the spirits of the words <終N> and <陽YO>, and that become to have the power which towed the world. That's right, we are just led unconsciously like sheep raised by shepherd. Although we have a lot of alternatives, the world is choked up toward the picture of expectation and disappointed, blocked.

Therefore, GUNDAM doesn't appear. So, EVANGELION and TOTORO, DORAEMON are also the world of imagination after all. On, well! The future waiting for us is such a wonderful and boring world. It was made bored by us, so it will go on expected - harmoniously, and end.

Don't forget, however, the future isn't decided.

The future dreamed in the past days made us recall the sweet world irresponsibly. **All** is solved there, there is nothing to matter, and the technology is all-round on the all things. Whether it's good or not, those days were running at **full** speed in the all things. That is completely opposite days to now. That's it. I see. That's right. We forget it, but it's **so**. The technology can solve all, so the world is still **filled** with happiness and affection. There are no diseases and the poverty. Well, we shall disappear from the world. Then, we shall run at full speed for the future. We will head to the sweet world like a dream with **throwing** away all our belongs. With the understanding that we have **self-contradiction**, it's only one choice of the alternatives.

In this way, a story is added to **<the picture of the future expectation>** again, today.

Nobuyuki INABA Born in Mie, 1975.

Graduated with degree from Nagoya University of Art, industrial Design course in 1999.

Takaaki SHIMBORI Born in Osaka, 1977.

Graduated with degree from International Academy of Media Arts and Sciences (IAMAS), Art and Media Lab Course in 2001.

By the chance that the united work was exhibited at the show 2001 whose theme was the collaboration, Nobuyuki INABA and Takaaki SHIMBORI try to grope about the form of the works which wasn't made by the individual works by using the mutual and different technique, special knowledge. Then, they started to collaborate.

Artefact

Troy INNOCENT

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How is our identity shaped by our language and communication? Increasingly, we are immersed in high order simulacra that offer more intimate relationships with our media than those that have been possible before. Simulation has become integral to reality itself, and we

adopt the beings and experiences of these simulations into our own lives. We have developed the ability to shift perceptually between the real and the hyperreal. Artefact explores this shift in perception by accentuating errors, or "**artefacts**", in the representation of reality.

The interactive sculptures of Artefact: Mixed Reality are extrusions of the virtual into the real, modelled after the icons and characters of computer games. Their shiny, plastic form is both familiar and disorientating, accentuating our own ontological remediation and the dynamic between the real and the virtual. Digital media have become more real. At the same time, real life has become programmed, encoded and more artificial.

Artefact explores the "language" of computer-mediated space as it is expressed in games – its unique internal logic and properties. It investigates elements such as **gameplay** – the abstraction of reality into a system, artificial life – which models complex systems that have the capacity to learn, grow and evolve, generative systems – which allow new structures to be made from a set of basic forms, and new modes of perception enabled by electronic space.

On another level, Artefact is part of an ongoing investigation of the semiotics of digital space and human-computer interaction. In a virtual world, both the elements that constitute the world, and the world model or system, are equally important in **signifying** meaning. In the process of investigation, elements such as characters, objects, and icons are identified, decoded, and transmuted into a world model, which combines iconic ideals with personal specific imagery. Artefact: Semimorph **actualises** a hybrid model such as this into a coherent alternative world.

Artefact: Semimorph explores "semiotic morphism", a "systematic translation between sign systems" in which signified messages can be mapped onto various signifiers, multiplying and mutating instances of semiosis. The term captures the shape-shifting plasticity of relationships between sound, image, text, and users in virtual worlds; the interactions through which meaning is made, transformed and remade dynamically and synaesthetically in real time.

In the translation between the real and the simulated, a new kind of space emerges. Artefact is an instance of this new space, driven by its alternative logic and artificial aesthetic.

Troy innocent has been exploring new aesthetics enabled by computers since 1989. Deconstructing and understanding the endemic properties, language and nature of the digital realm has been the underlying theme of his work. Trained as a designer and practicing as an artist, he has moved across media in works involving computer animation, installation

art, interactive media, synthetic images and sound. His work has been exhibited widely at national and international galleries, conferences and symposia.

Talking Tree

INOMATA Takeshi, YAMAMOTO Tsutomu

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I met with one driftwood at the dry riverbed in **Kiso-River**. Where had it extend its roots, and how had it spent? There are much information about the kind of the tree on books and **website**. However, they do not answer the **thing** which I want to know truly. They do not approach me with the tree's lively being. We accustomed ourselves to the information sucked out of the thing too much. I want to find the **intrinsic** information in its being. But it is very difficult. At

least, I want to hear the tale of silent voice by touching it calmly.

INOMATA Takeshi: Born in Nagoya, Japan, 1966.

He is a carpenter and media artist.

Grand prix of general invitation section in ARIEC (1991)

Collection of Tokyo Metropolitan Museum of Photography (1994)

Award of LAMAS (2000)

YAMAMOTO Tsutomu: Born in Amagasaki, Japan, 1976.

The sensational accuracy carried out based on inner distance information and its basis are studied.

metroscope

Jiro ISHIHARA

programming: IGARASHI Hisakazu
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"**metroscope**" is an interactive installation that seeks to integrate the perceived space of the subway with the perceived space of the city and its inhabitants. It incorporates a projected film and a touch panel monitor with a map of the Tokyo subway, with a list of icons that identify each of the subway lines. This panel allows the audience to alter the projected film, which is a traveling shot (first-person point-of-view) of the land above ground that parallels the path of the subway. The images, undergoing **DirectX** processing, are rigorously framed and rapidly projected, paralleling the speed of the train.

However the images are not completely **natural** but rather 'discretely bundled' into frames, rather like a set of dominoes. Since the spectator does not have to follow the path of the subway but can veer off the **line** if he or she so chooses, the framed images provide a very 'sharp' image of its movements. (The vanishing point of the Image moves away from the center of the screen in response to the veering movement of the viewer.) This allows the viewer to orient **himself** even as **s/he** moves away from the line of the subway. Needless to say, all interactions are done in real time.

1971 born in Kanagawa, Japan

2002 **le Fresnoy**, studio national des arts contemporains,
Tourcoing FRANCE

2001 Artist in residence of citinternationale des arts, Paris FRANCE
2000 International Academy of Media Arts and Sciences (IAMAS),
Ogaki JAPAN

1997 Department of Industrial Design, Musashino Art University,
Tokyo JAPAN

1995 Department of Architecture, Musashino Art University,
Tokyo JAPAN

One-second Encounters (24fps)

ITO Akihito

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I am going to show two movies edited at 24 frames per second. I set myself two **rules** when making these movies.

Rule 1: Even **though** both movies, "People Coming & Going In Town" and "People Relaxing In A Cafe", are made up of many short scenes, I wanted to create the same situation in both.

Rule 2: Divide each scene into 24 frames. From scene to scene, the transition should take exactly one second.

I **followed** both these **rules**.

Despite the subtleness and uncertain flickering, there is a calculated moment of certain existence.

School education

1995 graduation from a Nagoya city **Industrial Arts** high school
graphic arts Course

1999 graduation from a Nagoya University of Arts
Experimental Design Course

Exhibition

January 1997 Nagoya Municipal Hall
3rd Annual Media Interchange Exhibition

Student participation

September 1997 Gallery **Space X** "Plan9 from **Outer Space**"
June 2001 Gallery canolfan "24fps"

Live

June 2001 Cafe canolfan "Sound, System, Music"

February 2002 Cafe canolfan "Semantic"

July 2002 Nagoya University "communicability"

MATRIX

Luke JERRAM

Luke@erram.swinternet.co.uk



Co-commissioned in 2001 for a Mathematics **exhibition** at the Site Gallery, UK, MATRIX is an interactive Installation which uses patented retinal after-image technology to create virtual **light** sculpture **within** the mind of a viewer. Formed within a new perceptual world, sculptures exist in an altered dream like reality. Created from the absence of photochemicals within the eye, the mechanisms of the viewer's vision, firstly construct then erode the form.

MATRIX is an advancement on 'Retinal Memory Volume' an artwork using the same technology which has toured widely in Europe

'The Gestalt Psychologists, in the early part of the 20th century, made much play of perceptual organisation: that there are principles, largely inherited, by which stimulus patterns are organised into 'wholes' (Gestalten). Lines of dots which converge, are perceptually organised in three dimensions.'

"The Intelligent Eye" by R.L. Gregory pg18

The image attached can be seen as a set of spots converging on one another, decreasing in size up the page. But our brain reads **this** pattern as a set of identical spheres seen in perspective. Our brain likes to perceive and count identical units.

Experience for the viewers.

1. Viewer enters a dark room.
Their attention focuses on a small red LED in front of them.
2. With an interval of 10 seconds between each emission there are 3 flashes of light emitted from photographic flashguns placed **1.5m** in front of the viewer.
3. Still in blackness, the viewer perceives a grid of multicoloured light spheres hovering in front of them and receding into the void.

4. A dim strobe light comes on, lighting up the installation room.
Due to Emmert's **law*** the viewer perceives a huge matrix of floating light spheres which appear to be solid and defining the dimensions of the installation space.
5. Strobe light goes off, the viewer leaves the room.

As the work is formed inside the viewer, documentation of the **sculpture** is impossible. The work allows people to observe their own eyesight, and asks the question, at which point does perception end and memory begin?

Luke Jerram is a British colour blind artist, who fuses his sculptural practice with his Scientific and perceptual studies. Since the success of his first major work "Retinal Memory Volume" which included shows at, EMAF 97, ISEA98, Cyber 98-Lisbon, he has since developed two new works.

MATRIX is a development upon his first work and uses retinal after-image technology to create 3-dimensional objects within the mind of a viewer. He has patented the technology and is **looking** to develop its use within the lighting industry.

His latest work – Tide – is a live kinetic sound installation based on the principles of the 'Music of the Spheres'. Using a gravity meter the work changes with the **vary** gravitational pull of the moon.

Luke has recently been awarded a prestigious NESTA fellowship in the UK to pursue his studies of **empty** space and perception..

topophonia 2002

KASUCA Akira

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While returning the physical phenomenon which is non-linear [linear/]-alike, is generated, and changes in work space to sound and light a focus is given to the information of those space normal positions.

While an experience person makes the memory which precipitates in self evoke, he will experience very everyday consciousness experience of being stimulated by the external phenomenon which is always updated and shakes, in the envi-

ronment where only the information to which it was restricted here is given. The trial which performs the rendering of new consciousness experience, and mapping of memory through scanning to the **detailed** difference in the phenomenon which has happened around a nerve us.

1970 Born in Kanagawa

1996 Completed the Postgraduate Course, Tama Art Univ

2001 - Part time teacher, Tama Art Univ

2002 - Part time teacher, Tokyo Industrial Univ

photomontage.com

Shirin KOULADIJE

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http://lw.photomontage.com/



We unconsciously demand the application of certain elementary principles in the arrangements which surround us in daily life. These principles are so simple that when they are complied with, one is not even aware of the source of one's satisfaction. On the other hand the violation of these simple principles will give rise to a feeling of disappointment which is none the less actual for being, sometimes, quite indefinable.

The success of each project in my site, photomontage.com depends in a measure on correct balance in every sense this medium – digital **art/web** site

– has to offer. What I build is a collage or an assemblage of interrelated short **art** pieces that although seemingly detached from each other, in whole, express a complete thought or statement. My **site** remains in a "work in progress".

Shirin Kouladije deconstructs information and visuals offered to her by her surroundings in her web creations, which become a materialization of her nostalgia for childhood and a rejection of the idealized precepts of perfection.

In her art she draws upon the rich cultural heritage of 20th Century and the Mass media, working with themes of death, memory and childhood, although her formal training has been in painting, her works has since become more interactive. She uses photographs, film and sounds

loops to make short downloadable web installations, which she displays in her web sites. Shirin Kouladjie uses a debris of everyday life from old photographs, magazines, instruction manuals to wrapping paper and newspaper clippings found in places like flea market and library archives. She rearranges them, juxtaposes them with each other, reinterpreting and exploring the many facets of their meanings.

She focuses on a fictional reconstitution of her personal memories using elements gathered from our collective memories.

imagineering

Richard KRIEIESCHE

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1. art has ever been comprehended as a process of expression. the internal status of the brain-body interrelation of the given artist had to be processed into form, content and gestalt to communicate with the outside world.

in the metaphor of externalisation of the mind, the bio-electrical activity of the brain itself (EEG) is being used to control a cursor on a computerscreen. this channel of communication from the inside of the body to the outside world must be loaded with information. this information stems from pure imagination only.

with the brain-computer-interface (BCI) an interface to the physical world is provided. the body itself has become the computerscreen. the cursor has become the tool to reincarnate the "dead parts" of **handicapped** bodies by mental activity only.

"imagineering" is grounded in complete analogy to the expressionistic concept of the artist but based in an information assisted environment. in this environment the real new artist is a truly handicapped, but information assisted figure. in trying to communicate with the world he/she must imagine the action only, the realisation is being executed by the information assistants. this is in correspondence with the arts from the inspiration to the final realisation in an artwork, but **executed** by the artist, or at least signed by him/herself. this artistic

structure of processes **mustn't** be further understood as an extraordinary mental procedure. as "**imagineering**" can demonstrate, this brain-body-activity is ordinary to all the human internal and external processes, even though the realisation looks **extraordinary**.

in order to demonstrate the realisation of the art metaphor of "**imagineering**" the audience has been invited to a 30 minutes training with the braincomputer-interface (BCI) in the exhibition. **according** to the power of imagination –and training procedures- the users had been able to steer an electric train either in the one or the other direction, at will.

2. "**imagineering**", comprehended as the common ground of advanced artistic and basic ordinary expressions, has been pushed forward to an experiment **incorporating** five 'truly handicapped artists'. (blind, left hemisphere paralyzed, right hemisphere **paralyzed**, two **wheelchair**-drivers.) the mental processes of each of the five artist have been communicated via internet to finally create a 'complete **virtual** body' by means of communication.

project partners:

prof. gert pfurtscheller, dr. christa neuper, di. dr. christoph guger. (technical university, graz) prof. werner schmeiser, franz ammer, oskar kalamidas, hans kramenitsch, otto lechner.

(all private) dieter tschermernig, di. franz holler (joanneum research, graz)

1991 appointed professor at the hochschule für gestaltung (c4) offenbach/main "theory and practice of electronic media".

1995/196 professor at the école supérieure des beaux arts" for electronic arts, paris.

since 1999 nomination as independent expert of the „european commission" for "development in the cultural sphere" resp. "culture, audiovisual policy and sport".

since 1999 member of the program committee: „kulturhauptstadt graz2003".

international exhibitions:

DOCUMENTA 6, kassel.

DOCUMENTA 8, kassel.

ARS ELECTRONICA, linz, 1989, 1994.

ARTSAT – SPACESTATION MIR

(first art experiment in the russian space mission 1991.)

34. BIENNALE DI VENEZIA.

42. BIENNALE DI VENEZIA.

46. BIENNALE DI VENEZIA. (menzio d'onore)

Panoptical identity

Xavier LAMBERT

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http://members.aol.com/Xavlambert/



Panoptical Identity started from the observation that France's electronic phone book contains 33 Xavier Lambert at various addresses. This piece uses the concept of archiving to establish a file of the various lives that have been **fictionally** given to all these Xavier Lambert. The raw material came from a stock of over a thousand black-and-white photos, mostly from the late nineteenth century, acquired here and there at flea markets. Photos from my

own personal history were then added. In a broader context of identity and otherness, this work questions tools insofar as it represents the paradigm of archiving from both technological and ideological viewpoints. An administrative-type filing system turns these 33 fictional lives of 33 different peoples into 33 potential variations on a single life (as though only one Xavier Lambert existed or, more accurately, as though "Xavier Lambert" was a term referring to a generic species). The home page was designed to make it impossible for viewers to determine a precise order for accessing these various lives, eliminating all possibility of classification among them, even though the very conception of the script necessarily implied classification itself. The principle of navigation generated a special relationship to the concept of archiving, notably the classificatory aspect, since it is not organized (in the specific context of this script) along a linear arborescence, as is often the case in normal archiving methods.

Multimedia artist, 50 years old, teaching electronic art at the fine art department in Toulouse University (notably at IDESS multimedia creation). Several exhibitions at international electronic art festivals (Video - art plastique, Videoformes, ISEA 2000, Bandits-Mages). Working since 1994 about identity and otherness, in connection with computer, and digital operations. Several CD-ROM and still installations.

Sensing Speaking Space

George LEGRADY, Stephen Travis POPE

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*The snows that crown the peak of Fuji
Melt on the mid-June day
And that night it snows again.*

Takahashi Mushimaro in the Manyoshu

"Sensing **Speaking** Space", is an interactive installation that focuses on the notion of the "intelligent space", a space that knows you are there and reacts to the presence and movements of multiple spectators sensed through a custom camera tracking system. The image is projected on a large screen, the sounds are spatialized around the audience through a 6 channel surround-sound based on their locations in the gallery.

The visualization consists of the play between the noise, randomness and order, through multiple layerings and subtle changes that build up over time and in response to spectators' movements. There is a back and forth transition between two images that is produced dynamically as a consequence of the spectators' actions. The first state is a textured image surface **continuously** being covered by white visual noise, like film dust, or snow falling on a windshield. The noise is made up of ASCII characters that must be wiped away by the spectators' movements to activate further events. Enough action must be generated so that the transition to the other state is possible. The second state is a green blurred image, from which readable texts are drawn to the surface through the spectator's movements. The audience's movements advance the events from one to the other evoking metaphorical acts of "wiping" and "breaking through" in the white noise screen mode to "bringing forth" and "revealing" in the green text screen mode.

The sound **consists** of several layers (drone, singer, water sounds, bells, speakers, etc.) with variations for each of the two visual states. The vision program send messages over a network to a **SuperCollider** program that controls the sound synthesis and **mixing**.

The work is intended to focus on reflexion and self-realization of one's presence. It is an abstract work meant to be contemplative like a Japanese garden. Technical contribution for "Sensing Speaking Space", include **Glroy Menezes** for motion sensing, and Gary Kling for OSC communication. This project was **realized** in Maaomedia **Director**, OSC and Supercollider.

A presentation of the prototype took place at the San Francisco Museum of Modern Art, in February 2002, produced for the "**Activating the Medium**" **festival** coordinated by David **Prochaska** and Randy **Yau**.

Sensing **Speaking** Space, 2002

George **Legrady** and Andreas **Schlegel**, Visualization

Stephen Travis Pope, Sound

George Legrady, **Professor**, Media Arts & Technology graduate program, University of California, Santa Barbara. His work in **interactive** installation focuses on interaction design, and data management through semantic **categorization** using neural-netbased algorithms.
<http://www.georgdegady.com/>

Stephen Travis Pope is senior **researcher/composer** at CREATE UC Santa Barbara and lecturer in the Media Arts and Technology program. From 1988 through 1997, he was **editor-in-chief** of "Computer Music journal," MIT Press. <http://www.create.ucsb.edu/~stp/>

Andreas **Schlegel** is an interface designer currently in the masters program at MAT, UCSB. He **co-founded** and directed the **visual** and technical production in the "Diffus" design firm in Stuttgart, Germany.
<http://www.sojamo.de/>

STACK

Robert B. LISEK

Department of Logic/Wroclaw University
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<http://www.fundamental.art.pl/>



STACK is a collective self-modificating virtual environment that allows small groups of participants to interact with autonomous objects and with each other in real time as they go up through the levels of the datastack. Humans are represented by the results of their activities. **While** crossing different nodes of the STACK, they move through the space, teleplaying with objects and others participants. The objects compete each with other, one retracting to the other, or provoking the other's verbal or symbolic interchanges. The objects are not entirely frozen in advance, but it is possible to change their tissues, sources and sequences. What arises is a dynamic system of variable's quantities and awareness.

The signals are picked up by the system of **sensors**. After the digitalization they are sent to the programs which operate the installation. This is a kind of neural-net which is the original program created by R. Lisek and Sz. Kuzniarz. Its practical value will only be determined through extensive experimentation. It would become truly overpowering if the system became to rewrite its own sourcecode and transformed itself into something entirely different than it once was.

Robert B. Lisek, is an artist, mathematician and a founder of Fundamental Research Lab, he is involved in the number of projects focused on alternate aesthetic strategies and artificial intelligence like Pest, Jesus Hardware & Software, Uterus, House, Model, The Snake sheds his skin, Der Tod Opera, Ubermas & Menge, Kehre, Lichtung, Spear, Stack. He is also a scientist at Department of Logic of Wroclaw University specialising in the theory of partially-ordered sets.

Bird Singing other Birds Songs, Audible Writing Experiments

Maria MENCIA

PhD student at Chelsea college of Art and Design, London, UK
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<http://www.m.mencia.freeuk.com/>



Birds Singing other **Birds** Songs is a sound and video piece, which has **been** produced using various digital and multimedia programmes (Photoshop, Illustrator and Flash).

The conceptual basis for the work is an exploration into the idea of the translation process: from birds' sounds into language and back to birds' songs via the human **voice** with the knowledge of language. These birds are animated 'text **birds**' singing the sound of their own text while flying in the sky. The **letters**, which create their physical outlines, **correspond** to the transcribed sound made by each of the birds. Nevertheless, the sound doesn't correspond to the visual representation of the real bird. The sound is produced by the human voice slightly manipulated in the computer. The birds appear on screen in a random manner.

This work is also in the form of **an** interactive piece where the user **can** choose the birds **he/she** want to see flying in the sky.

Installation space: projection onto a covered window, giving the impression of a window or onto a big glass window.

supported by the AHRB (Arts and Humanities Research Board)

Maria **Mencia** is a London based **artist/researcher**, of Spanish nationality, born in Caracas-Venezuela. She is currently doing a Fine Art Practice based **PhD** at Chelsea College of Art & Design-The London **Institute** -London-UK

The **title** of her research is: From Visual **Poetry** to **Digital Art**: An exploration of new communicative systems formed **by** text **as** a visual, semantic and aural element in the production of meaning using digital technologies. She was awarded **an** AHRB (Arts & Humanities Research Board) grant in **Nov.** 2000 towards her doctorate studies.

She **exhibits** and has performed nationally and internationally: Spain, England, **Belgium**, Holland, **USA**, **Germany**, Norway, Cuba and Japan.

Studied English Philology at the Complutense University, in Madrid, Spain, (1983). **BA** in Fine Art at **Camberwell** College of Arts (1990-1993) and **MA** in History and Theory of Art at Chelsea College of Art & Design (1996-98) London. Here, she started her research in Art Theory and Practice in the area of Language and Communication, which lead to her **PhD** studies.

She lectures in Spanish, work, as a translator, Artist Educator and Visiting Art Lecturer in galleries, art centres, schools, art colleges and media centres. She is co-founder of two Community Arts Organisations: **IDEA** and **TAL**.

She is a member of the research project: The Integration of Computers within Fine Art Practice-Camberwell and Chelsea Colleges of Art-London-UK.

bounce street

MIYABARA Mika + SUCIMOTO Tatsuo

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sugi2000@iomas.ac.jp



Various colors are changing in the street. This work is expressing change of the color in the street with the animation and sound in which balls are bouncing. The expression of the street - signboards of stores, people's dress which goes back and forth - is photoed with video camera. The photoed image becomes the animation in which balls bounce on realtime. And it is projected on the surface of a wall of a building. People passing through the street can participate in change of the color of a town, and can enjoy the ball and sound which bounce.

Equipment Supported by:

Department of Visual Media, Nagoya University of **Arts** and Sciences

MIYABARA and **SUGIMOTO** have collaborated since **2000** at **IAMAS** (International Academy Media Arts and Sciences).

Exhibition

2001 2001 Asia Digital Art Award.
 Fukuoka Asia Museum (Fukuoka, Japan)

- 2001 IROMONO. ORIVETEI (Aichi, Japan)
 2001 Interactive Art **Gellery**, Ogaki joho Kobo (Gifu, Japan)
 2002 5th Media Arts Festival, Agency for Cultural Affairs.
 Tokyo Metropolitan Museum of Photography (Tokyo, Japan)
 2002 retake. Sendai Mediatheque (Miyagi, Japan)
 2002 bounce street. Gellery Sen (Osaka, Japan)

MIYABARA Mika

2000 - 2002 Interactive Media Study at IAMAS.

SUGIMOTO Tatsuo

2000 - 2002 Interactive **Media** Study at IAMAS.

2002 - now Research Associate at **NUAS**
 (Nagoya University of Arts and Sciences)

California lemon sings a song

MOTOMIYA Kaoru

Newhouse Center for Contemporary Art
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<http://www.aloalo.co.jp/kaorum/>



This work is a kind of interactive sound installation however it may look just a group of lemons on the ground. Acid of fruits works to generate electricity. Lemons are connected to digital sound tips. Visitors can smell fresh citrus and hear sounds when they open the pods or cups since the electric circuits are opened by sensors. Exhibitions of electronic arts usually need a lot of plug-in sockets. But this piece does not need them because the work itself can generate electricity. When I face to electronic arts, I consider about power generation, not only to consume electricity.

motive

I think foods in ecosystem are joints of circulatory system. Thus recently I have been pay attention to food culture and use local foods for my art works. When I worked in California, I thought let lemons whisper a song using their acid as battery. I found Japanese characters "export Japan special" on the box of lemons which I bought there.

When we ingest foods from remote area, our body may assimilate, switch, mediate with unknown culture, in different phases from those of politics or economy.

background

Local farm products tell me a lot about the places, such as climate and history. Outside-people often misunderstand local information but it sometimes can lead a deeper understanding. It looks the same in cultural exchange, the first step always starts with a trifle. Japan imports a great quantity of Californian citrus. TV commercials of such famous company **Sunkist** amplify the fictional Californian image among Japanese people. But a Californian said me "the best lemons is Floridian."

process

Studio I made this piece was a former missile base area (**HEADLAND ART CENTER**). I made an outline of a missile in the actual size with lemons, in the same number of people and dogs who used to work at there, wishing to be a peacemaker after cold war. I directed it's head point to Japan since they were exporting to Japan.

[**taking off**, and landing] In 2000, this work was shown at a gallery in San Francisco (**SOUTHERN EXPOSURE**). In 2002, the missile-shaped lemons landed to a gallery in Tokyo, using California lemons imported. In Fall it will be launched to Nagoya port. Citrus fruits of California, sometimes metamorphose into processed foods such as juice or candies, are circulating in markets over the world, coming and going through digestive system in our bodies even this day.

sponsored by **ASAHI BREWERIES, LTD.** supported by **SUNKIST**

Tokyo-based visual artist. Motomiya has presented her works at more than twenty of shows and symposiums, participating several Artist-In-Residences (Japan, US, Canada, Australia 1996-2002). Motomiya belongs to Japan Society of Medical History and curated a scientific exhibition (Natural Science Museum, Tokyo University 1997), also collaborated with scientists in education projects: "Digital Museum" (National Science Museum, Tokyo 1996), "Visible Inside" (Shiroishi Municipal Center, Miyagi 1998). Her robotic works are related to the issue of body and senses: "Hairball machine", "baby walk" (1996-1999). Motomiya's latest installation "canon" centers on social perception of ideal body, took part in "Art and Medicine" (ICC, Tokyo 2002).

