



•• 12th International Symposium on Electronic Art



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ISEA2004

12th International Symposium on Electronic Art

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TRACING HISTORIES OF THE NEW WAYPOINTS ON THE ISEA2004 LOGBOOK



When ISEA2004 first became an event concept, it had a subtitle: *When New Technologies Became Old*. It echoes **Carolyn Marvin's** book *When Old Technologies Were New*, a major work on technology and its social history, where she remarks: "The history of media is never more or less than the history of their uses." While agreeing with this notion, one should also bear in mind that what appears to be the immediately visible popular use is not the entire history of media. The other side of the slippery coin of the cultural and social history of technology are the innovations, research and artistic experimentations that flip the coin making it possible to see the value and relevance of technology to people who possess it, and those who don't. This value is often not the same as the stock market value, but that of a primary experience, achieving understanding, changing perception, and being able to contextualize already existing as well as emerging phenomena.

In order to understand "new" technologies, it is worthwhile to come to grips with the different dynamics of how "newness" has been played out in particular locations and at specific times. As technologies emerge, they are followed by experimental and popular uses, different phases of amazement, wonder, hype, and ultimately, but often not, becoming commonplace. What ISEA2004 suggests is to take a closer look at the recent, multiple histories of new media and its cultural and social contexts: hence *Histories of the New* became a central theme and an undercurrent to the entire event.

There are also contemporary "new" emerging areas such as wireless and wearable, and the already widely-distributed networked technologies and their uses. As ISEA2004 themes, we emphasized the word "experience" to counter techno fetishist approaches where technologies themselves are seen as the center of attention. However, ISEA2004 is thoroughly about technological culture: it is immersed in it, as are most of the individuals taking part.



Logbooks used to inscribe a journey as it had just happened, without projecting to the future nor reflecting the past. They were supposedly a means of isolating a recent chain of events for later analysis, as if output by a "time slice machine". The "content format" of a logbook was however far from harmless, as most of colonialist history was "recorded" through that narrow focus lens for centuries. When following contemporary news casting of war and conquest; the video diaries of military moves and bomb perspective shots, one does not become convinced that analytical perception of the world would have taken big leaps.

Nowadays logbooks record on-line chats, server access, and if the concept is expanded to cover a wider "databased" topography, also financial transactions and what you ordered for a meal while flying across an ocean. In different parts of the less politically, but technologically advanced world intricate data structures are being put in place to form matrixical logs also to survey and physically intervene in

common life. Logs are increasingly valued for their ability to track chains of events and, undoubtedly, interpreting them is a fundamental exercise of power. I don't want to suggest, however, a paranoid reading of technology in relation to everyday lives as this would also be more so a property of the schizophrenic states with large quantities of their citizens. I am merely wanting to suggest that the Foucauldian panopticon and power of the archive are intertwined in contemporary culture, and hence a political and cultural discourse on technology should have means to "read and write" both the visible and the traceable.

When it comes to technology our experience is (at least) twofold; there is our everyday lived experience of it, but there are also many fictions which influence our perception of what technology *is*. For example, Star Trek episodes are captain's logs of a past, distant imagined future which portray a particular utopian relationship with technology. Stock market analysts imagine a nearby future of a new technology company and from their prediction make princes into paupers and vice versa. With new media over the last ten years, there has been a significant gap between the social, political, economical and cultural fictions and our lived realities. The cultural realm, as well as artistic research and practice within new technologies, at least make some attempt to bridge the gap between the imagination and the tangibly *real*.



Captains of ships write definitive logbooks, and contemporary art curators, still leave their mark on exhibitions and projects with the signature of an auteur. In a significant contrast to those practices of the modern cultural sphere with its baggage of modernist and colonialist positions, one of the strongest aims in the creation of ISEA2004 for me has been to construct a conceptual framework and a distributed process of selecting the programme. So if there were something to sign, it would be the way in which the logbook is set up and opened up for collaborative "writing". The actual path that the event has now taken is an incredible effort of individuals and partner organizations that have shared the ability to see beyond an immediate horizon.

A significant part of the event at hand is the process through which nearly 1400 proposals were considered by a programme committee of 40 individuals coming from a diverse range of geographical, theoretical and artistic backgrounds (please see the list of the International Programme Committee). The selection took place within an on-line database environment, each of us having partial views into the whole. I believe that this way of working has provided a significant opening of multiple horizons for ISEA as an event series. In addition to the programme chosen by the committee, each section of the event has locally selected artists and speakers.

When working with the programming process of ISEA2004, I have encouraged a view that is critical

towards non-self-reflective theory and practice, for example writers and artists lost in the 1990s vr hype, 1960s consciousness & world brain prophets, techno futurists, ungrounded pessimists and dichotomizers, neo-colonialists, technoformalists, identity shoppers, code and gear fundamentalists and the like. The modest request is for accountability, diversity, thematic focus, dialogic ability and an interest to take a stand, make arguments to turn a page where the field of new media research and practice can be critical while remaining enthusiastic about opening up new avenues, multiple traces to follow upon.

If we as the ISEA2004 team have set the waypoints on the route in the form of physical, critical and contextual coordinates, it is now the nearly 600 artists and speakers who will make ISEA2004 a significant event.



I am very pleased to be able to co-chair with **Mare Tralla** the 12th ISEA. ISEA2004 is also the first major international cultural event organized in collaboration between Estonia and Finland since the European Union borders expanded. Our event takes place in Tallinn and Helsinki, and on the cruiser ferry *Silja Opera*, which pays a visit to Stockholm and Mariehamn. The event is itself a journey through the contemporary new media landscape and around the Baltic Sea.

When I first imagined this event almost five years ago, I wanted to create a "floating platform" that would

enable people to come together, talk, party, and exchange ideas – while being grounded in critical debate through a thematic approach. The ISEA2004 CRUISE, as a sonic two-day experience of electronic music, sound art and media art installations, has been an attempt to create more space for the informal exchange so vital to the development of new ideas.

This amazing effort has been possible because of the m-cult based ISEA2004 HQ directed by **Amanda McDonald Crowley**, ISEA2004 HELSINKI & CRUISE production led by **Hanna Harris** with the assistance of **Maria Candia, Netta Norro, Tuomo Tammenpää, Lars Relander, Tuomas Finne, Suvi Alanko, Leena Gävert, Niina Bell, Tea Stolt and Severi Glanville** to mention only a few key staff. The event would also not be possible without the efforts of a much longer list of volunteers and interns. It is equally thanks to our partners in both Helsinki and Tallinn that ISEA2004 is now ready to embark upon the journey that in many ways is a once-in-a-lifetime event. In Helsinki I would in particular like to thank **Perttu Rastas, Kati Kivinen, Sanna Juntunen, Virve Sutinen and Marja Salaspuro** from Kiasma, **Elukka Eskelinen, Samppa Murtomäki, Juhani Kantola and Mika Minetti** from Media Centre Lume; the entire m-cult organization for a huge effort from a small organisation, but in particular **Minna Tarkka, Mirja Haltivuori** and the m-cult board

We are thankful for the generous support given by our many funders and other organizations also represented in this publication. I would

especially like to than the **Finnish Cultural Fund**, the **Finnish Ministry of Culture**, the **Arts Council of Finland** and the **City of Helsinki** for making the development of this event possible. The strong support by funding bodies from various countries, Australia, United Kingdom, France, The Netherlands, Germany, Slovenia, and Canada as well as generous support of the **Finnish Institute London**, **The Nordic Cultural Fund** who have enabled artists and researchers to participate in making our programme.

In particular I would like to express my thanks for the patronage of the President of the Republic of Finland, **Tarja Halonen**, whose support of human rights and cultural diversity coincide with the goals of ISEA2004. The support from the **Hivos** foundation, the **Asia Europe Foundation**, and the patronage and support of **UNESCO** and the granting of the UNESCO Digital Arts Award for an artist in the ISEA2004 programme have meant that the scope of "the international" is profound.

Lastly, and most importantly, I would like to thank the International Programming Committee, The Inter-Society for Electronic Arts, especially the chair person **Nina Czegledy**, and coordinating director, **Angela Plohman** and all the artists and speakers for their contributions that make ISEA2004 into an once-in-a-lifetime experience.

→ **Tapio Mäkelä**, m-cult
Programme chair, ISEA2004



STEP INTO ISEA2004 IN TALLINN

One of Estonia's most read novels, *Kevade* by Oskar Luts, starts with a boy and his father arriving at school for the first time. They're a bit late and class has already started. He stands at the doorway and looks into his new environment, into a new process. He's a bit shy and overwhelmed but already has a feeling of belonging and empathy with the crowd of people he is about to join.

For a long time the process of the development of technology and its related critical and non-critical environments has existed. At some point each of us has been on that doorway and knowingly, or unknowingly, we have crossed the threshold. The ways we relate and act within that environment differ. Most simply use what is given to them by way of consumerism. Others develop the products and services to be consumed. Then there are a handful of people who try to make critical

sense of this, analyzing the impact of technology on cultures and societies. This group includes practitioners who find new and creative uses of the available technology, or even invent alternatives for specific uses.

My Helsinki colleague, **Tapio Mäkelä**, has often stated that one of the reasons to organise ISEA2004 is to "evaluate 'new media' through its various histories, to assess its impact on local and international media cultures through the social and artistic uses that have evolved." He has often also made the connection that it is now ten years after ISEA94, a time when technologies like the internet were considered "new". When ISEA94 took place in Helsinki, only a handful people in Estonia knew anything about electronic arts and culture. It was almost as if the doorway to international electronic culture had yet to be found by Estonians. For me, then, one of the

key reasons for ISEA2004 is to raise further an awareness of the critical issues surrounding new media and technology in Estonia, and to provide some international reference points for re-assessing our local situation.

To my recollection, 1994 is a year when there was active mention of interactive multimedia in Estonia. This was to such an extent that, as young artists oblivious to ISEA94, we referred to it as the "fashionable illness" amongst ourselves. For a long time there was little critical discussion, just techno-optimistic statements from people and institutions close to the fields of technology and media. Nineties Estonia can be characterized, together with the ultra right wing political turmoil of a regained independence, as *e-euphoria*. IT and ICT were declared by government as priorities for development. Several initiatives, such as The Tiger Leap Foundation within education, were established to promote and guarantee the spread and implementation of ICT. Simultaneously, the commercial sector developed services and infrastructure at a rapid pace.

I left Estonia in September 1996 for England. At that time, only a few of my friends and colleagues used the Internet daily and did not talk about the limited access to online facilities. When I returned less than a year later to give a workshop at the Estonian Academy of Art (EAA) I encountered a totally new scenario. In the morning, students would run to the E-media Centre at the EEA to go online and check their bank balances and pay their bills online. The Internet had arrived within daily life, but in a

commercial manner. It was a space within which to do business: not for art, nor critical interaction. Ironically, online banking was not available for me in England, yet.

Estonians are proud of this rapid development. Just a few days ago Estonian media was full of references to Newsweek which admired Estonia's IT expertise and said that Estonia has a geopolitical edge over India, when it comes to cheap and professional software development (<http://www.msnbc.msn.com/id/5456911/site/newsweek>). This type of 'self-fuelling' story is helpful for the Nation's morale. However the situation is not quite so rosy, as the same people, who were praised by Newsweek work for western companies and do not necessarily contribute to local development, besides supporting a myth of 'east european whiz-kids'. Furthermore their 'success' often makes critical discussion impossible within our small culture. In some ways Estonia still lives in an *e-euphoria*, even though in reality resources are scarce; experts working locally are in short supply; there is a lack of funding and funding strategies - playing only to one card of 'technological excellence' in education for a long time; no strategy on how to use differing creative potentials in collaboration and to build up a sustainable environment; and almost no active research into new media culture.

Interstading in 1995 initiated some dialog and discussion in local circles. I am sure ISEA2004 with the themes of *Wearable Experience*, *Geopolitics of Media* and *Critical Interdisciplines* will engage the international participants

and Estonian public. I also hope that ISEA2004, which geopolitically and culturally takes place on new ground - a former republic of USSR now a member of the EU - will provide a culturally interesting historic reference.

The cultures of Estonia and Finland with their similarities and differences will form a cultural context to ISEA2004. Besides the commonality in the languages, Estonia and Finland have many similarities in history and culture. Just the 20th century bought about a situation, where Finland reminded independent, while Estonia lost it's independence to Soviet regime. That period is now in history books and Estonians "can feel free and equal to our Finnish neighbours". Still the void of media and personal freedom of the Soviet era affects our daily lives, mainly on conceptual level. When the Soviets had an obsession with the ideas of progress and technological futurism, they controlled very strictly the means and technologies of communication. Thus it could be argued that the effects of soviet era in Estonia are also demonstrated by the lack of serious critical research into new media. ISEA2004 with it's truly multicultural participation and viewpoints represented will hopefully also provide a context for future local discussions and research.

ISEA2004 would have not been possible in Tallinn without the previous expertise gained from organising international new media festivals such as *Interstading* which was held biannually by the EEA and the Center for Contemporary Arts (CCA) between

1995 and 2001. It has been a privilege to work with both the EAA and the CCA. My special thanks go to **Piret Lindpere**, ISEA2004 Tallinn Exhibition Co-ordinator from the CCA whose exhibition production skills have been invaluable, and to **Andres Kurg** from the EAA, who has done a great job with conference co-ordination.

Further, the E-media Centre at the EAA has played an instrumental role. Current and former students of the Centre's MA programme in interactive multimedia have formed an active volunteer team assisting at all possible levels of ISEA2004 organisation. **Piibe Piirma** from the E-media Centre has been there for us, always, assisted by **Annika Kaljurand**. I would like to highlight former students **Marge Paas** and **Mart Normet**, who came on board at a difficult time yet lifted everyone's spirits with their enthusiasm.

I am also delighted to see that local artists, DJs, VJs, journalists, cultural workers and others are seizing the opportunity ISEA2004 presents by organising independent satellite events and interventions. For a long time there have been complaints that the local community is too inactive and lacking independent initiatives. During ISEA2004 there will be two manifestations of local creativity: **Multikultuurimaja**, a week long open space with a live experimental sound event on 17th, and co-incidentally **Culturefactory's** opening week takes place during ISEA2004 and incorporates meetings and sessions where local artists meet international artists attending ISEA2004.

Further, I am delighted with our collaboration with Estonia's major newspaper, **Eesti Päevaleht**, which will be running a 16 page ISEA supplement during the event which will be filled with articles, interviews and information about the issues discussed at ISEA. This will really bring the message of ISEA2004 into the homes of Estonians.

→→→

There are many organisations supporting ISEA2004 in Tallinn. The most generous support has come from the **Estonian Ministry of Culture** and the **Cultural Endowment of Estonia**, which demonstrates the importance of new media culture for Estonian society. In addition I would like to thank the **British Council** and the **Centre Culturel Français** in Tallinn as well as all the many international funds, which supported artists and presenters from their countries.

Besides public cultural funding, ISEA2004 Tallinn is generously supported by many Estonian companies and organizations and I would like to give special mention to some of them: **Foorum Cinemas** physically support the conference; **Elion** has provided the internet connections; **IM Arvutid** has supplied Macintosh computers; **Ellington** printers support the catalogue printing; **Estonian Music Academy** supplied audio equipment; and **BonBon** is ours to use for the club night.

The ISEA2004 Tallinn Exhibition takes place in most major art venues

in the City. We have had wonderful collaboration with the **Art Museum**, the **Applied Arts and Design Museum** and **Tallinn Art Hall**. Plus, all the complicated issues of designing new media exhibitions have been overseen by architects from **3+1**.

Last but not least, I would like to thank all the artists and presenters of ISEA2004 Tallinn, who have been so patient with us and whose ideas and actions will make ISEA2004.

Organising ISEA2004 in Tallinn has been an incredible journey. From the moment **Tapio Mäkelä** invited me to cross the threshold of ISEA2004 four years ago until now - just two weeks to go. I have had an incredible time working with my colleagues here in Tallinn and in Helsinki. The interest and support for ISEA2004, both by the international new media community, who firstly applied to be part of ISEA2004 and then later by the local community, has been enormous. Every day still brings positive surprises and I hope it will result in an event which is contextually rich, full of heated discussions, fruitful meetings, enjoyable performances, local participation, and memorable exhibitions.

→ **Mare Tralla**,
Estonian Academy of Arts
Programme chair, ISEA2004 Tallinn

[illegible]



THE INTER-SOCIETY FOR THE ELECTRONIC ARTS (ISEA)

WELCOMES THE 12TH EDITION OF THE ISEA

development and production. m-cult acts as a Finnish node in the network of international centres and media labs, while the new centre space, expected to open in 2005, provides a place for the materialisation of networks and a meeting point for users and producers of media culture.

m-cult's research-driven agenda emphasises social and cultural innovations in urban, wireless and community media, and develops infrastructures and tools for participatory and cross-media genres. An important aspect of m-cult's activity relates to new media culture policy and practice: the Finnish, international and Nordic research projects have made the hybrid practices visible through documentation and publishing, and proposed models for their further support.

In connecting user and producer cultures with policies, media arts and popular culture with technology research and development, the rationale for m-cult is that innovations are not advanced by maintaining boundaries, but by facilitating dialogue and access. With ISEA2004, m-cult wishes to stress that creative and critical practices in new media are vital sources towards meaningful user experiences, and that it is through the interaction of disciplines and practices, through networking networks, that significant contributions can be made to today's society.

→ **Minna Tarkka**, director of m-cult, centre for new media culture. She was programme director of ISEA'94 in Helsinki.

The Inter-Society for the Electronic Arts (ISEA) welcomes the 12th edition of the ISEA symposium and is proud to celebrate ISEA2004 on the tenth anniversary of the first Scandinavian ISEA event.

ISEA is an international nonprofit organization fostering interdisciplinary academic discourse and exchange among culturally diverse organizations and individuals working with art, science and emerging technologies.

The Inter-Society coordinates the continuing occurrence of the ISEA Symposia, considered by many to be the most significant international 'academic' conference and showcase of electronic art in the world. Each issue is presented in a different location around the globe. ISEA also publishes a newsletter, hosts an online archive and exchange environment and co-sponsors events.

ISEA has previously taken place in Utrecht, Groningen, Sydney, Minneapolis, Helsinki, Montreal, Rotterdam, Chicago, Liverpool-Manchester, Paris and Nagoya. The 13th edition, ISEA2006, will take place in San Jose, California, USA in August 2006. Steve Dietz, former Curator of New Media at the Walker Art Center in Minneapolis, will act as ISEA2006 Symposium Director.

The ISEA Board and **Angela Plohman**, Coordinating Director, look forward to meeting you all at ISEA2004.

Nina Czegledy, Chair, ISEA
ISEA board: Peter Anders, Wim van der Plas, Christopher Csikszentmihalyi, Gunalan Nadarajan, Anne Nigten, Julianne Pierce, Cynthia Beth Rubin, Mark Tribe

→ www.isea-web.org

CENTER FOR CONTEMPORARY ARTS ESTONIA

The Center for Contemporary Arts (until 1999 the Soros Center for Contemporary Arts) was founded in 1992, in a decade of radical change in Estonian society marked by the creation of synergetic cooperation between new ideas, generations and various groupings. While institutional control and constraints as well as material support were all virtually non-existent, a situation similar to the turn-of-the-century revolutions arose. For a while the CCA was in a position that it was largely responsible for both funding art (artists' scholarships)

and organizing art events (annual exhibitions) in Estonia. The CCA purchased modern computers and got access to the Internet; by taking the first steps of integrating into a new type of society it got onto the highway of infotechnology. The new technology was not just a sideline of CCA activity, it actually came to be a priority. Novel and previously unimaginable possibilities for communication, freedom of information and the use of common social infospace arose and the CCA rode on the crest of the new international wave of media optimism.

In 1995 the first international conference under the title “Interstanding: Understanding Interactivity” was held, which explored the significance of new media and digital art for society, the keynote speakers being Esa Saarinen, Erkki Huhtamo, and Richard Barbrook. The conference was arranged by the joint efforts of three organizations (SCCA, Estonian Art Academy and SCAN, Groningen, Holland) and two enthusiasts (Ando Keskküla and Eric Kluitenberg) and the impact it had on Estonian society cannot be overestimated. This laid the foundations for six years of cooperation during which four international conferences and three digital art exhibitions under the general title of “Interstanding” (see, www.interstanding.ee) were organized. Ten years after the event, the journalists are still discussing the influence of infotechnology on society, but in those days communication without frontiers was too radical and innovative, for the wider public. The radical changes provoked a reaction among the new conservatives.

The first “Interstanding” conference was accompanied by the exhibition “Biotopia, Biology, Technology, Utopia”, which launched discussions about the mission of art, ethics and the position of the artist in society.