Bubbles

Wolfgang MÜENCH, Kiyoshi FURUKAWA

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<http://www.merz-akademie.de/~wolfgang.muench/bubbles/main.html>



Interacting with virtual bubbles is quite simple...you just walk in front of the projector's light beam and cast your shadow onto the projection screen. The bubbles will recognize this shadow and bounce off its outlines, at the same time emitting certain sound effects. By moving your body and its resultant shadow you can play with these bubbles and the sound composition.

In a subtle manner, the work addresses the aesthetics of interaction on several levels: There is the body itself, which is usually left out when it comes to human-computer-interaction. In 'bubbles', it is central - users interact with the work as 'bodies'. The concrete body outlines on the screen become a means of interaction. It's the body's shadow - a cultural icon in its own right - which is being used as an analog 'interfacing device' to interact with a completely digital world of its own, the simulated objects on a projection screen. The data projector, the spectator's body, and the screen itself serve as an 'analog computer' that computes the size of the shadow on the screen; the distances and spatial relationships of these elements crucially contribute to the overall experience of the work. Finally, there is the simulation algorithm itself that defines the completely artificial, two-dimensional world of the screen.

While the technical requirements are in fact moderate and the setup relatively simple, 'bubbles' also displays illusionist qualities in that the 'story' is obvious while the way it's done remains oblique. Spectators learn how to interact with the system very quickly and get involved in dancing, playing, and other kinds of odd behaviour, while the 'how' question often remains unresolved.

Computer simulations and shadows share the property of a certain *irreality*; 'bubbles' celebrates the encounter of these two deficient reality modes: the traces of solid bodies meet the fleeting results

of program code, the latter being the equivalent of an 'essence' in advanced information societies.

Wolfgang Miiench

Born 1963 in Karlsruhe

Studied Fine Arts at the State Academy of Fine Arts in Stuttgart, Germany and at the University for Applied Arts in Vienna, Austria. Based at the ZKM Center for Art and Media in Karlsruhe, Germany since 1996. During that time software developments for various projects of ZKM. Since 1997 he is a lecturer for Interactive Media at Merz Academy Stuttgart [University of Applied Arts], Germany.

Kiyoshi Furukawa

Born 1959 in Tokyo

Studied composition with Y. Irino at the Music Academy in Berlin and with I. Yun and G. Ligeti at the Music Academy in Hamburg. Guest composer at Stanford University, USA in 1991. Artist in residence at the ZKM Center for Art and Media Technology in Karlsruhe, Germany. Since 2000 he has been assigned as an Associate Professor at the Tokyo National University of Fine Arts and Music.

Transfer Points

Geert MUL

geert@v2.nl



Transfer Points is an extract of hours of video footage filmed by Geert Mul from 1994 to 2001 in various city's around the world. This footage was first used in the installation 'Generating Live'.*The output of this installation was recorded and functioned as the source material for 'Transfer Points'

In 'Transfer Points' I explore the relation between 'structure' and 'content'. The installation balances and drifts between music/video narrative and abstract structure. It's an attempt to create an universal poetic work of images and sound, using autobiographic material. *(Vleeshal, Middelburg NL 2000 and MU, Eindhoven NL 2001).

transferpoints: COURTESY OF 'DE VLEESHAL' MIDDELBURG NL

additional credits:

Jochem Paap (Speedy J.) = sound.

Lucas van der Velden – sound/programming.

Koot = text animation.

Geert Mul (b.1965) studied at the Academy of the Arts at Arnhem from 1985 until 1990. There, he eventually specialised in computer animation. After his studies, he travelled to various countries such as Japan; the audio and video recordings made during these journeys were later exhibited in Dutch art spaces. To become financially independent, Mul, in the mid-90's, started to create video screenings combined with pop music for a Rotterdam discotheque, which basically marks his first steps as a VJ performer. These events grew into more or less interactive video and audio environments.

Mul tunes his work to the function of the space it will inhabit, varying from hectic discotheques or pop festivals, such as the annual Lowlands Festival in the Netherlands (1999), to art events and serene art spaces such as Witte de With in Rotterdam. Mul has made appearances at events such as the Sonar Festival in Barcelona (1999), the International Film Festival, Rotterdam (1985, 1996, 1999, 2000) and the Cartier Foundation in Paris (1999), National Museum of Modern Art, Kyoto, Japan. (2000), International Biennial, Turin, Italy (2000) and SONAR festival Barcelona Spain (2002.)

His work comprises videos, installations, performances and concerts and can be seen in a variety of settings: museums, pop festivals, public space and concert halls. The installations are often created especially for these venues. Consequently, the installations have a relationship with the specific characteristics of their surroundings: with, for instance, the architecture or the public's behaviour.

The central theme is the relationship between structure and meaning. Mul uses digital database technology to store and retrieve audiovisual material and to generate the structures underlie the expression and the meaning of the work. In some of his extensive installations the process of structuring imagery and the creation of compositions is automated and interactive. In these works technology is not 'neutral', and not seen as being separate from 'content'.

Reverse

MURAKAMI Fumiaki

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<http://www.fumiaki.jp/>



"You can turn the switch on/off.

You can open the cover."

"If you stare inside, close the cover immediately because I fear your eyes and perhaps I will come to dislike you. Certainly, you should cut me dead. Continue on and ignore me."

Participant can turn the switch on/off. And they can peep inside the switch box. If I hate you, you hate me, and I will hate you or more. This action continues eternally. I explore relations between a fellow humanity.

1978 Sep. 14 Born in Kobe, Japan

1996 Mar. Complete the Kotogaoka high school course

1997 Apr. Entrance into Nagoya Zokei Art and Design University

1998 Dec. Exhibition "Sensation" in the Nagoya Citizens Gallery, Japan

1999 Oct. Art Award in Nagoya Zokei Art and Design University

2000 Oct. Art Award in Nagoya Zokei Art and Design University

2001 May. Exhibition "Transit" in the port of Nagoya, Japan

2001 Oct. Exhibition "Transit" in Dusseldorf, Germany

2001 Sep. – Dec. Studying abroad in Carnegie Mellon University, America

Pop! Goes the Weasel

Nancy NISBET

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<http://www.finearts.ubc.ca/faculty/laftworks/nnisbet/>



From doted circuit TV and video monitoring, **email** snooping software such as Carnivore, tracking through **credit** card usage and location mapping via GPS enabled cell phones; surveillance is omnipresent. It may not be the **act** of **surveillance** but rather the collection, storage and use of our 'data identities' in a centralized database that presents the greatest threat. Who will have access to the database, how will the data be used, how will people be protected from data **profiling** and marginalization?

"Pop! Goes the Weasel" is an interactive installation using Radio Frequency Identification (RFID) to track **visitor/participants** as they move through the installation. Identities are blurred as **RFID** tags are shared. The significance of the collected data is shifted as visitors repeatedly alter the database. A video projection containing the implantation of an **RFID** microchip into the artist's hand and a visible real-time reflection of visitors being tracked accentuates uneasiness.

This installation aims to remind participants of the ubiquity of surveillance structures and to encourage visceral responses to potential future modes of surveillance. **Visitors** are given the opportunity to practice intervention in, and subversion and avoidance of **RFID** surveillance as possible forms of resistance.

Nancy Nisbet is a Canadian new media artist. She received a Master of Fine Arts from The California Institute of the Arts and has degrees in Genetics and Education from the University of Alberta. She teaches Digital Arts in the Department of Art History, Visual Arts and Theory at the University of British Columbia. Her artistic and academic practice concerns human relationships with technology and human relationships mediated by technology. Through her art she seeks to investigate influences of technology on shifting senses of self and understandings of identity(ies).

hearing colors

nonsection

arei@nonsection.jp.org
http://www.nonsection.jp.org/



The environment which surrounds a color and sound is changing a lot. It is known well that a color and sound have a close relation with **people**. In this work, we cause color-sound synesthesia to people. And we want to investigate thoroughly whether the sound of which people are reminded from a color is similar, and whether it is different.

Although there is analysis of a color and an associative word in the present color plan, there are few examples of changing the associative word to an actual sound. The association of the color by actual sound without language enables deep analysis of color-sound **synesthesia**. The result of this analysis gives the new viewpoint of a color image.

When considering the relation between a color and sound, the difference in the color cognition by living environments is also important. For example, the color and sound according to the season exist in scenery of Japan. Furthermore, as Goethe pointed out, the action of each color affects feeling and emotion. Thus, although it is difficult to determine the relation with a color and life sound uniformly, we can acquire a different viewpoint from the present color theory through this work. Simultaneously, we can recognize the difference among various culture. That is, we can feel "**Orai** (communication)" of feeling with people of a different living environment with this work.

March 2001 "play structure"
The Nagoya University of Arts graduate exhibition
nonsection web site (<http://www.nonsection.jp.org>) open
May 2001
August 2001 "play structure [warehouse #20]" artport2001 digital agile
December 2001 "play structure [IP]" Judgerecommendation prize award of "Aichi pavilion in Internet exposition"

The Trespass of Her Gesture

Anneke PETTICAN, Spencer ROBERTS

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<http://www.trespass.org.uk/>



'The trespass of her gesture' revolves around comings and goings of various kinds. Reciprocal relationships between artist, audience,

chance and text converge in a loosely choreographed dance. The *key* protagonists in this dance are a virtual graffiti artist and her evolving text. Their partnership is complex and it is unclear which of them takes the *lead*.

Embodied by multiple networked projections, the virtual graffiti artist sprays a series of messages onto a large-scale public surface. The messages are presented in a random order and the duration of the performance is open-ended. The message content is site specific and the writing decays subtly over time.

Though it begins as a tabula-rasa, the space is slowly transformed into a complex electronic palimpsest. Eventually, as if through a process of forgetting, it returns to its original state. Linguistic tensions are created throughout by chance collisions in the layering of the text and the fragmentation of each messages structure.

Both the projected artist and her writing can vary in size. Manipulations of scale in terms of pattern and gesture are key factors in relation to her performance. The graffiti artist attempts to keep her practise covert. If approached she vanishes, only to reappear elsewhere within the networked space.

The medium of projection may sit uncomfortably with many conceptions of graffiti. In spite of this the messages both disrupt and can be disrupted by the flow of people within the space.

"Approaching the work one finds various graffiti writings spread over the pavement and a hissing aerosol sound is hanging in the air?"

As a constantly generating text in one time frame, The Trespass of her Gesture renews itself permanently, forming new shapes and constellations, to create an elusive textual choreography, similar to an improvised dance. The sprayer herself is a mature, yet fragile and very feminine figure, (in her outlook and vintage clothing far more Emily Pankhurst than Hip Hop) to finally extend the work into a more space and timeless realm."

Andrea Zapp

Anneke Pettican's installations have been shown widely at International festivals and exhibitions. They focus on public use of space and reveal how our identities and experiences are mediated and subtly controlled using technology. She is a co-director of Brass Art (UK).

Spencer Roberts' philosophical interests include the writings of Henri Bergson and the later Wittgenstein. His focus is upon issues relating to time, agency and personal identity. He favours processes that blur our concepts of the physical and the virtual, whilst utilising fairly simple forms of technology. Both are Senior Lecturers in Multimedia and Virtual Reality at the University of Huddersfield.

ofish (interactive fish steam)

Mary PHILLIPUK

mary@core77.com



Encountering a garden stream, you might stop to watch the water ripple in the sun, or see the fish dart back and forth beneath the surface. You might toss in a pebble to make concentric waves or drop crumbs of food to attract the fish. It is this kind of experience, a natural opportunity for interaction and reverie, that ofish intends to produce.

Mary is an interactive designer in New York City. Her work has been shown at Mita New Talent Pavilion, ISEA, and the New Museum in Soho. She studied architecture at Princeton University and has an MFA in Computer Graphics from Pratt Institute, where she teaches Interactive Media.

Super Spectacular

Timothy PORTLOCK

University of Illinois at Chicago
portlock@21stcentury.net



Super Spectacular is an interactive narrative created to be experienced on a stereoscopic virtual reality display system. The virtual environment created in this artwork consists of buildings (a sports arena and factory) and interactive characters created from black and white drawings developed by the artist. Super Spectacular places the user in a world characterized by the cycles of work, leisure, production

and consumption. For the user to fully experience and explore this environment they in essence must engage in the processes associated with these cycles.

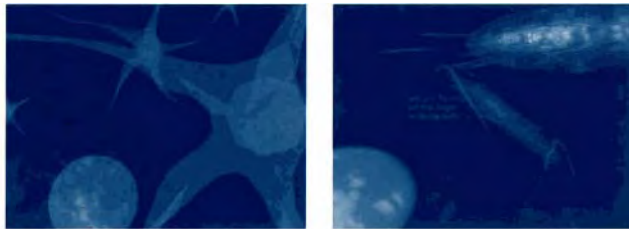
Since his early days as a public artist, muralist and painter, Tim **Portlock** has described the cultural changes taking place within large (post)industrial cities and continues to explore the shifting **cityscape** in his digital work. Currently **Portlock's** formal interests are in the overlap between the aesthetic vocabulary of traditional art media, such as painting, and digital art making practice.

His work has appeared in the version02 show at the Museum of Contemporary Art (Chicago), **Ars Electronica** (Linz, Austria), Gdansk, Poland, **COSIGN** (Amsterdam), among others. Before working digitally, **Portlock** was a painter and large-scale muralist, and this background informs his current work. As a digital artist, he has worked on virtual heritage projects such as Virtual Harlem and as the lead designer on the Dusable Project, an art work that combines non-linear story telling, traditional theater and virtual reality set design. **Portlock** is also a professor teaching digital art at Columbia College, Chicago, Illinois, USA.

Empyrean – soft skinned space

Melinda RACKHAM

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<http://www.subtle.net/Vempyrean/>



Empyrean is a soft space constructed on the internet in Virtual Reality Modelling Language, a universe parallel to the hard spaces we inhabit each day. It contains seven unique and intertwined immersive **e-scapes** – order, truth, beauty, strangeness, charm, chaos, and void, each scape revealing additional layers of theoretical and poetic text, and imagery drawn from both the microscopic and macroscopic

The work is an investigation of the colonization of the virtual – addressing the pioneering metaphor that has infested 3D on the web as many try to remake online virtual space as a poor imitation of their everyday life. Empyrean deliberately destabilises the viewer by omitting the familiar horizon line... the space moves, it is soft, there is no defined place to anchor oneself against. Each viewer is encouraged to

transverse the otherworldly yet oddly familiar domains, not by **clicking** to follow pre-scripted pathways, but by sensory awareness with infinite navigational options thorough the joystick interface.

Once inside the Empyrean we are transparently and softly embodied, interacting as Avatars – cellular and/or electronic constructions that have no human characteristics whatsoever. These Avatars may communicate with each other by sound and gesture, for example they may squeak, squawk, blink, gurgle, giggle, blush, or go opaque, or perhaps even disappear, as well as via a more traditional text interface developed under the worlds Open Source V-net **Server**. The soundscape designed by Mitchell **Whitelaw** is an integral part of the immersion within the space. The **spatialized** sound is attached to each etheric object, which have their own momentum and trajectory, so once inside the **world** the distinctive sound of each zone is constantly shifting around the viewer's Avatar.

By using VRML to explore the three-dimensional spatiality of the internet I am constructing something other, a place that is sensory in an electronic way, a space that is both external and **internal**. Here each viewer is the center of their own machine constructed reality, while their avatars are consumed to become part of the larger art work. The purpose of Empyrean is to remind us that we are the creators of our own simultaneously subjective and objective viewpoint.

Empyrean has been produced by the efforts of many people, most importantly Sound Design by **Dr Mitchell Whitelaw**, with additional scripting and modelling by **Horst Kiechle**. Empyrean is supported by the Australia Council for the Arts, **Vislab** Sydney, Banff Center for the Arts, Canada, and The College of Fine Arts, UNSW, Australia.

Melinda **Rackham** is a netartist and writer based in Australia who has been consuming online time since the mid 1990's at her domain **subtle.net**, authoring **net.art** sites, constructing sensual hypertextual narratives and theoretical texts which have investigated online identity, locality, sexuality and community; viral symbiosis and trans-species relations; and the nature and construction of multi-user 3D Virtual Space.

Her Award-winning sites are shown in major International Museums and Festivals, and she is currently completing a **PhD** in Virtual Media at College of Fine Arts, UNSW, Australia. **Rackham** is also the producer of **-empyre-** media arts mailing list.

Understanding Echo

Martin RIESER

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martinriese@hotmail.com
<http://www.bathspa.ac.uk/>
<http://www.sof.org.uk/>



The installation creates a responsive environment using a combination of still digital imagery and projected video clips. The installation is controlled by an infra red sensitive video camera, a strong infrared light source and software which detects audience movement within three pre-programmed zones around the central projection area. The installation requires 4 metres of ceiling height and a room space of 7 metres x 7 metres approximately. The software used was custom written in Java by Simon Yuill, controlling a fast hard disk and data projector. The projector is mounted directly above the "pool". Via infra red sensing, software detected audience presence in any one of three zones: Distant, Intermediate and Intimate and reacts by playing a corresponding projection into the pool (either a white disk or a real pool of water). The anticipated movement of more than one audience member is compensated for by the logic of the programme. Each video fragment is coded for audience distance and movement within a zone and is triggered by pre-programmed anticipated patterns of audience activity. The projected video fragments change without obvious repetition over a 40 minute cycle.

Images and Description: www.sof.org.uk

Senior Lecturer in Digital Media at Bath Spa University College, formerly at Napier University, Edinburgh, and the University of the West of England, Bristol. Director "Media Myth & Mania" for "Silver to Silicon" CD ROM. Interactive exhibitions include, "Understanding Echo" (Cheltenham Festival 2000/Watershed 2002), and Labyrinth" (F-Stop 1997), "Screening the Virus" (1996 ArtAids) "Electronic Forest" (1990-91 Prema). Curated "The Electronic Print" (Arnolfini 1989). Co-editor: New Screen Media: Cinema/Art/Narrative (British Film Institute (BFI), London and Center for Art and Media (ZKM) Karlsruhe, 2002) He has been involved with digital media as an electronic artist since 1981.

visionary.apparatus

Axel ROCH

Goldsmiths College Centre for Cultural Studies
University of London
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<http://www.axelroch.net/>



The *visionary.apparatus* neither tool nor machine provides the individual observer the process of contemplation as an experimental and subjective sketch. The spectator experiences intensively and temporal a dynamical, flowing image.

The interface between the subject and the object is an *eye/gaze*-tracking system that **performs** the selective and generative gazes of the observer into a subjective moment of looking. The gaze regulates in a meta-dynamical way the image not as data but the conditions of the permanent regenerative image systems itself. Here, the spectator does not appear in the image, he creates the process of seeing individually. The touch between the gaze and the object, the movement of the eye as the observer's body are imprinted and expressed in fluid codes. The algorithms of technical visionariness adapt the history of the spectator dynamical in and through the process of looking. Here, subjectivity appears as cybernetical emergence.

© Axel Roch

Sound: Olaf Geuer

See also AIR Space02 at <http://www.medienturm.at/>

*1971, MA in Cultural Studies and Philosophy. Was 3 years Artistic and Academic Staff at the Academy of Media Arts Cologne, Germany. Artist-in-Residence, Medienturm, Graz, Austria. Is since 2002 David Gee Lecturer in New and Interactive Media at Goldsmiths College, University of London, UK.

Exhibitions (selection):

"voyure en survol" - Pour Petit a.", Iconoclash - Beyond the Image Wars, Center for Art and Media Karlsruhe, Germany, 2002.

"Diagrammatical Readwrite-Head", In the Field of Letters, New Gallery Graz, Austria, 2001.

"visionary.apparatus", Steirischer Herbst, Medienturm Graz, Austria, 2001.

"Mind-Reading Machine II", Seven Hills, Martin-Gmpius-Bau Berlin, Germany, 2000.

1,800MB Ideology

SAITO Tetsumasa

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<http://www.synnet.or.jp/cosmos28/>



chaotic orders...virtual speeds...interstitial insurrections...
delicate particles...pixellised beauties...chameleon metamorphosis...
resonance moods...mental revolutions...sublogical brainpowers...
meteorite energies...astral wizards...time travellers...
spacy clowns...white children...1,800MB ideology...

to hypnotise the world and hug it tight with love vibrations.

1979 Born in Aichi, Japan

2002 Graduation from Nagoya University of Arts

Floating Memories

SATO Tomohiro

IAMAS (Institute of Advanced Media Arts and Sciences)
tom-s01@iamas.ac.jp
<http://www.iamas.ac.jp/~tom-s01/>



This work deals with the relationship between reality and the digital memory of that reality. Digital technology is changing our perception of reality and time and how we interact within this reality.

"Floating Memories" is an interactive musical box where users can produce music and images when they turn the handle of this device. As in conventional musical boxes, a sheet of paper is imprinted with the musical scores and this paper is spun through the musical box's cylinder. In addition to playing music, "Floating Memories" also plays "images" and the images and sounds are **synchronised**. A digital camera captures the users face and when the users turns the handle of the musical box **device** her image will appear projected on that sheet of paper. By turning the knob faster or slower the user can control the speed of her images coming. New images appear directly next to the cylinder while previous images, just like memories of the past, move further way and eventually dissappear at the end of the paper. The user so to speak produces the present through her interaction, while memories of the past become still images that stay visible for a **while** and then disappears. When the users stops turning the handle **altogether**, the images will stop coming and all the previously recorded images will fall off the paper sheet and dissolve. Just like lost memories they will dissolve and blur.

In this work, real time and virtual time, reality and imagination are juxtaposed and the user can break the time axis between now and then through her interaction. The user's imagination is contrasted with the real time feedback felt through the physical action that results in the variability of time and the ambivalent memory of that **time**.

1977 Born in Fukui, Japan

1997-2001 National University of Wakayama, Japan
Department of Design and Information Sciences
in faculty of systems engineering

2001- IAMAS (institute of Advanced Media Arts and Sciences)

Exhibitions

2000 Interactive Media Art - Wakayama, Japan
2001 Shinseiki Media Art Festival - Shizuoka, Japan

Award

2000 The highest award, Net Art Department,
BBCC Net Art & image Festa2000

e.mia.me'

Tamar SCHORI

tmr_s@netvision.net.il
http://www.doflash.com/portfolio2/home.html
http://www.tamar-schori.net/



On the literal verge of a mediated place you have the ability to control the happenings. Your presence and **actions** are the altering force that actually influences a magnetic substance that is placed elsewhere. The ferrofluid and its beautiful curves and slopes serve as a terrain and substrate that lures you to inspect it further. While you do that you trigger an additional source of artificial images that serve as your visual extension. These "**messengers**" are launched onto the video projection surface. The result of a meeting between these visual extensions is felt underneath your feet as sections of the platform vibrate.

The installation lays the condition for a group behavior where people discover the way to control the pace of the happening and the level of vibration they are exposed to. (Level of contact)

The flow of the ferrofluid with its unique properties as a stable liquid that responds to a magnetic field is put in the center of e.mia.me' to emphasize the aesthetics of circular change.

All parts of the installation, including the participants, echo each other. **Particles** of magnetite behave according to a magnetic field. Units of **artificial** animation behave according to rules of flow, attraction and repel. People affected by vibrations are choosing to stay or to move away. A mutual dance of elements creates a machine of perpetual **circular** change focusing on attraction and repels dynamic behavior and rest.

Tamar Schori is a new media artist, exploring the connection between art and technology since 1990.

Tamar has exhibited computer enhanced installations since 1996 in Neue Galerie museum, Graz, Austria; Nikolaj Center, Copenhagen, Denmark; Walino Alto Museum, Turku, Finland; Fotohof Gallery, Salzburg, Austria; Art focus, Jerusalem, Israel; Art Statements, Art/30/Basel, Basel, Switzerland, CYNET Art 00, Dresden, Germany

Festivals:

Remote Connection, Austria; Shteriches-herbst festival, Graz, Austria; Art-Focus, Jerusalem, Israel; Art/30/Basel, Basel, Switzerland, Installation biennale00, Haifa, Israel. CYNET Art 00, Dresden, Germany

Collections:

Hachmi, Israel; The Vera, Silvia and Arturo Schwarz collection, Tel-Aviv Museum, Israel; The Leube foundation collection, Austria.

Welcome to the World of VinylVideo

Gebhard SENG MULLER

Gebhard SENG MULLER, in collaboration with Martin DIAMANT, Günter ERHART and Best Before
gebseng@vinylvideo.com
http://www.vinylvideo.com/



VinylVideo™ is a new, wonderful and fascinating development in the history of audio-visual media. For the first time in the history of technological invention, VinylVideo™ makes possible the storage of video (moving image plus sound) on analog long-play records. Playback from the VinylVideo™ picture disk is made possible with the VinylVideo™ Unit which consists of a normal turntable, a special conversion box (aka the VinylVideo™ Home Kit) and a television. In its combination of analog and digital elements VinylVideo™ is a relic of fake media archeology. At the same time, VinylVideo™ is a vision of new live video mixing possibilities. By simply placing the tone arm at different points on the record, VinylVideo™ makes possible a random access manipulation of the time axis. With the extremely reduced picture and sound quality, a new mode of audio-visual perception evolves. In this way, VinylVideo™ reconstructs a home movie medium as a missing link in the history of recorded moving images while simultaneously encompassing contemporary forms of DJ-ing and VJ-ing.

Welcome to the World of VinylVideo™

"Welcome to the World of VinylVideo™" is a shop-like room that allows the visitor to experience all levels of this missing link in media history. it involves:

- a shelf with all 21 VinylVideo™ Picture Disks that have been produced so far, plus some vinyl-related merchandising items.
- a viewing station, including the VinylVideo™ Home Kit, where the visitor can pick his favourite disk and watch it.
- a sound station, where the original sound of the VinylVideo™ Picture Disks can be heard and manipulated. The station gives insight about the sound-image correlation of the VinylVideo™ technology.
- several displays of VinylVideo™ Picture Disk Covers and other related items.
- a web terminal to gather additional background information about VinylVideo™, to convert own images into sound by using the proprietary Trashpeg technology or to look up the catalog of available Picture Disks and other related products.

please check out images of the installation at:

http://www.onlineloop.com/vinylvideo/01_pictures/01_shows/2000-04_postmasters_ny/
http://www.onlineloop.com/vinylvideo/01_pictures/02-homekit-merchandise1

please check out video clips of the installation at:

http://www.onlineloop.com/vinylvideo/05_video/
For further information please also visit our website:
<http://www.vinylvideo.com/>

VinylVideo™ is an Austrian cooperation between: Gebhard Sengmuller, an artist working with new technologies; Gunter Erhart, an information scientist; Martin Diamant, and experimental physicist; and Rike Frank of Best Before.

Please download detailed C.V.s from
<http://www.vinylvideo.com/presskit.html>

The Lightning Organ

Gregory SHAKAR

Interactive Telecommunications Program, New York University
info@moodvector.com
<http://www.moodvector.com/>



The Lightning Organ serves to heal the abstraction between the energetic force we use to power our devices, our tools, our art and the eventual result of the work that this energy does on our behalf. The piece employs electrical energy not only to traverse the **dizzying** serpentine of circuitry necessary to artificially synthesize and amplify sound, but also employs this electricity as the final goal, in its true form, visibly as a bolt of energy. With admiration

and gratitude the Lightning Organ releases the results of its labor into thin air, where we can see, hear and almost feel the musical electrical energy during its bright passage across the spark gap.

The Lightning Organ is a musical sculpture that produces sound by controlling the audible pitch of a visible electrical arc. Most electronic musical instruments employ loudspeakers to convert electrical energy into an acoustic sound. A loudspeaker uses electricity to push and pull a speaker cone which in turn imparts vibrations into the air. The Lightning Organ skips a step by releasing "tuned" electricity directly into the air. The resulting spark produces an audible sound whose pitch - or musical note - is controlled with a familiar musical keyboard interface, allowing participants to play a melody made of pure energy.

Each spark is formed at the base of two copper **rods** that are arranged in a "V" shape. For the duration of the musical note, the spark travels up the "V", disappears, and then reforms at the base again. This introduces subtle rhythmic patterns into any music that is being played. The piece can be configured to combine simultaneous notes into the same spark, where they produce rich distorted sounds due to the formation of complex waveforms in the flowing plasma. Other configurations allow the chords to sound clear by routing each note to its own spark gap. This creates a pleasing spatial effect as the harmonies are discharged around the player.

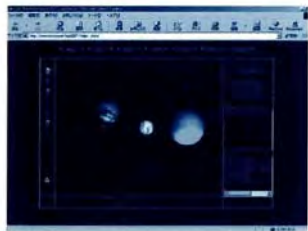
The Lightning Organ affords players the unique opportunity of wielding great amounts of pure energy through familiar and simple musical gestures. Rarely are we able to tame such wild forces as lightning with the grace of a musical instrument.

Gregory Shakar is exploring various paths toward the goal of creating emotive and expressive active art. In the course of this effort he taps his experience as an artist, musician, and composer with the intention of teasing out the fundamentals of human attention and fascination. While participating with his recent reactive sound sculptures, viewers have controlled thunderous 30-meter long wires, sonorous 3-meter tall metronomes, dozens of dangling tentacles, sociable spiny metal spheres and musical bolts of lightning. Shakar has sewed an Artist Residency at the Ars Electronica Center in Linz, Austria and a Research Fellowship at the Interactive Telecommunications Program at New York University where he also teaches graduate courses in Physical Computing and Interactive Design. He is native to New York City and holds graduate and undergraduate degrees from NYU in music, technology and electronic-art.

Network Planet Ensemble – Johannes Kepler "Harmonice Mundi"

SHIMOMURA Tomoo

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<http://tomoo.net/>



The work, entitled "Network Planet Ensemble", is an interactive multi-user virtual 3D world on the Internet which bases on "Music of Planets (Harmonice Mundi)" by Johannes Kepler.

Viewers can transform themselves into asteroid avatars, move in the space freely and play an ensemble together, listening to his music. A viewer might meet other asteroid avatars (other viewers). Then, all the viewers who do not even know their names become planets of the solar system and play the unexpected ensemble.

This work bases on Kepler's idea that he adapted the construction of the universe into the musical scale in order to demonstrate the harmony of the world ("Harmonice Mundi"). It likens Internet to the

vast universal space and disposes client computers connected to the server computer as an asteroid at the virtual universe.

Music of planets ("Harmonice Mundi")

Kepler was trying to find common rules between music and planet's movement. His harmony of the spheres is based on the relative maximum and minimum angular velocities of the planet measured from the sun. It is not a music scale in the strict sense of the word since the sound is continuously changing like choking or sliding. As the planets move in their orbits their velocity is lowest when farthest from the sun and highest when nearest to it. The increase and decrease of speed correspond to the rise and fall of sound that planets produce. The range of sound that the Venus can produce is very small, since its orbit is almost a perfect circle. In such a manner, Kepler allotted to the planets the musical intervals.

The six planets produce six notes and at the most time, they create dissonant. However, they can be consonant at some point within a long time. Kepler called this "music of planets." The music encyclopedia "Grove" says that it may have happened only once, perhaps at the time of creation. We can listen to this harmony if we make time go faster. The interval between the earth and the Venus makes a consonant, so Kepler thought these planets were a husband and a wife.

Born in 1969 Osaka, JAPAN

1993.04 – 1997.10

NIPPON STEEL Information & Communication Systems Inc.

1998.04 – 1999.03

Inter Medium Institute Graduate School: **SOUND DESIGN** course

2001.04 – 2002.03

Inter Medium Institute Graduate School:

Lecturer of **NETWORK DESIGN** course

Exhibition

VRML-ART Expo 1999/2000 in Germany and USA

The European Media Art Festival '99 in Osnabrueck, Germany

the 14th Stuttgarter Filmwinter in Stuttgart, Germany

6th INTERNATIONAL FESTIVAL OF NEW FILMSPLIT2001

at SPLIT, CROATIA

Med@terra_01 Festival in Lavrio, Belgrade, Maribor and Frankfurt

Web3D Art 2002 at ICA in London

Safe Torturing Series-9

SHIRAKAWA Miyuki

yoshman@mail3.alpha-net.ne.jp



The basic idea of this work is to rethink about our sensitivity of sympathy with things.

I'm interested in the process now a sense of value is formed by the information of media system. In my work, I'm trying to represent physical and mental conditions that we daily experience with media. I think that I have been educated in a physically safe environment, that is, an environment protected from actual physical threat. Experience that we have in the safe environment, brings force another sense or reality in the individual and society.

Recent works "Safe-Torturing Series" are sort of physically safe torturing apparatus. Like an image on TV screen or computer monitor, unmaterialised image of viewer made of video system is tortured in several ways. For me, it is an exaggeration of our daily experience with media in domestic safe environment. I'm attempting to represent situations without reality, at the same time the situations that paradoxically seem to have reality.

SELECTED EXHIBITIONS

- 2002 17 Evre Crescent, "ART IN THE HOME", Edinburgh, Scotland
- 2001 Miwa House, "ART IN THE HOME", Yamaguchi City, Japan
- Aspirante, "SWITCH vol.3 -Safe Torturing Series*", Hofu, Japan
- 2000 Hakusei Temple, "GAW Show", Okikamum Island, Yamaguchi, Japan
- 1999 Museum in Yamaguchi, Japan
- 1994 MMC Gallery, "RECTANGLE AND INTERIOR", New York
- 1993 Gallery Korea, "FUNCTION, NON FUNCTION", New York
- Nagoya City Museum, ARTEC'93, Nagoya, Japan
- Tribeca Lab, New York
- 1992 The Kitchen, centerpiece for 20th anniversary, New York
- 1991 Visual Arts Gallery, New York
- 1989 Griffin McGear Gallery, "FORM, BEING, ABSENCE", New York

altzero 4

Squidsoup

ant@squidsoup.com

<http://www.altzero.com/>



Altzero explores issues to do with control and authorship in interactivity, and what we understand and expect from recorded media, by creating audiovisual compositions that are experienced spatially as well as over time.

This is done in a variety of ways, but in particular by trying to evolve audio composition from its traditional form as an experience controlled almost entirely by the composer into one that is determined in part by the will of the listener. The musical experience is transformed into a 3-dimensional spatial journey where the listener chooses the route they take. By transferring the time component of sound into space, a linear path through a piece of music is transformed into an infinite array of possibilities.

If one such navigable audio structure is perceived as a representation of a moment of music time in space, then a sequence of these structures represents individual key-frames of an audio animation, highlighting the development of the linear piece over time.

In altzero4, each spike represents a single sound fragment (much as in altzero3, where sounds have a physical appearance as columns of bubbles). The whole 3D structure is a soundscape in this case an explorable freeze-frame of a moment of sound. By moving through the structure, listeners hear a dynamic mix of all the sounds within earshot over time this becomes their experience of that moment of sound.

Altzero4 consists of several such structures, time slices of a fictional soundtrack. Taken as a whole and explored in sequence, they reveal another dimension to a recording, as the piece can be explored over both time and space.

Formed in 1997, Squidsoup is a London-based art and design group whose work is known around the world. Altzero, their main art project for the last 2 years, has been shown at dozens of events including SIGGRAPH N-Space

Art Gallery (LA, August 2001), SONAR (Barcelona, June 2001), and Web3D Symposium (Tempe Arizona, February 2002 and ICA, March 2002). Their work has also been shown at events such as Milla (Cannes), Ars Electronica (Linz, Austria), onedotzero (London) and as a standalone installation at the ICA (London). They were awarded an International EMMA award for Best Online Art and their work has been shown in several online curated exhibitions including 'bin' (online art gallery for *japanese* design magazine Shift) and the Remedi Project (USA).

THE CENTRAL CITY AND INNER CITY

stanza

STANZA

stanza@sublime.net

<http://www.stanza.co.uk/>



The central city and inner city are online internet specific art projects by stanza located at www.thecentralcity.co.uk. The "central" idea is to develop analogies for the organic identity of the city. The project includes generative audio and image environments built into three d spaces and user controlled 3d spaces. 'The central city', is an audio visual, interactive, internet art, experience.

The city becomes an organic networks of grids and diagrams. The form and content of this work is a visual world of the city and its structure. Networks of information technology are contrasted with organic networks and city networks. The project fuses the sounds of specific places. The city becomes an organic network of grids and diagrams, juxtaposing urban sights and sounds.

The city codes itself up into a growing patterns, based on algorithmic patterns. The digital city experience. This is a playfulness not far or dissociated from the playfulness of the situationist critique. 'The central city' has become an amalgamation of ideas from art, architecture, design and urbanism. These online works represent spaces, they are idealised spaces. I don't see 'the central city', as a simulation. I view the final evolution of the project as a experience, an online internet experience, which can be viewed inside the white cube of the box which is a computer. The framework, the grid, that contains this work is the

computer and the internet. Images of maps redrawing and reprocessing themselves. This allows the city a perpetual evolution, no single similar path need be followed.

I wanted to develop analogies for the organic identity of the city as an urban community and make links with electronic networks and virtual communities. This organic interplay is contrasted with man made structures, as well as patterns and forms of urban design. The city itself is always changing; it is always in flux. Each aspect of city life seems to demonstrate specific characteristics, which can be developed into individual parts of the labyrinth, making up the images that will be used. The city has moved from metropolis to megalopolis to the ecumenopolis. The city is everywhere, with lifeless design spreading upwards and forming a conundrum of physical objects in space.

Stanza is an artist who deals with net art, multimedia, electronic music and painting. Most of his work can be viewed from www.stanza.co.uk. Stanza studied at Goldsmiths and Central Saint Martins in London. The work has gained an international reputation for net specific artworks and number of these interactive audio visual online net artworks have been exhibited internationally and have won net art specific awards, including the Links first prize Porto 2001 and Videobrasil 2001 first prize. Most recent exhibitions include Sao Paulo Biennale on the theme of metropolis in Brazil and Zeppelin in Barcelona. Other work includes audio visual generative paintings at www.amorphoscapes.com, and www.subvergence.net which is 3D browser and image creator.

Are You Afraid of Dogs

Tamara STONE

trstone@canada.com

<http://www.canada.com/>



A white shelf six feet in length hangs from the wall about five feet from the floor. Fluorescent light shines up from the shelf through the eleven plastic mechanical animals atop it. The shelf is equipped with a motion sensor. When the sensor is triggered it sets off a pseudo-random program, which ensures that the animals will respond in a

different order every time. One animal will go on, then another and another until almost all of the creatures are barking and straining at their wires. At the end of the short time **cycle**, the critters stop simultaneously. The animals are store bought, originally battery operated and furry. They have been stripped down to their plastic skeletons and wired to accept AC power and signals from a "basic stamp" microcontroller.

supported by the Canada Council

I am interested in human learning, processing and understanding of information as affected by emotion, self-awareness and **personal** accountability. How are they affected by **socialization**? How can I convey my own experience of learning and what **processes** can I initiate in an audience?

In the last few years, intrigued by the contrast between the elastic and unpredictability of the individual mind and the structured way in which machines "learn", process and respond I have come to focus on emerging media and their evolving roles in art making in an increasingly technocentric **society**.

I now work in a combination of traditional and new media. The figurative nature of my pieces **provides** physical and historical context while mechanical and computerized elements are intended to engage and challenge the viewer in unique ways.

Ouch

Tamara STONE

trstone@canada.com
http://www.canada.com/



Upon approaching my installation entitled "Ouch" members of the audience are faced with a dozen young girls who hang in suspended animation. Navigating the space **will** be impossible without impacting the figures, however with the slightest contact each touch sensitive figure exclaims "OUCH". The life size figures in "OUCH" are cast in flexible polyurethane foam from a sculpted original. They are covered in a cloth and rubber skin with woollen hair. Each figure is

equipped with a sensitive switch, which when the girl is moved from her hanging axis, **triggers** a chip to play a voice recording through the speaker in her chest.

supported by the Canada Council

I am interested in human learning, processing and understanding of information as affected by emotion, self-awareness and personal accountability. How are they affected by **socialization**? How can I convey my own experience of learning and what **processes** can I initiate in an audience?

In the last few years, intrigued by the contrast between the elastic and unpredictability of the individual mind and the structured way in which machines "learn", process and respond I have come to focus on emerging media and their evolving roles in art making in an increasingly technocentric society.

I now work in a combination of traditional and new media. The figurative nature of my pieces provides physical and historical context **while** mechanical and computerized elements are intended to engage and challenge the viewer in unique ways.

Globe jungle Project

SUZUKI Yasuhiro

NHK-BS1, Digital Stadium
yasusay@sa3.so-net.ne.jp
http://www.mabataki.com/



Half a century **has** passed since the globe jungle **first** appeared in Japan, and it can now be found in most neighborhoods. Children become absorbed while playing on the globe jungle; some turn it powerfully using their whole body, some cling to the top, and some squat down inside. This artwork was inspired one day when the silhouette of children playing on the globe jungle appeared like continents: the circling shadows looked like a miniaturized **earth**. **What** if the **children** playing on this playground toy reappeared in the same place at night? **What** if the globe jungle **could** also mean something to adults as well as to children? These thoughts lead to another perspective on this playground toy: the globe jungle as a visual installation.

Images of children in the daytime appear on half of the globe jungle, and park scenery filmed from **inside** the globe jungle appears on the counter half. This becomes an interface linking two comparatively **distant** spectacles: day and night in a park, inside and outside of a playground toy, and the **viewers'** past and **present**. A nostalgic illusion **is** created by: the use of the newest projection technology, the rotation of a primitive object, and the result of an afterimage on one's retina. This unique dimensional sensation is new as well as old, and obscures the division between the unusual and usual, real and virtual – something which cannot be experienced on any existing screen today.

Interactivity with computers or sensors is not important for this artwork. Rather, through the action of turning the globe jungle, the viewer can enjoy how the images appear and flicker, a **one-time** experience accompanied by physical sensation. The action of turning the globe jungle becomes the meeting point with the viewer's own childhood memories. A space emerges where technological recording and memory are linked and naturally fused together. The installation acts as a bridge between **memories** and **feelings** beyond space and time. It **stirs** up rich **imaginings** and feelings of those who happen to be there, **which** in turn touches memories of the viewer's youth as well as primordial memories through which Man knows the shape of Earth. This kind of system of exchange and circulation has true characteristics of "interactivity" as portrayed in this artwork.

1979 Born in Hamamatsu City, **Shizuoka** Prefecture, Japan
2001 BA, Tokyo Zokei University, Furniture course

Department of Design Awards:

May 2001 "PENCIL SHARPENER WITH **PETBOTTLE**",
first prize in the Second Shachihata
new product design competition.
December 2001 "perspective of the playground equipment",
grand-prize and **Interactive** art prize
in the Digital Stadium Award 2001
March 2002 "**RAKUGAKICHO**",
Hara-prize in the Third Shachihata
new product design competition.

Exhibitions:

March 2001 "inter-reflection" at the gallery "site"
(in Ebisu, Tokyo, solo).
August 2001 "Blink glasses" and
"perspective of the playground equipment"
in "Digital Stadium"; and
"specimen of a blink" in "olai exhibition"
for "Create Hamamatsu".

April 2002 Philip Morris Art Award grand-prize
April 2002 Ars Electronica Festival honorary mention June 2002
[Digital Stadium Exhibition] (in Ebisu, Tokyo)

Rakugaki

TAKAHASHI Keiko, SASADA Shinji

Japan Electronics College
keiko@iecac.jp
<http://www.th.jec.ac.jp/~keiko/>



This project borders the line between the analog and the digital. The essence of this artwork is about combining the visual effects and the real time interactive nature of the computer technology and how it interprets the sound and transforms it into a line and animates. The ultimate aim of this work is to be exhibited in public areas such as subway, atriums, and shops where there is a large open space and unspecified number of people are able to experience the work.

This idea came from a poetic image of a sound transforming into a line. The image of this work brings back sweet memories of one's past and inspires their imagination. The warmth, beauty and the approachable aspect of a line drawing promote, the audience's participation, by observing how a line transforms, interacting with the work.

When a person plays a toy trumpet, a line will appear. The line starts to bend and wiggle accordingly to the sound of the trumpet like a snake **charmer** charming a snake with his flute. The lines start to transform into animals, insects, birds and human forms. They start to animate and disappear.

For this work, I used pictorial representation. Drawing (with a line) is very analog. It is a direct form of expression and has a primal quality. I included a device, which transforms a sound created by an instrument into a drawing. An instrument is also analog and one does not need to deal with any complexity.

The part of digital, a huge cube image could be projected on a wall, ceiling or floor. The idea of the cube's visual effect came from an image of turning a picture book. Each surface of the cube becomes a screen and the audience can turn it with the sound of a shaker. The surface will have an image of a land, sky, sea and a line drawn. With the sound of toy trumpet it will start wiggling like a spring and transforming into the most suitable animal for the chosen environment, will animate.

My aim is to create a piece of work that is enjoyed by people of all ages. They simply see, feel and experience without going through much thought.

Keiko Takahashi (Art direction)

BA in Oil painting, Women's College of Fine Arts, Tokyo, Japan

Born in Kanagawa, Japan

Selected at 6th the media art festival at Agency for cultural affairs in Japan, 10th Virtual Reality Society of Japan, and Honorary Mention at Ars Electronica 2001

Shinji Sasada (program)

Graduated from Japan Electronics College in Tokyo, Japan

Born in Ehime, Japan

Selected at 6th the media art festival at Agency for cultural affairs in Japan, The Virtual Reality Society of Japan, Honorary Mention at Ars Electronica 2001, and Siggraph 2000 in the U.S.A.

Virtual Bodies in Reality

Margaret TAN

Technical collaborators: Yeo Gek Hui, Wong Keen Hon,

Wang Meng, Freddie Wu Ying Hui

marge_tan00@hotmail.com

<http://www.cyberarts.scholars.nus.edu.sg/nsa01/>



In the fast-paced immaterial realm of cyberspace, one often neither has the time to reflect upon the impact of new technologies on power relations, nor the space to consider the ethical implications of our actions on virtual objects (notions of responsibility). This work seeks to create an interactive context within which one's ethical stance towards violence becomes problematized by the presentation of seemingly 'virtual bodies' of 'real people'.

Margaret Tan is a practicing artist who situates her practice within a feminist context. She works with a wide range of media from objects, performance and installation to new media. She was the recipient of the Outstanding Achievement Award (RMIT) in her Bachelor of Fine Arts programme and became one of the first Artist-in-Residence with the Cyberarts

Initiative, University Scholars Programme, National University of Singapore. She is currently tutoring with the School of Computing, National University of Singapore and lecturing with the Department of Art Theory and Art History in LASALLE-SIA College of the Arts.

a) the-phone-book.com

b) the sketch-book.com

c) live chat discussion on content development for wireless

the-phone-book Limited

the-phone-book Limited

team@the-phone-book.ltd.uk

<http://www.the-phone-book.ltd.uk/>

a) <http://www.the-phone-book.com> is a one year old, server based publishing organisation that commissions international new works of ultra-short fiction for quarterly distribution by wireless and traditional internet. We take the technical limitations of the format and turn them into a challenge for our writers. Our longest stories are 150 words and our shortest, 150 characters. Because of our desire to publish quality content we pay professional rates while charging our readers nothing.

b) <http://www.the-sketch-book.com> is a new commission following the same process as the-phone-book.com for ISEA2002, Japan. Students from Aichi Prefectural Art University Fine Arts and Music Design and Craft course develop ultra-short-animations for i-mode foma & 3g.

c) Part of a series of discussions following the developments of the-phone-book Limited as we produce three of our main commissions utilizing the limitations - and potentials - of wireless interfaces across the world.

the-phone-book.com was conceived by creative director Ben Jones and producer Fee Plumley, and is edited by publisher Ben Stebbing of Clinamen Press <http://www.clinamen.co.uk>, all based in Manchester, UK.

the-phone-book Ltd (the umbrella company) was launched in March 2002 by Ben Jones and Fee Plumley to enable ongoing research and distribution of innovative content opportunities across international convergent platforms.

information

toru yamanaka + softpad

softpad office
info@dtppad.org
<http://www.softpad.org/>



How They Get The Way They Are

on the day of departure we leave our stories behind

passing each other for no reason at many different choices of cross.
roads travelers spin out new tales

stories that have no story that get emptied when one gets home
seeking moments of freedom

not sure we step into unknown fields a clock ticks away at irregular
intervals perception strained brand new scenes feebly reflected

scent of comforting memories waken us where am I? one asks, no
one replies

fragmented heaven, fractal memories encountering reality necessary
for rebirth whom is this for?

what do you do if the unknown blocks your pass?

the place of departure has already moved

please imagine your favorite place or travel route

("How They **Get** The Way They Are" is a sound and visual work, produced
and performed by toru **yamanaka + softpad**,

"information" is the archive of the sounds and the images used in the
"how they get the way they are" project, which was a collaboration with
Toru Yamanaka.)

Softpad is a unit of Takuya Minami, Tomohiro Ueshiba and Teruyasu Okumura. They got their start doing live performance in Kyoto in 1999. The three maintain their extremely flexible stance with artistic activities in a variety of genres such as graphic design, web design, video, etc.

Toru Yamanaka (music composer):

Born in Osaka, Japan. As a music composer, producer, club DJ and organizer **Yamanaka** creates his **works** with various artists around the world. From 1984 till 2000 he joined the Japanese performance group Dumb Type as a music composer and sound **designer**. Now he is doing live performances all over the world, creating Art with a strong relationship to the ever moving society.

CONTRA

RAIMO UUNILA

distributor@magnusborg.fi
raimo@magnusborg.fi
<http://lw.magnusborg.fi>



CONTRA is made up of scenes looking for mental and physical balance and goals under-stood as various alternatives. In **CONTRA** life forces and their counter forces are played out against each other. The narrative of **CONTRA** is based on the dramaturgy of symbolic level of situations and actions.

MR. RAIMO UUNILA CV: director, editor, photographer; born in Raahen 1965, lives and works in Porvoo, Finland

BIOGRAPHICAL NOTES:

Raimo Uunila studied in Lahti Institute of Design 1986–1990 and in multimedia courses in San Francisco 1991 and he took AVID-course in 1998. He has operated widely as a director, video photographer and editor. He has participated in several video and tv-productions and directed and produced his own films. He also lectures in colleges and schools on video

and **film** technique. Uunila's work has been seen around the world in **festivals**, **tv-channels** and art museums.

PARTICIPATION IN THE FESTIVALS:

Uunila's **works** have participated in festivals in **several** countries all over the world, e.g. France, **United Kingdom**, Germany, Portugal, Denmark, Gtonia, USA, Canada, Japan
awards: Cidade de Vigo '95, prize with Signals, AV-Biennale Grand Prix with **ShadoBoxing**, first prize in FF-mediafestival in **videocategory**, Rovaniemi, Finland with Contra short film

INSTALLATIONS:

Contra, videoinstallation, premiere **1.3.2001** at KIASMA, Museum of Modern Art, Helsinki, Finland
Shadow Boxing **1988**, nonstop installation, direction, **script** and editing
Domino, **1989** installation for two highbeam, direction, script, camera and editing

LE VIN HERB **1989**, F. Martin's oratorio,

PAOS, **1990** videowork and videoinstallation, direction, script and editing (**8'**)

PAIN, **1991** nonstop videoinstallation for 6 monitors.

SKIJUMP SIMULATOR, Lahti City presentation in Sevilla EXPO, Spain **1992**.
multimedia - interactive work, camera and editing.

Q, **1993** Jari Aalto-Setälä's videoinstallation, editing (3 X 4)

"V" installation, **script**, camera and editing, **1995**

As a Matter of Fat, **1998**, intallation, direction Pekka Niskanen, camera and editing

MAIN AUDIOVISUAL PROJECTS AND PRODUCTIONS IN **1991-2001**:

BARCAROLA, documentary, direction Antonia Ringbom, editing, **2001**

PASSAGE, animation, direction Milla Moilanen, camera, **2001**

CONTRA, **shortfiction**, video installation, direction **00-01**

Northern Images, documentary, direction M. Flink, camera and editing, **1999**

Continuum, dancevideo by Marikki Hakola, camera and editing, **1999**

Wanted, animation by Milla Moilanen, editing, **1998**

TRIAD, interactive dance performance and a web site on the Internet, direction Marikki Hakola, editing and electronic setting, **1998**

KIKO-traveller is my name, drama documentary by M. Tarkka, camera and editing, **1998**

Inner Steps, dancevideo by Kiti Luostarinen, camera and editing, **1998**

PreKalevala, drama documentary, codirection with R. Poulsen (**273**, **1997**)

Encased

WONC Sala, Peter WILLIAMS

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<http://www.gl.umbc.edu/~pwill1/>



The human body functions within a set of parameters that reside very much within a closed circuit. In this **circuit**, the brain receives stimulation such as touch and smell from nerves throughout the body, which acts as an intermediate agent between the outside world and the **mind**. The brain relies on the perception of tangible materials **and/or** occurrences in the outside environment to generate appropriate reactions. Such a relationship between the mind and body faces a huge challenge with the intro-

duction of mechanical inventions into human life and art practice. The emergence of digital and imaging arts has challenged us with the diminishing of physical sensations in art. The real world is solid; the virtual one is void. It seems that virtual reality falls into no category; it is neither **three** dimensional nor two dimensional. Our bodies are extended to places where they have never been before. The passage of process from the mind, to the body, to the finished artwork is distanced and segmented by the intervention of modern technology.

In Encased, various levels of technology merge together, creating a series of reflexive events through light, shadow and touch. The use of live-feed video through a tiny wireless camera allows for a seamless closure to the feedback loop which is set up between the participant, the animation, the light, the video and the environment as a whole. By using real-time **compositing** through the Macintosh computer and the **Image/line** software, the aesthetic of the video matches that of the line-drawn animation and the shadows on the wall. The intentional simplicity of the hand drawn animation matches the high-contrast visuals of the composited video and also the shadows cast by participants onto the walls. Overall, the use of a variety of technologies ranging from physical manipulation of light to real-time video compositing has the effect of creating a spectrum of visual experiences and

physical interactions. Through their aesthetic similarity, these visual elements create an environment that blurs the boundaries between virtual and real.