Why did the CCA choose to support the new media and digital art? Its support reflected a futuristic vision of the Web-world, and a new understanding of the freedom that it provided. New media opened - for those who had been previously excluded - a new and inviting door, and Estonian artists

and the CCA entered this new world with natural self-confidence. The CCA based its strategy on new media on the assumption that the established and arrogant art institutions would ignore us, and the new space that infotechnology provided for us, and the new and young people who joined the Estonian cultural scene in early 1992, would be what Estonian art needed. In retrospect, I can claim that the breakthrough in Estonian art came thanks to new media: “Interstanding” attracted international attention to our activities and to Estonian video art. The cooperation with ISEA2004 as organizing partners is proof that the strategy chosen in the early 1990s has been effective.

→ **Sirje Helme**

Director, Center for Contemporary Arts, Estonia

ESTONIAN ACADEMY OF ARTS

ORGANISING PARTNER OF ISEA 2004

The following is a brief introduction to the history of technology and art, their crossing points and the formation of the space for media art in Estonia.

In Estonia, the usage of digital technology in social and cultural contexts can be divided into two contrasting phases. The first can be defined as pre-history – a period where premises for the later coherence of ICT with social and cultural dimensions occur.

The first computer arrived in Estonia in 1959. A year later the first images were programmed to appear on the computer screen, and later also on perforated tape. The images, formed in ASCII-format, spread out of the computer centres and onto walls at offices and homes here and there. Although these experiments were not considered as art, some pioneering exhibitions were held. At that time, the computer was not seen in a broader cultural context, but only as a tool, “a wonder machine” which demonstrated the tremendous possibilities of technology.

In the 1960s, artists and scientists organised events together. In the 1970s the term “computer art” appeared and was discussed widely. At that time scientists offered computers to artists for creative purposes. By the 1990s the situation had reversed; by then artists were taking the active side, proposing their ideas to engineers and programmers. There are now teams that have been working together for about 10 years – indeed, the beginning of the 1990s was a rather significant turning point.

The Architecture Department of the Estonian Academy of Arts (EAA) had its first contact with computing for educational reasons in 1985, although this was outside the school itself – at the Building Committee computer centre of the ESSR.

The second phase of the formation of the media art environment in Estonia reflects a principal change whereby ICT was placed into a social and cultural context and the new technologies became an essential environment for media art.

A pioneering role in that shift was played by the international conference *Interstanding* (<http://www.interstanding.ee>) organized in 1995 by the Soros Centre For Contemporary Art and the Estonian Academy of Arts in collaboration with SCAN, an Interdisciplinary Expertise Centre for New Media in Groningen, the Netherlands. The programme was compiled by **Eric Kluitenberg** (SCAN) and **Ando Keskküla** (EAA). A sub-exhibition *Biotoopia* (curated by **Sirje Helme** and **Eha Komissarov**) introduced new, strange and unfamiliar topics to the audience; which were only truly understood later, after the case of Dolly, the cloned sheep.

Interstanding took place every second year and had a huge impact on developing the media art environment in the Baltic States (Estonia, Latvia and Lithuania). After four biannual events the organisers decided to drop the conference/exhibition format and change *Interstanding* into a constant process.

The biggest difference between Tallinn and Amsterdam, Berlin or Riga is the lack of an independent media centre. As the ideas and activities were mainly imported by the Estonian Academy of Arts, the synergy, which media activism can create, could not happen in the academic institutional space. However, as noted before, *Interstanding* brought Estonia into international network, opened communication channels with other media centres, artists and theoreticians in the world. One of ISEA's premises for Tallinn is the further development of those international networks.

→ Ando Keskküla

the Rector of Estonian Academy of Arts



ABBREVIATIONS

XHB= EXHIBIT

WSH= WORKSHOP

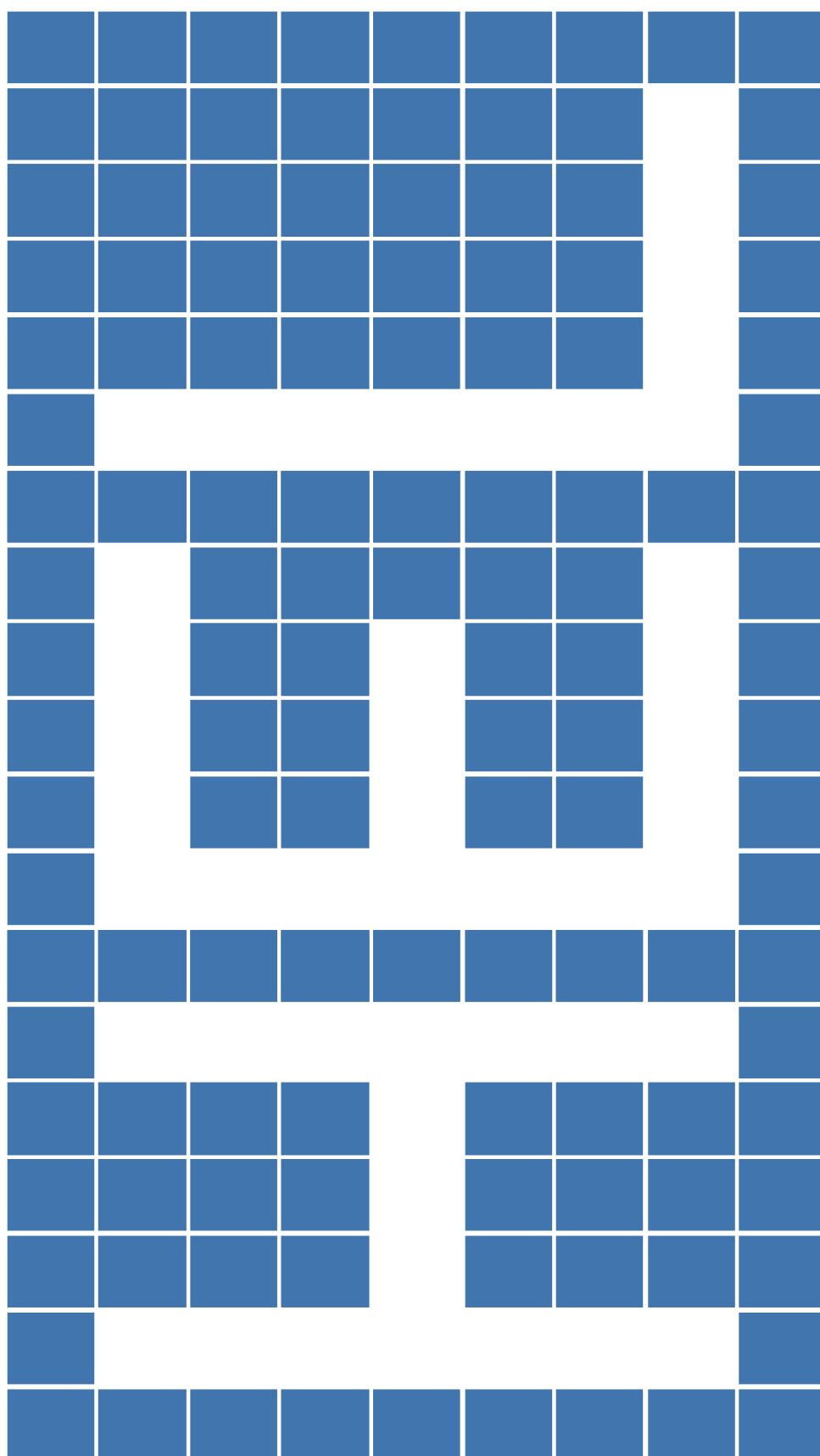
MBL= MOBILE

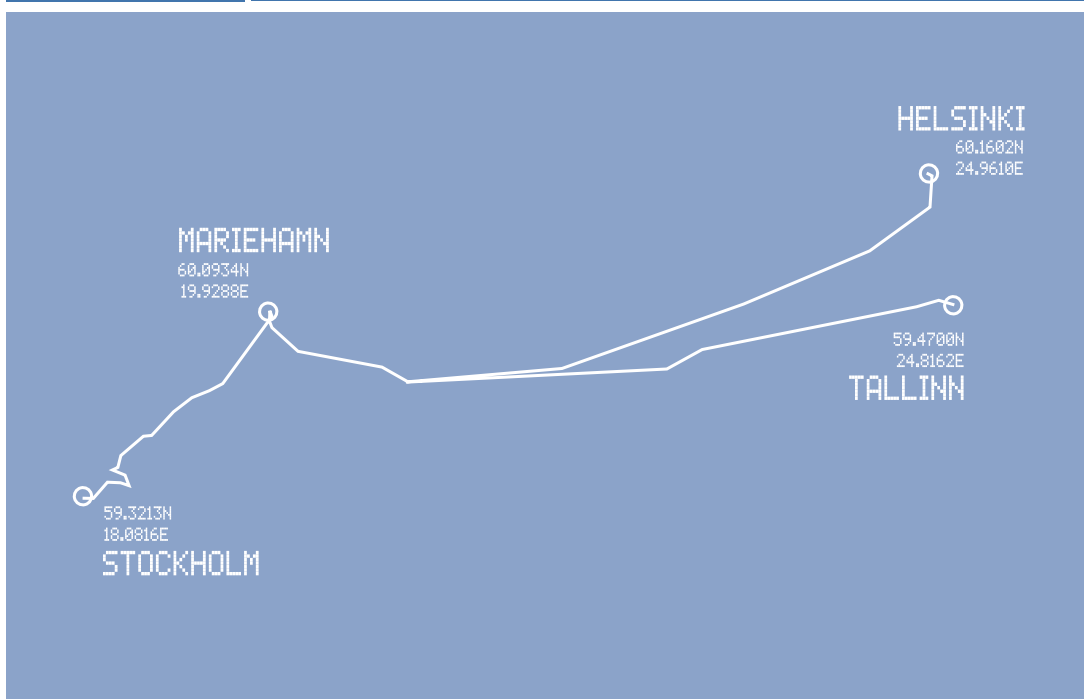
CLB= CLUB

CNC= CONCERT

PBL= PUBLIC SPACE

PRF= PERFORMANCE



>> HELSINKI AUGUST
19-22>> CRUISE AUGUST
15-17>> TALLINN AUGUST
17-18>> HELSINKI AUGUST
19-22

THEATRE OF THE INVISIBLE

SITUATING NEW MEDIA EXPERIENCE

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When **Brenda Laurel** introduced her theoretical argument about computers as theatre in the late 1980s, it was a time when CD-ROM based multimedia was the center of attention in the contemporary field of new media. What makes her contribution remarkable in retrospect is that it is from that book, *Computers as Theatre*, onwards that interactivity is increasingly described as an experience, and not merely as a way to control a computer based system. Laurel put forward the notion of the computer screen being a representation and not a literal mimetic image of data objects, which in turn meant that since there are multiple interpretations involved, the computer medium is an expressive, artistic medium.¹

Obviously many people had considered computers as creative media before, **Jasia Reichardt** wrote in the introduction to *Cybernetic Serendipity*, the computer and the arts (exhibition at ICA, London in 1968) how not only do computers and new media in general alter the shape of art, but involve into creative activity from fields where this was not common, like engineers, who "... have started to make drawings which bear no practical application, and for which the only real motives are the desire to explore, and the sheer pleasure of seeing a drawing materialize".² There are a number of developments that tangentially evolve from the above "beginnings" that inform the conceptual background of ISEA2004. Laurel's position marks a radical shift in the cultural theorization of new media. Reichardt on the other hands pinpoints a tradition that is not

developed through computers: that of practice based research, which requires exploration without a clear teleological reason. It is not surprising that artists who at the time of creation are least sure of the outcome of the process have turned out to be most successful. This has been pointed out by empirical studies on creativity (early work by **Mihaly Csikszentmihalyi**). In the field of science and engineering tinkering and blue skies research is inseparable of innovations – we all know this – but it is mistakenly considered to be a privileged characteristic of artists. I will discuss here ISEA2004 themes via a less physical conceptual apparatus that I'd coin the *Theatre of the Invisible*. This apparatus would combine several aspects of ideas by researchers and artists to try to comprehend, both historically and in its contemporary sense, what constitutes the environment in which new media are experienced, and how this relates to the themes in ISEA2004.

During history, physics and medicine have influenced the very perception of our bodies and the way that a primary physical experience is "made sensible". For example, in the early industrial era the body was represented as both an engine and as a clockwork system (**Descartes**). In contemporary perception of the body, it is increasingly becoming quantified and traceable. The "bit body" goes back to theories of information, where the body is represented through neurons that communicated with one another, a system of information. **Warren McCulloch** and **Ralph Pitts** demonstrated with their theory of neurons how a neural net could

calculate any number that a Turing machine can. This, according to **Kathryn Hayles**, “joined a model of human neural functioning with automata theory.”³ The cultural perception of digitality of today is comparable to the secrets of the early automata machines that excited many generations in the 17th and 18th centuries. As a technology, a digital computer and digital networks follow rather simple logics, but the *Deus et machina* nature of the invisibility of their action makes them into ideal contemporary mythic objects and machineries.

Early automata were according to **Jean-Claude Beaune** regarded as timeless due to their hidden, mechanical myth. The machines were to imitate human actions or to reproduce the “course of the world.”⁴ The digital automatons, personal computers and the “drama of interactivity” are like a classical automata turned inward, and the *World Wide Web* is often talked about as an imitation of the course of the world. **Erkki Huhtamo** points out accurately, that automation is not the opposite of interactivity, but its precondition.⁵ If a doll pouring a cup of tea was automated with wooden clockworks, then binary processes and algorithms, boxed as computers, have automated the feedback that a user receives to the actions done by an input device such as a mouse. **Norbert Wiener** has been quoted saying that “to live effectively, is to live with adequate information.” And further: “In my thesis that the physical functioning of the living individual and the operation of some of the new communications machines are

precisely parallel in their analogous attempts to control entropy through feedback.”⁶

Wireless experience

Wireless networks and the client devices form a combination of an imagined cybernetic entropy and a personalized automaton; in popular discourse it is common to say that one is either on or off the network and any disturbances in seamless networking are immediately reacted upon. Also on a daily basis this comment comes along: see how it works? The marvel of networked mobile telephony is not due to the fact that one can speak to one another or that one can send messages in text format. The marvel is constructed through the invisibility of transfer and the mobility of the point of transmission and reception. The massive electro-mechanical infrastructure that sustains the services goes unseen. Classical stage theatre has precisely this effect: the suspension of disbelief is broken immediately if a mechanical swan passing in mid-air across the stage gets stuck. The marvels of mobility are wearing thinner day from day; unless it becomes “new” again.

The work that many creative and critical practitioners are doing in the contemporary wireless “field” is to make the physicality of the networks visible through hacking, transcoding data streams into sound, through mapping the positions and actions of individuals. These exercises also address issues of networks and power (not talking electricity here...). Furthermore, when taking as a starting point that mobile telephony,

and more so also Wireless computing are becoming commonplace, a key issue is how can one enhance the social and cultural uses of them? What *does* your mobile enable you to do – and experience differently?

One aspect that ISEA2004 artists and speakers remind us is that wireless networks are ultimately radio networks. The history of digital computing and telephony is very “connected”; Claude Shannon mimicked the basic principle of a telephone operator switchboard when he imagined a digital system with binary mathematics. How ironic is that? However, these digital underpinnings have very little to do with the actual experience of using any digital device. The issue is more about the socially, contextually aware and content wise relevant designs.

On a more pragmatic level in relation to contemporary mobile research and practice, one of the goals of ISEA2004 is to introduce practice driven research with the theoretical and invite people from the technology and culture industries to consider how the user culture driven discourse could benefit what is being produced next. Here, if one is interested in the impact of mobile telephony regarding politics of the public space and access to information, one has to be able to create dialogue between the social and cultural innovators, the industry, and the policy makers.

To this end, *m-cult*, the *Arts Council of Finland* and *The International Federation of Arts Councils and Cultural Agencies* organize an expert meeting towards the end of ISEA2004

attempting to develop policy. Issues around sustainable translocal and networked initiatives are central to the agenda.

Critical Interaction Design

As briefly demonstrated, the histories of interactivity and digital systems run parallel up till the 1990s. The engineering culture's perception of the end user has slowly changed to understand the multi-layeredness of the position, but the user still, largely, remains without "a lived identity". Critical interaction design addresses a cross roads of cultural and media studies meeting system design and computer science. One has to also take into account that humanities are not trained into complex systems, nor are engineers trained to research complex humans. On a fundamental level, understanding interactivity is an interdisciplinary task.

In the 1990s interface design the use of metaphor occupied a central aspect of interaction design research. The challenge already laid out by **Nicholas Negroponte**'s MIT team when building one of the early desktop interfaces was that of "ars memorabilia" art of memory, connecting images, memories and locations. How to connect the currently visible with the invisible, and how to make the latter available, known?

In his book, *Where the Action Is*, **Paul Dourish** (also part of ISEA2004 International Programme Committee) suggests that traditional Human-Computer Interaction (HCI) models are no longer capable of understanding interaction between humans and

computers. Whereas the traditional models used to comprehend the world in terms of plans, procedures, tasks and goals, the contemporary HCI looks at interaction "not only as *what* is being done, but also as *how* it is being done. Interaction is the means by which work is accomplished, dynamically and in context."⁷ His point about "where the action is" refers firstly to the development of visual interfaces for information management, secondly to physical devices that penetrate our everyday lives and thirdly to the networked, social nature of computer interfaces. In other words, when designing soft and hard interfaces one should be addressing both social and tangible computing, and consider interaction as a situated action.⁸ The becoming invisible, ubiquitous in this context, is very central to the *Wearable Experience*.

A good example of social computing is the ways in which the fastest growing new media industry, production of games, is changing its design processes. The game users are incorporated into the development of games in ways that go far beyond traditional software development models. **Walt Scacchi** from the University of Irvine has looked at Free/Open Source (F/OSS) development practices in relation to games production. Game users are increasingly becoming developers though F/OSS development, which "is inherently a complex web of socio-technical processes, development situations, and dynamically emerging development contexts". The traditional software design life cycles and prescriptive standards are radically challenged.⁹ The users of software

driven products (games) and their user culture (game playing) are at the heart of the design process.

The iterations in this design process are based on user experiences in their every day life contexts rather than in the sterile environments of usability laboratories. In other words, the design practice is intimately tied with the process of user experience being mediated amongst the users and back to the design team that started the process. My own research over the last years has focused on the theme situated user experience. In that work I am making further arguments that interactive media involve radically new aesthetic and embodied ways for constructing, networking, experiencing and living with new media objects; and that there cannot be a unified concept of interactivity and use.

One of the arguments against a too visually oriented interaction design nowadays has to do with the fact that it is often the metadata structures that one needs to understand and envision, without actually seeing them. In some peculiar ways, the classic perspective drawing could be here understood as the user's need to be able to imaginatively project into the semantic vector "space" to understand the complexity of the information and thus be able to be an empowered user. No wonder systems like **Google** are popular: most users are not keen to see beyond the visual interface. The other side of the coin, the database panopticon that I refer to in the introduction, is a key motivation why many artists and researchers invest their time to make these vectors of power visible.

Cultural uses of interactive media have been very sensitive in trying not to oversimplify the “user politics”. The very word use is a problem here, as engagement, intervention, participation often describe better the ways in which individuals are positioned in front of a cultural interactive environment. The confusion is often precisely that; as most of us have been trained by either **IBM**, **Apple** or **Nintendo** where the command and retrieve, play and proceed are often the modes one is accustomed to, when encountering another type of interface, it takes time to feel one’s way around it. This is perhaps one of the aspects why Kiasma felt the need to translate Wireless experience into Coded experience in Finnish (plus wireless experience literally in Finnish means to experience without wires). Large software companies are also alien to ideas of designing media for particular user groups. Work by the group **Mongrel** and media centres *deWaag* and *Sara* are good examples of the culturally and politically driven design so vital for the Information society to become a cultural and social one.

Critical interaction design does not aim to kill a friendly interface, it may beat it up a little (deconstruction), but reassembled, the smiley takes on another meaning.

Open Source and Software as Culture
The technical discourse, gadget talk, is not only often limiting because of literacy but it also reflects gender politics of software production sociabilities. **Linus Torvalds**, for example, has expressed that unfortunately many hackers are men

– and yes, he says, there are those computer users who prefer to look at the pretty pictures on the web.¹⁰ In as much as the open source software is a cultural and social phenomenon very much in need of analysis, it seems to have a somehow holy position in both new media cultural and technological scenes. What is particularly striking is how alike the person myths of software are to those of traditional arts; Leonardo complex revisited. In OS discourse the very visibility of the code and technical layers makes it less accessible to many. This is not to say that openness is not what should be done; but what is definitely needed are more public librarians to provide contextually meaningful access to the important and vast amount of work done as open source.

At ISEA2004 it has been a point not to debate politics of different licenses, as so many events end up in debate loops around free software. We wanted to emphasize the “and software as culture” aspect: that both open source and proprietary software need to be looked at as cultural artifacts and as social, economical processes. In this attempt, making the materialities and different power structures visible in both areas is a promising start to overcome dichotomies.