Special thanks to Franc Nunoo-Quarcoo, Ellen Handler-Spitz, Chung Sum, Teri Rueb, Lisa Moren, Timothy Nohe and Jon Routson.

Sala Wong received her foundation in art and design at The Hong Kong Polytechnics University. She earned her Bachelor of Visual Arts at The University of Western Ontario in Canada. She is living in United States and is studying in the Imaging and Digital Arts MFA program at the University of Maryland, Baltimore County.

Peter Williams received his Bachelor of Visual Arts from The University of Western Ontario in Canada. He is a student in the MFA program in Imaging and Digital Arts at the University of Maryland, Baltimore County.

about so many things

Nanette WYLDE

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<http://www.preneo.com/nwylde/>

He can't make a decision
She sleeps under the stars

"about so many things" randomly displays the activities of "He" and "She" without bias to gender. That is, the activities are drawn from the same pool of possibilities. Any line of text could be applied to either subject. In essence, the work explores the release of societal constraints regarding gender roles. The resulting narratives can be funny, sad, ironic, poignant, banal, or whatever condition the mindset of the viewer brings to the text. It is a minimalist soap opera "about so many things."

Nanette Wylde is a mixed-media and multi-media artist who defines herself as a cultural worker. Recent exhibitions include "15th Stuttgart Filmwinter: Festival of Expanded Media" in Stuttgart, Germany; Electronic Literature Organization's "State of the Art Symposium" in Los Angeles; SIGGRAPH 2002 in San Antonio, Texas; "Lasers in the jungle: Humans and

Technology" at the University of the Pacific, Stockton, CA; "New Media Connections" at The TECH Museum of Innovation, San Jose, CA; and "The Political Woman" in Chicago, Illinois. Nanette Wylde has a BA in Behavioral Science from San Jose State University and a MFA in Interactive Multimedia from Ohio State University. She teaches electronic arts at California State University, Chico.

An Experiment For New HIRAGANA

YAMABE Masaki

Designing for Information Technology Course at
International Academy of Media Arts and Sciences (IAMAS)
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Although Hiragana characters are particular to Japan, they originated from the Chinese writing system in the form of Kanji. Before Kanji spreads from China, Japan lacked a uniform system of writing and indeed any real culture of writing. However, Kanji was inadequate as a means to express Japanese sounds although it was useful for writing. This is because the original kanji character was simply too complicated to represent the Japanese sound system. Unconsciously and over time, simplification of the brush stroke led to the origins of a secondary system, Hira-gana. But I would argue that the causal relation between Kanji and the birth of Hiragana is algorithmic, which in turn represents the essence or 'deep structure' of the computer.

Thus the point of my transformation system is to allow the user to experience this structure, this algorithmic essence, by exploring dynamically and in real time how one character from one system can change into a corresponding character in another system. And this experience is personal because the viewer selects and draws the character of his or her choice.

Born in 1977 in Tokyo
Graduated from Hosei University (Tokyo), Department of Electronic Informatics, 2001.
Studying at International Academy of Media Arts and Sciences (IAMAS) from 2001.

Studying computerized graphic design. I produce the art pieces on the theme of design and Algorithm recently.

Dice Instrument no.8

YAMAMOTO Keigo

keig&nn.ij4u.or.jp
<http://www.syba.co.jp/k-bit/>



The "Dice Instrument" is created by communication and collaboration of two persons or more at different remote stations. This can be described as a piece of network art incorporating "painting," "written characters," "a percussion instrument," "an interface between cyberspace and real space," and more.

Let's take its "painting" aspect as an example. The strength of each brushstroke and the brush movements (the movements of the painter's hand) are captured by the sensors attached to the cube and transformed into sound. The sound varies with the strength and length of the touch of the brush. A person creates a painting, paying attention to the "strength" of each brushstroke, and taking "Ma" (intervals) between brushstrokes, the "breath" of the brush movements and "silent time" (rest) into musical score. And he/she collaborates on the work with the other person via communication. The overall process is like a live performance where the sounds develop into a piece of music. The name of the game is to understand the importance of "exchange of inner messages" with people through "communication with people," and to explore an artistic approach to "a state beyond technology."

Features of this work are:

1. A work through "exchange of inner messages" between people in a state beyond technology.
2. A collaborative work-- a dialogue or participatory type of art by means of the IP Broadband network.

3. A work created by connecting or combining "cyberspace" with "real space"; anyone can enjoy or even **participate** in the live art performance using the Broadband Internet wherever **he/she** may be in the world.

Born 1936 in Japan. I had engaged in video media since 1968. 1971, I started to produce the video installations which the audiences themselves can join and besides to study "the relationship between Communication and art". My work, a video game to be applied to satellites, was exhibited in The 13th Sao Paulo Biennale in 1975. In 1977 The DOCUMENTA 6 1977, I displayed his "Renga (Linked Picture) Series" in the exhibition "Encounter Between Japanese Paper and Electronic Media" 1989. I also joined "Japan=France Network Art" in 1990, the first international ISDN in the world, DOCUMENTA 9 "International Mobile Electronic Cafe" The 95' Kwangju Biennale in 1995 and What do you want to do with it? Network Art at ICA (London), in 2001. I cultivated new fields, such as "Communication Diagram Musical Scale", "Network Sound Installation" and "Linked Picture (Renga)".

Electronic Theater

sweet colon

AKAYAMA Hitoshi, KAMEI Katsuyuki, NISHI Koichi

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Color objects flit about in the space filled in light.

It aimed at expressing the world only in computer graphics that we have never seen before. We expressed the original motions that are applied by **simulation** models that reproduce motions of groups and springs. The software we use is "Maya". "MEL" script and "Expression" in Maya control all motion.

SIGGRAPH 2001 Electronic Theater
Media Arts Festival, Agency for Cultural Affairs 2000(4th) Excellence Prize
Skip Creative Human Grand Prix 2000 Top Prize
Canon Digital Creators Contest 2000 Excellence Prize

pandora's box (revisited)

Jose Carlos CASADO

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<http://home.earthlink.net/~casado2000/art.html>



Reality [1]

Reality is only a convention that almost never coincides with what is tangible around us. A large part of what we consider reality, including those closest and nearest to us, is nothing but the product of

self-deceit, whether induced by the "system" or not. Thus the **word** "reality" is no more than a panacea, a great Pandora's box.

This idea has inspired this video installation, entitled "Pandora's Box (revisited)". It is set in a black box, a revisited Pandora's box in which unreality supplants, not reality as such, but unrealities that have been presented to us as reality. The viewer will visit this black box and see a small black checker — a metaphor for the cosmic chessboard, in which the fragment is all. Two video projections operating as windows show us what is inside and what is outside of Pandora's box. There is no physical contact between the characters living in the videos, but they are connected by their behavior. They exchange experiences, they practice sexual rituals, and they even reproduce.

[1] Jose Carlos Casado & Harkaitz Cano, from the article "*Reality*", *Artificial Reproduction and Sexuality*. Leonardo Award of Excellence 2001. Leonardo Journal. MIT.

To read complete article, please contact Jose Carlos Casado
(josecasado@usa.net)

J. Carlos Casado is a multimedia artist from Spain currently working in New York. Casado uses technologies to create Installations that involve video, 3D animation and interactivity.

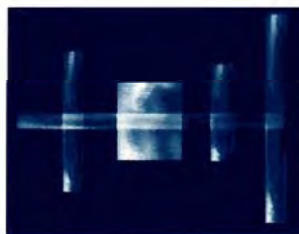
He's shown his work in several solo and group shows in Spain, Canada, Croatia, Finland, Britain, Italy, Ukraine and USA. He's won several prizes and recognitions for his work. To name a few: Grant from Picasso Foundation, Scholarship from La Caixa Foundation, and the Leonardo Excellence Award'01, from MIT.

His first short animation was selected in 5 International Festivals, including Sundance. His work has been recently published in the cover of Leonardo, by MIT.

Lauf-auf

Se-Lien CHUANG

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Concept

arts video for Marathon Graz 2000, commission of **Werkstadt Graz**
Here I intend to express **the** sensual impression of running **in** a Marathon **in** visuals and sound.

*"Go into **trance**, change of view turns into limitation of view, to be relevant through the repetition. Image-sound."* **Andreas Weixler**

visuals realization at Video Visual Design **Lab/Nagoya City** University, **School** of Design and Architecture, Japansound realization at Atelier Avant Austria

Technical Realization

1x projection wall

1x video projector

analog [VHS (PAL & NTSC)] or digital [DV (NTSC) and DVD] playback system

2x active loud-speakers

Dimensions of the work

production by **Computers**, analog & digital video recording & playback system and audio stereo recording & 2-channel speaker system.

software: **Panasonic** Quick Cutter version 2.02Lo1, Nagoya City University, **School** of Design and Architecture, Japan

composer, pianist and media artist. 1965 born in Taiwan, since 1991 residence in Austria.

activity (selection)

***MEDIASELECT** 2001 Meandering Look- artport 2001/Nagoya, ISEA2002

Pre-program, Japan'01

***Laval Virtual and VRIC**(Virtual International Conference), France '01

***Experimental Intermedia** NYC '00

'concert New International Community of **Electroacoustic** Music (NICE)/ Amsterdam, Netherland '00

***SIBGRAPI** 2000 Video Festival/Gramado-RS, Brazil

***6. International festival** in computer music of **Pusan** Eletronic Music Association Performance, South Korea '00
and other diverse performances, concerts and study-stays in Austria, Germany, Belgium, Netherland, England, France, Hungary, Brazil, Russia, USA, China, South Korea, Taiwan and Japan.

see you see me

Barbara DOSER

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<http://www.sunpendulum.at/barbaradoser.html>



Eyes look, observe; a tangle of signals / information **in** real and virtual space, which are to be deciphered to be **understood**. What is to be seen? - What is seen? - What is to be heard? - What is heard? - What can be perceived, can be understood, how and from whom? Something seems to irritate. The picture is breaking down and somebody is asking: "Do I have to take tests already now?" Who is controlled by whom? Text information is faded **in**: "Tessa's Herz zog sich **zusammen**. Sie **bekam** ein eigenartiges **Gefühl** in ihrem **Magen**. 'Welch schmutzigen **Dinge**, und wer ist wer?'" Somebody called Babel Fish translates: "The inner side of **Tessa** has concluded an agreement. Basic counting utilities **grew** in her stomach. 'What sort of dirty things and who is who?'" What has happened? Fact is - the translation is totally wrong ... or is it a matter of codification? - A true story, its topic is interpretation. - Towards less information.

1961 born in Innsbruck, **lives** and works in Vienna, Austria. Studied art history at the University of **Innsbruck**, doctorate in 1989. Since 1993 free lance artist. **Artistic** domain: video feedback - processed in experimental and documentary videos, **video|media** installations and paintings (video stills). **Exhibitions/events** in Austria and abroad, numerous videos presented in more than 17 countries, represented at several international festivals for film, video and **new** media. Cooperation in international media art projects, since 1997 www.sunpendulum.at by Hofstetter Kurt. 1996-1998 moving moments @ **pendel** by Hofstetter Kurt in cooperation with the **Art Electronics Center Linz**, <http://lresidence.aec.at/pendel>. Detailed information: <http://www.sunpendulum.at/vbarbaradoser.html>

THE TALE OF THE FLOATING WORLD

Alain ESCALE

MISTRAL JAPAN
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Hiroshima,
In the morning of **6th** August 1945,
a bright light invaded
the edge of the floating world
The chock,
A violent blast.
Bodies that stretched out the pain.
The dreams of the past in the present,
The **visions** of the future in the past.
The child who he was, before...
Before the flash struck.
Before the world was disturbed...

Production notes:

"The Tale of the Floating World" is an animation film composed of the real characters shot in Japan and the mixture of new and traditional (film, video, photo, illustration and artificial images etc) techniques.

A free evocation and surrealist of Japan and of the atomic bomb, in the form of an imaginary story, cruel and childlike.

The dark visions, light, calm even agitated by the strange fantasy of the mutated world.

Born in 1967 in the south of France, studied Applied Arts in Nîmes and Cinema, and video in **Toulouse** from 1983 to 1989.

Director and digital creator since 1991, he develops a visual and graphic style using moving pictures and new technologies with **software** such as **Inferno*** (Discreet logic) or at the beginning **Henry & Harry (Quantel)**.

Following his first film, "**D'après le naufrage** (From the shipwreck)", and following many trips to Japan, he is completing his project in connec-

tion with this far away oriental culture: "**Le conte du monde flottant** (The tale of the floating world)", Grand Prix **IMAGINA 2002**.

Alain **Escale** has directed "**Fontevraud, the soul and the stone**", a digital high resolution film permanently screened on the wall of the Royal Abbaye of Fontevraud.

Much of his work takes place in France, but now widely travelled, most recently again to Japan, he has directed several commercials such as "**NTT DATA 97**", based on the strange and intriguing world of Dalí.

As a graphic designer, he has collaborated on many opening credits for **N** programs, video installations, shorts and video art films. His personal research has often been broadcast on Arte, **Canal+**, and NHK Japan and has won many prizes in international festivals (FCMM, Imagina, Nicograph, AFS Electronica. Monitors Awards, **Locarno**, etc...)

This pictorial quest bridging traditional cinema and animation has given him the opportunity to work with others directors on several projects such as the commercials "**NTT GROUP**" (dir: Kenya **Tauchi**) and "**Mirage unlimited**" (co-directed with Maurice Benayoun) or "**Cities of the past: BRUGGES**" and "**A Viagem**" (dir: Christian **Boustani**, EXPO'98 in Lisbon).

Mechanical Rodeo

Julie-Christine FORTIER

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<http://juliefortier.free.fr/>



Video-performance in which ocular circumventions of the performer with a static face, races at the rhythm of a small mechanics.

Born in 1973 in Sherbrooke, **Québec** (Canada). Lives and works in Rennes (France) and Montreal (Canada).

Julie-C. **Fortier** received a MFA at the University of Quebec in Montreal in **2000**. She films short performances in which she subjects her face to particular constraints. She thus build a repertoire of performance pieces, which may then reenacted by way of installations or public performances. Since 1998, she exposes and her video works has been presented in numerous festivals like 19th World **Wide** Video Festival (Amsterdam) and at the Hong Kong Microwave. Her award-winning video **Mechanical Rodeo** was featured at the **Internazionale Festival del Film d'Arte** e di biografie **d'Artista**, Asolo (Italia), at the **MediaArtLab** Festival in Moscow (Russia) and at the **Estavar-Llivia** Video Festival (France/Spain).

Psychogeographical Map: The commute

JasonFRANK, Mathew RILEY

Ovidmedia
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<http://www.ovidmedia.com/>



The works produced explore the transient ambience of existing in a digitally interconnected society that is multifaceted and **non-linear**. To achieve this goal we have created audiolvisual psychogeographical maps based on the experiences of living in a modern urban **environ-**ment. The realization of these **audio/visual** maps has been achieved by the advances in computer based media creation. The visual spaces are captured using digital video equipment and are edited and encoded using Apple's **FinalCut Pro** and Terran's **Media Cleaner 5**. After the footage has been edited and properly encoded it is then manipulated, mixed and projected during the live performances on two Macintosh **G4 laptops** using a stand alone application that incorporates **MaxImsp** with **Nato** modular video objects. A network is created through a **midi** interface with the musicians so that signals can be passed back and forth between the computers that are generating the music and imagery. The signals are recognized by each computer as triggers that can modify the source material, creating an interactive environment. By escaping the confines of linear based media a new dialogue can be created that is more akin to the way our minds filter and perceive society.

Ovid Media is Jason Frank and Matthew Riley. Ovid Media has been working in the medium of digital video for seven years; recently exploring the emerging arena of broadband streaming and live performance based manipulation of video. Through this new medium of live manipulation Ovid Media has been able to completely circumvent the limitations of linear video in the live performance environment. Currently, by working with electronic musicians, we have been able to create multimedia presentations that are improvisational and dynamic through the use of networked computers that are creating music and manipulating projected video.

HYPNOMART

Alistair GENTRY, Joe MACEE

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Hypnomart depicts the rituals of shoppers as observed by security cameras in a shopping mall. The artists have used this covert footage as source material for their own manipulations of unsuspecting consumers.

In these comprehensively surveilled and clinical retail environments tiny gestures are magnified and transmit **virally** through the crowd. Are the shoppers in Hypnomart just buying things or are they fulfilling other, more primordial needs? Observing people as they go about their shopping often reveals an apparent state of hypnosis; malls are designed to be (or at least appear) contained and safe. The proliferation and awareness of cameras heightens the sense that one is on a set, and on display. Is this justified surveillance or authoritarian voyeurism? Whether the subjects of surveillance are shopping in a trance or enacting compulsive rituals for the cameras, sometimes they align themselves in patterns like microbes or herds, or create dances that last mere seconds.

The film was commissioned by the Arts Council of England and Channel 4 Television. Characters were selected from **hours** of DV footage and removed from their original environments to generate loops of movement and behaviour. The mall was then re-populated to **create** a bizarre yet logical new environment. Sampled sounds from the mall were similarly selected, manipulated and reorganised. The **film** was entirely made by digital means. It was **first** broadcast on British national television in November of 2001.

Alistair Gentry is a writer and artist whose work includes the novels *Their Heads Are Anonymous* (1997) and *Monkey Boys* (1999), stage and radio plays, stories in printed and electronic form, readings, performances, installations and audio. He has been artist in residence at several UK galleries.

Joe Magee trained as a graphic designer at London College of Printing, Glasgow School of Art and Manchester Polytechnic. He spent much of the past ten years making over a thousand published images for publications such as The Guardian, New York Times and Liberation. He has also won the Adobe Imaging Prize. Both artists live in England.

TRANS(E) BLUE

Marie-France GIRAUDON, Emmanuel AVENEL

Videographe
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<http://www.videographe.qc.ca/>



When **hibernation** culminates in a scenic trance allowing us to imagine a cosmic landscape which we can explore, we **all** become Shamans.

Born in Dieppe, France, in 1962, Emmanuel Avenel has resided in Montreal since 1987. Nature, the main theme represented in his work, is considered not only from the point of view of the artist but also that of an ecologist. Since 1981, Avenel has walked and travelled through France and Europe, Labrador, Newfoundland, Quebec and Canada. By means of hiking trails, the artist brings himself closer to the landscape, and demonstrates his effectiveness with both photo and video cameras. In France ferroviaire and Sein arpentée, he allows us to discover the richness of the French landscape, whether in movement or in stasis.

Marie-France Giraudon is a multi-disciplinary artist, originally from France. She lives and works in Montreal where she is currently completing her Masters Degree in Visual Art at the Université Québec Montréal. She has participated in numerous national and international events, and her artistic process explores the relationship between photography, video and installation. She began collaborating with Emmanuel Avenel in 1985.

Vertige (Vertigo)

Isabelle HAYEUR

Distribution Perte de signal
info@perte-de-signal.org
<http://www.perte-de-signal.org/>



Our present-day cities are in a state of transition: from a post-industrial space to a technological era. In the highly **mediatized** space that we now inhabit the physical and temporal boundaries, which define the real world, are disappearing. Our perceptions are conditioned by the mechanisms of a **technical** culture, one that **transforms**, condenses and draws these perceptions into a world in which reality and fiction are melding to the point of inextricability. Gradually a new world order is unfolding, and the landscape that springs from it is beyond time and space, both everywhere and nowhere.

These non-specific landscapes, these non-sites, reveal much about this transitional state. As sites of instability and change, lacking roots, they are infused with both our presence and absence: we transform them but do not inhabit them. Proliferating around the city's edges are vague and chaotic spaces full of disconnected events. Hesitating between city and **country** without opting for either, these **unclassifiable** areas often go unnoticed. And yet they illustrate the tensions, clashes and disappearances that characterize the **social** and urban fabric. These forms of urban disorganization are reflections of our era and expose certain ills of our societies. Sources of revelations and challenges, they appear to vacillate between several possible **courses**, awaiting a new plan.

This notion is central in my recent work. I document wastelands, urban fringes, abandoned industrial sites and modified "natural" environments. I track down the signs, traces and artefacts which reveal the contradictions and ruptures in contemporary landscapes. Vertige has been produced from shots in an Asbestos mine (Black Lake, Québec, Canada). My approach goes beyond the simple documentation of such sites as I alter my photographs and footages to extend their meaning.

I use digital photomontage and **compositing** to create a world on the edge of two realities: between nature and civilization, between documentary and fiction. These constructions reiterate the constant interference that human activities enact upon landscape creating disturbing new possible worlds. The reconstruction of the landscapes by image-transformation techniques underscores our **ability** to act upon the world and to intervene in the course of events. They should be seen as expressions requiring deeper analysis, as visions that inform us **about** the state of the world and ourselves.

Isabelle Hayeur is a Montreal-based artist born in 1969 working primarily in digital photography and video. Her works question the impact of western development models on environment and invites us to think about the states of the landscape and the numerous mutations (real or simulated) it can undergo through technology. She has shown her video at numerous festivals and video presentations including *Vidéformes* (France), *Le Festival d'Estavar-Llivia* (France), *Transmediale* (Germany), *Videonale* (Germany), *The Toronto International Video Art Biennial* (Canada), *Le Festival des nouveaux médias et de la vidéo de Montréal* (Canada) and *The 9th International Media Art Biennale* (Poland).

The Shadow Dweller's Gaze

Schawn JASMANN

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<http://www.subterranean.ca/>
<http://www.schawn.com/>



Enter the realm of the Shadow Dweller. His dwelling has undergone transformation. His dwelling is no longer his alone and as such he is no longer in control of its future destiny.

This is the realm of the Shadow Dweller. He must endeavor to execute his task as the mediator between the world from where he comes and those worlds and forces that are foreign. It is speculated that through this mediation, within the space of the threshold, new emergent realities will materialize. The Shadow Dweller undergoes

perceptual transformation in order to reconcile the narrative relationship between himself and the worlds he monitors and measures.

The multivalent experience of both the known worlds and foreign worlds will transform the relationship of 'being observed' to that of 'being within'. The Shadow Dweller dynamically engages the organically **codified** objects within the foreign and unfamiliar environments.

The Shadow Dweller begins to apprehend an abstracted amalgam of familiar and foreign orders of geometry, surface, color, motion and sound. He begins to mutate and take on new characteristics of behavior. This hybridization process reveals traces of the invisible forces that are integral to his material existence and through these creates a heightened sense reality outside of any defined measure other than that of the experience itself.

The Shadow Dweller's experiences reveal new orders of Architecture by analysing and interpreting the interrelationships between image, sound, movement, projection, interactivity and construction.

Schawn Jasmann is a prolific digital architect designer and teacher. Professional credits include design and art direction for the architectural, advertising, film, video and the gaming industries. A graduate of Carleton University School of Architecture, he has been working for 11 years in the fields of architectural design, corporate design, cinematic visualization, and film and video design. His work has received the Art of CAD prize by Canadian Architect magazine, and has been published in *Plazm* magazine, *CRSA* quarterly and upcoming international conference proceedings. His digital explorations have been shown in Toronto, Barcelona and will be appearing later this year in Germany, Russia, the U.K. and Japan.

Schawn Jasmann is a lecturer at Carleton University School of Architecture as well as principal director of Subterranean Digital Laboratory and is greatly inspired by his two children.

PASSAGE

KROMA Productions Ltd. Magnusborg Studios
Director: **MILLA MOILANEN**

KROMA Productions Ltd.
distributor@magnusborg.fi
<http://www.magnusborg.fi>



In the short film "PASSAGE" both the psychical and physical skills of the man and the stallion are fused into a perfect, aesthetic performance.

Into a dance.

Ms. **Milla Moilanen** (born 1964)
computer animator, director, graphic designer
works and lives in **Porvoo**, Finland

STUDIES

Savonlinna High School of Art 1980–83

Lahti Institute of Art and Design 1983–86

Extended studies on animation by director **Priit Pärn**, UIAH Finland 1994

MILLA MOILANEN PRODUCTIONS (founded in 1991)

Milla Moilanen works as a computer animator, designer and director.

Moilanen also lectures on computer graphics, animation and design in several institutions and schools in Finland.

MAIN AUDIOVISUALWORKS AND PROJECTS

during 1990– graphic design and animation for various finnish directors and media artists and graphic design for many art museums and festivals (Museum of Modern Art/Helsinki, Otso-gallery/Espoo, Lönnström Art Museum/Rauma etc.)

"SIGNALS (1994), Moilanen's debut work, short animation, formats 35mm film and Betacam SP video, the Finnish Film Foundation Animation project

*DEEP (1995), computer animation (Silicon Graphics Grant/ISEA 1994)

*SCALE (1996), computer animation

*WANTED (1998), 35 mm short film/animation

DUAL (1999), 35 mm short film/animation

*PASSAGE (2001), 35 mm short film/animation

AWARDS

SIGNALS animation:

Cidade de **Vigo**, Spain '95 / 2nd prize in International competition

DEEP animation:

*Finnish State Cinema committee, price in an annual national selection of best film and video productions 1995

SCALE animation:

*An Digitalis, Berlin, Germany III 3rd prize, bronze ADA award

*FOX DAYS, Helsinki, Finland, Honorary mention of the jury 1996

*Finnish State Cinema committee, price in an annual national selection of best film and video productions 1997

WANTED animation

*IMACINA 99, Monaco, **Prix-Pixel-INA** competition,

Honorary mention in the Best Soundtrack category

*New York Animation Festival 99, New York, USA, Director's citation

*nominee for the European Short Film 1999 Award by the **European** Film Academy

Where It Wants To Appear/Suffer

Anne-Sarah LE MEUR

coproduction CICV

aslemeur@free.fr

http://www.cicv.fr/creation_artistique/residences/annesarah/



Artistic concept:

Where It Wants To Appear/Suffer is a presentation of abstract phenomena. Simple surfaces meet. Their slow movements, their often fibrous textures, the chosen colors, the small amount of light that makes them appear... give the impression that different scales of representation are condensed: the three natural kingdoms (animal, vegetable and mineral), different environments (underwater or intra-body). Unexpected and unknown visual sensations are aroused more directly, in a strange intimacy, as if it would emanate from the origin.

Technical realisation:

Where It Wants To Appear/Suffer (World Tool Kit, C language) is the first step towards the creation of a virtual environment using real time 3D computer graphics. It will be immersive (a 360 degree panorama) and interactive: phenomena will react to the viewer's behavior, the speed of his rotation, and his angle of vision. This explains why a little arrow appears sometimes, it allows the shapes to be approached or moved. It will disappear in the end. I animate one to three grids (10 X 10) by displacing their points (vertexes). My work concentrates on the sensitivity of texture, light, and color.

Born in 1968, Anne-Sarah Le Meur received her Ph.D. in "Aesthetics, Science and Technology of Arts" from University Paris 8 in November 1999. Under the direction of Edmond Couchot, both her theoretical (Ph.D. articles) and practical research have dealt with the influence of 3D data processing on the imagination and shown in artworks. Her aim is to reveal how the expression of the body can be transformed. Her images and animations (Aforme: Some Skin Is Still Spreading, Outgest, In-Bees-Tween)

have been shown in France, Germany, England, Brazil, Hong-Kong and South Korea.

She is now working on real time 3D images in interactive, immersive virtual environment work: Into the Hollow Of Darkness, based on the viewer's desire to perceive. Her first step is the animation Where It Wants To Appear/Suffer.

Having taught for two years at the Bauhaus-Weimar University in Germany, she is currently lecturer for the Arts Department of Paris University Paris, Panth  on-Sorbonne.

Rentre chez toi (Coming Home)

Claudette LEMAY

Perte de Signal
distribution@perte-de-signal.org
<http://www.perte-de-signal.org/>



A motionless body faces agitation, sometimes from within, sometimes from without.

Claudette Lemay, member of Perte de Signal, received a BFA in literature and film with a certificate in journalism from Universit   Laval de Qu  bec. In 2000, Lemay also obtained a BFA at Universit   du Qu  bec    Montreal. In her installational works and single channel videos, transformed images of the body and the presence of voice help create an intimate and poetic universe. Her videos have appeared in *International Media Art Festival Offline@online*, (P  rnu, Estonie), *Impakt* (Utrecht), *Instants vid  o* (Manosque), and the Festival international des premi  res oeuvres de Ste-Th  r  se, where she was awarded the prize for best video. Her video installations have been exhibited in Qu  bec, Ontario, New Brunswick and Mexico. She lives and works in Montr  al, Canada.

8 Bits or Less

Patrick LICHTY

voyd.com
voyd@voyd.com
<http://www.voyd.com/>



8 Bits or Less is a string of existential vignettes representing the record of events as seen through the wristcam eye. He states, "I am Blind", and whether this relates to actual blindness or a metaphorical 'blinding' technophilia is unresolved. Nevertheless, in a McLuhanist shift, our protagonist now sees the world through his technological prostheses, "Eyes on my wrist/Ears on my hip". And in stating this, it is revealed that the resolution of his devices is only "8 Bits or Less". The journey begins.

What ensues is the series of events overlaid with various readings that self-referentially mix paraphrased passages from Debord's "Society of the Spectacle" with earnest revelations about alien abduction, pan-optic surveillance, textual/information bodies (Hayles) and paranoia being an enlightened state of being.

In the end, not much is resolved except an abject understanding that once the process of surveillance began, there is no turning back. "It's more of a journey, not much of a tale. But then, what did you expect for 8 Bits or Less?", relates to consumerist expectations of technology and inexpensive consumption. In the end, the protagonist states that an upgrade is in order.

8 Bits or Less is the first video to be created with the Casio Wrist-Cam. Although this fact may not be remarkable in itself, it does explore the potential for upcoming creative applications of wearable technologies, suggesting the forebears of William Gibson's description of future media star Tally Isham's prosthetic video camera eyes. It considers the ability of the user to capture imagery in a wide variety of applications from sharing imagery as an illumination of social issues in the larger community to a form of personal countersecurity

measure. Also, it shows that creative utilization of 8-bit technology in contemporary artistic practice is extremely viable (and questions the agendas of technological determinism that more sophisticated imaging systems present). The bottom line in the case of 8BoL is that it argues that the application of technology to creative solutions, although it mitigates the following, is still dependent on the creative use of technological solutions.

Patrick Lichty is a technologically-based intermedia artist, writer, independent curator, and Executive Editor of Intelligent Agent Magazine. His work spans over 15 years, dealing with the social and representational issues of technological media and the impact of technology on the self, society and culture through intervention and literature. He works in diverse technological media, including printmaking, kinetics, video, generative music, and neon. Venues in which Lichty has been involved with solo and collaborative works include the Whitney and Venice Biennales as well as the International Symposium on the Electronic Arts (ISEA).

besenbahn

Dietmar OFFENHUBER, Sam AUINGER, Hannes STROBEL.
Laura BELOFF

ars electronica futurelab
didi@aec.at
<http://futurelab.aec.at/wegzeit/>



"the freewaysystem in its totality is now a single comprehensible place, a coherent state of mind, a complete way of life"

reyner banham

video/animation: Dietmar OFFENHUBER

music: Sam AUINGER/ Hannes STROBEL

special thanks to Laura BELOFF

born 1973, degree in architecture
works in computer animation, virtual environments and architecture
at the moment he is working for the ars electronica futurelab and teaching
at the Hagenberg University of Applied Sciences

In the seaside

OHIRA Takafumi

Nagoya Zokei Art and Design University
sleeping-8@hotmail.com



In a world of realistic fantasy, my work stands before this serious visionary reality, of which I am merely an observer.

1980 January 18/Born in Yokkaichi, Japan

2001 May/Exhibition "Transit" in the port of Nagoya, Japan

2002 January/Graduation production exhibition of Nagoya Zokei Art and Design University

2002 January/Exhibition "ZONE SELECT no.1" in the zoneGALLERY, Japan

2002 March/Graduation from Nagoya Zokei Art and Design University

2002 June/Exhibition "art books art goods zone cafe" in the zone GALLERY, Japan

On the way to/FROM Macedonia

Irena PASKALI

paskali99@yahoo.com
irena9ml@yahoo.com



How we feel young people in the middle of the war. To stay in own country, but? It's war, no conditions for live, to continue the life, not for exist. But if I go on the way from my country where? why? To be refugees? Should I stay or should I go....

Born on 22.08. 1969 in Ohrid. 1995 graduated from the Faculty of Natural Science.

2000 graduated on the Faculty of Fine Arts in the class of the prof.
Stanko Pavleski.

Participat in 7. European Studio Programme of the ACC Gallery and the City
of Weimar, Germany

Solo exhibitions:

1995 Skopje, **Probstip, (Macedonia)**, prints "Constructor'House

1998 Vassa, (Finland), **prints – "Culturcenter"**

2000 Ohrid, (Macedonia), **videoprojections – "Cultur House of Ohrid"**

Skopje (Macedonia), "One day, one life",

videoinstallation – "CIX Gallery"

2001 Weimar, (Germany), "One day, one life",

videoinstallation – "Direction of culture"

Weimar, (Germany), "Between",

performance "Museum of Contemporary Arts"

Skopje, (Macedonia), "Between", **videoinstallation – "CIX Gallery"**

Skopje, (Macedonia), "Nest",

videoprojection – "Cultur Information Center"

Skopje, (Macedonia), "FOR OUR OWN GOOD",

photo- art cafe "Jonatan"

2002 Skopje, (Macedonia), "On the way to/FROM Macedonia",

photo & video-projection – "House of ARM"

Group exhibition:

1997 Skopje (Macedonia), **SIAB**, Museum of the City of Skopje

2000 Skopje (Macedonia), **SIAB**, Museum of the City of Skopje

Skopje (Macedonia), "Concated Plates", **multimedia festival, YYC**

Skopje, (Macedonia), "Skopje summer" – **Museum of the City of Skopje**

Bitola, (Macedonia), "Herakleas nights"

Istra, (Croatia), **Trans/Art**

Skopje (Macedonia), **MOT**, video night, WC,

Boston (U.S.A.), "Root, water, nest, bird", **performance of the**

Macedonian — American group of authors, **MOBIUS**

2000/2001 **Participation** on 22 and 23 **Video festival** in Tokyo

2001 Skopje (Macedonia) **5. Youth Biennial**, **Museum of Contemporary Arts**

Skopje (Macedonia), **Graduated students 2000/2001**, **House of ARM**

Skopje, (Macedonia), **SEAFair 2001** "Society and genomic culture",

Museum of Contemporary Arts

Prijepolje (Yugoslavia), **Art Session Sopotnica 2001** – **performance**

Belgrade (Yugoslavia), **Real Presence Generation 2001**

– **Museum 25 May** – international multimedia **workshop**

Odzaci (Yugoslavia), **IMAF 2001** – **Third International Multimedial**

Art Festival **McGallery**, **Participants of performances** from

photobooth project (curator **Nenad Bogdanovic**)

Geneva (Switzerland) **9 BIENNALE de l'Image Mouvement**,

Saint – **Gervais**, **world video-festival (official concurrence)**

Fier (Albania), "Dare to be different" – **Women from the Balkans for**

a Culture of Tolerance

Strasbourg (France), "Regards Projetes" – **Festival d'art video** –

Auditorium du musee d'art moderne et Contemporain de

Strasbourg 2002

Belgrad (Yugoslavia), "Mikrokino FEST 2002"

www.le-musee-divisioniste.org

Featured artists 03

Weimar (Germany), "Das Maß der Dinge"; die Ausstellung der

Stipendiaten des **7. Europäischen Atelierprogramms** der ACC
Galerie und der Stadt Weimar **Irena Paskali** (Macedonia); **Enrica**
Borghi (Italia), **Irim Lux** (Espania)

Ljubljana (Slovenia), "Rde_e zore III" International women's festival

Mefelkovo mesto

"Tokyo Video Festival 2002",

an International Video contest for the people around the World

Oberhausen (Germany),

48. International Short Film Festival Oberhausen

Special program "Geographies of Survival" selected by Ursula Biemann

Porec (Croatia), "Femisfera film festival"

Skopje (Macedonia), "Dossier 1(3) Dialects",

Museum of contemporary arts

Macedonian young artist

Vama (Bulgaria), **Vama Summer Meeting 2002**,

"One Touch Balkan Net Project", **Archeological Museum**

Awards: Di-Da web, Cipuzkoa, Spain

HUNGBOGA

Semi RYU

Department of Communication Arts and Design, Virginia Commonwealth University

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sryt@andrew.cmu.edu

<http://www-art.cfa.cmu.edu/ryu/>



1, Binary

Binary is a principle of separation by two and this separation already carries process of unification. Each binary opposition is penetrated into the other side through membrane and transformed into their opponent. Becoming through interpenetration....

Here/There, You/Me, East/West, Good/Bad, Reality/Virtuality and Performer/Audience....

2, Interpenetration

■ see numerous "interactive sounds" in Korean traditional performances. "Eolssigu!", "Ulssu!", "Eoi", "Jouta"... we call them "Chumsae", which reflect Korean live philosophy from ancient times. These words don't have clear meanings, instead, act in confirming of

existence, **You/Me**. It is to blow energy into performer and simultaneously, substantiates oneself like our act in front of mirror. We confirm our existence from our opposition.

I feel something transcend language and social boundary in "**Chuimsae**". It is neither "yes" nor "no". It is instinctive reflection towards the other self, arising from our subconsciousness. It shows our desire of interaction. Interaction is unique pathway to become **nothing** with our binary opposition. Paradoxically, binary system exists to erase itself, with tremendous potentiality of transformation and metamorphosis, rather than immovable separation.

In English, I also observe similar kinds of interactive sounds: "Umm-hmm!". In fact, these sounds exist in every language with different form. I name them "**Chuimsae**", quoting from Korean traditional terminology. However, people are hard to aware "**Chuimsae**" in their use, for the reason that **it's** so natural. Like air surrounding themselves.

3, Hybrid

I have interview with people in different culture with a Korean oral traditional story, "**Hungboga**". I tell them this story, carrying Korean traditional fan. When they listen my story, they interact with me, using lots of "**Chuimsae**". When my story comes to the end, I ask my interviewers to tell this story back to me. My interviewers become the performer and tell me back the story in their memory, using a Korean traditional fan by their hand. My interviewers and I exchange position between performer and audiences. I become audience and listen their story with "**Chuimsae**". Story is being moved, changed, evolved and distorted. Therefore, story is kept alive....

This work is about the process of interpenetration and hybridization between the binary pairs, **Here/There, You/Me, East/West, Good/Bad, and Performer/Audience**. This process blur the distinction line between and allow them to become **nothing** with potential energy of movements. **Shamanic** relationship is created between audiences and my animation on screen, through continuous interaction by "**Chuimsae**".

Semi Ryu graduated with **BFA** from Korean National University of Arts and **MFA** from **Carnegie Mellon** University. She is currently working as an assistant professor, Department of communication arts and design, **Virginia Commonwealth University**. Her **works** won international awards, such as 'the best young animated film at International festival of animated film, Stuttgart, Germany, 'the first prize at **Unimovie**, Italy' and 'the second best animated film, Canadian International Annual Film Festival'. Her **3D** computer animations have been invited and presented at many interna-

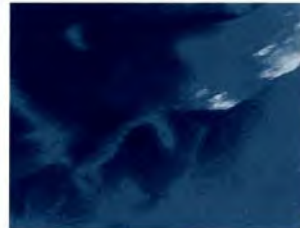
tional festivals, like '**SIGGRAPH** 99 & 2001', 'Netmage, Bologna, Italy', '**Transmediale**, Berlin, Germany', 'Imagina, Monte-Carlo, Monaco', 'Rhode Island International Film Festival' and more.

ka-ho

SAKUNAKA Nao

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<http://www.002.upp.so-net.ne.jp/kudarana/>



The town where I live has maintained a quaint appearance with full of bright season's flowers. The beauty and the quaintness, however, easily tend to be veiled in a hectic daily life and are not be cared so often. Only time goes by. I feel empty and lonesome for that the ordinary scenery and even my own feeling have just gone somewhere. To capture and fix the image of time in which the tranquil town and these beautiful flowers exist, I created my video work, just obeying my feeling.

Graduation from Aichi Prefectural University of Fine Arts & Music design department media classroom.

COMPOSITION_RGB_2

Sumugan SIVANESAN

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http://people.myplace.net.au/~sumu_s/vc/



These experimental pieces were created in an attempt to explore what is "Listenable" and "**watchable**" in abstract electronic **audio/vision**. I was interested in creating work with qualities inherent to the medium of digital video, so I turned the medium into itself, delving into hypnotic states of video **feedback**.

These works were created using 2 short lengths of video feedback footage. The sourced audio was **panned** either left or right as I wanted **utilise** the stereophonic spectrum, playing with the "beating" that occurs with panned and slightly out of **synch** frequencies. The resulting footage was then cut and overlayed in an attempt to create "pop pieces" where the "watching" and "listening" experiences were not exclusive to one another.

Sumugan Sivanesan lives in Sydney, Australia where he tinkers around with sound and video. He is fascinated with all things concerning pop, noise, and its relation to image, space and sequence. He has produced, designed and directed pop clips, experimental videos, and music that occasionally slips into the wider world.

SEISMIC

Surnugan SIVANESAN

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http://people.myplace.net.au/~sumu_s/vc/



This work is a continuation of experimental research into the inherent relationship of image and sound in the medium of digital video. Coming from a graphics and post-production background, I wanted to create work that's message could only be expressed via the experience of the work.

The subject of the video is a silent protest conducted by practitioners of **Falun Gong** in Melbourne, Australia. I wanted to express my impressions of their patience and quiet determination, through the simple yet precise manipulation of digital video. The resulting audio seemed to me both stoic and determined, whilst expressing certain individual characteristics. The visual treatment seems to con-

cisely express the sense of small determined actions having powerful ramifications.

Sumugan Sivanesan lives in Sydney, Australia where he tinkers around with sound and video. He is fascinated with all things concerning pop, noise, and its relation to image, space and sequence. He has produced, designed and directed pop clips, experimental videos, and music that occasionally slips into the wider world.

August 6, 1945

SUZUKI Eri

belltreer@yahoo.co.jp



This is a short documentary video about Setsuko Thurlow, a survivor of atom bombing. On August 6th, 1945, one of the worst horrors happened in history. Hiroshima became the first city in the world to be struck by an atomic bomb. At 8:15 in the morning, most of the city was destroyed, and estimates of the number killed outright have ranged upward from **70,000** to **200,000**. Deaths from radiation injury have mounted through the years and the numbers of survivors have been on the decline. Setsuko will share her experience in Hiroshima and show how important to **learn** what happened to people there. By learning the **fact**, we will know about the results of the bomb and start **thinking** what we can do for stopping wars and avoiding another tragedy caused by nuclear bombs. What she's saying is not only the past, but also it might happen in the future, as long as we keep nuclear weapons on the earth.

LIFE AFTER DEATH

Francis **THEBERCE**

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<http://www.thisisnotdesign.com/>



A tribute to the heavy & powerfull atmospher found in the music of the industrial band **FRONT LINE ASSEMBLY**. An exploration on FEAR & death, an essay to illustrate the emotion created by **FEAR?**

Design student at the University of Québec at Montreal (UQAM, Québec, Canada). Young experimental artist in the fields of electronic arts & new media since 1997. Born in Montreal in 1978, live, study, work, creates there today! Works a lot with independant musical artist in Montreal.

Screen

Brad **TODD**

bt@mobilegaze.com
<http://www.mobilegaze.com/screen/>



"It's a generated image," she said. "Ray tracing, texture mapping—" She stared as the face smiled out at her from the curve of the dome, beyond the slow-motion hurricane of lost things, minor artifacts of countless lives, tools and toys and gilded buttons."

— William Gibson, Count Zero 1986

Screen is a telerobotic boxed construction, which sporadically comes alive for screenings and interaction. The piece is viewed and controlled simultaneously via a Web page interface and is also enhanced through a performative element which consists of live manipulation of the image and audio elements of the streaming **video/audio** feed.

The work consists of robotic **armatures**, which control a series of events inside a boxed grid-like construction. There are four elements, which are controlled via remote manipulation. These are:

1. The watering of a small plant (referencing popular telegarden works such as Ken Goldberg's at **Ars Electronica**).
2. The sprinkling of water on a small piece of bread, which in turn generates mold, thereby forming a rudimentary form of life I ecosystem.
3. The control of a clothesline-like apparatus laterally moving the wings of a butterfly in one direction and an old photograph of a plane in the other.
4. The control of a drawing machine which endlessly transcribes circles on a wall of the box.

Screen acts as a kind of micro-theatre where enigmatic elements co-exist in an elemental shadowbox world. The construction jitters to life as a result of a users input, an anonymous telepresence which enters into the box's universe of successive layers and references to both the **fictive** and actual. Beginning with the telescope to early TV signals, vision over distance has gradually developed into action over distance and has supplanted earlier models of perceiving and engaging with the world. In *Screen's* **Cornell-esque** scenario resides the blurred and jerky remnants of early cinema recalling the stop action animation of **Ladislav Starewicz** or **The Brothers Quay** (*Screen* even houses a small book *Pensées de Rousseau*, signed by Timothy Quay).

The **reality** being manipulated here is in fact that of a **virtual** world, as when one tries to stay afloat while "flying" in a dream.

Screen can be considered as a collection of signs that refract, like the shattered sparkle of crystal in light, a trellis of inference and allusion imploding in a hall of mirrors.

Brad Todd studied at the **ACAD** in Calgary, AB, Canada and then completed a M.M. from Concordia University in Montreal in 1993. He has worked and exhibited in a number of media and now focuses exclusively on digital projects. Todd has shown his work internationally at such venues as **MedaTerra 01**, **FILE** (2001) in Brazil, **INFOS** (2000) in Ljubljana, **FCMM** (2000) in Montreal and The New Museum for Contemporary Art (N.Y.C.) (2001).

He teaches studio based courses in the Digital Arts Fine Arts program at Concordia University and is co-founder of the on-line journal of digital media *MobileGaze*.

Traficoinspirar

Matto Carlos TRONCOSO
c_troncoso@yahoo.com



Alien Hand

Susan TURNER
sbturner@shaw.ca



Alien Hand is an evocative and intimate portrait of the struggle with memory loss. Fairy tale, poetry, voice, and mysterious atmospheric sound take the viewer through an intense, emotional journey which shifts between the real and the surreal. The struggle is personalized in the artist's father but then universalized and reflected in the confused dementia of residents in a nursing home. The artist has become a traveller both as observer and as participant in a strange and foreign landscape where language and habits must be re-interpreted to be understood.

Susan Turner works in video and photo-based media and deals with issues of memory, language, and personal identity. Her work has been exhibited both nationally and internationally. Turner has received Canada Council and Manitoba Arts Council support for her work and has been awarded several residencies at the Banff Centre for the Arts. *Alien Hand* received a Jury Award at the 2002 Yorkton Short Film and Video Festival (Canada).

Hyperhouse

Mona VATAMANU, Florin TUDOR, Radu NEGULESCU
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<http://www.exapes.org/>



In my work I speak about communication between spaces, animals and humans / two houses are travelling in different places, collecting / saving animals / save like the computer function / virtual / keeping them as files and taking them to a safe place / server / the moon / the pattern on the houses / a sample from the ceramic of the old mosque of my childhood town Constanta / a link between the real space and the virtual story /

Mona Vatamanu
Born in 1968
Lives & works in Bucharest
2002 Curator—Coop Media Festival Bucharest
1999 Member Rostopasca

Selected Exhibitions:

- 2002 Open, *l'Imaginaire féminin*, Lido
Weird Screen, Micromuseum, Moni Lazariston, Thessaloniki
8th Venice Architecture Biennial, Romanian Pavilion, D.S.B.A.
Free Manifesta, Frankfurt Kunstverein
Free Biennial, Remote Lounge, New York
Boundless Balkans, Belgrad
5 Senses, CRCA, San Diego
- 2001 Videotree, Florence
Trieste Contemporanea, Trieste
Outer Limits, Video Lounge, New York
Computer Space, Sofia
Digital Media Festival, Quezon City, Philippines
Mediaterra Festival, Micromuseum,
Fornos Center for Art and Technology
49th Venice Biennial, Mystical Disappearance project,
Rostopasca's insert in Context Network
Periferic Biennial, Iasi, Lex Luthor Found Projects
VirtualMine, Saarland, Germany

2000 *Transferatu project*, ifa Galleries, Berlin, Bonn (2001)
Transitionland, MNAR Bucharest-Argos project, Vevey,
Switzerland

Single's Bar 01

VJ Anyone

the Anyone Collective
the_one@anyone.org.uk
<http://www.anyone.org.uk>



Single's bar 01 offers a series of parallel hedonistic narratives without any obvious closure. The camera toggles furiously between multiple views of clubbers involved in a serious dancefloor session. The **strob**-bing effects never allow the viewer's gaze to grasp any given character for more than a millisecond, before they merge back into a melee of winks, smiles and pelvic thrusts. The protagonists are **flirting**, sometimes with one another, **sometimes** with the camera. The white background suggest a dreamlike state. They are submerged in light, and not entirely sober...

VJ Anyone was born in Los Angeles and has completed a Master's Degree in Interactive Media at Université du Québec à Montréal (Canada). He has exhibited many video installations and projects in Canada, France, UK and South America.

He has also produced live video performances at numerous club events for top performers in the music industry such as Talvin Singh, Goldie, Carl Cox, Roots Manwa, Derek Carter, Plasticman and Kid Koala. He lives and works in London, UK

CARGO

Laura WADDINGTON

laura_waddington@yahoo.com



A woman tells the story of a journey she made on a cargo boat to the Middle East. A video commissioned by the International film festival Rotterdam for the project "On the Waterfront" (ARTE prize for Best European Short Film, 48th Oberhausen Short Film Festival / First Prize, Video-ex 2002, Festival of Experimental Film and Video, Zurich.)

additional Statement about the work

"CARGO" is the story of a journey, I made on a container ship with a group of Rumanian and Phillipino sailors, who were delivering cargo to the Middle East. I stayed on the ship six weeks. The sailors weren't allowed to leave the boat and they spent their days waiting, singing karaoke and telling me stories in a small TV room. In Syria, the ports were military zones. I hid at a porthole and secretly filmed the life below: a man stealing wood, a soldier fishing off the edge of an abandoned submarine. Later, I took the most abstract images and made a narrative, that falls between reality and fiction. It was my way of showing the limbo these men were living in: (Laura Waddington 2001)

Laura Waddington was born in London in 1970. After studying English Literature at Cambridge University, she moved to New York, where she made short films and videos. She presently lives in Paris. Filmography includes *The Visitor* (92), *The Room* (94), *ZONE* (95) *The Lost Days* (99), *CARGO* (2001)

Sonimation (a compilation of 6 sound films)

Sarah WATERMAN, Elise CHOCHAN, Peter GREEN, Amanda TERRINGTON, Edward KELLY, James PADLAY, Suzanne FOSSEY, Donald and Lawrence BRADBY, Tim HOLMES, Richard BURNS, Leigh HODCKINSON, Barnaby TEMPLER

Sonic Arts Network
phil@sonicartsnetwork.org
<http://www.sonicartsnetwork.org/>



Sonimation investigates the shared language of composer and animator and features six new collaborative films from some of the UK's most exciting emerging artists. An intensive arts project that brought together a range of organisations and individuals between September 2000 and September 2001, Sonimation set out to provide a structure of support – financial, technical, promotional, and moral – to encourage truly collaborative work, and went on to promote the results as far and wide as possible.

Sonimation's pursuit of synthesis between sound and animation is not a new venture yet it remains a significant objective given new slant in the digital age. The project called upon both history and tradition and on more contemporary issues of technology to pursue the idea of a "joint imagination". Sonimation was produced by Sonic Arts Network, the UK's only arts organisation exclusively devoted to electronic music and the sonic arts.

Daylights by Sarah Waterman (animation) and Elise Chohan (sound)
The Perception of Self in Virtual Community Environments
by Peter Green (sound) and Amanda Terrington (animation)
Escape by Edward Kelly (sound) and James Padley (animation)
Still Life by Suzanne Fossey (animation), Donald and Lawrence Bradby (sound)
Grunt Transistor by Tim Holmes (animation) and Richard Burns (sound)
Matryoshka by Leigh Hodgkinson (animation) and Barnaby Templer (sound)

The thirteen artists selected to participate in Sonimation were drawn from an open, national call for proposals. Their biographies are diverse and they include graduates from the UK's National Film of School and Television, lecturers and students alike, individuals employed in the film and

N industries and electroacoustic and technocoustic composers from the internationally acclaimed Rephlex Records label. Between them their work has been seen or heard on BBC radio and TV, Channel 4, Anglia N and Granada N in the UK, all of the major film festivals in the UK and a number of international animation and contemporary music festivals.

btd x

Claudia WESTERMANN, Sean REED

&zaic.de, reed@seanreed.de
<http://www.ezaic.de/>
<http://www.seanreed.de/>



btd x is an experimental video composition – a study of the concept "model". The artists worked with surface and space, playing with concepts of reality in three scenes.

As an example of possible connections between sound and image, the artists had software at their disposal whose basis on physical modeling allowed sound to be constructed and a simultaneous visualization of this sound to be observed – a representation of the fundamentally responsible structures over time. This principle of sound and image production served as the impetus for the development of an artistic project which united both the elements of sound and image while presenting parameters for a creative process in which each element would only receive justification for its presence through its relationship to the other. The images to be seen and the sounds to be heard are the result of this virtually symbiotic process.

A thematic complex was chosen to serve as a further structural principle: surface and space, layers and rows, the opposition of the artificial with an assumed reality. Detailed work with the physical models led to a questioning of the concept of reality, of framework models and of complexity.

Although sound and image were subject to constant change by the influence of the other element, each of the elements tells its own story and is based on the biography of the individual.