Another debate to take on is to look at the Software art movement, the next brand after Net art. To which degree have these debates and practices overcome the ivory towering effects of avant-garding? It namely seems that a majority of work in this area has returned to the techno formalist and perhaps fetishist, modernist avenues: code for code’s sake. Like the engine

parts, the software bits and particles are another momentum of marginal micro wonder. Even with this sarcasm I find that within software art, there is an enormous potential for doing precisely what ISEA2004 aims for: addressing software as culture.

Interfacing Sound

Who do you hang out with? Where do you go in the evenings? Remember what we talked about at the bar ... was it the ISEA conference in Chicago in 1997? It is so often that the most constructive ideas arise in dialogue, and the very format of conferences and symposia go against that vitality. In the series of *Polar Circuit* workshops in the late 1990s I wanted to put aside the “representational” aspect of events, and create an environment where the new media circus can be more quiet, to have people work, dine, walk, and watch the midnight sun together. The less money for production, the less pressure to provide tangible results: non-teleologics result in new discoveries. With these ideas in mind, I wanted to create a floating platform to ISEA2004, which would offer a primary space for such interaction. And a great party! Collaboration with *Koneisto* and *MUTEK* in particular, as well as partnership with *FLOW04* festival are all attempts to bridge groups of practitioners and audiences who might not meet otherwise. And to enjoy the richest imaginable setting of electronic music and sound art ever before presented in the context of one event.

The ISEA2004 CRUISE provides a further look into how sound is

interfaced with various phenomena; the archipelago, peer to peer music sharing traffic, bottom of the sea, constellation of the stars, and the crackling sound of Aurora Borealis. Many projects at ISEA2004 ask the question what is sound and how is it generated? This will feed into new types of expression within different music genres. How are the situations formed where individuals or groups encounter not only music, but also the sonic experience where sounds are in context?

ISEA2004 CRUISE is a nomadic experience laboratory, a site for networking and, well, eating and drinking. This means making the invisible hidden moments of events more visible. Does it destroy the intimacy? Why do I get the feeling this should not be pronounced so loud? I want to insist however, never to underestimate the power of the symposium. The original story which inspired to build art of memory interfaces is where the poet

Simonides tells about a party where he was, and which an earthquake destroyed. He survived and recognized the bodies because he remembered them in different contexts and as part of different conversations. How do you remember fifty out of thousand faces sitting down in a conference, a theatre, or walking on an itinerary of an exhibition? On the ISEA2004 CRUISE I have invited participating speakers and artists to join a dinner where their affinities through keywords are part of the menu, and the potential surprise of who you may be sitting next to may just lead to another idea or debate. Many artists do this in much more intricate ways during the event. I get

the feeling that new media culture may be reaching a stage where it has the maturity to be both sensual, technically advanced and critically aware.

¹ Brenda Laurel, *Computers as Theatre*. First published 1991. New York: Addison-Wesley Publishing Company, 1993, 18-21;33.

² Jasia Reichardt, "Introduction". *Cybernetic Serendipity: the computer and the arts*. Studio International special issue. Jasia Reichardt, ed. London and New York, 1968.

³ Katherine Hayles, *How We Became Posthuman. Virtual Bodies in Cybernetics, Literature, and Informatics*. Chicago: The University of Chicago Press, 2000, 59.

⁴ Jean-Claude Beaune, "The Classical Age of Automata: An Impressionist Survey from the Sixteenth to the Nineteenth Century". *Fragments for a History of the Human Body*. Michel Feher, Ramona Naddaff, Nadia Taze, eds. New York: Xone Boooks, 1989. 430-431.

⁵ Erkki Huhtamo, "Odottavasta operaattorist kärsimättömään käyttäjään. Interaktiivisuuden arkeologiaa." In Kari A. Hintikka and Seppo Kuivakari eds., *Mediaevoluutioita. Lapin yliopiston taideten tiedekunnan julkaisuja C. Katsauksia ja puheenvuoroja 9*. Rovaniemi: Lapin yliopisto, 1997, 26.

⁶ Wiener, quoted in Theodore Roszak, *The Cult of Information. The Folklore of Computers and the True Art of Thinking*. New York: Pantheon Books, 1986, 9-10.

⁷ Dourish, Paul, *Where the Action Is. The Foundations of Embodied Interaction*. Cambridge, Mass.: The MIT Press, 2001, 4.

⁸ *Ibid* 11-17;19.

⁹ Scacchi, Walt, *Free/Open Source Software Development Practices in the Computer Game Community*. An unpublished manuscript directly from the author. See <http://www.ics.uci.edu/~wscacchi>, April 2003, 15.

¹⁰ Torvalds, Linus (2001): "What Makes Hackers Tick? a.k.a. Linus's Law". Prologue in Pekka Himanen, *The Hacker Ethic and the Spirit of the Information Age*. Prologue by Linus Torvalds. Epilogue by Manuel Castells. Random House, New York, xvii.

POCKETS OF PLENTY:

AN ARCHAEOLOGY OF MOBILE MEDIA

Look for words like “mobile,” “portable,” “wearable,” or “nomadic” from any standard media history, say, **Brian Winston’s** *Media Technology and Society, A History: From the Telegraph to the Internet* (374 pages, 1998), and be ready for a surprise: they are not there¹. At best, what you may find are a few hasty references, usually from the concluding pages of the book. Media histories have been constructed upon the idea of media as fixed coordinate systems – signals penetrate walls, and broadcasting blankets huge virtual territories, but the concrete nodes of the network, the equipment used as transmitters and receivers, are conceived to be placed in permanent locations. Whether situated in a public or a private space, to use the medium we need to stop, approach the device, sit down, switch it on, adjust the controls... Think about all the media machines intended to be placed on a table or a stand of some sort, and kept there. Think about the phone booth, the television set in the living-room corner, or even about the “desktop” computer. Even **Marshall McLuhan**, whose prophetic insights about the “new extensions of man” anticipated many of the future developments in media culture, had little to say about “mobile media”.

The surprise arises from the evident contrast between the historical accounts and the perceived realities. As **Paul Virilio** famously explained, we are living in a “dromological” society characterized by speed. It has been a long time in the making. The once new means of transportation, such as the train, the automobile and the aeroplane, brought profound

changes to the ways in which humans perceived temporality in relation to space. The development of the urban metropolis emphasized the role of the automobile as a mobile prosthesis and an extension of the home, particularly in extreme environments like Los Angeles. Elsewhere, it was linked to other forms of urban mobility, often combining the use of public transportations like taxis and the underground with the “proto-motion” of walking. Purportedly there are various modes of urban walking, from goal-oriented darting along pre-defined vectors to leisurely “urban roaming” (derived by critics from **Walter Benjamin’s** reading of **Baudelaire’s** *flâneur*). Whether by driving, walking or even flying, we are spending much of our time within non-descript venues defined by **Marc Augé** as “non-places”.² While doing so, using mobile media – mobile phones, pocket cameras, car radios, GPS tracking devices, PDA’s, pagers, Gameboys, iPods – has become a self-evident practice for us.

Why have media historians neglected mobile media? Did mobile media really appear so unexpectedly? Could the suddenness of its appearance be an illusion, caused by our inability to perceive the past from an appropriate perspective? Is it possible to excavate enough “traces” to develop an “archaeology of mobile media”, a cultural mapping of those phenomena that have raised issues about media and mobility in earlier contexts? How would such a mapping help us understand the current uses of mobile media and the discussions surrounding them? These are the

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premises underlying the present article, an early mapping of the territory.

Prolegomena to Mobile Media

There is nothing self-evident in the connection between “mobile” and “media”. Being in “perpetual contact” with absent people by means of a portable device would have made little sense for the inhabitants of a medieval village, who rarely travelled and stayed within a limited radius all their lives. Daily communication was based on regular face-to-face encounters with familiar people. If the idea of remote communication was evoked, it probably addressed metaphysical realities in the form of a prayer. However, much the same could be said about the leisurely lifestyles of the landed gentry during the seventeenth and the eighteenth centuries. The habit of listening to MP3 files through headphones with the iPod while strolling in an English garden would not have made much sense either in an environment where noise and crowds weren’t problems. However, it probably would not have pleased Baudelaire’s *flâneur* either, roaming the streets and arcades of nineteenth century Paris. For the *flâneur*, deliberately blocking one sensory channel would have denied a potential source of seductive pleasure to be derived from the city. The urban experience had to go through many changes before auditory seclusion from the surroundings became an accepted and desired practice.

The question of the “origins” of mobile media could be approached from a different angle as well. Instead

of looking for portable devices with explicit communicative and recording functions, we might focus on the fact that objects are assigned symbolic meanings both by their owners and others.³ Whether they are kept visible for everyone to see or hidden from the others’ sight bears significance. From this perspective the habit of carrying mobile media machines could be seen as a manifestation of the much wider tradition of portable objects. An example could be women’s fans and hand-screens, those seemingly superfluous objects that have, however, a long and varied history.⁴ Not only have they been used to guard the bearers from heat and intruding gazes; they have also become symbolic manifestations of the owner’s social status, and a means for erotic play.

For centuries, enormous varieties of pictorial fans have been produced, from delicate miniature artworks to cheap mass-produced advertising giveaways. This makes the pictorial fan a visual medium of a kind, and a predecessor to objects like promotional T-Shirts. This does not mean, of course, that we should treat fans as a form of mobile media. Neither would the gun belts worn in the Wild West qualify, although speculative connections may be drawn between them and the current habit of wearing pagers and mobile phones attached to one’s belt. Easy and fast access does not seem to be a sufficient explanation in any of these cases. Whether intended or not by the wearer, the displayed objects become tokens of power, wealth and technological prowess. Once they are hidden, the meanings they emanate change.

The Legend of the Wristwatch

Wearable media seem to be situated somewhere on the axis between overt and covert. In one extreme this has to do with status objects - things meant to dazzle and impress more as signs than serving as practical appliances. In the late nineteenth century ladies’ dresses covered entirely by photographs or (illuminated!) lightbulbs were sometimes designed as publicity stunts for these new technologies; although in a sense an ultimate manifestation of “wearable media”, using them for any other purpose would have been totally impractical. In the other extreme there is, for example, the “ero-tech”: the large family of miniature objects often carried around and, when discreetly displayed for someone, intended to raise sexual thoughts.⁵ Another example of covert technology is the “spy tech”, the huge tradition of hidden devices that have been used to record conversations, take snapshots, transmit secret messages and kill people. Spy tech is interesting, because unlike most forms of media, it tries to carve out secret channels of “private” communication.

If conventions of use and symbolic meanings are equally important as functions, considering a device like the wristwatch as a predecessor to “wearables” makes sense. There is a wonderful story according to which this ubiquitous device was invented by the Frenchman **Louis Cartier** in 1904 for the Brazilian aviation pioneer **Santos Dumont**, who found it difficult to check the time from his pocketwatch while steering his aircraft. What can be said about the

pocketwatch, the predecessor of the wristwatch? While it also belongs to the prehistory of wearable media, it often remained hidden within the owner's clothing (including dedicated pockets), to be inspected only sporadically. The wristwatch made more sense in the high-speed technological environment of an aeroplane or a motorcar, where intense concentration was required, and one false move of the arm could be fatal. However, the story is not quite right: the wristwatch had been invented decades earlier, but its popularity grew slowly because it was considered feminine – perhaps it was associated with the habit of wearing bracelets. Obviously it needed the masculine, technology-studded profile of Santos Dumont and the fame of Cartier to convince men. Further proof of its usefulness and newly found masculinity were gathered some years later in the trenches of The Great War.

When **David Sarnoff**, one of the pioneers of radio broadcasting, spoke in 1922 about his vision of the portable radio, he used the watch as his reference point. The radio should have as its ideal “the watch carried by a lady or a gentleman, which is not only serviceable but ornamental as well.”⁶ Although it is not clear whether he meant a wristwatch or a pocketwatch, his idea of the portable radio as a personal utility, which is both useful and neatly designed, resonated within media culture. Indeed, the St. Louis jeweller **J.A. Key** soon introduced a radio set modelled after the pocket watch, and a radio “pinkie ring” was proposed by another inventor⁷. In the 1940s, **Chester Gould's** comic strip hero Dick Tracy wore a voice-activated

videophone looking like a wristwatch. Although such novelty devices (still constantly presented, as one can see from the *Play: Fetish* section of *Wired*) have usually remained little more than publicity stunts, the association between usefulness and visual appeal is a permanent aspect of product design, evident in the field of mobile media.⁸ The right combination matters much more than in Sarnoff's time, because of the greatly increased design awareness, tough competition and the urgent need to differentiate between products meant for many different user groups.

The Life and Times of the Mobile Cyborg

In California it is more and more common to see people seemingly talking to themselves, whether paying for their purchases at the supermarket, jogging, waiting for a *latte* at a coffee shop or sitting in the car waiting for the traffic lights to change. Of course, they are really engaged in a remote conversation. The choice of the hands-free interface is justified by health reasons (fear of radiation), busy lifestyle (risk of losing a contract or a deal) and the safety of driving. Although these explanations make sense, an underlying motive could be the lurking “cyborg logic”, the physical co-existence with and within the medium. Tracing the evolution of such a logic here would take too much space, but clearly the phenomenon seems much older than usually assumed. In the nineteenth century, cartoonists often presented the early photographers as “a new species”, partly human, partly technological: the camera, with its one large “Cyclops

eye” had replaced the photographer's head, hidden under the hood. Later we encountered the “cyborg ladies” at the telephone exchange, where young women were forced to spend hours “bondaged” to the switchboard, donning a headphones / microphone combination.

Within the field of mobile media, a decisive event in the “life and time of the mobile cyborg” was the launching of Sony's Walkman in 1979. Unlike earlier portable media – transistor radios and cassette decks – the Walkman was meant to be listened to exclusively via headphones. Since **Shuhei Hosokawa's** pioneering “The Walkman Effect” article (1984), quite a lot has been written about the phenomenological and psychological effects of the Walkman. Most researchers seem to agree that listening to a Walkman represented an experience that had few if any real precedents. Using headphones to listen to music was not something unprecedented; it had been common already in **Edison's** *Phonograph* Parlors in the late nineteenth century, and the early radio listeners also normally used headphones. The novelty was using them while roaming in public spaces.

It would be hard to deny that the uses of the Walkman really differed from the habit of carrying transistor radios or even ghetto-blasters in urban environments. Although perhaps experienced as disturbing by others, these devices still existed within the mutually shared continuum of sounds and noises. A ghetto-blasters may have challenged their supremacy, but even when used in a deliberately offensive

manner it was only a “counter-social instrument”. The Walkman had a seclusive and privatizing character that early observers often found irritating. It was as if the user, while sharing the same space with others, was refusing to accept the “social contract”, based on certain codes of availability and communicativeness. Many of the issues raised about the Walkman are still valid when thinking about devices like Apple’s phenomenally successful iPod, which, in spite of radical changes in technology and design, is essentially a “boosted” Walkman⁹ for the era of the internet and downloadable MP3 files.

Although the Walkman user experiences a kind of “bi-location” (the sound and the visuals belong to different “realities” before being integrated by the user’s mind), it seems to be quite different from the ones experienced by the users of other devices. The Gameboy user interacts with a fictional world that may deeply absorb his/her attention, in spite of being “non-immersive” (the reality surrounding the device and the screen isn’t excluded, albeit perhaps by the player’s mind). The multimedia mobile phone, even when used with a headset and a microphone, seems to allow a more radical and varied form of bi- or multi-location: the mind wanders between “here” and “there”, present and remote, physical and virtual, active input and passive reception, as the user switches between applications and modes. While doing all this s/he may be travelling in a car or walking down the street, which adds another layer of mobility and visuality to those emanating from the phone. How all these elements are co-ordinated into

one integrated experience is not yet clear. What is clear is that mobile phones, as well as devices like the PDA’s, are giving rise to intricate forms of co-existence and possible symbioses between humans and ever-present technological prostheses.

(This text is a shortened version of the keynote speech to ISEA 2004. The full text will be available on the ISEA 2004 website)

¹ Winston: Brian Winston’s Media Technology and Society, A History: From the Telegraph to the Internet, London and New York: Routledge, 1998.

² Marc Augé: Non-Places. Introduction to an Anthropology of Supermodernity, translated by John Howe, London: Verso, 1995. Augé did little to integrate mobile media to his thinking, a task that is waiting for someone else.

³ About the symbolic meanings assigned to everyday things, see Mihaly Csikszentmihalyi and Eugene Rochberg-Halton: The meaning of things. Domestic symbols and the self, Cambridge (UK): Cambridge University Press, 1981.

⁴ The role of fans as a kind of medium has been noted by Giuliana Bruno: Atlas of Emotion. Journeys in Art, Architecture, and Film, London: Verso, 2002, 134.

⁵ For a large sampling of examples, see Jean-Pierre Bourgeron: Les Masques d’Eros: Les objets érotiques de collection à systèmes, Paris: Les Editions de l’Amateur, 1985.

⁶ Schiffer: The Portable Radio in American Life, 67-68. According to Schiffer, Sarnoff suggested that the apparatus could also function as a flashlight!

⁷ See illustrations in Schiffer: The Portable Radio in American Life, 80. The “pinkie ring” receiver was invented by Alfred G. Rinehart.

⁸ The “Play: Fetish” section of Wired (Vol.12, No 8, August 2004) presents, among other things, a wristwatch that includes a 1.5-inch TV set from the Japanese company NHJ.

⁹ Shuhei Hosokawa: “The Walkman Effect”, Popular Music, A Yearbook (Vol.4), edited by R. Middleton and B. Horn, Cambridge (UK), Cambridge University Press, 1984, 165-180. For more recent research on the experience of using the Walkman, see Rainer Schönhammer: “The Walkman and the Primary World of the Senses”, Phenomenology + Psychology, Vol.7, 127-144 (available on-line at www.phenomenologyonline.com/articles/schohammer.html).

CODED EXPERIENCE

In the year 1910 Lars Magnus Eriksson, a blacksmith and engineer by education applied his skills of a telegraph repairman onto an invention by one Alexander Graham Bell. He decided to install a massive yet mobile telephone device to his wife's car. Eriksson thus made the first "mobile" phone, which despite the difficulty of connecting it to local telephone cables on the roadside was nevertheless mobile.

Mobility, connecting movement and location, was central to the industrial 19th century: steam engines, trains, cars, airplanes and flying in general contributed to rapidly changing the cultural position of the western subject in ways that we still cannot fully comprehend. Wars and conflicts raging in different parts of the world also called for better (or worse) technology. Hence transportation and communication technology became central to Western expansionist and imperialist capitalism.

We are undoubtedly talking about the most successful (r)evolutionary project in human history. All rocks have been turned and crushed to become raw material for industrial production. Technology is however, always a double-edged sword. In its twists and turns it carries a possibility of being beneficial as well as harmful. Technology is political as it is a bandwagon of progress, the central god of progress as a religion... yet it also enables its own criticism.

Mobile space or rather communication space usually suggests bi-directionality. Wireless mobility in fact creates small wireless spaces, beyond which

there is the infrastructure of massive hardware. Mobile spaces are thus for the most part from a center to many networks or nodes, which connect individuals with one another. It could be argued that the most advanced aspect of wireless technology is not its telephony but its ability to provide electricity for mobile devices in the form of tiny chargeable batteries.

Increasingly mobility is becoming a property of a group space, in which artworks can also be experienced and experiences shared by many participants. In this respect the interfaces and server structures of wireless media (WiFi and shared media experiences) begin to resemble more and more the spaces of experience that were created by interactive art forms in the 1990s. The audience or the service client becomes an active user, a position that requires increasing curiosity and bravery.

Interactive works of art are not worthwhile if only glanced at; one really needs to spend a small, shared moment, a micro time, during which different layers emerge. Media artwork or integrated interfaces can also have a strong research angle. 'The work of art researches' phenomena in the field of media studies and sciences thus enable new research practices. These can include notions of the "intelligence" of the computer based system or software to understand cultural categories, similarities and differences of events, things or social roles.

In media art this research aspect and the coded worlds of experience

WRITER(S):

RASTAS, PERTTU (FI)

MINIBIO:

Perttu Rastas (born 1952), intendant and media curator is responsible for Kiasma, Museum of Contemporary Art (www.kiasma.fi) media art collections and conservation media projects, digital archiving and information and communication technology (ICT) systems.

involved in the semantic dimensions of computing are central. They also sometimes contribute to the ambiguity of situating media art in the wider contexts of contemporary art. It is in fact precisely this area, where art, science and social research with respective audience interface that constitutes media art as an interesting, multi-layered field within the ever-expanding terrain of contemporary art.

Musician and media artist Brian Eno has talked about his wish to find a language through which it is possible to talk, within the same symbolic matrix, about fashion, cookies, interior design, Cezanne, abstract art and architecture. Eno sees this as a new culture, which in its entirety could be referred to as a non-functional style behavior, and where people increasingly spend their free time.

Media art does not draw boundaries between art and art institutions but instead expands as in waves, through the interstices of corporate innovations, university research, IT-laboratories, media activists critiquing big brother surveillance society, and more traditional audiovisual narrativity.

Media art is at the heart of this continuously evolving field of new media. For many coming from the contemporary art field, media artists appear to them "Gyro Gearlooses", inventors who make curious but not very useful things. What media art can contribute within the Western techno civilization is to give a critical pinpoint perspective to the near future.

It is this process that I find ISEA2004 to be about as a whole, and I wish the very best to that path, and our collaboration.





>> HELSINKI AUGUST 19-22

ARTISTS BY VENUE

>> MUSEUM OF CONTEMPORARY ART KIASMA

Akamatsu, Masayuki (JP)
Fukushima, Satoshi (JP)
Suzuki, Yoshihisa (JP)

ambientTV.NET
Kusch, Martin (DE)
Luksch, Manu (GB/AT)
mukul (GB/IN)
kondition pluriel (CA/AT)

Andrews, Ian (AU)

Beeoff:
Huge, Olle (SE)
Linell, Tomas (SE)
Norberg, Björn (SE)
Scherdin, Mikael (SE)

Bleecker, Julian (US)

Boj Tovar, Clara (ES)
Diaz, Diego (ES)

Cummins, Rebecca (US/AU)
DeMarinis, Paul (US)

EGOB00.bits:
Domes, Tomislav (HU)
Kovacevic, Lina (HU)
Višnić, Emina (HU)

Elsenaar, Arthur (NL)
Stolk, Taco (NL)

Finkelstein, Meredith (US)

Fuchs, Mathias (AT/GB)
Eckermann, Sylvia (AT)

Sharpe, Leslie (US/CA)

Haaslahti, Hanna (FI/FI)
Laakso, Sami (FI)

Heimbecker, Steve (CA)

Jennings, Pamela (US)

Jones, Art (US)
Rothenberg, Stephanie (US)

Kahlen, Timo (DE)

Kuljuntausta, Petri (FI)
Laine, Unto (FI)
van Ingen, Sami (FI)

Lancel, Karen (NL)
Maat, Hermen (NL)
Nigten, Anne (NL)
Steijn, Robert (NL)

Osborn, Ed (DE/US)

Phunsombatlert, Bundith (TH)

Sharpe, Leslie (US/CA)

Tikka, Heidi (FI)
Lyytinen, Olli (FI)
Grip Studios Interactive (FI)

Garancs, Jaanis (LV)
Marc, Tuters (CA)
Smite, Rasa (LV)

>> MEDIA CENTRE LUME

Evans, John (FI/GB)
Kontinen, Iiris (FI)
Laitinen, Meri (FI)
Neiglick, Susanna (FI)
Niemi, Renita (FI)
Paterson, Andrew (GB/FI)
Pyrhönen, Niko (FI)
Raento, Mika (FI)

>> SIBELIUS ACADEMY, CENTRE FOR MUSIC & TECHNOLOGY

Barrett, Natasha (GB/NO)

Hobson, Carol (US)

Oliveros, Pauline (US)
Slattery, Diana (US)

>> HEUREKA, THE FINNISH SCIENCE CENTRE

Cheang, Lin Yew (MY/NZ)
Liew, San Yen (MY)
Yeoh, Guan Hong (MY/NZ)

>> HELSINKI CITY SPACE

Hartanto, R.E. (ID)
Iskandar, Gustaff H. (ID)
Sulasmoro, Wahyu (ID)
Wratmoko, Pumpung (ID)

Maat, Hermen (NL)
Lancel, Karen (NL)
Steijn, Robert (NL)

>> VIIKIN NORMAALIKOULU

Jones, ben (GB)
marsden, dave (UK)
plumley, fee (GB)

>> SILJA DEPARTURE LOUNGE

Abflug
Karri O. (FI)
Toane, Carey (CA/FI)
Verhaverbeke Krzyzosiak (FR/FI)

>> HUNGARIAN CULTURAL AND ACADEMIC CENTRE HELSINKI/ GALLERY U

Aether Architecture
Nagy, Peter Sandor (HU/ES)
Pozna, Anita (HU)
Somlai-Fischer, Adam (HU/SE)

>> MEDIA PIAZZA OF SANOMA HOUSE

Andersson, Jan-erik (FI)
Decker, Shawn (US)

>> ARTIST ASSOCIATION MUU

Liberovskaya, Katherine (CA)
Niblock, Phill (CA)

>> URSA ASTRONOMICAL ASSOCIATION

radioqualia
Harger, Honor (NZ)
Hyde, Adam (NZ)

>> ÄÄNIRADIO 103,1 FM

where_are_we_eating? network

>> KONTUPISTE

Dyrehauge, Jesper (DK)
Markman, Marie (DK)
Romer, Nis (DK)

Neustetter, Marcus (ZA)

Neuvonen, Aleks (FI)

>> TAMMAKARI-ISLAND

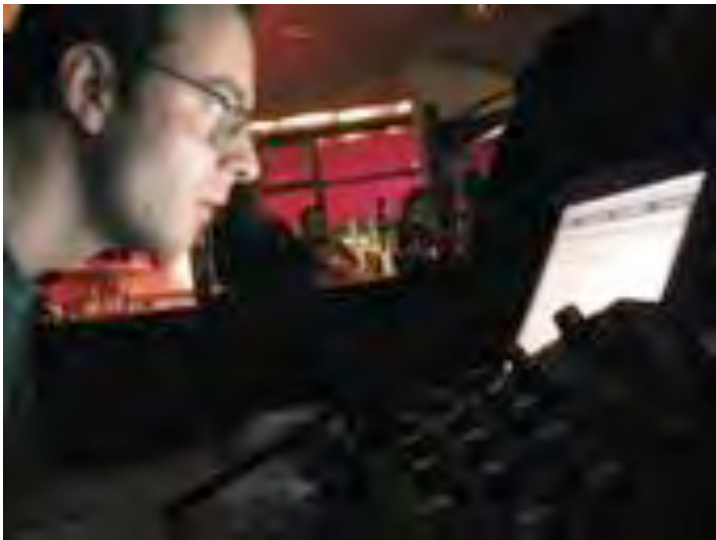
Projekt Atol
Peljhan, Marko (US/SI)
Sustar, Tomaz (SI)

ABFLUG DEPARTURE LOUNGE

ENTERING AN EXPERIMENTAL ESCAPE

ARTIST(S):

ABFLUG:
KARRI O. (FI)
TOANE, CAREY (CA/FI)
VERHAVERBEKE, KRZYZO-
SIAK (FR/FI)



MINIBIO:

Abflug is a Helsinki-based electronic media label dedicated to electronic music and video arts. The aural criteria for Abflug releases ranges from ambient to experimental to downtempo to deep techno. Each Abflug release includes both an audio and a visual element. The two components, music and video, are complimentary but separate, and not necessarily by the same artist.

Abflug Departure Lounge offers a 'departure' point from the mainstream of electronic music into an experimental unknown courtesy of live performers who create soundscapes which blur the line between music and art.

Abflug Departure Lounge offers live music and video served by three well-known and experienced Abflug artists. The aim of the lounge is to stimulate interaction between ISEA participants and to entertain them during the symposium.

Karri O. started his career as an electronic musician and DJ in 1992. Since then he has performed at numerous clubs and parties in cities around the world. Over the past decade his love of techno and electronica has led him in many directions, including event promotion and vinyl vending.

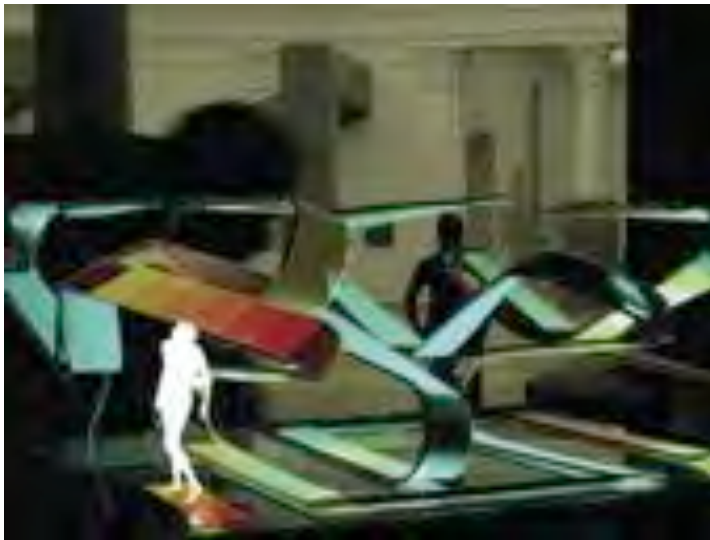
Antoine Verhaverbeke started making music in the late 80's and, at that time, played guitar in several bands. This background can be heard in the truly original experimental electronica that he produces now under the name **Verhaverbeke Krzyzosiak**. Antoine's debut album was released on Abflug in spring 2003 and has since sold out.

Samuli Alapuranen is perhaps better known as acclaimed Finnish video artist and musician **O Samuli A.** Samuli has produced numerous short films, which have been screened at film festivals around the world.

→ www.abflugrec.com

AETHER INDUCTION HOUSE

PROTOTYPING ARCHITECTURE - ENGINEERING MEDIA



Aether Induction House is an architecture prototype looking into ways of treating digital media as physical matter. The surface of a computer projection is unfolded onto a structure, becoming a spatial experience.

Aether Architecture is an adventurous collaboration between **Adam Somlai-Fischer**, **Peter Hudini** and **Anita Pozna**. Our focus is on design research relating to spatialities in actual and virtual environments. Our driving force is to create a valid architectural response to the rapidly changing social spaces of the information and media society, where information and its re-organizing effects have dramatically altered our perception and understanding of spaces.

Such new architectures are not yet present, so to test new concepts, our investigations are carried out through the making of 'architecture prototypes' - installations that combine both physical design and engineering as well as computer programming and graphics. Our media design focuses on low-tech solutions by re-appropriating existing tools and technologies for new functionalities.

These installations - for example *Aether Induction House* - are then presented to the public, where the exhibition is used as a test bed for later evaluation in order to assess how certain issues and spatialities are responded to by visitors and professional discourse.

→ www.aether.hu

→ www.aether.hu/inductionhouse

ARTIST(S):

AETHER ARCHITECTURE:
NAGY, PETER SANDOR (HU/ES)
POZNA, ANITA (HU)
SOMLAI-FISCHER, ADAM (HU/SE)

MINIBIO:

aether architecture
Barcelona → Budapest →
Stockholm
Design and research collaborative focusing on architecture, digital media, interaction design and related academic teaching. Work is produced on various platforms, in different collaborations.
www.aether.hu

SEIN&ZEIT #3

INFORMATION&TECHNOLOGY

ARTIST(S):

AKAMATSU, MASAYUKI (JP)
FUKUSHIMA, SATOSHI (JP)
SUZUKI, YOSHIHISA (JP)



MINIBIO:

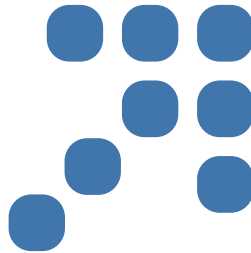
Masayuki Akamatsu, a media producer, was born in Hyogo, Japan in 1961. He began to produce audiovisual artworks using computers in his undergraduate days. Currently, he is a professor at the International Academy of Media Arts and Sciences (IAMAS) Satoshi Fukushima, a composer, was born in Niigata, Japan in 1977. He studied music at Niigata University Faculty of Education and is studying music and programming at IAMAS.

Sein&Zeit #3 is a performance piece that features the recital of a percussionist on stage. It both breaks down and controls television broadcasts.

The physical movement of the player is merely a recital for his own benefit, however to the machines it is an operation. In this regard the linear musical score dictates the music, but at the same time represents instructions for the machines. Once the player becomes familiar with his dual role, he begins to improvise. In other words, he becomes the operator of the system.

→ www.iamas.ac.jp/~aka/sein_zeit/

MYRIORAMA



ISEA2004 presents a collaboration between ambientTV.NET and *kondition pluriel*. London-based ambientTV.NET is a crucible for independent, interdisciplinary practice.

Artistic directors **Manu Luksch** and **Mukul Patel** develop social and technical infrastructures and promote network architectures that facilitate alternatives to current socio-political and economic formations. Techniques and effects of data transmission provide a theme, medium, and performative space for projects spanning installation, documentary, dance, gastronomy, and real-time sound and video composition.

Montreal-based *kondition pluriel* was formed by dancer-choreographer **Marie-Claude Poulin** and media artist **Martin Kusch**. They produce performative spaces that integrate media and choreography, and are recognized for their work in the fields of contemporary dance, performative installations and responsive environments. Their practice is geared toward the transformation of the real and the investigation of the relationships between time, memory, body and space.

→ www.ambientTV.NET/4/myriorama

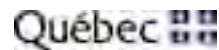
ARTIST(S):

AMBIENTTV.NET
KUSCH, MARTIN (DE)
LUKSCH, MANU (GB/AT)
MUKUL (GB/IN)
KONDITION PLURIEL (CA/AT)

MINIBIO:

ambientTV.NET is a crucible for independent, interdisciplinary practice ranging from installation and performance, through documentary, dance, and gastronomy, to sound and video composition and real-time manipulation. We continue to develop social and technical infrastructure and promote network architectures that facilitate alternatives to current socio-political and economic formations.

Myriorama is sponsored by:



Québec Government Office, London
Conseil des arts et des Lettres

BIRD'S NEST HELSINKI

ARTIST(S):

ANDERSSON, JAN-ERIK (FI)
DECKER, SHAWN (US)



MINIBIO:

Artists Jan-Erik Andersson (Finland) and Shawn Decker (USA) have worked collaboratively since 1996. Decker is a composer and artist who works with computer-based sound and electronic media. Jan-Erik Andersson is a visual artist working with installations, interactive media art, performance and architecture. Web-sites: www.artic.edu/~sdecker/ www.anderssonart.com.

In Bird's Nest, a large structure modelled after a bird's nest and containing a sound environment is placed within a public space. This nest provides a sheltered site for sitting, talking, eating, and other communal activities.

The nest is constructed from many simple triangular modules, making it partly transparent. Instead of using modules to create an organized building the modules are used to make an organic, seemingly chaotic, structure, this construction allows it to create its own space but also allows the surrounding environment to be a part of the experience through the openings between the sticks. Integral to the nest is a sound environment which contains large amounts of detail, variation, and "natural rhythms" which are missing in modern buildings and urban existence.

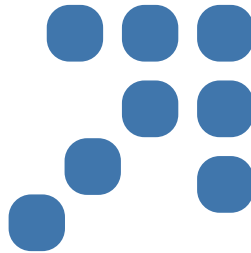
The sound environment is created entirely from physical means (piano wire, motors, etc.), which, instead of using speakers, uses the physical structure of the nest itself as a resonant body (like the sounding board in a piano). The motors are activated by a computer program which incorporates indeterminacy, 1/f noise, Brownian noise, and other patterns taken from nature. The sounds can be seen to function as a kind of architectural ornament which functions as an integral part of the structure in an analogous way to the architecture - creating its own sonic space but at the same time allowing the surrounding environment to be a part of the experience. Tables and chairs from the nearby café are placed inside the nest for visitors to enjoy.

→ www.artic.edu/~sdecke

→ www.anderssonart.com

IN A FEW SECONDS ACROSS THE OCEAN

A MULTI-CHANNEL GRAPHIC/TEXT/SOUND COLLAGES FOR THE WIRELESS IMAGINATION



In a Few Seconds Across the Ocean refers to, and interrogates a number of references from 20th century art that might broadly be described as “a poetics of wireless technology,” ranging from the Futurist poetry of Marinetti to Karlheinz Stockhausen’s 1966 work *Hymnen: anthems for electronic and concrete sounds*.

Following **Marconi**’s 1909 invention of wireless telegraphy, a plethora of poetic texts influenced by this new science appeared across Europe. Wireless communication, became an aesthetically determining factor, in both poetic form and content. This work utilises a generative techniques (random number generation, permutative structures, and graphics/sound interaction) to produce aleatory music, graphics and text based around these writings. The piece plays in a loop that never repeats in the same way, and the generative structure is designed to create a multi-channel sound environment where the randomisation of the process distributes the different sound elements throughout the space.

In a few Seconds Across the Ocean attempts to go beyond the uncritical (re)production of modernist themes and aesthetics (singularity, purity, form over content) which have become all too common in sound work. Instead it seeks to interrogate modernist aesthetics from a standpoint which is hybrid, fragmented, culturally dispersed and informed by post-modern (inter)textuality. It attempts to displace the idealist opposition of divine, or natural writing (‘Words in Freedom’), over human finite inscription, which characterises many of the Constructivist and Futurist texts, instead, shifting the Formalist concept of ‘poetic language’ towards noise and difference.

→ <http://radioscopia.org/ether1/>

→ <http://radioscopia.org>

ARTIST(S):

ANDREWS, IAN (AU)

MINIBIO:

Ian Andrews (born 1961, Australia) is a Sydney based independent film, video and sound artist who has been practicing since 1981. He studied electronics in order to achieve the knowledge and skills to build his own electronic instruments and video equipment, and studied film and sound at the University of Technology, Sydney. He has written several essays on sound which have been published in periodicals such as *NMA* and *Essays in Sound*.

EXPLORARE INVISIBILIS

ARTIST(S):

BARRETT, NATASHA (GB/NO)



MINIBIO:

Natasha Barrett's compositional output consists of works for instruments and live electronics, sound installations, dance, theatre, and animation projects. But all activity springs from her spatial acousmatic composition where her strongest output can be found.

Explorare Invisibilis is a 30-minute, continuously looped electroacoustic work. It does not make use of any fashion or trend from electronica, techno or ambient music. It instead presents a landscape of three-dimensional energy, implication, sound, and silence.

The great explorers travelled to the 'unknown', looking for treasures and new lands. Some of the greatest are rumoured to have merely described fictional adventures, travelling only in their imagination. In *Explorare Invisibilis* the audience is submerged in spatial reality while the sounds evoke only thoughts of what is or could be 'real' through the use of the latest ambisonics spatialisation technology. The listener is no longer detached from the sound world projected through the loudspeakers, and instead can immediately embark on their sonic voyage. To complete the environment, lighting, texture and fleeting forms are projected from a synchronised DVD.

Explorare Invisibilis uses second-order ambisonics decoded over 12 loudspeakers arranged spherically around the listener who is elevated into the centre of the array on an acoustically transparent platform.

→ www.notam02.no/~natashab/agora/index.html

→ www.notam02.no/~natashab/dr2/displacedII.html

→ www.kunst.no/mimdyn/

TENTACLE

A TRANSMITTING SCULPTURE



Tentacle is best described as a transmitting sculpture. The Beeoffs studio in Stockholm forms the main body with tentacles at several sites: Kiasma, Stockholm (Kungsträdgården), Paris (LaVillette), New York (Eyebeam) and Montreal (SAT). At each location there will be a camera and a monitor/projector. The images from the cameras will be transmitted to the Beeoff studio in Stockholm where they will then be combined into a single, TV-quality stream.

→ www.beeoff.se

→ www.splintermind.com

ARTIST(S):

BEEOFF:

HUGE, OLLE (SE)

LINELL, TOMAS (SE)

NORBERG, BJÖRN (SE)

SCHERDIN, MIKAEL (SE)

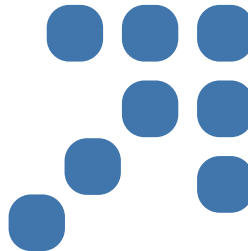
MINIBIO:

The Tentacle is a piece by the Swedish artist group Beeoff (Mikael Scherdin, Olle Hüge and Tomas Linell). The group was formed in the mid 1990's and have since then been exploring the boundaries between analogue and digital, and new and traditional media - always focusing on real-time production and distribution.

WIFI.ARTCACHE

ARTIST(S):

BLEECKER, JULIAN (US)



MINIBIO:

Julian Bleecker has been involved in technology design, the development of mobile and networked technology systems, and scholarly work studying the mechanisms by which technology design and innovation occurs.

WiFi.ArtCache is a mobile 802.11 WiFi node that provides an access point for curated, location-specific digital art. The machine exists independently of the public wired internet, but allows anyone within radio range to connect to it via the WiFi card on their laptop, PDA or any device that can use 802.11.

Once connected, users are able to browse digital art objects, download them, or interact with them through the machine. What is particular about the digital art made available on the *Art Cache* machine is that it only exists while within radio range of the machine's WiFi node. Once a user falls out of range of the machine - approximately 50 meters - the art objects dissipate.

Weather travels; it has distances over which it has immediate effects, is anticipated, or presents unanticipated changes. The *Art Cache* machine behaves in a similar fashion. Mobility, travel, change, surprise and physical range of effect are all key concepts pertaining to the *Art Cache* machine. Like the weather, the digital art objects made available through machine rely on mobility and change as their expressive metaphors.