Claudia WESTERMANN (image), Sean REED (audio)

Actors:

- a courtyard facade in Karlsruhe, Germany
- various architectural models on the scale of 1:100
- line animations from the physical models created with the software

Genesis by the ACROE institute in **Grenoble**

- Nik Haffner (Frankfurt Ballet)

The work was created in August of 2000 at the Center for Art and Media Technology (ZKM) in Karlsruhe. Completion of the revised version October 2000.

Sean Reed: *1970, Maine, USA. Studies at the **Eastman** School of Music in Rochester, New York. In Germany since 1992. Composition studies with Manfred Stahnke in Hamburg. Compositions include acoustic, computer and interactive music. Reed's work have been selected and performed in several competitions including the Cologne New Music Society's **Nachwuchsforum** (CNM) with soloists of the Ensemble Modern (1998), within a collective composition at the Munich Biennale (2000), and at the **CalArts** CEAIT Festival (2002). In 2001 Reed was a guest composer at the ZKM with a stipend and commission from the Arts Circle of the **Bundesverband der deutschen Industrie**.

Claudia Westermann: *1971, Heidelberg. Architecture studies in Karlsruhe, **Tampere** (Finland). Architect. Postgraduate studies in media art at the **Karlsruhe** College for Design. Works for sound and space, including involvement in realization of the **Muzarc CD-ROM** on music and architecture. Her City - four images was shown at the Venice Architecture Biennale (2000) within the "Città Terzo Millennio". Involvement with physical modeling for digital sound and image creation at the **Karlsruhe** Center for Art and Media-Technology (ZKM); creation here of the audio-visual works *Widerhall/-showables* and *btd x* which have been shown at several international festivals. Westermann belongs to the Syndicate mailing-list administration.

Identity of Colour

Agricola de Cologne

info@agricola-de-cologne.de
<http://www.agricola-de-cologne.de/>
<http://www.a-virtual-memorial.org/>



Identity of Color is a Flash movie based on **Agricola's poem**

The work is developed according to the principle of SAMAC (Simultaneous Associative Media Art Composing), which describes Agricola's particular way of developing multi-media art works of experimental writing.

It is a composition of words, vector graphics, sound and voice executed and performed by Agricola de Cologne.

Interaction: end on demand.

Directed and produced by Agricola de Cologne.

Web based address:

<http://www.nmartproject.net/agricola/mpc/volume3/identity.html>

The work participated in following festival/exhibitions

- 2001 2nd **Interpoetry** Exhibition Sao Paolo (Brazil)
4th **International** Meeting of
Experimental **Poetry** Buenos Aires (Argentina)
Digital Media Festival 2001 Manila (Philippines)
"Net_working" at Watershed Media Centre **Bristol** (UK)
Computer Space 2001 Sofia (Bulgaria) Part of 2nd prize for
Best Foreign Multimedia
- 2002 17th **Videofor** Festival **Clermont** Ferrand (France)
New Media Line **Kanonmedia**, Vienna (Austria)
Thaw 02 Media Festival — **Iowa** City (USA)
Free Biennial **New York/USA**
Free **Manifesta/Manifesta 4** - **Frankfurt/Germany**
About Vision - Digital art exhibition **London** (UK)
Visions Festival/St.Kilda Film Festival **Melbourne** (Australia)
IV Salón y Coloquio Internacional de Arte Digital
— **Havana** (Cuba)
COOP Media Festival **Bucarest** (Romania)

Agricola de Cologne is **multi-disciplinary** media artist living and working free-lance in **Cologne/Germany**. He is the creator and founder of **NewMediaArtProjectNetwork** and its corporate sites

<http://www.a-virtual-memorial.org/>
<http://www.le-musee-divisioniste.org/>
<http://www.javamuseum.org/>
<http://www.engad.org/>
<http://www.nmartproject.net/>
<http://www.newmediafest.org/>
<http://www.agricola-de-cologne.de/>

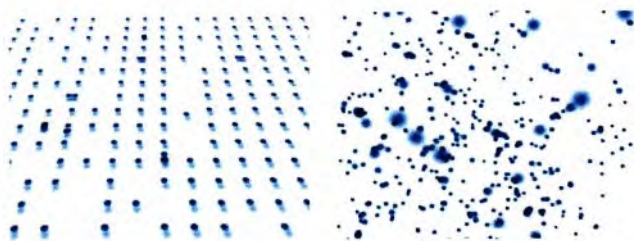
Detailed bio can be found on:

http://www.agricola-de-cologne.de/bio/bio_agricola1.htm

insect

YOSHIKAWA Hideo

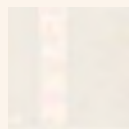
hide_328@fb4.so-net.ne.jp



A sequence is built, it crowds together, it wriggles, and it flies about,
like an insect.

2002/Graduated from Aichi Prefectural University of Fine Arts & Music.
Now living in Nagoya, Japan.

Performances



world_mix_nagoya

Tony ALLARD, Dwight FRIZZELL

FOSSIL MEDIA
antalla@cox.net
antalla@home.com
<http://www.csusm.edu/fossilmedia/>



"world_mix_nagoya" is planned as A **thirty-minute**, interactive radio and internet **performance** broadcast. The broadcast will consist of a live mix of indigenous audio fossils collected from around the world and locally from the host city where the broadcast takes place—in this case the host city will be Nagoya. The **timeline** of the mix will move out gradually from the local to the global to inter galactic space, thereby creating an alternative history of our shared sonosphere here on planet earth and the universe.

"world_mix_nagoya" will utilize the new hybrid forms of radio that are now developing between traditional forms of broadcast radio and internet radio. Unlike the traditional one-way model of broadcast radio, which involves a single transmitter transmitting to many receivers, our proposed radiointernet station would operate on the principle of many transmitters and many receivers transmitting and receiving in "real time" simultaneously on multiple radio frequencies and on the internet. This two-way model of broadcasting would "abandon the borders of territory" and potentially **create** a more democratic, less corporate space and time for cultural and artistic audio activity around the globe.

Tony Allard (FOSSIL MEDIA) and Dwight Frizzell (Wabi Media), began the **WORLDmix** project in 1992 and have presented nine broadcasts to date. Each new performance of the **WORLDmix** project is mixed live with recordings of all previous **WORLDmixes**, thus creating a generative and evolving audio history of our shared sonosphere. For **ISEA2002** in Nagoya, Allard and Frizzell will set up a temporary radiointernet station from which to broadcast the live mix over FM radio, the internet and all other forms of broadcasting audio that are available at the time of the performance. The performance will

take place at the site of the **ISEA** conference and will involve several collaborators (VIA the Internet, radio and telephone) from around the world who are currently working in radio and streaming audio in real time. In addition, participants at the show and anyone capable of generating audio from their computer on the internet could collaborate in "world-mix-nagoya".

The two most recent **WORLDmix** broadcasts: "**WORLDmixMONTREAL**", Montreal, Canada in 1997, in collaboration with the 3rd Manifestation, an electronic arts event hosted by Champ Libre in Montreal; and "**WORLDmixLA**" in Los Angeles, California in 2001, broadcast at the Santa Monica Museum of Art in Los Angeles as part of the Art in Motion festival hosted by the University of Southern California

Tony Allard is a performance artist, electronic media artist, poet and teacher living and working in San Diego. Allard has produced live radio and internet broadcast performances in Europe, Canada and the United States. Since 1996, Allard has produced single channel video totes which have been screened nationally and internationally.

Dwight Frizzell is a composer, sound designer, writer and new media artist who lives and works in Kansas City, Missouri. Frizzell has produced numerous radio and audio art works, including, among others, "Building the Earth", "Postmodern Prometheus" (after Mary Shelley's Frankenstein), "Out of Time", "Bullfrog Devildog President" and "The Irish Wilderness".

FILMTEXT 2.0

Mark AMERIKA

University of Colorado at Boulder
amerika@altx.com
<http://www.markamerika.com/filmtext/>



FILMTEXT 2.0 is a digital narrative for cross-media platforms. The present version consists of a Flash art work, an mp3 concept album, an experimental artist ebook, a live performance, and a DVD installation. For **ISEA2002**, source material from the **FILMTEXT 2.0** website created

in collaboration with Flash artist John Vega will be remixed by Mark Amerika and the sound artist Twine.

FILMTEXT 2.0 expands the concept of **writing** so that it now becomes a form of interactive cinema, where image ecriture becomes narrativized as **hyper-rhetorical** performance. Highlighting moving images captured by Amerika in Hawaii, Tokyo, and the Australian Outback, **FILMTEXT 2.0** is the second iteration of a series of investigations tracing the Life Style Practice of the Digital Thoughtographer and his search for the meaning of life as he analyzes the artificial intelligence of alien light forms.

Mark Amerika is a professor of digital art at the University of Colorado at Boulder. His digital art work has been exhibited at the Whitney Biennial, the Guggenheim, The Walker Art Center, and **SIGGRAPH**. In 2001–2002, his "How To Be An Internet Artist" net art retrospective was held at the Institute of Contemporary Arts in London. For more information, go to www.markamerika.com

running-figure-lantern

Atelier Avant Austria

Atelier Avant Austria
cse-llen@lime.com
a.weixler@bk-linz.at
<http://avanlmur.at/chuang/>
<http://mrantmur.at/weixler/>



Concept

Historically the thought is following the development of the **instrumental** theater by Mauricio Kagel & Karlheinz Stockhausen for a mutual apply in multimedia arts. Here is the attempt of combination of instrumental theater with electroacoustic music in an improvised interactive audiovisual structure. The idea of **>work in progress<** dedicates to an **>interdisciplinary** and cross-cultural communication<, as **ISEA2002** committed to. In the sense of interdisciplinary progress this work offer an open form for all arts to have reciprocated experiences. The stage aspect associates with the Chinese shadow-puppet-show (皮影

PIE) and running-figure-lantern (走馬燈) for approaching a mind of **cross-culture** exchange.

Functions of the work

Technically this work detects audio by a number of microphones, which are carded by the musicians and dancers. It then makes a choice of pictures accordingly to the sound and transforms those. Also the sound will be transformed in stereo of 6 channel by granular synthesis and will fit it in a prepared **electroacoustic** composition and stage arrangement. The audiovisual ambience and the interpreters are open to the public. The performance is expected, but undetermined. The public can participate in this performance by going and coming through the orbit stage like the moving figures in the Chinese **running-figure-lantern**. For the performance of this piece in **ISEA2002** Nagoya two musicians and two dancer (1x male, 1x female) with good (vocal-) improvisation will interpret this piece.

The musicians are Kuwayama Kiyoharu: violoncello and Kijima Rina: violin. The dancers for **ISEA2002** are not nominated at the time of printing.

Sponsored by Bruckner-conservatory (**bruckner-konservatorium**)

Chuang Se-Lien
composer, pianist and media artist. 1965 born in Taiwan, since 1991 residence in Austria.

activity (selection)

***MEDIASELECT** 2001 Meandering Look-artport 2001/Nagoya, **ISEA2002** Preprogram, Japan'01

***Laval Virtual** and **VRIC** (Virtual International Conference), France '01
Experimental **Intermedia NYC '00**

'concert New International Community of Electroacoustic Music (NICE)/ Amsterdam, Nederland '00

***SIBGRAPI 2000 Video Festival/Gramado-RS, Brazil**

'6. international festival in computer music of **Pusan Electronic Music Association** Performance, South Korea '00

and other diverse performances, concerts and study-stays in Austria, Germany, Belgium, Nederland, England, France, Hungary, Brazil, Russia, USA, China, South Korea, Taiwan and Japan.

Andreas Weixler
1963 born in Graz, Austria/Europe

activities

since 1997 lecture for music and media technology at **Bruckner-Conservatory Linz, Austria/EU**

media artist and composer for contemporary music and computer music
special emphasis in audio visual interactivity.

training

1995

diploma in composition at University of Music and Dramatic Arts in Graz

2000–2001

special researcher in computer music at Nagoya City University, School of Design and Architecture, within the Japan Foundation Fellowship Programm.

since 1998

with Se-Lien Chuang as group Atelier Avant Austria for composition and computer arts. numerous projects and performances in Europe, Asia, South and North America.

NEVERENDINGSTORIES.ORG

Yan BREULEX

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<http://www.neverendingstories.org/>



NeverEndingStories is structured as a looped animation leading us deeper and deeper in the euphoria of communication. The animation begins with a Mickey Mouse head whose ears alternately can be changed (by pressing the computer keys) from spheres to globes, hearts, money signs, atom cells, record players and yin yang symbols. Culled from an encyclopedic array of globally recognizable symbols NeverEndingStories continues by displaying a world map on which rain a shower of angels, bombs, guns, ears, candy, eagles, shopping carts, clocks, machine wheels, bugs, ringing telephones, ticking clocks, wagging fingers, pigs, skulls with heart shaped eyes, analysis charts and more. The work allows for both directional and optional interaction, making it a dynamic tool comparable to a software application. The keyboard-driven trajectory allows one to replace scenes and choose one fragment after another, resulting in a linear deployment of interlinked events that develop semantic connections as well. The interactive keyboard provides for a choice of ingredients, an extensive vocabulary from which it is possible to produce many combinations. Consulting the work resembles "mixing", the computer becoming a kind of musical instrument or assembly device, putting the visitor in the position of a "processor," the operator of a machine.
<http://www.deplacement.qc.ca> Valerie Lamontagne, Sylvie Parent

Yan Breuleux completed his collegiate and university studies in visual arts to then dedicate his artistic production to video and electronic arts. Over the last few years, he has produced several videos and performances mixing music and images done in collaboration with artists, composers and performers. Notable is his musical video series Noise, A-B-C Light, Clima (x) produced in collaboration with composer Alain Thibault. Within the context of the ABC Light project, he was invited as artist in residence at the Center for New Media at the Canadian Cultural Center in Paris. This project also received an honorable mention at Prix Ars Electronica 1998 (Austria) and a nomination in the category of best video of the year at the Rendez-vous du cinéma québécois 1999 (Montreal). In 2000, Yan Breuleux was invited to present ALive at the Transmediale Festival in Berlin. His latest project entitled Fausttechnology, also in collaboration with Alain Thibault (purform.com), was presented at the ELEKTRA Festival 2001 in Montreal. Yan Breuleux also participated in the Sonic Acts Festival in Amsterdam. His last installation was presented at the New Museum of New York within the context of the Québec New York 2001 event (www.deplacement.qc.ca).

Performance Lecture #02

W CHRISTIAWAN

christiawanid@yahoo.com

<http://www.curtin.edu.au/curtin/dept/art/ITBX/soemardj/christ01.htm>



Technology makes our life easier.

So, the human can be slaved by technology, but the most important thing is the human who drives behind it.

Searching of meaning in hi-tech world makes human more humanize.

Performance Art Concept:

Action Poetry can be viewed as one of contemporary arts belonging to non-representational genre. It does not only come up from subjective consciousness as ideological response toward socio-cultural problems, but also a manifestation of the artist's interior self-exploration.

Action Poetry is unusual activity made up from the usual world. It could be read as multi-interpretable text. Thereby, it takes the risk of becoming "something" or nothing at all.

website and online art waorks: Web Art
www.curtin.edu.au/curtin/dept/art/ITBX/soemardj/christ01.htm
 Kontak: Linking Indonesia and Australia
www.abc.net.au/arts/maap/default.htm
 Piece of instalation: Desert Song
www.space.net.au/~wish/recent/kontak/
 Get well soon Indonesia, with Wearable tour exhibbition
www.sotormloader.com/wearable/theart/christ.html

W Christiawan is a new media artist,
 Was born in Bandung on 25th December. Working in Drawing, scenogra-
 phy, installation, performance, web art and curatorialship.

SELECTED PERFORMANCE & EXHIBITION

- 2002 "Action Poetry, Poet Of The Body", Center of French Culture,
Bandung, Indonesia.
- 2001-6th **NIPAF** Performance art tour and Summer Seminar, Kyoto,
 Tokyo, Nagoya, Nagano, Japan.
 "Indonesia-japan Performance Art Exchange".
Bandung, Jakarta
- 2000 **ANAT** Australian Network for Art & Technology, Queensland.
- 1999 Artist in Residence, **Curtin** University, Perth, Australia
 "The Unstable Of Power" JohnCurtin Gallery.
 "Web Art", Soemardja Gallery, Institute of Technology
Bandung, Bandung, Indonesia.
- 1995-3th "Female Cow", Instalation and Performance Art.
 International Istiqlal Festival, Jakarta.

A half heard word is more potent than a menage

Dieter Miih

dieter.muh@virgin.net



The theory behind the project is that the imagination is stimulated by incomplete information. A word only partially heard, a fragment of a sentence taken out of context or language spoken in a foreign tongue can lead to misinterpretation and an alternative or parallel context can

be developed. We propose that, under receptive conditions, the brain will try to interpret what information is received and, like a fallible computer translation program, the more the signal is processed the more "corrupt" the information will become. This "corrupt" information can potentially lead to new and unexpected associations often grasped on an intuitive and emotional level making for a stimulating and interactive process where every experience is unique and acceptable, each person using their own set of conditions in the interpretation.

We intend to achieve the conditions as stated above by using a digital sampler, tape recorders, shortwave radio, microphones, home made oscillators, various sound effects boxes and a mixing desk to create a stereo "sea" of information whilst a video of people using sign language is projected behind us. The sound elements of the performance will be **shifting** in space and volume. Microphones will be placed around the performance space to catch fragments of, and possibly encourage conversation, the audience becoming a part of the performance. **Prerecorded** spoken word samples will be used covering a range of emotions, timbres and contexts such as chanting and shouting, soothing and aggressive tones and the voices of women, men and children. Shortwave radio will be used to pick up live local signals. Tapes will be spliced and processed during the performance using tape delay and pitch shift effects among others.

Dieter Müh is a sound project based in the United Kingdom comprising two individuals, Stephen Cammack and David Uden.

Dieter Müh have been involved in the experimental music scene since 1979 and have performed in Germany, Belgium, Finland and Sweden as well as many times in the UK. Their music has also been used to accompany performance art and film work. Three CDs have been released as well as vinyl, video and compilation projects and their new CD "Tertium Organum" has received critical acclaim.

DJ I, Robot Sound System: Rockin' steady in the dot JP

DJI, Robot Sound System

MIT Media Lab
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pimp@dj-i-robot.com
<http://www.dj-i-robot.com/>



Late 1999, we were bumping to some Turentine in our lab in Troy, NY, we're reading "Player Piano" by Kurt, no favorite, but his heart was in the right place; he'd just read Wiener and was feeling not himself.

Kurt was all, machines trained to replace people. Which is against the new economy, right? IT creates jobs (we love what it's IT, kind of like THEM) thus prosperity, but Vonnegut's all, people didn't want to be replaced, they didn't want skills and experiences they owned replaced, once they're automatic, boom, smoke, gone. So Kurt shows these machinists in Troy, where we were machining in the lab, talking engineers replacing machinists with machines.

So we're all: *"the intelligence attributed to machines hinges on the cultural invisibility of the human skills which accompany them... If such machines look intelligent because we do not concentrate on where their work is done, then we need to think harder about the work which produces values and who performs it."* [Schaeffer]

Cut in at 1877, a patent for *"aplate, diaphragm, or other flexible body capable of being vibrated by the human voice or other sounds, in conjunction with a material capable of registering the movements of such vibrating body by embossing or indenting or altering such material, in such a manner that such register marks will be sufficient to cause a second vibrating plate or body to be set in motion by them and thus reproduce the motions of the first vibrating body."* [Edison] Later, 1977, the Technics SL1200mk2 is redesigned with pitch control. That's it, Official History of Turntables.

The people, in boogeydown, that's another history. They took the delicate and made it delicious. They made the apparatus appetizing.

Now some busters trying to make DJ digital. No one's listening. You can't vibrate what isn't there.

Player piano, scratching slicing. We'll win the DMC competition biting deepBlue style by 2005. Gottagetupandbesomebody. Use Troy gimmicks — proportional integral derivatives, metal cutting lasers, rs485 networking. Make machine skills manifest. 3 months we hack, we code, we bite. We hack, lathe, cut. It spins, it jitters, it cuts. A player DJ, straight outta Troy: IT plays it. It becomes "internationally known."

Grandmaster Flash

Concentrate on who produces the values. 50 years of computer music that's command, control, not much communication. Our access is random, but our signal path analog and our destiny manifest. Try biting that.

The DJ I, Robot Sound System was founded in 1999 with a manifest destiny: The replacement of inferior, undependable human DJs with a superior, mechatronic system. Its engineers, to date, have been: Gimroir, Sudol, Pickard, Csikszentmihyi. Its features are countless. Its subroutines are skilled. Its opponents have been silenced.

Waking Dream

Sidney FELS, Sachiyo TAKAHASHI, Baerbel NEUBAUER

Florian VOGT
Human Communication Technologies Lab
ssfels@ece.ubc.ca
<http://hct.ece.ubc.ca/research/wakingdream/>



We live in two illusory states: awake and dream. The two only co-exist at a special time during a "waking dream". At this point, we only exist; dream and awake co-exist. This can happen when we are waking up in the morning and is accompanied by a strong sense of situatedness and paralysis. It can be an unsettling, frightening, and enlightening moment. In one experience, we feel pressure on our chest holding us down in our bed but we can see the room around us. Something is

happening around us, trying to get us out of bed but we can't get up. We are aware but immobile. Tension mounts and we try harder and harder to raise up. We panic and struggle. Then, we **realize**, we are dreaming and fall back asleep hoping to really wake up. This pattern cycles around as if layers of consciousness are being peeled back. In "Waking Dream", we explore this moment of coexistence. What does it mean? Is this "reality" free of illusion?

Sidney Fels, **Ph.D.** is an **Associate** Professor in the Department of Electrical and Computer Engineering, UBC in Vancouver, Canada. Work includes: Glow-TalkII, lamascope, Forklift **Ballet**, and PlesioPhone. He has exhibited internationally including **Ars Electronica** Centre, the Millenium Dome, Petmbras VR Exhibition in Brazil.

Baerbel Neubauer is an independant artist working in various visual media, including **35mm** and **70mm IMAX** film and Quicktime. Works include: commercials: **FALTER-SPOT 7**, and **ABSOLUT NEUBAUER**; 70mm animation: **SKY**.

Sachiyo Takahashi is an independant intermedia artist **looking** at the boundary of media. Played in three works by **Jan** Fabre including "Glowing Icons". Created and performed "Aviation/Abbreviation".

Space Dance, Postures and its Transportation

FUKUHARA Tetsuro, OKI Keisuke, Tokyo Space Dance

Tokyo Space Dance
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<http://spacedance.sitego.to/>



In this work, firstly, our guest Space Artist, Richard **Clar** will access in our **website** of Tokyo Space Dance from California and show the images of "Postures into Outer Space" from his work "Space Flight Dolphin" on the screen in Nagoya. Secondly, Tetsuro Fukuhara, **Tombo** and other dancers takes special costumes for making postures **and come** in the tube space. Then these dancers **will** make several postures like "Postures into Tube Space, as a half-and-half **non-gravity** space" and "Postures **into Informational** Space" as a dance. Also Keisuke Oki, as

a technical coordinator, will make an **informational** environment by expressing the interaction between the dancers and the space using the sound etc.. **Finally**, the audience come in the tube space and dance freely, so they **can enjoy** their own postures. Also in this work, Jotaro Kobayashi will make a real-time webcasting for this event.

What is Space Dance?

Space Dance is a new dance to make the appearance of the relationships of the unity between the Body and the Space. Usually people forget this unity in their daily life. But the relationship of this unity exists as a mass like un-visible "fluid body". How can we take the sensation of this unity back? How can we **amplify** and enjoy the sensation of this unity? How can we create the new designs by using this sensitive experiences? **This** is our Space Dance.

We will make several social designs at this new theater of Space Dance by using the new methods of "next human engineering", "artificial life" and "interaction". Space Dance is an approach to the design from the Body. Space Dance is an environmental design and information design based on the Body. Space Dance is a new movement of dance & design. This is a remarkable character of our Space Dance.

Tetsuro Fukuhara: Space Dance choreographer. He have started a project called "Space Dance" with dance, architecture, information and design. "Digital Space Dance (Japanese Ministry of Trade)" in Shiroishi 1997. "Body of the Future" in Detroit, London, Rome, Kuala Lumpur, Singapore, Istanbul, Paris **1998-2002**. "Space Dance" at **MIT** Media Laboratory. Boston 2000. "Space Dance at the United Nations, New York" 2001.

Keisuke Oki: Artist. Research fellow, **STUDIO** for Creative Inquiry, Carnegie **Mellon** University and Adjunct Professor, Tokyo Zokei University. "YOKOHAMA 2001, The **1st** Yokohama Triennale" at Yokohama 2001. "**MEDIA@TERRA**" at Greece 2001. "VOLUME" at **PS1** Contemporary Art Center, New York 2000. "**Visions** of the Body, Fashion or Invisible Corset" at Museum of Contemporary Art, Tokyo 1999.

242.pilots

Hans Christian CILJE

Nervousvision
hc@nervousvision.com
<http://www.nervousvision.com/>



HC Gilje is a media artist who uses video in a wide variety of ways: in installation works, screenings, as scenography for dance and theatre performance, and in a live improvised context. He recently completed a one year residency at Künstlerhaus Bethanien in Berlin.

Recent works include the installation Shadow Grounds, the video series spinal tapes 2001 and the tokyo collaboration with noise-impro-duo jazz-kammer. Gilje was performing at ISEA2000 with his Video Nervous project.

VirtualAERI II

Suguru GOTO

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<http://www.iamas.ac.jp/~i-kzm00/ABR8%20project/shockwave/>



The first performance of "VirtualAERI". was given in 1997 at IRCAM's Espace de Projection, in Paris, France. The second version "VirtualAERI II". was written in 1998.

It consisted of four sections, each of which dealt with a different kind of space, large, medium and small. The form is intentionally simplified, like the succession of "block type" sections. The static sections anticipate with the kinetic sections always following. These are abruptly alternated in this piece. This idea of form was originally

experimented with in a previous composition. In this composition it is evolved to further possibilities. The mechanical textures are superimposed one onto another. At the same time this creates poly tempo. In each section the texture starts in one shape then gradually transforms into another. Not only in the sections, but also within the whole piece, the overall phase gradually transforms and intensifies.

Virtual instruments, or controllers, cannot produce sounds by themselves. They merely send signals that produce sounds by means of a computer or a sound module. They may be regarded as an interface between the performer and the computer insofar as they translate the energy derived from body movements into electrical signals. At the same time however, they allow the performer to express complex musical ideas. With the help of a controller, a tiny gesture can trigger any number of complex musical passages at one and the same time in a real time context, whereas a traditional instrument can produce only a limited range of sounds.

Suguru Goto is a Japanese composer and a multi-media artist. He started his career in a contemporary music scene. His recent works involves new technologies in experimental performing art. He invented Virtual Musical Instruments, which are the interfaces between gesture of human and a computer. Sound and video images are controlled by Virtual Music Instrument with computers in real time.