→ www.techkwondo.com

ZONA DE RECREO

PLAYGROUND AREA



Zona de Recreo consists of a multiuser, interactive interface that controls 3D games in real time. By joining physical interfaces and videogames Diego Dias and Clara Boj try to introduce new methods of gameplay that mix physical and virtual elements.

Zona de Recreo was born from the transformation of a traditional children's game called *Balancing*. This work establishes new systems of relations by introducing a physical interface that permits four people to interact in the virtual space of a multiuser game. To physically move the structure, or to explore and navigate within the virtual space, the participant uses their body weight and balance. *Zona de Recreo* forces us to cooperate and participate in a group from a physical point of view. We have to move the structure collectively in the real world - a sharp contrast to traditional game design in which collaboration is carried out only in the mediated, virtual realm. *Zona de Recreo* unites the physical and virtual collaboration in a new videogame system that favours verbal communication between the participants.

This project is an attempt to challenge the abandonment of urban public space by exploring new ways of interacting that permit users to play games through physical communication and interaction with others.

→ www.redvisible.tk

→ www.mixprojects.tk

→ www.hibye.org/zonaderecreo

ARTIST(S):

BOJ TOVAR, CLARA (ES)
DIAZ, DIEGO(ES)

MINIBIO:

Clara Boj and Diego Diaz have been working together since 2000. Their work mainly concerns the observation of public space and the diverse transformations brought about by the incorporation of new technologies into the space of daily life.

SHIFTING NATURE

ARTIST(S):

CHEANG, LIN YEW (MY/NZ)
LIEW, SAN YEN (MY)
YEOH, GUAN HONG (MY/NZ)



MINIBIO:

Hyperthesis Visual Lab is a design communication group from New Zealand and Malaysia. It was formed to explore new innovations in design, and to search for strategic solutions in global communication, new media and education.

Shifting Nature is an interactive art installation that provides a visual projection by tracing the movement of users within the exhibition space. The installation was influenced by minimal art principles based on the theory that art is created out of simple unitary forms, which will be distorted by human interaction.

Shifting Nature is a study of graphic visual forms, projected onto semi-transparent glass in order to represent nature's influences on human development in art, culture and the living environment. The visual, aural and interactive elements of this installation enable the audience to experience unusual visual sensations when encountering the work.

The installation creates a reaction to space and the environment. It is a representation of a continuous activity, bringing back a sense of belonging and a deeper understanding about the relationship between man, nature and technology. One unique aspect to the work is its 'multiple-point' interactive technique that enables the installation to detect and react to multiple user movements/interactions simultaneously.

→ www.hyperthesis.com/shiftingnature/

LIGHT RAIN



Light Rain is a fusion of two works - Rebecca Cummins' *The Rainbow Machine* (1998) and Paul DeMarinis' *RainDance* (1998) - that explore the acoustic and optical phenomenal properties of water droplets.

Among the many 19th century attempts to make sound visible, the physicist **Savart's** discoveries of the effect of sound on water streams led to avenues of research that are still actively explored. A stream of water falling from a faucet, though it looks continuous, is actually a series of distinct droplets falling at regular intervals. Sound vibrations can influence the structure of the stream, producing distinct visual patterns. What is more amazing is that these patterns preserve aspects of the sound signal itself, such that when the drops fall on a resonating surface recognizable melodies are produced. Like its predecessor *RainDance*, *Light Rain* uses this phenomenon to play musical melodies on spectators' umbrellas.

The falling water also produces primary and secondary rainbows while the sun shines. The spectra of the rainbow are virtual images caused by the refraction of light in water droplets. With early morning and late afternoon light, the rainbows appear high in the sky; at mid-day, circular spectra form on the ground. Depending on the viewer's position relative to the sun and water, the rainbow may appear to be 2 or 60 meters across.

In this literally 'immersive' installation you can let the sunlight fall on your back and follow your shadow into the rainbow, or intercept the water streams with your umbrella to initiate surprising sound effects.

→ www.well.com/~demarini

ARTIST(S):

CUMMINS, REBECCA (US/AU)
DEMARINIS, PAUL (US)

MINIBIO:

Rebecca Cummins explores the sculptural, experiential and sometimes humorous possibilities of light and natural phenomena (often referencing the history of optics). Paul DeMarinis has been making noises with wires, batteries and household appliances since the age of four.

TEENAGE MOBILE PHONE WORKSHOP

ARTIST(S):

DYREHAUGE, JESPER (DK)
MARKMAN, MARIE (DK)
RØMER, NIS (DK)

MINIBIO:

Marie Markman, Jesper Dyrehauge and Nis Rømer are Danish visual artists who have an interest in the design and functionality of public spaces. "We think that" it is important that the place is made with respect to the environment, and that there is space for the social diversity which is present in the neighborhood.



The Danish group Communal Urban Green Space is working on open source and content models in public spaces. In their Helsinki workshop teenagers from a local school will get together at Kontupiste to develop their fast SMS skills into a means of expressing their thoughts through interfaces in the public space. The messaging developed in the workshop will be screened in the Kiasma Café.

EGOB00.BITS

PERFORMANCE



EGOB00.bits is a digital publishing project and production collective dealing with free software development, sound production and media theory.

The lowest common denominator of the entire *EGOB00.bits* production is the GNU General Public Licence, also known as *copyleft*. Copyleft implies that all intellectual products (software, music, lyrics, ideas) published under the GNU General Public Licence have a common licence. Music, video, text or graphic design published under these terms on the *EGOB00.bits* label can be freely distributed, used and modified by others as long as their derivatives remain under the same conditions.

EGOB00.bits brings together some of the most appreciated electronic music artists in Croatia. The music production is operated by the participating members and CDs are usually designed, burned and distributed by the artists themselves. CDs can also be downloaded from the *EGOB00.bits* website, bartered or obtained directly at a minimum production price. Video production is also carried out by the members, and video clips are free to use and modify. The *EGOB00.bits* collective hold various music, video and creative writing workshops and also promote open-source culture through lectures and live performances in Croatia, the Balkans and Europe.

→ www.gnu.org/
 → <http://mi2.hr>
 → www.egoboobits.net

ARTIST(S):

EGOB00.BITS:
 DOMES, TOMISLAV (HU)
 KOVACEVIC, LINA (HU)
 VISNI, EMINA (HU)

MINIBIO:

EGOB00.bits is a digital publishing and educational project dedicated to advocating alternatives to the existing intellectual property rights regime - alternatives such as the GNU General Public License. EGOB00.bits' activities include a very successful free music label, music education, video and hypertext production, and public domain advocacy activities.

BUBL SPACE

BEEPFREE

ARTIST(S):

ELSENAAR, ARTHUR (NL)
STOLK, TACO (NL)



MINIBIO:

Arthur Elsenaar (1962) is a performance and installation artist, living in Groningen (NL). Taco Stolk (1967) is a conceptual researcher, living in Amsterdam (NL).

BuBL Space is a concept device and complete marketing strategy. A small portable device, like a mobile phone, creates a phone-free zone around the user. A personal space in public space where one will no longer be disturbed by the noises emitted by ringing mobile phones and the people that use them.

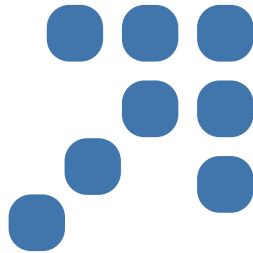
The marketing strategy for *BuBL Space* targets the same groups as mobile phone companies; the device is designed as a small, stylish gadget in white silicon rubber. It comes packaged in inflated transparent plastic. Flyers and posters show a young model enjoying her personal space while using the device. This strategy not only shows the real marketing potential that *BuBL Space* offers, but also plays with the interchangeability of hype and gadgets. It clears the way for an 'arms race' of devices and counter-devices within the marketing space of a young urban public.

BuBL Space is designed to be a 'friendly' device. The three main differences between *BuBL Space* and existing GSM blockers are its portability, its working radius (three meters, so it really focuses on the personal space) and the way it operates: it only works while its button is pressed, so it can't be switched on permanently. This means it takes an active decision every time *BuBL Space* is used.

→ www.bubl-space.com/

INVISIBLE FIELDS PT1

WIFI RADIO



WiFi Radio is an attempt to make perceptible the invisible fields of the wireless internet, and to create the experience of moving through wireless information as if it were physical.

Encased in a hacked Walkman radio, *WiFi Radio* receives information packets moving through the ambient wireless internet and transforms them into voices, so you hear the websites, passwords, usernames and other information flowing on the internet. To simulate movement through this space, we attach various sensors such as accelerometers, which alter the voice reading the wireless message. For example, if you are moving quickly you only hear snippets of a great deal of wireless data, but spoken softly. If you stand still you begin to hear less packets, but what you hear is louder and longer.

The goal is to create an environment and an experience where you are awoken from your dogmatic perception of the world and begin to incorporate these invisible fields into your perceptive range.

→ www.gpster.net/whitepaper.html

→ www.locative.net

→ <http://locative.x-i.net/ccc>

ARTIST(S):

FINKELSTEIN, MEREDITH (US)

MINIBIO:

Meredith Finkelstein is a technologist, artist, writer, gadfly etc. She experiments with social spaces, wireless networks, cybernetic robots, and manifestos. She is currently a resident researcher at the Interactive Telecommunications Program at NYU. She may be reached through her website at www.context-free.net. She is a founding member of THE FLOOR4 COLLECTIVE

FLUID

ARENA OF IDENTITIES

ARTIST(S):

FUCHS, MATHIAS (AT/GB)
ECKERMANN, SYLVIA (AT)



MINIBIO:

Mathias Fuchs, Sylvia Eckermann have been working in the field of creative games since 1998. Their other games include femCity, a game for girls; EXPOSITUR, produced for Kiasma, Helsinki; and PLAN-IT!, a multisensory environment created for the Millennium Dome, London.

fluid is a multi-user computer game about identities. You can discover your identity, change it, steal or borrow another person's identity, destroy identities or create new ones from scratch.

What is an identity? It is the idea that single parts of yourself belong together. It is the idea that your past, your present and your future all belong to one single owner, called: YOU.

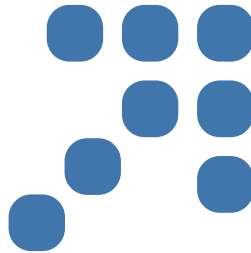
Do cities have identities as well? **Mathias Fuchs** and **Sylvia Eckermann**, developers of *fluid* believe that cities have fluid identities. They relocate **Gilles Deleuze's** question "what is the identity of a particular city, a person, a face?" into an artistic context, which is a gaming context as well. As users, participants are able to explore the changing identities of Tallinn, Helsinki and other cities, through a virtual cityscape.

The *fluid* game puts you into a terrain of identities where you start as a perfect nobody. You have no face, no name, no clothes, no sex, not a single thing to differentiate you from other players.

So now 's your chance! Try to be someone!

FREE EVENINGS AND WEEKENDS

INTERACTIVE AUDIO INSTALLATION



In *Free Evenings and Weekends*, CLN SWP seeks to create a site-specific sound performance for Max/MSP, audience participation, and cellular phones. The project acknowledges a reorganization of contemporary urban space/soundscapes at the hands of widespread cellular phone use by initiating a series of chance operations which “instrumentize” the performer’s mobile phones.

A series of homemade, mobile phone activity detectors serve as triggers controlling a Max/MSP program. These devices monitor “handshakes” between handheld units and transmitter towers when a call is placed or received. The installation is dependent on mobile phone activity to generate audio, and without signal activity on the frequencies used by GSM phones it would remain silent. This serves to underscore a current fact of the “wireless revolution”: that it is in the hands of those who can afford it.

The audio program in Max/MSP consists of a series of voice recordings that make up a non-ordered glossary of terms which are neither Swedish nor English, but a mutation of both languages. The intention here is to render audible all that which is normally silent (the signal rather than the ring, etc.) and subvert the standard hierarchy for “listening” to/for one’s phone in terms of static/noise rather than message.

→ <http://CLNSWP.org>

→ www.neither-field.com

→ www.reline.net

ARTIST(S):

GERDES, BENJ (US)
PAGANO, SCOTT (US)
HAYASHIDA, JENNIFER (US)

MINIBIO:

CLN SWP is a recently-formed artists’ collective based in the San Francisco Bay Area. Their projects involve collaborative work with a political emphasis between visual artists and writers who work with film, video, text, installation, and performance. www.CLNSWP.org

SCRAMBLE SUIT

INTERACTIVE INSTALLATION

ARTIST(S):

HAASLAHTI, HANNA (FI/FI)
LAAKSO, SAMI (FI)



MINIBIO:

Hanna Haaslahti is a Helsinki based media artist with a background in photography and set design. Her recent works include an interactive installation *White Square* and *Falling through the Force of Gravity*.

The origins of Scramble Suit lie in the name of the three-dimensional kinetic costumes used to hide the identities of undercover narcotic agents in Philip K. Dick's novel *A Scanner Darkly*.

In the installation users encounter a real-time projection of their own image, which soon comes under attack from a computer generated 'kinetic monster'. The monster attempts to cover the user's projected image in order to take control of it. When the user moves and tries to avoid the visual invasion, she becomes engaged in a struggle to keep her own appearance. If the visual invasion is successful, the creature takes control of the user's image, sucking and transforming it into a part of itself. Users are encouraged to engage in a physical dialogue with their newly transformed counterparts in an attempt to recapture their image. *Scramble Suit* transforms the user's reflection into a media zombie, which remains wandering around the screen until somebody gives it an identity again.

The installation deals with the vulnerability of our self-representation, which can be shattered in an instant by an outside force. It effectively encourages people to fight for their own image and protect it from the manipulative, cloning effects of the scramble suit.

→ www.fantomatico.org/artworks

BANDUNG - HELSINKI: CITY SURGERY



In City Tour the city is observed as a structure similar to human anatomy, which is a complex construction of numerous super-structures.

In the case of Bandung City, Indonesia, people are confronted with layered, fragmented, distorted spaces on a daily basis, the city is like a living amoeba - almost organic. City spaces, not merely blocks of concrete but also crowded with noises and activities, have forced us to apply a strategic improvisation as a method of survival. Therefore it is important to carry out research into the effects of city spaces, particularly when we are confined in cities that grow at enormous speed while our adaptation abilities are limited. This tension creates conflicts on the personal and collective level.

→ <http://commonroom.info>

→ <http://commonroom.info/project.html>

ARTIST(S):

HARTANTO, R.E. (ID)
ISKANDAR, GUSTAFF H. (ID)
SULASMORO, WAHYU (ID)
WRATMOKO, PUMPUNG (ID)

MINIBIO:

Gustaff H. Iskandar writes, teaches, and participates in visual art exhibitions and projects. Pumpung Wratmoko works in media-related commercial projects and is a part of Biosampler, a collective multimedia performance group. R.E. Hartanto is a visual artist, designer. Wahyu Sulasmoro is involved in various contemporary music performances, and is the founder of Biosampler.

POD

WIND ARRAY CASCADE MACHINE (WACM)

ARTIST(S):

HEIMBECKER, STEVE (CA)



MINIBIO:

Born in Saskatchewan (Canada), Steve Heimbecker studied fine art at the Alberta College of Art and Design in Calgary. Since the mid 1980's Heimbecker has made recognized contributions in the development of audio art, installation, performance, and multi-channel electroacoustic composition. Heimbecker's installation exhibitions and performances have been presented in Canada and abroad.

POD 2003, is the first installation created for the Wind Array Cascade Machine (WACM) data network. POD is a 64 channel light installation, that uses nearly 3000 Light Emitting Diodes to portray a 4 dimensional portrait of the wave movement of the wind. The wind amplitude of each WACM tilt sensor is streamed to the individual LED pods 1 to 1, with each light cluster or pod resembling the amplitude meter of a audio mixing console. PODS also visually refers to the tall grass and grain of the Canadian prairies which inspired the project. The telematic data is produced by the 64 tilt sensors of the WACM system, situated outside, on the artist' studio rooftop in Montreal, Quebec, Canada. This real time data is streamed over the internet to the POD installation at Kiasma for the duration of the exhibition.

The Wind Array Cascade Machine and the installation POD have been supported by arts grants from the Canada Council for the Arts, and the Conseil des arts et des lettres du Quebec.

BEYOND NOISE

A CONCERT OF COMPUTER MUSIC



This concert presents a historical overview of computer music works created at the Center for Research in Computing & the Arts (CRCA), University of California San Diego during the past 20 years. The program represents computer music that walks the fine line between music and noise.

As computing technology has become more pervasive in the production and presentation of music, our individual and collective concept of noise has evolved. Upon first hearing computer music most listeners have difficulty finding a musical or lyrical handle by which to respond. Upon listening to a broad range of computer music compositions and performances it is difficult to hear musical distinctions and nuances unless the listener is trained in contemporary music practice. The level of creativity by the musician or composer, and their level of skill with software and computing devices, must be high or the works will tend to a range of similarity. This concert seeks then to break through the conventional computer music event by arranging a listening program of pieces that have been designed through reductive, destructive, minimalist or explosive techniques to integrate or showcase that 'thing' that most people would not equate to music: noise.

The University of California has supported the involvement of musicians and composers in research activities for over 30 years. UC San Diego is home to one of the oldest arts research units in existence, CRCA, the Center for Research in Computing & the Arts, which evolved from a long and established history as the Center for Music Experiment. CRCA is an organized research unit of UCSD whose mission is to facilitate the invention of new art forms that arise out of the developments of digital technologies. Current areas of interest include interactive networked multimedia, virtual reality, computer-spatialized audio, and live performance techniques for computer music and graphics.

ARTIST(S):

HOBSON, CAROL (US)

MINIBIO:

The concert is curated by Carol Hobson who has been the administrative and production manager of CRCA for over twelve years. She has supported and presented the development of computer music from the days of the Computer Audio Research Lab (CARL) under the direction of F. Richard Moore, to the spatialized sound compositions of Roger Reynolds, to more recent works developed by Miller Puckette's Pure Data "Pd" software.

CONSTRUCTED NARRATIVES

CONTEXT AWARE TANGIBLE SOCIAL INTERFACES

ARTIST(S):

JENNINGS, PAMELA (US)



MINIBIO:

Pamela Jennings holds a joint appointment as Assistant Professor in the School of Art and the Human Computer Interaction Institute, in the School of Computer Science at Carnegie Mellon University. Her projects include the CD ROMs *Solitaire: dream journal* and *Narrative Structures for New Media*, and the interactive sculpture *the book of ruins and desire*.

Constructed Narratives is a block-based construction game designed for adults based on the form and function of children's construction toys. It is a tangible social interface designed for use in public spaces where people have the opportunity to encounter the game and subsequently learn about each other.

The hardware and software system architecture developed for this project could be applied for experimental computer-based interfaces for several human computer interaction and interactive art domains including collaborative learning (CSCL), and collaborative design activities in the tradition of computer supported collaborative work (CSCW). The current domain explored for Constructed Narratives is that of computer systems designed to enable shared experience through play, or computer supported collaborative play (CSCP).

The goal of the Constructed Narratives project is to develop a framework for the design of social interfaces, or "discourse wranglers." The social interface is a catalyst for the transformation and reinvention of the social and cultural environment. The "discourse wrangler" facilitates the communication and contextualization of ideas, assumptions and beliefs among its users. The act and metaphor of construction is used to illustrate how a simple artefact can provide an interactive platform for discourse between collaborating participants. *Constructed Narratives* provides a common ground for negotiation around issues of identity, culture and values that can form invisible walls between the self and others in public spaces. To construct is to creatively invent one's world by engaging in creative decision-making and problem solving activities.
<http://digital-Bauhaus.com>

→ <http://digital-Bauhaus.com>

→ <http://studio416.cfa.cmu.edu/>

DIVINING THE BORDERS OF CYBERSPACE

BROUGHT TO YOU BY PAN-O-MATIC



ARTIST(S):

JONES, ART (US)
ROTHENBERG, STEPHANIE (US)

What's your personal efficiency strategy? Can electromagnetic fields actually enhance your time management skills? Why was the ButterMate invented? Pan-O-matic will provide an overview of their philosophy and history, their operation as a research enterprise, and how to harness creative energy through a strategic personal efficiency device.

Pan-O-matic is a cooperative centre for the research and development of PEDS - Personal Efficiency Devices. We believe that it is possible to actually create cost effective, sustainable, user-friendly, non-discriminatory personal devices that can enhance any lifestyle choice regardless of race, creed, national origin and economic feasibility. Our facility near Niagara Falls, serves as our main hub, providing the resources for a diverse group of cultural workers to converge and explore the latest developments in 4G wireless communications, geospatial data maps, autonomous agents, nanobioscience, support teleconferencing and active neural linguistic networks. Team members rotate on a project basis and have included designers, gardeners, urban ethnologists, physicists, experimental geographers, holistic practitioners and dowsers.

At ISEA 2004, **Stephanie Rothenberg**, Director of Marketing for Pan-O-matic, will unveil the prototype for a new personal efficiency device soon to be released to retailers worldwide. The device merges a formerly overlooked ancient practice with state of the art technology to provide the consumer with entirely new levels of functionality and convenience. Leveraging the body's own electromagnetic fields, the device offers a truly wireless experience and has become the world's first portable, self-powered device.

MINIBIO:

Stephanie Rothenberg joined forces with Pan-O-matic during the devaluation of the dot-com industry. After a successful career as lead visual communicator for several major NYC emerging media firms she turned her marketing talents towards the future of strategic personal efficiency devices.

→ www.pan-o-matic.com/portfolio
→ www.pan-o-matic.com/akirema

MEDIA DIRT

SOUND SCULPTURE, 2004

ARTIST(S):

KAHLEN, TIMO (DE)



MINIBIO:

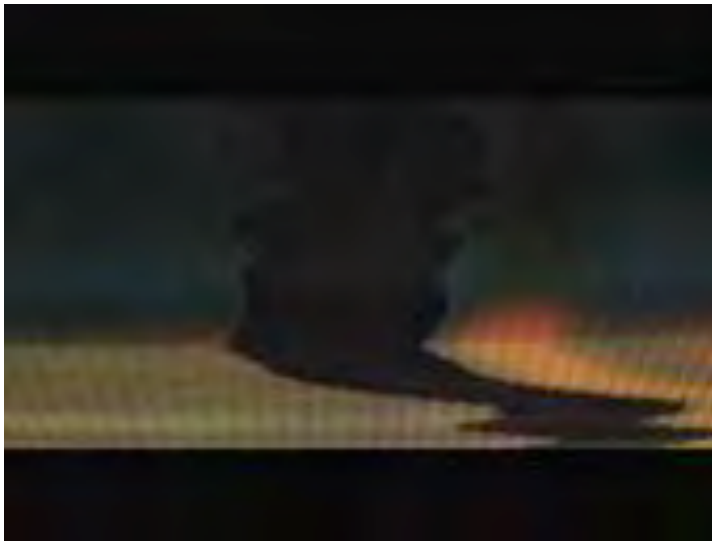
Timo Kahlen was born in Berlin in 1966. He studied art at the Hochschule der K Berlin from 1985 - 1994, graduating with a Master of Arts. He held a lectureship on Visual Media/Video at the art departments of the Humboldt-Universität and the Hochschule der K Berlin from 1993 to 1998.

For 15 years, Timo Kahlen has investigated "immaterial" phenomena in numerous wind installations, sound pieces and experimental media works. His most recent sound sculpture, *Media Dirt* (2004), will be created especially for exhibition in Kiasma.

Media Dirt consists of three glass cylinders (approx. 152 cm high), several loudspeakers (on the floor inside the cylinders) and the gurgling, whispering, hissing, singing, "dirty" sound of radio interference - the nomadic, temporary, immaterial noise and beauty found in-between radio stations. The radio interference - constant radiation that occupies the apparently "empty" air that surrounds us all the time - creates a complex, artificial, purely technological but seemingly "natural setting" with references to insects whirring through the air, to birds singing. In this way, the glass cylinders become the laboratory for a re-construction, a new abstract form of "nature". - Werner Ennokeit

→ www.staubrauschen.de/soundsc.htm

NORTHERN LIGHTS LIVE



Northern Lights takes the Aurora Borealis as its source material in a collaboration between art and science.

In 2001, when composer and sound artist **Petri Kuljuntausta** was searching for new ideas for a forthcoming concert, he discovered that interesting new sound material had recently been recorded under bright Aurora Borealis. During thousands of years many observations have been made, however, there are no earlier measurements or recordings containing similar data. He contacted the person behind the research project, scientist **Unto K. Laine**, and a listening session was promptly arranged at the Acoustic Laboratory of the Helsinki University of Technology. Kuljuntausta was excited about the originality of the sounds and the sonic range of their characteristics, and the idea of a composition based on these sounds from space began to crystallize. The collaboration had begun.

In this concert we hear the original field recordings as well as processed versions of Auroral sounds. A continuous dialogue between the auroral soundscapes and their digitally manipulated alternate forms is created on stage using only real-time digital sound processors, such as a touch-sensitive sound processor.

For the performance, video director **Sami van Ingen** has created a visual accompaniment, based on video clips of the Aurora filmed by Unto K. Laine. The videoscapes are closely connected aesthetically to Kuljuntausta's real-time manipulation of the soundscapes.

→ www.acoustics.hut.fi/projects/aurora/index.html

→ www.nic.fi/~petriear

ARTIST(S):

KULJUNTAUSTA, PETRI (FI)
LAINE, UNTO (FI)
VAN INGEN, SAMI (FI)

MINIBIO:

Performer: Petri Kuljuntausta. Visuals: Sami van Ingen. Original field recordings: Unto K. Laine. Petri Kuljuntausta is a composer, performer and sound artist. He has composed electronic music for experimental films, visual art and dance projects, and made media and sound installations in museums, galleries and concert halls. His book, *On/Off*, a history of Finnish electronic music, was published in 2003.

STALKSHOW

ARTIST(S):

LANCEL, KAREN (NL)
 MAAT, HERMEN (NL)
 NIGTEN, ANNE (NL)
 STEIJN, ROBERT (NL)



MINIBIO:

Karen Lancel uses a combination of online and offline media in which she invites the audience to participate. She designs projects for cities' public spaces, inquiring into the changing perception of the public space and notions of community. In her installations she connects social experiences in the virtual and the physical space alike.

A wearable, wireless interactive billboard is being carried through public spaces. StalkShow deals with the threat of insecurity and isolation. It invites the audience to participate and give this threat a personal face and space; to expose both its horror and its beauty.

StalkShow takes place in public spaces such as railway stations, festivals, museums, squares, and airports. *Karen Lancel* carries an interactive billboard containing a laptop with a touch screen around these spaces.

People are invited to touch the screen and to navigate through texts about the threat of insecurity and isolation. *StalkShow's* texts originate from a collection of statements that Lancel has been collecting from the internet since 2000.

The statements - "personal strategies for dealing with a social space" - have been written by people living in isolation, such as a prisoner, a nun, an asylum seeker, and a digi-persona.

By navigating through the *StalkShow* texts, the audience is invited to generate their own montage of social strategies. With the aid of a webcam and wireless internet connection, live video portraits of members of the audience appear together with the statements on a large projection screen in the same public space. Projected, 'watching' faces, view the [watching] audience.

Thanks to: Amsterdam Fund for the Art, Fund for Performance Art, [Nes]theaters Amsterdam, Foundation DasArts; and Mart van Bree, G Heeg, Hermen Maat, Robert Steijn, Jason Wilson.

→ www.xs4all.nl/~lancel

→ www.stalkshow.org

→ www.agora-phobia-digitalis.org

BABEL-ON



Babel-On is a sound-based audio-video work exploring the melodic and rhythmic dimensions of human spoken language. This sound and four large-scale projection digital video piece with synchronized sound focuses on languages as musical instruments of communication and concentrates on the sound of human verbal expression rather than on its meaning.

The work features close-up video images of a multitude of people of numerous nationalities and races speaking in their respective languages about these very languages. With its language-based sonic accompaniment, it creates a polyphonic chorus of voices and idioms in continuous interplay, correspondence and/or conflict, suggesting various relationships between diverse geo-political regions, cultural traditions and civilizations. *Babel-On* is intended to create a very physical, living audio-video flow of associations and dissociations, of different tensions, between image and sound, speech and music, words and significations, intention and chance - a constant flux of unstable, slipping, shifting meanings and perceptions. It is an experiential piece that evokes the non-verbal possibilities of vocal communication.

Babel-On is a collaboration between New York intermedia artist/composer **Phill Niblock** and Montreal video/multimedia artist **Katherine Liberovskaya**.

→ www.diapasongallery.com/archive/03_03_01.html

ARTIST(S):

LIBEROVSKAYA,
KATHERINE (CA)
NIBLOCK, PHILL (CA)

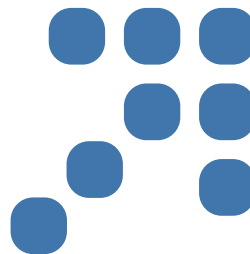
MINIBIO:

Katherine Liberovskaya is a Montreal-born multidisciplinary artist who has been working predominantly with experimental video and multimedia since the late eighties. Phill Niblock is an intermedia artist using music, film, photography, video and computers.

PLAYING CREATIVE GAMES WITH TECHNOLOGY

ARTIST(S):

NEUSTETTER, MARCUS (ZA)



MINIBIO:

Marcus Neustetter is conducting research and developing projects in the field of new media art. Based in South African context, he works in many capacities; as artist, producing and exhibiting a range of creative projects in mobile, web and low tech translations of new media, as researcher, and as facilitator and curator.

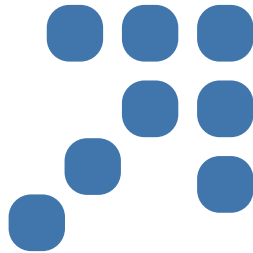
The workshop takes place in a local community center Kontupiste at a suburb called Kontula in Helsinki. The focus of the workshop will be to introduce the participating primary school kids to a new way of playing with technology.

The workshop begins the engagement from traditional media forms and moves towards more interactive and networked media. The main issue that is addressed through the workshop is to understand ways in which we perceive technology and information via technology and how we understand others through them.

The process of the workshop will be on experiments and playful engagement with high and low technology. The emphasis is on fun and creative games working with content from popular culture, mass media and personal interests.

The intention is to illustrate a range of outcomes that are small and quick in order to keep the attention span of the kids through short experiments and immediate results.

LISTEN DEEPLY IN A-MAZE



Synaesthetically coupled sights and sounds add new time and space dimensions. Pauline Oliveros a-mazes with delays and sound geometries. Diana Slattery spirals tunnels of light, drawn by the glyphs of the visual language, *Glide*. Stephen Moore voices an oracular text, surfing the waveforms in live interpretation.

Many mazes were explored to create this performance. First: the communication and control mazes (the systems aspect) of any collaboration weaving three artistic visions together into a coherent, aesthetically satisfying piece are challenge enough.

Second: the technical maze-space of bringing two complex algorithmic performance systems, one aural, one visual, together in a meaningful manner, when each has a phase space of exponential depth and variety, is navigated through a third program, the *intertwingulator*; linking and allowing flexible mapping-coupling and decoupling-among multiple parameters in each system.

Third: the structure of the performance. The title, *Listening Deeply in A Maze*, references Pauline Oliveros' lifetime practice of deep listening. In her words, "Deep listening is listening in every possible way to everything possible to hear no matter what you are doing. Such intense listening includes the sounds of daily life, of nature, of one's own thoughts as well as musical sounds. Deep listening is my life practice." Both Slattery and Moore have been her students in deep listening; the current work is inspired and informed by this practice.

→ www.academy.rpi.edu/glide
 → www.deeplisting.org/pauline

ARTIST(S):

OLIVEROS, PAULINE (US)
 SLATTERY, DIANA (US)

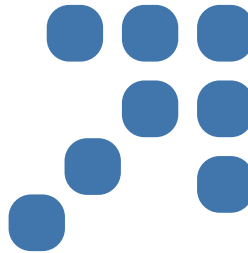
MINIBIO:

Pauline Oliveros, composer, inventor, educator, performer, and founding mother of electronic music; Diana Slattery, interactive multimedia artist, and author of the novel, *The Maze Game*, and Stephan Moore, composer, programmer, and performer collaborated in this effort.

HARVESTER

ARTIST(S):

OSBORN, ED (DE/US)



MINIBIO:

Ed Osborn (born 1964, Helsinki, Finland) is a media artist, composer, and educator, who has performed, exhibited, lectured, and held residencies in the United States, Canada, Europe, Australia, and South America.

Harvester is an installation that employs sound, kinetic elements, and interactivity to create a shifting audio field from a system of controlled feedback.

In *Harvester* the sounds heard are derived from the piece itself: a set of feedback tones that arise naturally from the electronic components. These tones are a real-time monitor of the status of the piece as it moves and changes.

Harvester is constructed using a set of microphones held at the ends of slender, flexible support stands and moved by electric motors. The stands are distributed around a space so that visitors can walk among them. The microphones pick up ambient sounds, including their own amplified signal. These sounds are processed and sent to the speakers resulting in a feedback network whose sound varies as microphones move.

As visitors move through *Harvester*, they can affect its behaviour by their physical presence in the path of the sound. The interaction in *Harvester* occurs without the visitor having to actively address any sort of technology; both the visitor input and its results occur in real physical space. It is a form of interaction that is both complex and subtle, one that is intuitively engaging and rewards extended interaction. The installation allows participation in a kind of living system that is both a metaphor for the myriad ways in which electronic and physical acoustic spaces are mapped onto one another, and an example of exactly such a space.

→ www.roving.net

RENGO

CONTEXT : EXPERIENCE : PROCESS



Renga is a practice originating from medieval Japan, based upon collective activity and linked-verse - each person contributes a poetic fragment which, when combined, creates a whole poem. Aware present their own contemporary experience of a renga session in the immediate surroundings of Arabiaranta.

The collaboration between our multi-disciplinary group of 7 persons (**John Evans, Iiris Konttinen, Meri Laitinen, Susanna Neiglick, Renita Niemi, Andrew Paterson, Niko Pyrhönen**) began with sessions in June/July 2004, introducing renga rules, collaborative tools, self-documentation, design practice, mobile media projects and systems.

In mid-July, we shifted into an intensive workshop at a summer cottage, near Turku. Here we experimented with rapid-prototyping, exploring rules, logic and wireless media engagement. During this period, sonic media artist **Sophea Lerner** (AU/FI) joined the process as a 'renga mistress' for the group. Upon our return to Helsinki, we took part in renga sessions over limited time durations, in a specific location - Arabiaranta. These were archived using the *Aware* platform, including the significant contextual metadata of the activity.

We invite small audience groups to the situated context of engagement for a guided tour (30-45 minutes) based on the group's experience and memory of the collaborative session, a practice we call *rengo*.

→ <http://aware.uiah.fi/rengo>

→ <http://aware.uiah.fi>

→ <http://aware.uiah.fi/rengo>

ARTIST(S):

EVANS, JOHN (FI/GB)
 KONTTINEN, IIRIS (FI)
 LAITINEN, MERI (FI)
 NEIGLICK, SUSANNA (FI)
 NIEMI, RENITA (FI)
 PATERSON, ANDREW (GB/FI)
 PYRHÖNEN, NIKO (FI)
 RAENTO, MIKA (FI)

MINIBIO:

Aware developed as a multi-disciplinary project initiated by John Evans (UK/FI), Markus Ort (CH/DE), Aki-Ville Pöykö (FI) and Andrew Paterson (UK/FI) at Media Lab, University of Art and Design Helsinki. Mika Raento (FI), CONTEXT group researcher at the Helsinki Institute for Information Technology, contributes to the rengo project as a technical collaborator.

MAKROLAB-UNTP WITH TRUST-SYSTEM 77

A REAL TIME EXERCISE WITH NET-CENTRIC AND PROJECT RAPID DEPLOYMENT CAPABILITIES FOCUS

ARTIST(S):

PROJEKT ATOL:
PELJHAN, MARKO (US/SI)
SUSTAR, TOMAZ (SI)



The Makrolab project began in 1994 and was first realized during Documenta X in 1997. Its final state will be as a permanent art/science/tactical media station on the Antarctic in 2007 with primary research focus on telecommunications, migrations and climate. Up to now, the project has been set up in Germany, Scotland, Slovenia, Australia and Italy, with future plans for India, Canada and South Africa.

The MAKROLAB project was born in 1994 during the wars, that were raging in the former Yugoslavia. Its initial purpose was to function as an autonomous and mobile performance/tactical media environment as it was explained during one of the first conceptual presentations of the project at ISEA 1994. Ten years later, the project has grown into a complex set of technological, political and environmental subdivisions and phases with the final aim of establishing a permanent art/science/tactical media laboratory and station on the only transnational territory of the planet, the Antarctic, focusing the research on the three global fields of interest for the project, telecommunications, climate and migrations.

The MAKROLAB-UNTP (unmanned network tactical phase) setup, together with the TRUST-SYSTEM S-77CCR platform is a specific net and geo centric focused phase of the project with the emphasis on open source protocol definitions and rapid deployment operations with ad-hoc networking capability for remote sensing and data distribution.

The main MAKROLAB project is now in two different development technological stages, one consisting of the extreme temperature and climate conditions research development and the other consisting of a social and renewable energy modular setup for temperate climates. Subprojects include unmanned



aerial, sea and ground vehicle development for sensor deployment, sensor and network centric paradigm research. The ISEA 2004 MAKROLAB-UNTP consists of a communications and information node in the Kiasma museum, presenting the specifics of the project's past and future plans, with the emphasis on the unmanned aerial vehicle operations (TRUST-SYSTEM 77, S-77CCR) and tactical communications and of setting up a base of operations on the Tammakari Island in the Helsinki archipelago using the new MAKROLAB-RDU (rapid deployment unit), an instant architecture rapid deployment building, developed for tactical media setups, that need high turnaround times, rapid deployment and quick disengagement. A new radar unit for sea/air monitoring and locating is used and locative media research pertaining to satellite navigation and radar integration (GPS, GLONASS and GALILEO) is planned using the RDU in the days from August 19-30. Data streams and work reports are sent directly to the communications and information node in the museum and online.

A policy document pertaining to sat-nav and locative media usage will be issued upon the completion of the project, part of the tactical media workshop TCM PROGRESS - - SOURCING THE INPUTS/ MAPPING THE OUTPUTS which will be the main operation framework for the lab in these days.

MAKROLAB-UNTP is supported by a grant from the Ministry of Culture of the Republic of Slovenia, the City council for Culture of the City of Ljubljana and Mobitel d.d. Ljubljana

Further support: Trelleborg Protective Products AB, Ystad, University of California, Santa Barbara, rix-c Riga

→ www.s-77ccr.org

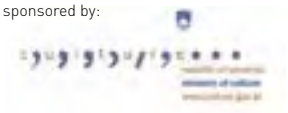
→ <http://makrolab.ljudmila.org>

→ www.locative.net

MINIBIO:

Projekt Atol work with various international organisations such as the E-C-B, WIO and the WTN. Projekt Atol Flight Operations, one of their many activities, serves as the main flight operations coordinator for the art-science projects in microgravity conditions in conjunction with the Gagarin Cosmonaut Training Centre. Projekt Atol was founded in Slovenia in 1992 as an arts organisation to work in the performance, media and technology, communications and situations fields. It founded its technical R&D branch, Pact Systems in 1995 and is coordinating the Makrolab (makrolab.ljudmila.org), Insular Technologies (www.insular.net) and Transhub (www.transhub.org) projects. The organisation has 3 permanent members and more than 50 collaborators.

Makrolab is sponsored by:



the City council for Culture of the City of Ljubljana



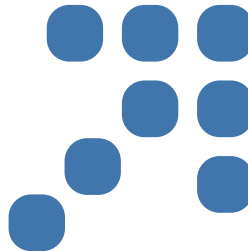
Mobitel d.d. Ljubljana

WHAT DOES YOUR MOBILE DO FOR YOU

MOBILE CONTENT WORKSHOPS

ARTIST(S):

JONES, BEN (GB)
MARSDEN, DAVE (UK)
PLUMLEY, FEE (GB)



MINIBIO:

→ www.the-phone-book.com is a digital publishing project that commissions international new works of ultra-short fiction for quarterly distribution by wireless and traditional internet. the-phone-book.com was conceived by creative director Ben Jones and production director Fee Plumley from the-phone-book Limited

the-phone-book Limited commission creative minds across all media to create innovative content for mobile phones, and pro-actively give away three years of knowledge through a series of workshops.

Through inspirational content collections and our hands-on educational approach, we aim to encourage the broader community - whether they consider themselves 'artists' or not - to make better use of their phone, and fill the otherwise empty wireless data space...before it is filled with adverts and sporting clips!

PATH OF ILLUSION



Path of Illusion mixes contemporary interactive technologies with lamp posts in Thai advertising tradition.

Path of Illusion is based on reflections concerning the manipulation of contemporary Thai society by commercial advertising with the aim of instilling false artificial values (as opposed to true intrinsic human values) in the lives of the majority of people. The familiar sight of 5 electricity poles of tapering sizes positioned strategically illuminating the streets and generating conspicuous computer-designed commercial advertising forms, distort and exploit people solely for commercial interests. This distortion and exploitation lead to a false sense of material well-being and resultant unconscious indulgences in what is believed to be material progress at the expense of proper perspectives of life and its true values or meanings.

ARTIST(S):

PHUNSOMBATLERT,
BUNDITH (TH)

MINIBIO:

Bundith Phunsombatlert is a media artist living in Thailand.

RADIO ASTRONOMY

THE SPACE STATION

ARTIST(S):

RADIOQUALIA
HARGER, HONOR (NZ)
HYDE, ADAM (NZ)



MINIBIO:

radioqualia is an online art collaboration by Honor Harger and Adam Hyde and was founded in 1998 in Australia. radioqualia experiments with artistic broadcasting, using the internet and traditional media forms, such as radio and television, as primary tools.