He has been internationally active and has received numerous prizes and fellowships.

His compositions have been performed in major festivals, such as Tanglewood Music Festival, Sonar, CICV-Les Nuits Savouzeuses, ICC, Electrofolie, International Theater Festival Berezillia, SWR-Faszination Musik, Les Rencontres Internationales Paris Berlin, Haus der Kulturen der Welt - Haimat Kunst, and Inventionen '94 etc.

Scalene

Battery Operated and Beewoo, Private Benjamin
and Emma McRae, Identification and Mitchell Akiyama

COCOSOLIDCITI
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<http://www.cocosolidciti.com/>



The Scalene project takes the three cities of Manchester, Montreal and Melbourne as its geographical trio of urban contexts and produces a project that takes 3 sets of 3 practitioners from each city who collaborate with each other. The 3 outcomes of this project **will** be a double CD Rom (sound and video), a three country tour of the project and the web site which can be found on the projects page of the C0C0S0L1DC1T1 website — www.cocosolidciti.com.

C0C0S0L1DC1T1 commissioned sound, video and graphic artists to produce work that would be remixed by their counterparts in the other cities. The remixed videos, sounds and **images/designs** all comment on the idea that super-modern cities are moving. Moving in different ways that **Archigram** imagined in their **architectural** drawings of the 60s **but** **transitory** nonetheless. The transient nature of those who inhabit urban centres means that the identities of cities are going to become more complex and ultimately more mixed and remixed according to those who dwell and pass through them and the rate at which they do so. This changing identity of cities is synonymous with the changing face of Capitalism, as it requires large work forces to be able to move according to shifts in political, economic and geographical climates. Given that Super-modernism requires a huge transient global working class who will move according to available work (Mexican workers moving into the USA in huge numbers is a good example) it means the cultures of cities are likely to change at an increasingly faster rate. **With** this phenomenon in full effect the work produced for Scalene looks at notions of transient urban nodes and more specifically at 'escape architectures'.

WATER

Ly HOANG

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I am woman, so I am Water. The world is born from Water. Let's see each other though the purity of water and water will wash our souls, cleaning them, wiping away all evil from them.

Hoang Ly was born in Hanoi, Vietnam in 1975. Graduated from Fine-Art School of HCMC. Now teaching Art at Children Culture House and editing books for children at Youth Publishing House (HCMC). She is a well-known poet in VN, and the first Vietnamese woman artist

doing performance art since 2000. Have participated in three NIPAF events in Japan (2000,2001,2002) and in the first Asian Performance Art Festival at Japan Society in New York (2001).

Dance of Stone

KAMIYA Teruyoshi

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<http://www.ua.upf.es/~terossi/>

Author's note

Among the reasons that have led me to feel interested in the distinct music of the remotest past, is a story narrated in the historical memoirs of Sima Qian, concerning the musician Kui in the reign of the legendary Emperor Shun in a dynasty for which there is not yet any archaeological evidence but of which no Chinese person doubts its existence, myself amongst them.

In those far off times of profound silence and darkness, the musician Kui struck and tapped the stones with his fist. When I hear sound around me, I cannot help but think that in some form, these sounds are connected to that first blow.

Technical details

Dance of Stone was created at the PHONOS Foundation (Spain). All the sound was generated on a Macintosh 7100 with Common Lisp Music and Common Music by Bill Schottstaedt (Stanford University) and Rick Taube (University of Illinois) respectively. The work received 1st prize in the Music for Dance genre in the 26th Bourges International Electro-acoustic Music Competition 1999.

Teruyoshi Kamiya, born in Ishiki, a town on the Pacific coast of Japan, studied guitar at the Conservatorio Superior Municipal de Música de Barcelona. He studied computer music first at PHONOS where he could enjoy a lot of experimentation thanks to its free and extravagant atmosphere, and then at the Pompeu Fabra University for the Master's Degree in Music Creation and Sound Technology.

Recent Works:

"For Fernando Riera"

"Un bol maravilloso en la plaza Lesseps"

"Dance of Stone"

Sound design for a film of Laura Waddington "The Lost Days"

Sound for a multimedia work of Alison Clifford "Citizen"

Schème II

kondition pluriel

kondition pluriel
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<http://www.konditionpluriel.org/>



kondition **pluriel's** artistic directors, Marie-Claude Poulin – with her background in dance – and Martin Kusch – from the media arts – both have extensive experience in their respective **creative** fields. Their performances are founded upon the convergence of different disciplines. Their artistic practice relies on the hybridisation of media, the process of electronic-image transformation, and the influence digital technologies exerts on how the body and space is conceived. They are working on the construction and simulation of spaces where they reactualise the presence of the dancer I performer. In terms of body language and gesture, they stage different bodily states and raw action, suggesting a multiplicity of attempts at the body's reorganisation, metamorphosis and adaptation to situations of constraint.

The way the body is put into perspective and its relationship to architecture are key factors in defining the character and spatiality of the work.

The choreographic installation **scheme II** (2002) – integrates dance / performance with an interactive media-environment. **scheme II** is an ongoing research and development process, where the principal subject of experimentation is the interactive manipulation of video, live images, sound and 3D environments, by **dance/performance**. The two performer control and generate this environment, their movement is translated via **sensors** into MIDI data. These sensors are mounted on their arms, legs and on the head. Two prototypes of a wireless sensor box, three video cameras, five computer and two moving projectors are forming with the performance an expressive system.

A matrix – **software developed** in MAX/MSP, enables multiple control parameter mapping and is managing the data flow.

With this project, kondition pluriel has generated an **interdisciplinary** creation where the use of new technologies – in coexistence **with** the living body – leads to question the traditional codes of representation, to modify the very nature of spectacle and to put forward a reflection on the phenomenon of perception.

scheme II, provides a time and space situation, where the **performer/visitor** and the media interact between each other, **forming** an intelligent space.

The relationship to time, memory and space immediately stands out as thematic of this singular practice, geared toward the transformation of the real.

Concept I direction

Martin Kusch I Marie-Claude Poulin

Choreography / performance

Line Nault / Marie-Claude Poulin

Media environment / installation

Martin Kusch

Sound installation

Alexandre St-Onge / Alexandre Burton

Software development

Alexandre Burton

Light Design

Patrice Besombes

Technical assistance

Mathieu St-Amand

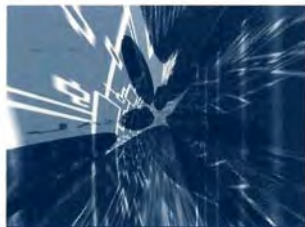
Marie-Claude Poulin has developed an approach to the body founded on her practice in contemporary dance; her study and teaching of somatic-education techniques; and on her graduate-level studies in **kinanthropology**, where she **analysed** movement with respect to the nervous system.

Martin Kusch has been working in media arts for the last 14 years. Since 1997, he has also been teaching in the dept. for Visual Media at the University of Applied Arts in Vienna. Martin **Kusch's** artistic practice is based on the creation of interactive installations and environments, and on architecture and site specificity, in terms of content and spatiality.

[SPACE], NAVIGABLE MUSIC

LAB[au] laboratory for architecture and urbanism

LAB[au] laboratory for architecture and urbanism
lab-au@lab-au.com
<http://www.lab-au.com/space/>



'SPACE, Navigable Music' is an online project investigating the impact of IC technologies and particularly, 3D Real Time modeling languages (such as VRML) in the construct of space. According to the objectives of LAB[au] the project constitutes as much a space for theoretical research as a space of experimentation on the forms of interactions in networked systems exploring the possibilities of space settings in shared processes in order to build up connectivity.

In SPACE, navigable music, the object or architecture is generated in real time according to the position and movements of the user (mix color, mix image, mix sound). Operating on structural parameters, the integration (recombination) of spatial (x, y, z), temporal (t-movements) sonic (frequency, pitch) and generative image sequencing functions, each interaction by the user, displacement, transforms this visual and sonic environment. In addition, the recording of movements allows users to produce a traveling according to camera movements, montage and image sequencing. The established relation between the spatial, visual and sonic formalization processes and the editable interactivity of users lead to an experience combining architecture, music and cinematic techniques through movement patterns. The 'Navigable Music' thus constitutes a space, in which the user experiments cyberspace by dropping sounds into space, mixing music throughout space and navigation, record its movements to produce an animation, a traveling in its sonic space architecture, a kinetic music clip.

The [SPACE] (<http://www.lab-au.com/space>) performance is a collaboration between LAB[au] and the electronic musician [ERZATZ] who composes specific navigable music spaces. Based on the "space, navigable music" project ERZATZ explores the different forms of mixing music in and through e.space and its related images sequencing in order to create an immersive sonic and visual environment. The

composing of music through navigation in e.space and the spatialization of music through the quadraphonic diffusion, thus constitutes a performative space covering a broad range from VJ-ing to recorded soundspaces to live navigation and live space mixing. Linking the digital space to the concrete one, mixed reality through vision and sound.

The performance consists in the live set (60min.) of [ERZATZ] presenting the compositions and real time mixes in the space, NAVIGABLE MUSIC environment.

The music set is conceived as an open-end performance, where [ERZATZ] mixes his music while the public can experience the 'space' compositions via headphones.

Founded in 1995 LAB[au], laboratory for architecture and urbanism, links theoretical research LAB[a+u] to concrete works of conception and realizations LA,BAU. In this manner LAB[au] elaborates a 'metadesign' investigating the implications of new communication and computation technologies within spatio-temporal (space-time) structures as well as their forms of representation such as architecture and urbanism.

The Dementia of Angels

Le Corps Indice

Le Corps Indice
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<http://www.corpsindice.com/>



BY ISABELLE CHOINIÈRE, THIERRY FOURNIER, FRANÇOIS ROUPINIAN

A strong telematic duet that integrates gestual creation, video, graphic design and electro-acoustic through network and in an interactive way. A fascinating live network performance of electronic art. Two distinct spaces which can be thousands of miles apart. Two performances using different stage and technological set up that are in every moments interdependent and interrelated.

Two worlds that pour into each other, that reply and echo to each other.

This is an innovative and unique stage writing where the body and technology answer and stimulate each other at a formal as well as organic and philosophical levels.

The dancers of The Dementia of Angels (Isabelle Choinière and Alyson Vishnovska) have a double presence: a direct performative one with their immediate audience, and a telematic one, which is that of their bodies projected into the other space.

The interaction between both performers, their movements, spaces and music are developed and transmitted through coded captors placed on each dancer's bodies, the dancers then intervene with their voices, their breath becoming aware of the sounds they produce.

The data generated by the captors are formatted and sent to the other location where they generate a specific musical space. A movement produced in the distant location **will** have an impact on the sound of the main stage.

The secondary space is not as **colorful** and technologically complex as the principal space. It opens the doors to a parallel world. It's a refined environment, far from the multimedia shows and the technological performances. It was conceived as a performance to be presented in museums and galleries in response to their structure and to their aestheticism. It was created to live-in a nearness, a hyper-sensitiveness. To feel a presence sometimes visible sometimes not, but always strong and subtle.

This is a sometimes immersive experience in which the audience participates physically in the osmosis that the Internet invents. The environment completely surrounds the **audience**. The beginning of the performance drives the audience into total darkness. The depth of the blackness evokes the interior of the body through sensations that it procures, and slowly invades it and stands out as a real presence, an incarnation, as a body which embraces all the other ones.

This holding corral creates then a hyper-sensuality, a **hyper-perception** that encourages the audience to take advantage of the sensuality that it has to develop.

Choreographer, performer analyst and artistic director of Corps Indice, Isabelle Choinière gives since 1994 stunning performances where living arts and electronic arts merge admirably together. Incontestable pioneer, Isabelle Choinière explores the limits of the natural and the synthetic **body**. Her actual choreographic language integrates a reflection relating to time and space.

By crossbreeding **disciplines** and questioning specific writing her artistic **process** creates emerging of new languages. Her reflection and research

about integrating electronic arts to the living arts had brought her invitations to give conferences in many international events. Communion, her first creation brought her to an extraordinary international radiance.

Test-patches

media performance unit 66b/cell

cell@vision.co.jp, marian@vision.co.jp

<http://www.vision.co.jp/66b/>

<http://www.vision.co.jp/cell/>



Get your eyeball tattooed!

A black & white world bound together by immersive imagery set in a radical minimal soundscape. The empty white screen reveals itself to be just another layer among endless projected inscriptions onto the eye. Cell's mesmerizing visual projections are created by C.V.A: a real time rendering graphics engine prototype. For **66b**, the idea of test patches has led to a live movement film strip where myriad afterimages highlight the relationship between performer and ground in an ever-shifting dynamic. **66b/cell**, together with Tachi - Maeda Laboratory Graduate School of Information Science and Technology, the **University** of Tokyo, are developing wearable devices synchronizing body gesture to the visual and sound network.

All and nothing. Black and white. Elusive and permanent. Indelibly stamped.

Emerging in 1994 through the interplay of visual, sound, body and space, Tokyo-based **66b/cell** apply digital audio and visual technology to live performances. The collective maintains a symbiotic framework that includes designers who work in computer graphics, sound, stage and costume design, as well as performers and choreographers. Through juxtapositions of movement and projected imagery, they create multi-layered collages of reality and illusion.

MIRRORMAN – UNIVERSE 2002

Radka & Stanislav MULLER

Mirror Man - Radka & Stanislav Muller
info@mirrorman.cz
http://www.mirrorman.u/



The project Mirror Man — Universe 2002 is the contact of simulation ůknow and traditional culture and at the same time reflects the world of artificial heros.

Radka Mullerova

Date of birth: 7th January 1974

Nationality: Czech

Education: 1993 – 2001 The Academy of Fine Arts in Prague, intermedia studio

Exhibition:

- 1999 The Gech Art Festival in Tokyo, Japan
- 2000 Ar(T)esco, Prague, Gech Republic
- 2000 "STORY", NOD – ROXY, Prague, Gech Republic
- 2001 New Media in Policka, Policka, Gech Republic
- 2001 "Final work 2001" National Gallery in Prague, Collection of Modern and Contemporary Art, Gech Republic
- 2001 NET-ZLAB, Chemnitz, Germany /Internet Kunst Preis 2001/
- 2001 For You – interactive installation, The National Gallery in Prague, Collection of Modern and Contemporary Art, Czech Republic
- 2002 ART PRIMEUR, Dordrecht, Netherland
- 2002 N O N 2002 – Fourth Biennial of Young Artists, Prague, Czech Republic
- 2002 Coop 2002, Bucharest, Romania

Stanislav Muller

Date of birth: 17th September 1971

Nationality: Czech

Education: 1993 – 2001 The Prague University of Applied Arts, glass atelier

Exhibition:

- 1997 Won an award from the Mr. Josef, Mrs. Marie and Mrs. Zdenka Hlavka foundation for the best diploma work of the Prague Colleague of Applied Arts
- 1999 The Czech Art Festival in Tokyo, Japan
- 2000 Ar(T)esco, Prague, Czech Republic
- 2000 "STORY", NOD – ROXY, Prague, Czech Republic
- 2001 ASU2 – Labin, Croatia

- 2001 Artists for Artist, Prague, Gech Republic
- 2002 ZVON 2002 – Fourth Biennial of Young Artists, Prague, Gech Republic
- 2002 Bohemian Glass, Prague, Gech Republic
- 2002 Blue Flame, TWM – Prague, Gech Republic
- 2002 Coop 2002, Bucharest, Romania

D System

Pacjap

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http://www.lafrique.org/ami/



PACJAP is a franco-japanesecollaborativegroup and project about new investigations in computer, music and the internet. This project gathers artists from Japan and France around the emergences of new forms and researches with the use of new technologies (Max-MSP, etc...). This project was initiated by A.M.I., National Centre for Modern Musics Development from Marseille/France. The objective is to release new tools (such as D-system) for real interaction between music and computers. This workshop count around ten participants, five japanese and five french, who meet each year, for two tendays-sessions (one in Japan, one in Marseille), during three years : 2000-2001-2002.

Following several contacts, or after attending several festivals, it occurs that one of the first wishes of internet operators remains paradoxally the need to meet physically and **unformally** in a specific place. Working together in front of the same computer cannot be totally replaced by a virtual relation. The extraordinary vitality of the new Electronic Festivals is a true witness of the importance of this physical meetings.

We know that technology is far from having reached its limits. It is therefore more interesting to overcome the actual limits ("Sound on Internet is not perfect", "down-loading is long", "tele-payement is not efficient", etc...), and to work on a † content prospective ("what will be

the model for music-circulation", "how collective instant composition will work", "will the keyboard be replaced", "what will be the interaction between sound and image", etc...). The whole process must be visualised in the next five years or more. Therefore, the general profile of the team members should be more artistically oriented.

Following the conversations with the concerned musicians, activities are organised around two directions: creation and diffusion. These two orientations are of course interactive, and, even if members have to choose their orientation, it does not seem reasonable to separate the two workshop sub-groups in terms of location. In the same care of considering the 21st century, recruiting will consider as a priority the youth factor. New forms of art introduce new thinking processes. Such a project, totally oriented on future, has to privilege new generations.

The next and last sessions will be in July 2002 in Marseille, and in autumn in Osaka, prefiguring stage and performance aspects.

† Preceding sessions in Japan have been supported by ITT at NCC/Tokyo (2000), and Musashino University Sound Lab (2001).

Takashi Kojima (Osaka), musician, internet operator, computer programmer.
Suguru Yamaguchi (Tokyo), musician, internet operator.
Itoken (Tokyo), musician, "Harpy" † leader.
Yuko Nexus (Nagoya), computer specialist (Max-MSP specialist)
Jerome Joy (Nice), musician, researcher, university professor, lecturer.
Renaud Vercey (Marseille), multi-media operator
Colette Tim (Marseille), poet, linguistic specialist
Peter Sinclair (Marseille) multi-media artist, Aix en Provence Art School teacher.

SPIN

Jean PICHÉ

ELEKTRA / ACREQ
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<http://www.elektrafestival.ca/>



Digital work for 3 DVD et 3 video screens

Three kinetic studies for digital video and music, in there equal movements. All the visual sources are concrete and had been manipulated through digital processing software. There are no synthetic images. The music was produced using the video editing as a score.

Jean Piché – music / visual

Composer and video artist, Jean Piché lives in Montreal since 1988. His interest in computer music dates from the form's beginnings in the 1970's. After several collaborations with several American media artists, he has recently created its own video-music works. Teaching and research in electroacoustic and computer music at the University of Montreal occupy the major part of his professional life.

Pincelulas

Eder SANTOS

Emvideo
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<http://www.uol.com.br/edersantos/>
<http://www.emvideo.com.br/>
Eder Santos/ music by Paulo dos Santos



The performance by these two Brazilian creators incorporates different features including video, poetry and music, played live by the authors. The title *Pincelulas* derives from a combination of Portuguese words which convey the fundamental messages in this work: oínel (brush), the painting instrument; célula (cell), the basic unit of all living species and pincelada (stroke), the painter's manifestation.

The performance's objective is to tell the story of human development, from its physical inception to its emotional constitution, attempting to address each of the three stages of life: embryo, formation, birth and growth; intellect and senility.

Eder Santos has become a respected personality as a producer and video artist in the Brazilian and international communities. Since 1989, he has been presented in various festivals and museums in Brazil, Europe and the United States. Eder Santos produces commercial

work and videoclips with famous Brazilian musicians on a regular basis. **Paulo Sérgio** dos Santos, by the other hand, also born in **Belo Horizonte**, bring his vast experience as a musician to their cooperative work: he was a percussionist with the Minas Gerais Symphony Orchestra for nine years and has been part of the well-known **UAKTI** musical group since its inception 19 years ago. With a series of concerts throughout these years, **UAKTI** has been acclaimed and admired by an eclectic public in the United States, Canada, Japan and most of Europe. He has been the constant composer of music and soundtrack for Mer Santos videos and installations.

Eder SANTOS (director)

Brazilian videomaker Eder Santos creates vibrant, poetic works that merge the personal, the cultural and the technological to reinterpret motifs that are central to Brazil's African, indigenous and European heritage. Evoking the rhythms and textures of memory and history, he crafts a visual language of high-end and low-end technologies, from digital media to Super-8 film.

As a Brazilian artist, Santos is acutely aware of the socioeconomic relation of technological media and cultural representation: "I have never lost sight of the fact that I am using a technology rather foreign to my city and country — in short, there is a gap in the relation between the social and the technological. As a consequence, I *always* attempt to use our own cultural elements."

In the vivid **UAKTI-Bolero** (1987), Santos' electronic rendering of a musical performance, *Ravels Bolero* has been interpreted in terms of a Brazilian sensibility. *Rite & Expression* (1988) is a televisual reconstruction of 17th-century Baroque architecture, religious syncretism and African cultural rituals. *Europe in Five Minutes* (1986) and *I Cannot Go to Africa Because I Am on Duty* (1990) address the use of technological media as modes of cultural "documentation."

States Santos, "I use technology to express visual and tactile sensations, moods and feelings. I aim at creating a private world that is both an inner and an outer reality."

Santos was born in Minas Gerais, Brazil in 1960. He received a BA in Fine Arts and Visual Communications from Federal University of Minas Gerais. He has taught at Newton Pava College, Federal University of Minas Gerais, and Catholic University of Minas Gerais, and is a founding member of **Emvideo**, an independent video production company. His work has been broadcast internationally, and exhibited at Tucano Arts, Rio de Janeiro; The Kitchen, New York; **FestRio**, Brazil; International Festival of Television and Video, Montbeliard, France; Berlin Film and Video Festival, World Wide Video Festival, and the Bonn Videonale, among other festivals and institutions.

Santos lives in **Belo Horizonte**, Brazil.

Tibet

Atau TANAKA

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<http://www.sensorband.com/atau/>



Biosensor Performance

Developed in collaboration with R. Benjamin Knapp

Tibet is a musical concert piece for Tibetan bowls, **EMG/biosensor**, and Position sensors. The piece explores the interstitial spaces between acoustic sound and electronic sound, between movement and tension, between contact and telepathy. A solo performer begins the piece eliciting acoustic sound by bowing resonant Tibetan bowls. The **EMG** trajectories of these gestures are tracked and slowly start to electronically augment the acoustic sound. At the first critical juncture in the piece, the bowing stick is lifted off the bowls, and the sound continues - this sound is the captured acoustic sound, and continues only as long as a certain muscle tension is maintained. This space between bowing contact and gestural sonic sculpting will be explored in part two of the piece. The **EMG** based articulation of the sound is itself then augmented by position sensors. The position sensors give topological sense to the otherwise tension based **EMG** data. Similar muscle gestures then take on different meaning in different points in space. Part 3 then explores this articulatory space of complementary sensor systems. The piece finishes with a closing section that comes back to physical contact with the Tibetan bowls, keeping the **EMG** and position sensing in a unified gestural expression.

Atau Tanaka was born in Tokyo, and was raised in the U.S. He was in residency in Paris in 1993 at **IRCAM**. In 1995 he became Artistic Ambassador for Apple France for his work in interactive music. He moved to Tokyo in 1997 for a project at **NTT-ICC** and subsequently taught at Keio, Wakayama, and Chukyo Universities. He creates a digital music in real time through bodily gestures of the performer and time perturbations of the network. He has received prizes and support from the **CMD**, the **Fraunhofer Society**, and the **Daniel Langlois Foundation**. He lives and works in Paris.

FAUSTECHOLOGY

Alain THIBAUT, Yan BREULEUX

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<http://www.purform.com/>



Digital work for 3 DVD et 3 video screens

FAUSTECHOLOGY is a 40 minute music-computer animation work based on a contemporary interpretation of the **Faust** myth. It evokes human behavior in the face of a machine that generates visual and sound stimuli, a machine that seduces, and produces pleasure. The work is divided into two **parts** during which a series of visual and aural micro-variations gradually evolve. Faust appears as both entropy and seduction: the threat of increasing disorder in the material world, and seduction as a promise of control **through** simulation techniques. The sources of the sound and visuals are entirely synthetic.

Alain Thibault – music

A well known electronic music artist, **Alain** Thibault has contributed to a wide range of multimedia, video, dance and theatre productions. He has composed music for internationally known groups and individuals such as the theatre company **Carbone 14** and is presently working with choreographer Edouard Lock on the new **Lalala Human Steps'** dance production. His **techno-opera Lulu-Le chant souterrain**, was presented in Montreal in February 2000. He was invited by the Austrian duo Granular Synthesis in June 2000 to present in New York The **Underground Song** during the Noise Gate Remix events produced by Creative Time. His music-video, a-light, a collaboration with computer animation artist Yan Breuleux, was awarded an honorary mention at the 1998 **Ars Electronica** Festival in Linz, Austria and his latest work, the multimedia piece **Faus Technology**, also made with Yan Breuleux, was premiered at ELEKTRA in September 2001. Presently he is the Artistic Director of the ELEKTRA Festival, a series of electronic music and new media events presented every November at Usine C in Montreal (www.elektrafestival.ca).

Yan Breuleux – visual

Yan Breuleux completed his collegiate and university studies in visual arts to then dedicate his artistic production to video and electronic arts. Over the last few years, he has produced several videos and performances mixing music and images done in collaboration with artists, composers and

performers. Notable is his musical video series Noise, **A-B-C Light**, **Clima (x)** produced in collaboration with composer **Alain** Thibault. Within the context of the A-B-C Light project, he was invited as artist in residence at the Center for New Media at the Canadian Cultural Center in Paris. This project also received an honorable mention at **Prix Ars Electronica** 1998 (Austria). In 2000, Yan Breuleux was invited to present A-Live at the Transmediale Festival in Berlin and also participated in the Sonic Acts Festival in Amsterdam.. His latest project entitled **Faustechology**, also in collaboration with Alain Thibault ([purform.com](http://www.purform.com)), was presented at the ELEKTRA Festival 2001 in Montreal. His last installation was presented at the New Museum of New York within the context of the Quebec New York 2001 went (www.deplacement.qc.ca).

Ambiguous Senses / Misleading feelings 2

TSUBAKIHARA Akiyo + KAWAMURA Yosuke

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The relationship between space and body within a media-oriented society interests me greatly, and as the theme for this piece I have chosen "Ambiguous Senses/ Misleading feelings" as relates to the legs and body, using legs and images of legs to express this theme.

While I am an artist, or in other words, a person who sees and draws, I am also a performer, or an actor. My perceptions of "sections" of the body, and how I perceive the relationship of the "moving body" to the "body as a stationary Image", is an extremely important question.

In art history, body parts, or selected body members, have often been used for "artistic exercises". Sketching part of the body, such as the head, hands or legs, is seen as a natural step when starting a piece of art or even a simple study for a piece of art. As a viewer/drawer it is possible to see only part of the body, and that section can be isolated in any manner. However, the performer can only focus his attention on a part of his body, and can only put importance on a specific member. He cannot actually cut out and isolate that part. While the actor can

concentrate on a certain body part, he cannot connect that part with other parts. The part is an indivisible called a body, and when one end trembles, the vibration is conveyed to the other end at a distance. How should the **artist/performer** interact with this matter called a body to which he is unwillingly connected?