Radio Astronomy is a collaboration between radioqualia, and radio telescopes located throughout the world. Together we are creating 'radio astronomy' in the literal sense - a radio station devoted to broadcasting audio from our cosmos.

Radio Astronomy will be a live net.radio station. It will also broadcast live on-air via FM radio in selected locations around the world including Helsinki during the period of ISEA. *Radio Astronomy* will also be installed as a sound installation within the URSA observatory in Helsinki.

Listeners will hear the acoustic output of radio telescopes live. The content of the transmission and sound installation will depend on the objects being observed by our partner telescopes. On any given occasion listeners may hear the planet Jupiter and its interaction with its moons, radiation from the Sun, activity from far-off pulsars or other astronomical phenomena. If the telescopes are not making active observations when a listener tunes in or visits the installation, a broadcast will play which will feature archival data collected during past observations.

→ www.radioqualia.net/

→ www.radioqualia.net/documentation

HAUNT>PASS



ARTIST(S):

SHARPE, LESLIE (US/CA)

Haunt>Pass (Kiasma version) recalls the sensuality of sea passage and calls for the passage of narrative via Bluetooth. The narrative here considers the ferry story and passage as transformation and memory, of haunted devices, haunted histories, in haunted space.

Leslie Sharpe's "Haunt>Pass" is a multimedia 'ghost story' created for viewing on wireless handheld devices. The project has two parts: one for the ferry and one for the KIASMA exhibition.

Haunting... Haunt>Pass at Kiasma is a tale of a ghost found on-board the Silja Opera ferry, drifting from device to device in the form of electronic data. Haunted by its own memories of embodiment, place, and moments of transference, the ghost relays the story of how it appeared on the Silja Opera, recalling (among other things) that ship's transformations. Thoroughly displeased with the comforts of the embodied, the ghost disrupts the story occasionally, with memories of earlier electronic and physical disturbances and signals -- such as stories of naval collisions, lurking presences in the Gulf of Finland, the bursts of the first naval distress signals sent via wireless, the 'pings' of sonar, and 'sensor ghosts' appearing and disappearing on radar screens.

Passing... Kiasma museum-goers may experience the work semi-privately reclining in the gallery on a large soft wave. They can also engage the public and social space of the museum by passing story files to others with bluetooth devices. Ensuing social or file exchanges are thus dependent on peer-to-peer interactions (or lack of them) and will determine the social or private nature of the exhibition space (and the work).

→ <http://dimension.ucsd.edu/~lsharpe/pas/isea>

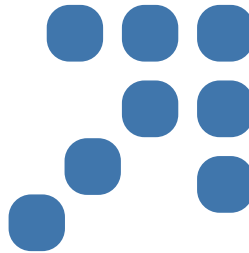
MINIBIO:

Leslie Sharpe is a Canadian artist living in the United States. She is Assistant Professor of Digital Art at Indiana University at Bloomington and was a Faculty Fellow in Visual Arts at University of California, San Diego from 2002-2004. She is the winner of the Nabi Prize/Wireless Art Competition for her work "The Spell of the Haunted Handheld" and has shown her work in the United States, Canada and Europe.

THE SUSPENSION OF DISPLEASURE

ARTIST(S):

VJ ANYONE (UK)



MINIBIO:

VJ Anyone works at the crossroads between new media, cinema and live art. He has been delivering sound-reactive video performances to audiences worldwide since 1996. Recent club events include collaborations with Ken Ishii at The Loft (Barcelona), VJ Anyone has also been part of numerous new media festivals such as PixelACHE (Helsinki), ISEA (Nagoya), and ZKM (Karlsruhe).

VJ Anyone delivers a special pre-launch version of *The Suspension of Displeasure*, a 60-minute video projection concept focused on hedonism. *The Suspension of Displeasure* aims to provide an environment free of pain and alienation, from calm and soothing visual patterns to beat shifting color fields and complex figurative layers.

In addition, live cameras will provide additional video sources, filming specific areas of the room, where members of the audience can step in a spotlight and be seen onscreen, this way engaging in a visual dialogue with the visuals, or simply indulging in narcissistic delight, looking at their larger than life image evolving amongst the video projections.

SITUATIONS4X

INTERFACING WITH THE EVERYDAY LIVES OF THREE FAMILIES IN HELSINKI



The lives of three families in the Helsinki region will be brought together into an audiovisual presentation using MMS narratives. The stories will unfold in three adjacent windows on the project website and in the Kiasma video projection. A fourth window is open for audience participation...

Situations4x takes as its starting point the fluidity of MMS imaging in constructing real time visual narratives as actual events unfold. The low image resolution, which favours details and close-up images rather than panoramic views, alongside the instantaneity of the image capture, are here developed to create a practice that enables a group of people to be virtually present in each other's lives.

The time stamp that accompanies every MMS message is, in the *situations4x* experiment, used as the key structural element. On one hand, it is used as the tool that automatically organizes an image sequence into a narrative sequence according to the time. On the other hand, the connection of any particular event to a certain date is broken and replaced with a thematic connection. In the space of the audiovisual presentation, the families, as well as the participating audience, experience together the variations of an imaginary summer day in August 2004. Thematically, *situations4x* exposes the invisible everyday lives of the three families for public view and participation. But as the camera phones begin to circulate among the family members, it may also highlight differences in the ideas of what constitutes a "family".

→ <http://tilanteita.kiasma.fi/situations4x>

ARTIST(S):

TIKKA, HEIDI (FI)
 LYYTINEN, OLLI (FI)
 GRIP STUDIOS INTERAC-
 TIVE (FI)

MINIBIO:

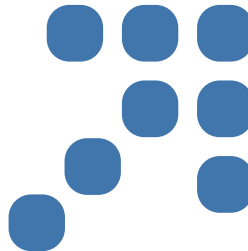
Heidi Tikka is a media artist and a researcher. Since 2003 she has been collaborating with Grip Studios Interactive and Elisa, producing an ongoing series of mobile imaging experiments.

THE TACTICAL CARTOGRAPHY COMMAND CENTRE

LOCATIVE MEDIA LAB INSTALLATION

ARTIST(S):

GARANCIS, JAANIS (LV)
MARC, TUTERS (CA)
SMITE, RASA (LV)



MINIBIO:

The Locative Media Lab is a collective of new media artists, developers and researchers, exploring the design of new time-space-social interfaces through wireless networking and locative media (mapping and positioning). Currently the Locative Media Lab is collaborating with the RIXC in Riga, Latvia and Project Atol from Slovenia, on various international events and projects.

The “cartographic command centre” will serve as a space which allows ISEA participants to explore several web-based and mobile cartography applications as interactive VR environment in 3D.

The cartographic command centre will serve as a space which allows ISEA participants to explore several web-based and mobile cartography applications, and general the field of “locative media”. It will use a variety of web-cartography applications to display: Geographic Information Systems (GIS) databases of GPS waypoints, climatological data, geological data, local historical data, and geo-encoded information produced specifically for ISEA by this project and hopefully by other “geo” projects at ISEA as well.

WHERE_ARE_WE_EATING? WORLDWIDE RADIO FEAST

GLOBAL 'PROGRESSIVE DINNER' ON AIR AND ONLINE



The *where_are_we_eating?* → network presents site-specific dining at ISEA 2004 and around the world. A project which aims to nourish.

We are interested in exploring hybrid transmission spaces, dispersed and mobile modes of exchange, eating as a participatory performance and cooking as a collaborative creation. What are the sounds of the differing food cultures between the participating locations? We cannot download food - it must make a physical journey if we are to eat it far from its origin. How are the 'foodscapes' of these places changing? What is local and fresh? What is in season where you are?

The *where are we eating?* radio feast will be broadcast on 21-22 August 2004 on ÄÄNIRADIO 103.1 FM, online and on the streets of Helsinki where Grilli Radio will explore the local foodscape. Other offerings at the feast will include a *mêlée* of food hall eateries from Sydney, chips and ice cream on the beach in Brighton, barbequed microphones from Santa Barbara, a delicious remix of neoscenes, dinner history from Copenhagen and many more morsels to be tasted...

Check <http://phonebox.org/eating> for the latest.

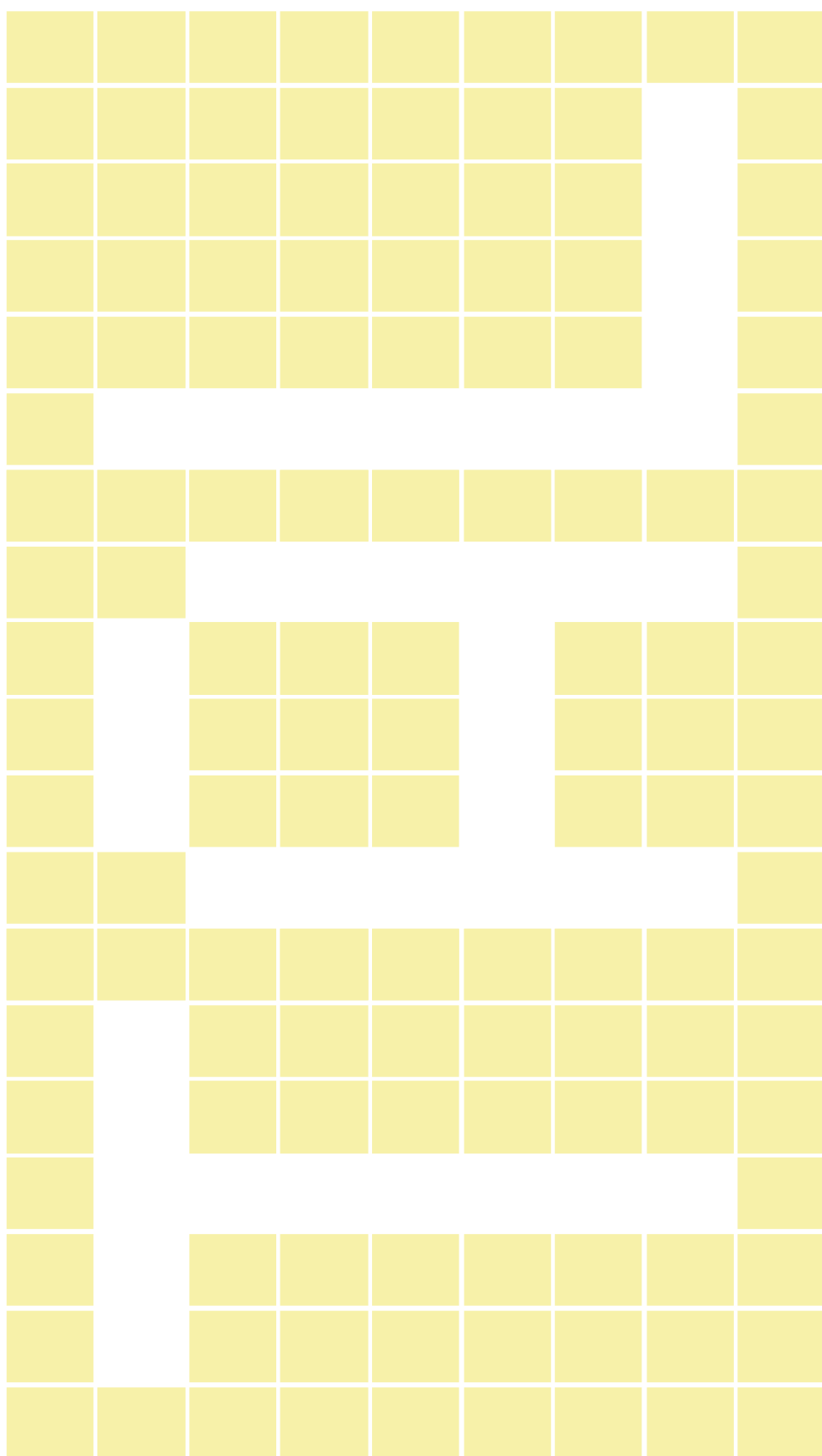
→ www.phonebox.org/eating

ARTIST(S):

WHERE_ARE_WE_EATING?
NETWORK

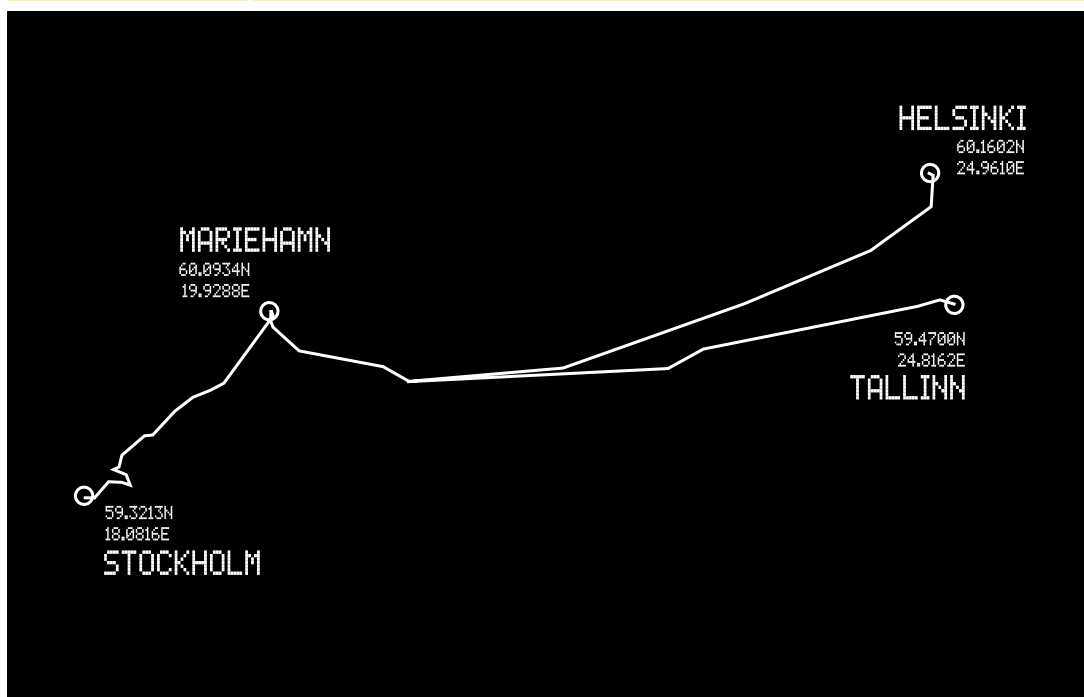
MINIBIO:

where_are_we_eating? is being realised by an open network of individuals with clusters of expertise in complex project production, responsive environments, spacial interactive audio, mobile locative media, radio&broadcasting, sound engineering, networked interactions, spacial/visual design and physical performance.
<http://phonebox.org/eating/people>



TAL

>> TALLINN AUGUST 17-18



SEA

>> CRUISE AUGUST 15-17

TAL

>> TALLINN AUGUST 17-18

HEL

>> HELSINKI AUGUST 19-22

ISEA2004 FOREGROUNDS EXPERIENCE AND COLLABORATION

WRITER(S):

TRALLA, MARE (EE)

From the outset of ISEA2004, **Tapio Mäkelä's** focus was to emphasize the notion of experience through lived realities, using the word 'experience' in the names of the main themes: *Wireless*, *Wearable* and *Networked Experience*. Our hope was that artists, researchers and practitioners in the fields of electronic culture and new media would respond to the call and share their experiences by taking both personal and critical standpoints beyond the usual but critically empty and 'technoutopian' statements that lack reference to real world. I am myself speaking from the position of a practicing artist.

Wearable Experience

Within the context of the *Wearable Experience* theme we proposed to investigate how artists and theorists react to the development of ever smaller computing devices and smart materials, accommodated in or assimilated to fashion and textiles, and how the resulting wearable environment changes our social behaviour and impacts upon different societies.

Wearable computers are associated with the promise of being an integral part of our everyday life, offering the user context sensitive functionality. A simple Internet search for 'wearable technology' reveals two primary research areas: military and medicine, assisted by a growing interest from fashion and textile designers. The military and medical research into wearable technology primarily addresses surveillance and monitoring. One rationale encountered for this rests in the empty slogan 'for a

better, safer, healthier world', which is remarkably similar to the communist slogan 'all for the happiness of humankind'. In both there is rarely mention of the pleasures associated with wearable technology, which promises a new urban techno lifestyle manifested in wearer's clothing, which is both cool, functional and reminiscent of scenes from 'cyborgian' sci-fi films integrating the 'Borg' look into the everyday. Currently, this is typically manifested on the street in the form of bluetooth hands-free sets for mobile phones. **Erkki Huhtamo**,¹ in his essay published in this catalogue, analyses a historic aspect of wearable devices as 'status objects'. He looks at predecessors of wearable technology, such as the wristwatch, which when first invented was seen merely as a feminine accessory with little status and relevance within the masculine world. Only through the intervention of masculine technologies - such as aeroplanes - did it 'find' its real use and become an essential everyday item. Despite the increased sophistication of today's technological realm, similar scenarios can be identified.

Outside of military and medical research, the development of wearable computing represents a pursuit to make it smaller, softer, more flexible, and more integrated into fabrics and clothing. Solving the problems of perfecting the transmission of electrical power consumes attention from issues such as how this new technology affects empowerment; politics of access; changes the ways we look at our bodies and integrates with the everyday both as experience and as function. The implications

of the surveillance and monitoring provided by wearable technologies are rarely critically analyzed.

Many artworks at ISEA2004 selected by the *Wearable Experience* IPC deal with personal space and experiences, utilizing and providing solutions to conditions driven by human emotions. References are made to situations of conflict, angst, and loneliness. Personal communication and wellbeing or even sexual arousal are explored, adopting the notion that wearable experience is something intimate. Others based on surveillance and monitoring technologies use data collected from environment, like noise, pollution, light condition, or simply transmitting what the wearer sees in wearable fashion accessories such as bags, hats and scarves. Such accessories use data firstly to create awareness for the wearer of specific conditions and secondly to communicate back to the environment its own condition, thus initiating critical communication. There are also works which provide contextual links to the *Geopolitics of Media* theme, either by using the internet to monitor the global state of violence or by inviting others to undermine the power of international corporations by designing and wearing their own labels.

Geopolitics of Media

Within the *Geopolitics of Media* theme we again engage the local context as it is both valuable in and of itself, and has validity for wider references. Despite Estonia joining the EU in May 2004 the local, complicated demographic and political context has

not changed. As a very small nation, Estonia does not play a significant role in world politics. Consequently, it is commonly believed that if unnoticed, the nation effectively ceases to exist. Estonians therefore, in world politics, try to make alliances with world powers like the US, NATO and EU to balance the varied threats to their national sovereignty. At the same time there is evidence that Estonians are oblivious to the threats of global terrorism: the national airline still uses metal cutlery, which was barred by other airlines shortly after the atrocities of 911. This demonstrates what can be described as a psychological isolation from rest of the world.

In 1998, **Eric Kluitenberg**² brought to our attention the marginality of the Baltic states in his writing about the Baltic 'Cyber-Corridor'. He analyzed, from a cultural perspective, networking technologies and the potential they held for mastering the social and cultural transitions Baltic countries were facing at that time. In 2004 it is possible to see if and how the 'Cyber-Corridor' has, and continues to contribute to, the social and cultural development of the Baltic States. Although Kluitenberg has optimistically described the critical discussions around ICT which had begun in those countries, the local communities - having had plenty of time to develop critical discourse within their own cultures - at first did not propose to voice their views at ISEA2004. It seemed that the notion of cultural and political isolation has not changed despite the implementation of ICT, or perhaps it is symptomatic of the ignorance within our local

cultures, possibly still echoing the Soviet era. Worse, they may display victorious capitulation to the ideology of the 'West' we are now officially part of. Somehow, I doubt that the initial lack of local interest on new media culture and research could be explained through the success of ICT's implementation and the fulfillment of the 'promise' that it will one day abolish the geopolitical differences and thereby obviate the need to talk about how diverse media geographies and their relation to real life locations are indeed affected by ICT. However, within the course of doing ISEA2004 and through personal one to one communication many local initiatives, interests and real excitement have become evident. In fact the only group of people I have found ignorant to the issues of ISEA2004 has been the more established local traditional art-world.

In our hope to see work that addresses issues around globalization and translation of culture, efforts were made to ensure representation of vibrant media cultures beyond the foregrounded regions of North-America, South-East Asia and Northern Europe such that other vibrant media cultures can contribute to the discussions. However, we had to deal with the sensitive issue that artists and theoreticians from the 'less privileged' media regions can become marginalized when their work and ideas are discussed within the context of geopolitics of media. The questions associated with how to use the tools and networks given to us by ICT in the cultural context, beyond simply supporting further cultural colonization, are as relevant as they were in the first years of the Internet.