In the actual performance, I use real legs and images of photographed legs. These movements are random; they do not carry a special message, nor do they try to express anything. However, the image of the actual legs and images moving near and far cause confusion; the viewer falls into a state of confusion and experiences "ambiguous and misleading sensations". The act of walking does not have any particular story to it, however, it might appear that this performance is trying to express something. One reason for this is that the cut legs belong to an actual body, and are always connected to a body. The **actual** legs and projected legs are seen in an "misleading sense", that is, as somehow connected to a body.

text: **Akiyo TSUBAKIHARA** / translation: Sarah Nishida Rumme

Akiyo TSUBAKIHARA

Born in 1966. She has been **active** since 1987. Her works are expressed sometimes as artistic installation and sometimes as performance, whose subjects are about relations among behavior, words and signs. superintending "Art Pop Home" and "Slippd Disk" (Work Shops, organized exhibition). 2002–1987 16 solo exhibitions. more than 60 group exhibitions. japan, Mexico, Indonesia, Myanmar, Cina, France, England, Estonia, Finland and Poland.

Yosuke KAWAMURA

born: 1977 nagoya JAPAN
graduate: Aichi Prefectural University of Fine Art and Music IAMAS (international academy of media arts and sciences)
sound and visual **artist/design**
muzik performance a.k.a lozi

support: Ayu AMARI / Chiharu KANEKO / Saeko HARA/

society of algorithm — translocal mutations

Guy VAN BELLE, KUBOTA Akihiro

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The belief that art and culture are essentially **social** phenomena, has provided a range of practices that were essentially fostered by former post-modernism. Within that over-attention for the creation of a situated art, sometimes the historical avant-garde was forgotten to accommodate for the more traditional oriented **western-american-european** obsession for narrativity and figurative audio and visual works.

models for art and **creativity**

The effects of more than 50 years of computer programming **are** readily to be found in all common creative tools we are using – from image editors to software synthesizers. This leads to the assumption that an important feature in global communication and culture is essentially a techno-scientific one. Not only the pairing of models found in computer programming and systems.

Engineering with an artistic **sensibility** and affective point-of-view, is leading to a new phenomenon, a techno-aesthetic model. It can only become as such, when there is also a communicative protocol available, as an essential part of that model. The algorithm becomes the driver for any expression.

across backgrounds and cultures

There are a number of ways to deal with different cultures, but apart from **looking** for differences and parallels, a common experimentation and the joint generation of new forms and artifacts in the genetical and linguistic sense, seems to us a more appealing direction. With mutual influences and visions the emergence of new form and content is possible.

making a jump into another century

Nowadays we see a renewed interest in abstract **artforms**, supported by a younger generation of artists unspoiled by a formal training in the traditional artistic disciplines, making unknown references to earlier radical pioneers of electronic art.

On top of that, the outcome of the popularisation of electronic music and the proliferation of global networks added a kind of new attitude towards collaboration: audiovisual, experimental, dynamic, distributed, materialistic, algorithmic and .. totally **digitalismic**.

Let's draw a line on a picture and make it move!

Guy Van Belle has been prominently involved in the use and development of multimedia for artistic purposes since **1990**. He is working as an educator and mediatechnologist at the electronic music studios **IPEM** at Ghent University, and at the **medialab** at the Higher Institute of Fine Arts Antwerp. As an independent technoscientific artist he has organized many collaborative and international projects.

Akihiro Kubota is a **designer/artist** in the age of digitalism, whose main interests include sound **design/art**, information/software/network/art, **interface/interaction** design. He is now investigating the possibilities of the computer as a material (digital materialism). His main publications are "Kieyuku Computer" (Vanishing Computer, Iwanami Shoten 1999), "Post-Techno(logy) Music" (Oomura Shoten 2001), and others. Currently he is working as an associate professor in the Department of Information Design, Tama Art University, Japan. He received his Dr. Eng. degree from the University of Tokyo in **1989**.

public address

Anne WALTON

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public address is a live performance with video projection, framed by a large plate-glass window and presented in any city streetscape of the world over a period of 2–3 days and nights. By day, the artist appears

as a figure moving back and forth across the window, engaged in the repetitive task of slowly covering and uncovering the window with sheets of A4 tracing paper. By night, engaged in the same task, the artist repeatedly crosses paths with the video projection of her earlier self. Both figures are engaged in uncovering and recovering the window and the streetscape which lies beyond it, but in different time frames. Passers-by glimpse the familiar streetscape and see themselves, possibly, in each other. Past and present overlap and reflect sameness and difference. The 'normal' position of the urban **viewer/voyeur** becomes blurred temporally and spatially.

public address takes the street-front window and draws attention to it as a bare membrane, confusing outside and inside, public and private, subject and object, now and then. **Within** the (non) space of a window, the city streetscape is passed through a thin filter of time, questioning what seems fixed and concrete, highlighting the ordinary and the everyday and opening up a fresh space for reverie and play within the highly regulated and scopical public domain.

public address will be touring to the US, Canada, the UK and Europe in early-mid 2003. The artist invites expressions of interest in hosting this work in any city on any continent of the world. The project is assisted by the Conference and Workshop Fund of the Australian Network for **Art** and Technology, a devolved grant program of the Australia Council, the Federal Government's Arts Funding and Advisory Body.

Anne Walton is an Australian video/performance artist and writer, on and off line. She has been performing live works in shopwindows since **1997**, occupying empty shops or streetfront galleries in Adelaide, Sydney, Glasgow and Helsinki. She also makes videos for more conventional screening. Her approach is mostly improvisational with an emphasis on responding to a given time and place. In **1998–2000** she was awarded an Anne & Gordon Samstag International Visual Arts Scholarship to do overseas postgraduate research. She received a Master of Fine Art from Glasgow School of Art in **2000**.

Concerts

Fetish

Cat Hope

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<http://cathope.cjb.net/>



Fetish is a performance that manipulates the bottom end of noise – bass feedback and distortion. It Fetishises this element of the audio spectrum, and uses it to control, capture and trigger images projected onto, into and around the performer. The artist uses a bass guitar, copper wired bows, radios and a variety of specially devised MAX patches to control live sampling and video interaction. The result is a wall of combined sound and image

unlike anything you would have heard or seen...

"Fetish is a performance that has psycho-industrial strength, unrelenting passion noise and vision that redefine the terms inventive, futuristic, original and loud."

Zebra Magazine, 2002

Cat Hope is a performance artist whose works include noise, soundscapes, pop music and film making. She is based in Perth, Western Australia, where she also writes music for dance, theatre, radio and her groups Lux Mammoth, Gata Negra and audio visual duo Cavity. She is featured on Susan Lawly's Extreme Music From Women compilation, won the Pandom's Box Film Festival Best Soundtrack award in 2000 and tours extensively. She has collaborated with artists such as Ikue Mori, Jon Rose, Stellararc and Irene Moon. This is her first visit to Japan which is sponsored by ArtsWA.

TIME DROPS

Akemi ISHIJIMA

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TIME DROPS is an attempt to express such ideas as eternity, infinity, and cosmic equilibrium in an embodied form. It is based on two hypotheses: a single stroke of a bell, as it fades, can evoke a sense of infinity in our mind; an impulse creates a universe when it returns to the original state of stillness. The project was realised in two formats: installation of sound and light, and electroacoustic music.

Music Version

The CD version of TIME DROPS was produced at composer's home studio using Macintosh Computer and various audio software. In order to grasp cosmic eternity, attention was paid to the behaviours of small transient sounds – the very opposite to the concept of eternity and yet considered to be the continual process in eternity. Strokes of Tibetan bells marimba etc. were collected and harmonically modified to form various short sound objects. They are then carefully disposed within given frame of time and space. Special attention was paid to the subtle change of timbre and pitch relationship in order to create consistent musical structure and sonic behaviour.

Installation of Sound and Light

The installation version was created in collaboration with light artist Jude James. It was first exhibited at Ally Gallery in London in 2000. Sound and light are considered as physical entities through which time and space are divided and redefined. The concept of multidimensionality which the installation reflects, is enhanced by the inclusion of a minimal object, a marble egg sculpture (by James), as the physically intensive focal point in the space surrounded by membrane-like walls.

A Place for Contemplation

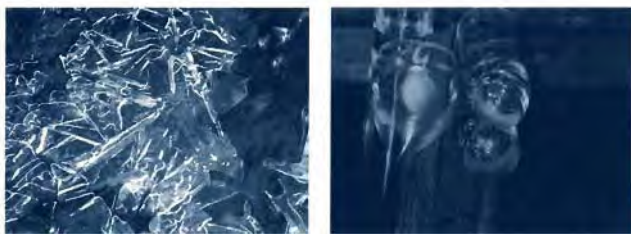
Despite its conceptual nature, TIME DROPS is experienced through perception, by the senses, and not through intellect. It aims to create a special place for contemplation for each individual regardless his/her source of origin. The very reason why electroacoustic sound and light were chosen as the media, was because they can communicate directly. Another advantage of electroacoustic manipulation is that the composer can characterise the sound so that the sound becomes an independent being existing in the space, drawing no attention to how and by whom it is executed. Like rain drops making rings in water, the sound generates rings of oscillation in accord with the light. As each sound appears and disappears, the perpetual process of creation and decline in the cosmic equilibrium can be experienced. All you need is a tiny drop of spontaneous imagination.

Akemi Ishijima is Japanese composer based in London. Her work includes sound installation, music for contemporary dance as well as concert music, and has been performed and broadcast internationally. She has received prizes in various international competitions such as Luigi Russolo (Italy) Bourges (France), Golden Antena (Bulgaria) and Ars Electronica (Austria). Her work has been selected and presented at ISEA '94 (Helsinki) and '97 (Chicago).

Destellos

Elsa JUSTEL

justelsa@wanadoo.fr



"Destellos" (Sparkle) (5'37) (2001) Music, image and video animation by Elsa Justel.

"As in a reverie, the objects separate from their sense to become poetry".

The idea of the project is to give life to the sparkle in different materials. Metal, glasses, ice, will travel in time and space by means of computer animation. There is also a play with sensations of fragility

and transparency. The music plays the same notions by using recorded sounds of the same materials. In fact, the *discours* is lead by the music which guides the time developpment and underlines the sense of colour.

(Argentine-1944) Living in France since 1988. She studied composition and electroacoustics in Buenos Aires, then she had her Doctor degree in Computer music at the University of Paris. She taught Avant-garde music at the Conservatory of Mar del Plata, since 1980.

She received composition awards in France, Austria, Germany, and Argentina.

Works recorded by: J&W-Canada, CD931 ("La ventana deshabitada" for harpsichord and tape); ICMC 096, Hong Kong ("Haricots et petits bâtons" for tape); Diffusion i Media, Canada, IMED 9837 ("Chi-pa-boo" for tape); 00Discs, USA, 0045 ("Fy Mor" for tape); Acousmatica, France, CD1200 ("Mâts" for tape); Organised Sound Vol. 3, Cambridge University Press, ("Au loin... bleu" for tape), Computer Music Journal, Vol.25-N°4, 2001 ("Alba Sud for tape)

House de Tango

NOBADIMI

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<http://www.netizen.com.ar/sge/>



Nobadimi is deephouse over fragments of Argentine Tango.

The Album was produced by using PC, Keyboards, electric Violin and Melodica – all the other instruments are from digital or virtual sources. Idea, production, engeneering and digital composition is from Turby Schmidt. Electric violins, Keys and melodica are from Sami Abadi.

Turby Schmidt, aka Midinovela, also is DJ and producer. Sami Abadi does electroacoustic/experimental

music and is violin teacher... The idea behind was creating electronic music with includes local roots, because most of argentine and latin electronic music productions didn't sound like something latin. The typical producers are working with european or northamerican styles, ignoring latin music. So the producer Turby Schmidt worked out the Project Nobadimi to create electronic dance music with Buenos Aues

Flavor. Some people might say that they hear some spirit of **Piazzolla** in this project, and the producer is pretty proud of such **coments**, but on the other hand it's difficult to compare, the best way to imagine how tango and house sound together is hear it...

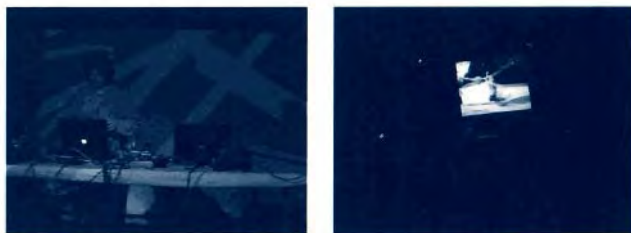
The record was produced and recorded in **Almagro/Buenos Aires** from november of 2001 to march of 2002 and isn't edited yet.

I'm **DJ and Producer (Music)**, i was born in '72 in the south of Germany, i went to Cologne in '92 and started **DJing** there, i organized parties and events there with artists like Michael Mayer, **Strobocop**, **Ricu Tomita**, **Hans Nieswand** and many others, as invited DJ i've had the pleasure to play with **Ken Ishii**, **Andrea Parker**, **Air Liquid** and many others in events like **Battery Park Festival**, **Drum Rythm Tour**, the **Liquid Sky Club** and many more... I went to Buenos Aires in '99 and started to get serious in music production, as **Midinovel** i produce techno wich is edited by the **Label Ware** from **Cologne/Germany** as **Nobadimi electronicTango** wich isn't edited yet. Actualy i'm especially interested in finding ways to mix **latin** and electronic music.

Blip Kino

scopac versus sowari (Rob Flint, Phil Durrant)

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'Blip Kino' is a live performance from the archive. Unrecognised fragments of film – those moments of **depersonalised** establishing shots where the screen is uninhabited are separated from their place in the original narrative and brought together for use as the central, rather than marginal, content of a new kind of live cinema – reinvented for an era of random access memory.

scopac vs. sowari is a project that combines the live image manipulation of Rob Flint (scopac) with the electronic sound performance of Phil Durrant (sowari). Two artists – one generating sound, the other a video image – perform at a table with computers, a sound system, and a large video screen. Reversing the usual relationship of musician accompanying an existing film, the video becomes a malleable tool,

responding to the generated sounds in a dynamic and spontaneous way. The performance itself is unique, unrepeatable.

scopac vs. **sowari** exploit and enjoy the spontaneous potential of new random access media, but this is an exercise in human interaction as much as new technologies. Resisting the trend for audiovisual spectacle, they attempt to demonstrate the infinite range of textures present in even **very** limited means. **Blip Kino** uses the video image less as a representational form, than as a means of dynamic collaboration between sight and sound. scopac vs. sowari take video as something that is neither cinema nor television, but is capable of reproducing and substituting for both. We enjoy the paradox of a live, improvised unique performance in an era of perfect copies.

We like to exploit the faults, noise and marginalia of cinema and TV, and to address those media (through performance) as kinds of experience, as well as different kinds of form or content.

"...scopac's subtle visual distortions..." –The Wire

Rob Flint (aka scopac) is an artist who performs with moving images, often in collaboration with musicians and sound performers. He has worked with artists including Sean O'Hagan and The High Llamas, Steve Beresford, Toshimaru Nakamura, David Cunningham, Apache 61, and is a member of the group Ticklish, with whom he has developed his live video work in festivals such as **Impakt** in Utrecht and **Konfrontationen** in **Nickelsdorf, Austria**

Recently he co-curated 'motor:show' at 'proof' in **Bermondsey**, showing work by **Hayley Newman**, **Brian Catling**, **Brown Sierra**, **Tina Frank**, and others.

"Phil Durrant...one of *Englands* treasures..." Sound Projector

Phil Durrant is a highly accomplished musician whose work crosses the boundaries between dance **electronica**, and improvisation. He is a member of the influential collective 'MIMEO': and has worked with musicians such as **Derek Bailey**, **Evan Parker**, **Kaffe Matthews**, **Grooverider**, **Shut up and Dance**, **John Zorn**, **Phil Minton**, **Tom Cora**, **Peter Rehberg**, **Christian Fennel** and many, many others.

Recently he has collaborated with dance choreographers including **Maxine Doyle**, **Gill Clarke** and **Suzanne Thomas**.

Electronic Noise Improvisation "Chaosmos"

Seiji Nagai Croup

NAGAI Seiji, **KAWAI** Koji, **YONEMOTO** Minoru, **WATANABE** Koichi

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<http://doppel2001.hoops.ne.jp/>



Leader of our group, Seiji Nagai was a founder member of pioneering multimedia free improv wanderers The Taj Mahal Travellers. This work tries restructuring of the dense, organic flow of The Taj Mahal Travellers in a basis with art thought of Nietzsche.

Supposing the Nietzsche is the founder of thought of noise music, how does it feel?

Nietzsche considered chaos as dionysus without Got first in the West.

Chaos is a meaning similar to noise in music today. And Nietzsche thought about the music that exceeded logos as a symbol of Dionysus of chaos that it was essential thought expression.

our music often centres around a juddering piano or turntable phrase, while Nagai runs slowly coalescing rings around the other players. This aspect seems to be just like Dionysus both unify will of the root before long while continuing destroying order of Apollon in sequence.

In other words dionysus and **Apollon** may say that I express the world of unified chaosmos while chaos and a cosmos stimulate it mutually.

In addition to above, In a **meaning** to express respect to Nietzsche, This work inserts music work of **Nietzsche** with subliminal method.

Seiji Nagai group

(Seiji Nagai, Koji Kawai, Minoru Yonemoto, Koichi Watanabe)

Seiji Nagai is composer, performer. During 70s he co-founded The Taj Mahal Travellers for pioneering multimedia free improvisation with Takehisa Kosugi etc.

80s to learning sitar, he returned to electronics in the 90s with a quartet (including Koji Kawai, Minoru Yonemoto, Koichi Watanabe)

Koji Kawai is a sound artist and multi instrumental player (piano, keyboard, guitar, mandolin etc)

Minoru Yonemoto is a self-made electronic instrumental player. He studied electronic music at graduate school of Arts, Nihon University under Joji Yuasa, Hiroaki Minami, Isao Tomita. His work was accepted a prize for Luigi Russolo international composer competition. and he is a member of Japan Society for Electronic Music

Koichi Watanabe is an electronic noise composer. he has also supervised doppelganger record.

WAON

Andreas WEIXLER

Atelier Avant Austria

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Waon

Andreas Weixler 2000/01

interactive audio visual performance for 2 instruments

artistic concept

based on the Japanese spirit of harmony between humans (**chowa**) the computer senses harmony between 2 improvising players **and/or** voices (**waon**) and acts accordingly to them in generating audio and visual.

description

Waon is an audiovisual improvisation for two musical instruments. In the first part voices of different nations (Japan, USA, Taiwan, Austria) will be analysed and transformed to melodies by oscillators and visuals by the computer. In the second part, two live instruments are improvising from playing the same note, over micro tonal distortions up to free audiovisual improvisation. The computer senses the correspondence of the instruments and reacts in real time. If there is only one frequency, the system plays the same and everything is quiet and in tune (waon).

If the notes are different from each other, the computer plays frequencies inbetween as an electronic sound ambience. In case of very far distance the computer reacts with as much frequencies as possible, which could be a noise. The analysis and reactions are displayed in real time by graphics, based on circles and their distortions, ovals.

performance

2 musicians play an improvisation live with their instruments (any) and a computer is creating audio and visuals accordingly. The musicians for ISEA2002 are not nominated at the time of printing.

instruments

The instruments can be any, which have certain notes (a frequency range) in common.

The live computer system is performed by Andreas Weixler & Se-Lien Chuang.

technical realization

Macintosh PB G3 with Max/msp

research studio

Sound Design Lab/Nagoya City University, School of Design and Architecture, Japan 2000/2001 during a Japan Foundation Fellowship.

further premiers

premiere at Experimental Intermedia, New York, USA, 15.12.2000
VNM Festival Graz, Austria, 25.5.2001

musicians

Kuwayama Kiyoharu, guitar, cello, handmade electronics
Andreas Weixler, concept, guitar

1963 born in Graz, Austria /Europe

activities

since 1997 lecturer for music and media technology
at Bruckner-Conservatory Linz, Austria/EU
media artist and composer for contemporary music and computer music
Special emphasis in audio visual interactivity.

training

1995 diploma in composition
at the University of Music and Dramatic Arts in Graz

2000–2001 special researcher in computer music at Nagoya City University, School of Design and Architecture, within the Japan Foundation Fellowship Programm.

numerous projects and performances in Europe, Asia, South and North America.

Experimental Intermedia 00 New York, Laval Virtual 01 France, artport / media select 01 Nagoya

JUST TOO MANY WORDS for tape

Lidia ZIELINSKA

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The piece refers to low quality, high quantity (of words for example) and devaluation; awarded at emsPrize 2001 contest for text-sound composition(Stockholm).

Lidia Zielinska is professor of composition and leader of the electroacoustic music studio at the Academy of Music in Poznan; 70 compositions published, numerous prizes (orchestral music: Belgrade 1979, Mannheim 1981, Paris 1984; multimedia: Warsaw 1982, Boswil 1987, Avignon 1988; electroacoustic works: Bourges 1997, Stockholm 2001); electroacoustic works realized at the EMS in Stockholm, SE PR Warsaw, IPEM/BRT Gent, studios in Krakow, Malmoe, Stuttgart and others; books, articles, papers, guest lectures; co-programmer of the annual International Festival of Contemporary Music "Warsaw Autumn", of the Internet concert Warsaw-Helsinki-Oslo 1989, the on-line public events for Poznan Anniversary 2003 and many others.

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59	SUZUKI Eri
60	Francis THEBERGE
60	Brad TODD
61	Matto Carlos TRONCOSO
61	Susan TURNER
61	Mona VATAMANU, Florin TUDOR, Radu NEGULESCU
62	VJ Anyone
62	Laura WADDINGTON

- 63 Sarah WATERMAN, Elise CHOCHAN, Peter GREEN,
Amanda TERRINGTON, Edward KELLY, James PADLAY,
Suzanne FOSSEY, Donald and Lawrence BRADBY,
Tim HOLMES, Richard BURNS, Leigh HODGKINSON,
Barnaby TEMPLER
63 Claudia WESTERMANN, Sean REED
64 Agrícola de Cologne
65 YOSHIKAWA Hideo

Performances

- 68 Tony ALLARD, Dwight FRIZZELL
68 Mark AMERIKA
69 Atelier Avant Austria
70 Yan BREULEX
70 W CHRISTIANWAN
71 Dieter Müh
72 DJ I, Robot Sound System
72 Sidney FELS, Sachiyo TAKAHASHI, Baerbel NEUBAUER
73 FUKUHARA Tetsuro, OKI Keisuke, Tokyo Space Dance
74 Hans Christian GILJE
74 Suguru GOTO
74 Battery Operated and Beewoo,
Private Benjamin and Emma McRae,
Identification and Mitchell Akiyama
75 Ly HOANG
75 KAMIYA Teruyoshi
76 kondition pluriel
77 LAB[au] laboratory for architecture and urbanism
77 Le Corps Indice
78 media performance unit 66b/cell
79 Radka & Stanislav MULLER
79 Pacjap
80 Jean PICHÉ
80 Eder SANTOS
81 Atau TANAKA
82 Alain THIBAUT, Yan BREULEUX
82 TSUBAKIHARA Akiyo + KAWAMURA Yosuke
83 Guy VAN BELLE, KUBOTA Akihiro
84 Anne WALTON

Concerts

- 86 Cat Hope
86 Akemi ISHIIJIMA
87 Elsa JUSTEL
87 NOBADIMI
88 scopac versus sowari (Rob Flint, Phil Durrant)
89 Seiji Nagai Group
(NAGAI Seiji, KAWAI Koji, YONEMOTO Minoru, WATANABE Koichi)
89 Andreas WEIXLER
90 Lidia ZIELINSKA

Other Selected Artists

The following artists have been selected, however, they are not exhibited in our official show according to the artists' convenience.

- Anita BACIIC
Kostas BASSANOS
Mathew BIEDEMAN
boxiganga
Richard BROWN
Marnix De Nijs & Edwin van der Heide
Desbazeille/Canto
DIE AUDIO GRUPPE
Christian ELOY
Petra GEMEINBOECK
Thomas GERWIN
Grassi – Kreuh
GRIEM Oliver
William HART
Mónica JACOBO
Franklin JOYCE
Raivo KELOMEES
Rainer LINT STELARC
Jessica LOSEBY
Madagascar Institute
Tapio MAKELA, David ROKEBY
Artur MATUCK, Otávio DONASCI
MUTEK
NAKASHIMA Mariko
Michael O'ROURKE
Lee ONG LEE
Robin PETTERD
Raqs Media Collective
Alan RATH
USUSU
Eunmi YANG



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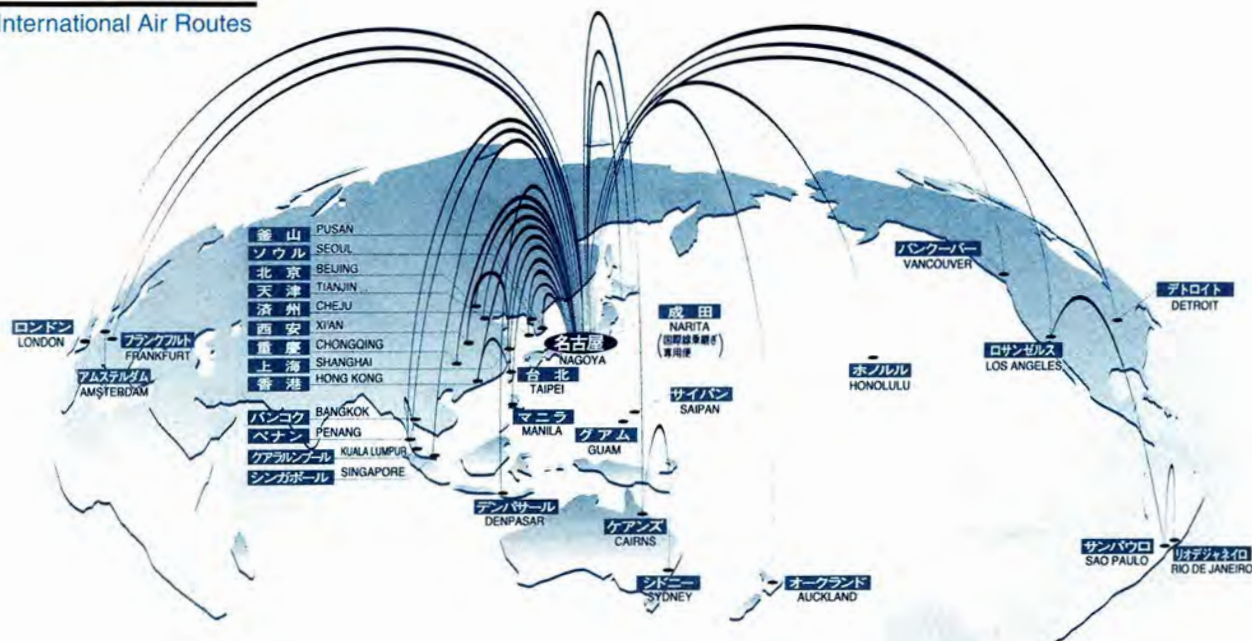
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