Many works use collaborative practices, often applying distributed creative methods and the connecting of real people in the real world. For several artists, researching their own cultural identity through reference to other cultures and metaphors and practices of mapping and cartography seem to be often intertwined. Others express the concerns regarding issues of migration, immigration, asylum and the ever rising military presence in our everyday life following the events of 911.

Critical Interdisciplines: Research/ Science, Art and Collaboration

Representations from different collaborative practices and dialogues between disciplines lay behind many ISEA2004 submissions, which influenced the formation of the new theme entitled *Critical Interdisciplines: research/science, art and collaboration*. While it is obvious that new media research and cultural practices are interdisciplinary and that explains partly why the questions about how researchers, artists and other practitioners collaborate or collide to create new knowledge comes up often, this theme aims to shed light on the different methodologies, histories and theoretical foundations of interdisciplinary work. In doing so, it will reflect the politics and aesthetics of collaboration and the production of knowledge at the crossroads of new media arts, sciences, and various strands of research. Just like the *Histories of the New* acts as a time based lens through which to analyze each area of practice and research in the field that ISEA2004 occupies,

Critical Interdisciplines provides a more microscopic view into the seams of the disciplines that meet within ISEA – for the 12th time.

¹Erkki Huhtamo, *Pockets of Plenty: An Archaeology of Mobile Media*, in this volume

²Eric Kluitenberg, *Connectivity, New Freedom, New Marginality. A report from the Baltic Cyber-corridor*, in *Nicepaper* Nr 1, Riga, 1999 <http://rixc.lv/nicepaper/index.php?nicepaper=cybercoridor>

INTIMATE TECHNOLOGIES

MEMORY RICH CLOTHING: WEARABLE TECHNOLOGIES AND REACTIVE FASHION

As designers of wearable technologies, we need to step back and ask why we want our garments to be electronic. What kind of information processing do we want to carry out on our bodies? What kind of functionality do we want in our clothes? The clothing and electronic industries are looking for the killer application, the next big thing that will introduce wearable computing to a mass market. However, many research directions are misguided. The focus on health monitoring and surveillance technologies clearly reflects the (military and pharmaceutical) funding structures and fails to deliver appealing product ideas that respond to personal, social and cultural needs.

Electronic textiles, also referred to as smart fabrics, are quite fashionable right now. Their close relationship with the field of computer wearables gives us many diverging research directions and possible definitions. On one end of the spectrum, there are pragmatic applications such as military research into interactive camouflage or textiles saturated with nanorobots that can heal wounded soldiers. On the other end of the spectrum, work is being done by artists and designers in the area of reactive clothes: "second skins" that can adapt to the environment and to the individual. Fashion, health and telecommunication industries are also pursuing the vision of clothing that can express aspects of people's personalities, needs and desires or augment social dynamics through the use and display of social information.

Current research trends

The "classic" (if that word can be used) definition of "wearable computers" refers to the act of wearing a computer on one's body. "Cyborg pioneers" such as **Steve Mann**¹ claim that personal computers are not sufficiently integrated into our personal, social, and cultural sense of self. Mann and his peers respond by incorporating computers into their daily wardrobe, in order to allow access to computational power and universal connectivity. The computer is divided into individual components (such as the motherboard, batteries, and wireless card), which are repackaged and distributed around the body in pockets. Instead of a computer monitor they use various kinds of head mounted displays² attached to hats, glasses, or straps. For input, they use unobtrusive input devices such as the Twiddler.³

Combined with personal wireless local area networks, communication tools, context sensing software, and other instruments, the wearable computer can act as an augmented reality, an "intelligent" personal assistant. For example, the *Remembrance Agent*⁴ is a wearable proactive memory aid and data system that continually reminds the wearer of the wearer's current physical and virtual context. The wearable computing vision implies that people in the future will wear personal computers in the same sense that we wear clothing, in order to facilitate context-dependent interactions with the world and the people in it.⁵

WRITER(S):

BERZOWSKA JOANNA (PL)

MINIBIO:

Joanna Berzowska (CA/PL) is an Assistant Professor of Design Art and Digital Image/Sound at Concordia University in Montreal. Her work and research deal primarily with "soft computation": electronic textiles, responsive clothing as wearable technology, reactive materials and squishy interfaces.

The genesis for much of the current electronic textiles and wearable computing work comes from defense research initiatives such as the *Future Force Warrior* program⁶ at the *Natick Soldier Center* in Massachusetts, and the *MIT Institute for Soldier Nanotechnologies*.⁷

One important research direction involves interactive camouflage: uniforms that possess chameleon-like qualities and can change colour⁸ when a soldier moves from a desert environment to an urban one. This exciting area of research will also lead to many applications for visually adaptive clothing that displays personal information, or changes according to mood, time of day, or other internal or external input.

A second research direction includes the development of integrated sensor arrays and various embedded sensing technologies for deployment in clothing, backpacks, tents, or vehicles. Sensing can be directed both outward and inward. Environmental sensing can detect enemies or potential biochemical threats: for example, a woven conductive fabric with embedded button-size microphones⁹ could detect the sound of remote objects such as approaching vehicles, or biofeedback devices could track a soldier's vital signs in order to enhance endurance and overall health.

According to a 2002 market study¹⁰, textile-based biomonitoring products are expected to reach the market for medical, safety, military, and sporting applications in the next two years. Companies such as BodyMedia¹¹ and FitSense¹² already offer

wearable products to collect, store, process, and present physiological and lifestyle information, such as calories burned, personal activity levels, and sleep states. There are also textile-based products such as the Sensatex SmartShirt¹³, originally developed for the U.S. Navy (www.darpa.mil/dso/success/smashirt.htm) to expedite diagnosis and medical treatment of wounded soldiers on the battlefield. The garment is capable of detecting the penetration of a projectile, monitoring the soldier's vital signs, and alerting medical triage units stationed near the battlefield. VivoMetrics¹⁴ similarly produces the LifeShirt vest, which features embedded electrodes for monitoring the heart and three conductive bands that gauge the movement of the heart and lungs by measuring changes in their magnetic fields. A belt-mounted device records the data, and can send it to doctors who might notice dangerous patterns and adjust medications accordingly.

Other research involves medication compliance monitoring, biometric monitoring of young children and elderly patients, as well as the tracking of children or Alzheimer patients. Philips Smart Connections¹⁵ has developed a range of prototype garments where communication technology such as mobile phones and GPS devices are embedded into clothes. They study the potential of such technology to help protect children, enabling parents to pinpoint their location and to communicate with them. The garments also have a playful element: fabric antennas, radio tagging, and miniature remote cameras allow children to play games.

The loss of personal privacy implicit in such monitoring and tracking is often presented as a necessity in these scenarios; fear of losing one's children or the fear of threats to national security are often used to rationalize and justify this surveillance. However, despite the promise of increased security and independence, electronic freedom activists find such a surrender of basic privacy disturbing, in particular when faced with the potential for abuse of these technologies.

These concerns become more urgent when considering products such as the VeriChip, deployed by Applied Digital Solutions and Digital Angel Corporation¹⁶. The VeriChip consists of a miniature digital monitoring device that can be implanted in people and has the potential to be used in a variety of personal identification, security, financial and healthcare applications. Although it is intended to assist in locating missing children or to monitor the heart rate of high-risk patients, we have to actively question our uses of such monitoring and tracking technologies, whether they are implanted or worn over our skin inside electronic textiles.

Soft Computation

In my current production-based research with **Extra Soft Labs**, I develop enabling technology for electronic textiles based upon my theoretical evaluation of the historical and cultural modalities of textiles as they relate to future computational forms. My work involves the use of conductive yarns and fibers for power delivery, communication and

networking, as well as materials for display that use electronic ink, nitinol and thermochromic pigments. The textiles are created using traditional textile manufacturing techniques: spinning conductive yarns, weaving, knitting, embroidering, sewing and printing with inks.

Wearable technology in the form of clothes is thousands of years old. Clothing is also one of our most intimate and personal technologies; it functions as protection, disguise, and interface to the world. We need to think carefully about what we want our electronic textiles to do. Many technologies will trickle down from military research labs to fashion design houses, but in the meantime, we have to carefully examine the funding structures for this research and the implications of the research directions that are pursued. We should also not forget about the intimacy of electronic textiles. Research should not be afraid of the proximity of these technologies to the body, and should explore the potential for playful disguise, personal expression and experimentation.

php3?article_id=218391833&language=english

⁹ <http://www.wired.com/news/gizmos/0,1452,55764,00>

¹⁰ <http://www.vdc-corp.com/industrial/reports/02/br02-03.html>

¹¹ <http://www.bodymedia.com/index.jsp>

¹² <http://www.fitsense.com>

¹³ <http://www.sensatex.com>

¹⁴ <http://www.vivometrics.com>

¹⁵ <http://www.design.philips.com/smartconnections/newnomads/index.html>

¹⁶ <http://www.digitalangel.net/>

¹ <http://wearcam.org/steve.html>

² <http://wearcam.org/head-mounted-displays.html>

³ <http://www.handykey.com>

⁴ <http://www.bradleyrhodes.com/Papers/remembrance.html>

⁵ See for example <http://www.media.mit.edu/wearables/mithril/>

⁶ <http://www.natick.army.mil/soldier/WSIT>

⁷ <http://web.mit.edu/isn/>

⁸ <http://www.sciencentral.com/articles/view>



>> TALLINN AUGUST 17-18

ARTISTS BY VENUE

>> THE ART MUSEUM OF ESTONIA,
EXHIBITION HALL IN ROTERMANN
SALT STORAGE

Patricia Adams with Jeff Sams (AU)
DN – Laetitia Delafontaine, Gregory
Niel (FR)

Fuchs-eckermann – Mathias Fuchs,
Sylvia Eckermann (AT/UK)

I.D. – Dagmar Kase, Ivika Kivi (EE)

Lucy Petrovich (US)

Silvia Rigon (US/IT)

Julian Weaver (UK)

>> TALLINN ART HALL

audiOh! Room – Janek Schaefer (UK)
C-CRED (Collective Creative Dissent)

– Ola Stahl, Kajsa Thelin, Carl Lindh,
Simon O'Sullivan (SE/UK)

Ian Clothier (NZ)

Meryllyn Fairskye (AU)

feral trade – Kate Rich (UK)

i-bpe – Diane Ludin with Hans Zaunere
and Ricardo Dominguez (US)

Samina Mishra with Mrityunjay
Chatterjee and Renu S Iyer (IN)

Debra Petrovitch with Stephen Jones
(AU)

Quiasma – Barbara Santos, Clemencia
Echeverri, Andres Burbano (CO)

Sarai Media Lab – Jeebesh Bagchi,
Mrityunjay Chatterjee, Iram Ghufan,
Monica Narula, Shuddhabrata
Sengupta (IN)

Nomeda Urboniene & Gediminas
Urbonas (LT)

>> TALLINN CITY GALLERY

Ngulliyangi – Jason Davidson (AU)
Kim Stringfellow (US)

Paul Vanouse (US)

>> ESTONIAN MUSEUM OF
APPLIED ART AND DESIGN

Kristina Andersen (DK/UK)

Laura Beloff, Martin Pilchmair,
Erich Berger (FI/AT/NO)

Diana Burgoyne (CA)

Clutch – Tina Gonsalves, Tom
Donaldson, Sara Diamond (CA/UK)

Kelly Dobson (US)

Rachel Beth Egenhoefer (US)

Cat Hope & Anne Walton (AU)

Margot Jacobs, Linda Melin (SE)

Millefiore Effect – Margot Jacobs,
Jessica Findley,

Ralph Borland (SE/US)

Katherine Moriwaki (US/IE)

Sabrina Raaf with John

Kannenberg (US)

Ana Rewakowicz (CA)

Rebecca Ross (US)

Sala Wong, Peter Williams (CA)

>> THE ELION HOME

Shilpa Gupta (IN)

Jillian McDonald (US)

– only on 17th and 18th of August

The Experimental Interaction Unit
(EIU) – Eric Paulos (US)

>> VIRU CENTRE

Nicholas Stedman (CA)

>> ESTONIAN ACADEMY OF ARTS

Cat Hope, Anne Walton (AU)
Shawn Pinchbeck (CA)

>> GALLERY OF THE TALLINN ART HALL

Estonian Media Art Retrospective

>> CLUB BON BON

"Flux in Tallinn"

Ars Intel Inc. (EE)

ciutausk@yahoo.com (LT)

Live Robot Love (US)

Ropotator (EE)

S.S.S. (Atau Tanaka, Cecile Babiole,
Laurent Dailleau) (FR)

Savibraator (Lauri Kilusk, Urmas

Puhkan (EE)

Skoltz_Kolgen (CA)

Joel Tammik (EE)

Taavi Tulev (EE)

"ISEA2004 Fashion Show"

Kristina Andersen (NL)

Laura Beloff, Erich Berger, Martin

Pichlmair (FI/AT/NO)

Diana Burgoyne (CA)

Kelly Dobson (US)

Karolin Kuusik (EE)

Millefiore Effect – Margot Jacobs,

Jessica Findley, Ralph Borland (SE)

Katherine Moriwaki (US/IE)

Jaanika Pajuste (EE)

Jaan Päeva (EE)

Ana Revakowicz (US)

Vanessa (EE)

Sala Wong, Peter Williams (CA)



WAVE WRITER

AN EXPERIMENT FOR VITAL FORCE #2

photo: John Linkins

ARTIST(S):

ADAMS, PATRICIA (GB/AU)
SAMS, JEFF (AU)



MINIBIO:

Trish Adams is currently completing her Doctorate of Visual Arts at Queensland College of Art. She has been working in the visual arts for twelve years in the United States and Australia. Jeff Sams holds a B.A Hum (Media Production and Indigenous Studies) from Griffith University. He has been working in the arts sector for seven years.

Wave Writer employs an immersive, interactive installation format that encourages empathy between the viewer and the artwork. It poses questions about what it means to be human in the twenty-first century, and the ways in which our understanding of ourselves will be changed by contemporary developments in biotechnology.

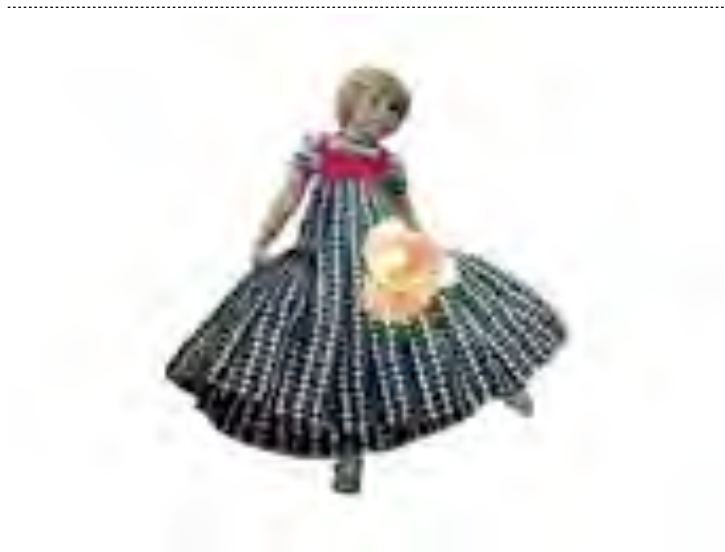
Wave Writer examines the human urge to make a mark, to leave a trace of one's presence. Visitors to the exhibition in Tallinn will interact directly with **Trish Adams'** installation through a Kymograph - a machine invented in the 1840's that was used extensively in various scientific disciplines. Individuals physically impress and transfer their energies by stepping on a foot pedal, displacing a pen and thus recording their presence as a change in the continuous line on a rotating ream of paper.

Remote access to the artwork via the internet eliminates the physical boundaries of distance. Remote viewers/users can leave a tangible residue of their virtual presence and watch real-time participants via a web cam. Adams states that "viewers leave fragile traces of both real time and virtual interactions that create a complex interplay between participants, machines and locations — merging and rupturing identities."

→ www.wavewriter.net

'ENSEMBLE'

A SUITCASE FULL OF SOUNDS AND CLOTHES



'ensemble' is a set of wearable wireless musical controllers created for children. It investigates the use of simple sensors as a means of playing a piece of electronic music, and is played by a group of children in a installation/workshop environment.

A small group of children are playing in a theatre space. One of them, a four year old boy, is carefully investigating a man's hat. The hat is making a singing sound that changes pitch when it is moved. He plays with it on his own turning the hat slowly or shaking it and listening to the different qualities of the sound, changing from calm singing to percussive noises.

'ensemble' has been created to investigate how analogue sensors in tangible interfaces are perceived and understood through the emerging intuitions of children. Each piece of clothing includes a simple sensor that modifies a sound or a voice. The sensor is incorporated into a garment which possesses its own individual possibilities for movement and control... The position of a mans hat, the swoosh of a dress, the darkness inside a ladies bag...

'ensemble' is a 'walk-in', participatory installation. There is no audience - everybody plays, creating is a live sound-piece played by the orchestra of those who dress up.

'ensemble' was developed at STEIM by **Kristina Andersen** with assistance from **Frank Baldé, Jorgen Brinkman** and **Michel Waisvisz**.

→ www.clownsparkles.com

→ <http://ensemble.lockergirl.com/>

ARTIST(S):

ANDERSEN, KRISTINA (NL)

MINIBIO:

Kristina Andersen works with interactions and concepts to create unusual objects, protocols and experiences using iterative processes informed by games and play. She is currently artist in residence at the STEIM Studio for Electro-Instrumental Music.

→ www.lockergirl.com

SEVEN MILE BOOTS

WALKING ONLINE

ARTIST(S):

BELOFF, LAURA (FI/NO)
BERGER, ERICH (AT/NO)
PICHLMAIR, MARTIN (AT)



MINIBIO:

The Seven Mile Boots project was created by the artists Laura Beloff (FI), Erich Berger (AUS), and Martin Pichlmair (AUS), all of whom are currently living and working in Oslo, Norway.

The project Seven Mile Boots consists of a pair of networked, interactive shoes with audio. One can wear the boots and explore like a flâneur in the physical world and in the world of the internet.

Chatting on the net has become something of a phenomenon during the last decade. There is an endless communication among online communities in online chats. The *Seven Mile Boots* piece is built upon using feet and shoes as an interface with which to move in the text-based, non-space of the chat room. The physical aspect of the piece consists of a pair of boots containing a computer with wireless network access, sensors, amplifiers and loudspeakers. The boots are ready to function in any location with an open wireless network, and operate via two different modes: walking through the net and standing/listening to chat-activity.

The user wearing the *Seven Mile Boots* becomes a kind of a super-voyeur, who is able to search in several places and observe various situations simultaneously on the net. They can observe the life on the net and listen to on-going conversations between people in chat rooms. As users walk in the physical world they simultaneously stroll through the net in search of chat rooms. As the user walks around it is possible to locate an active chat through audio. You will hear yourself passing 'through' a chat and decide yourself whether or not to stop, listen, or join in. The boots automatically log into the chat rooms under the name "sevenmileboots".

→ <http://randomseed.org/sevenmileboots/>

THE BODY (W)HOLE

FOLK ART IN AN ELECTRONIC AGE



ARTIST(S):

BURGOYNE, DIANA (CA)

In The Body (W)hole, two performers each wear a shirt with a camera in the front and a monitor placed on the back. As they interact with each other, the camera and monitors create the illusion of light passing through each performer's body.

The performers move through a space with hidden light sources and videos projected into the space which only appear on the monitors when the performer moves into the projected beam. Infra-red light - unseen by the naked eye - will however be visible to the camera/monitor shirts.

A second element of the piece uses the camera inserted into the shirt as a data collector. Each one of the camera's 36 photocells will stream data onto the *Scrambled Bytes* website. Once there the data can be retrieved, mapped and placed in a new context by anyone accessing the site.

The Body (W)hole is an example of electronic folk art. I have created a camera using photocells and a monitor using LEDs. The material is assembled not on a circuit board but 'freehand', allowing the colours, shapes and lines of the electronic components to dictate the aesthetics of the piece. Assembling the material in this way creates a work that appears hand-made — an attempt to humanize the sanitary technology-material. This work meets the criteria for folk art by using materials and information available at Radio Shack, at a cost of about \$20.00. With only a little soldering experience the piece could be created by anyone.

→ www.eciad.bc.ca/~dburg/main.htm

MINIBIO:

Diana Burgoyne has exhibited in the USA, Canada, and Europe and recently completed a residency at the Western Front Gallery as part of *Scrambled Bites*. She teaches 'Creative Electronics' at Emily Carr I.A.D. and is pursuing a Ph.D. in Interactive Arts at Simon Fraser University.

AID]DRESS.MOV

ARTIST(S):

CAVITY:
HOPE, CAT (AU)
WALTON, ANNE (AU)



MINIBIO:

cAVity is an audio visual duo consisting of Anne Walton and Cat Hope from Perth, Western Australia. They are pursuing alternatives to the convention of the flat, vertically oriented, rectilinear screen whilst also playing with the typical relationship between sound and video.

a[d]dress.mov is a work in progress - a wearable screen for musicians. It is conceived to be a platform responsive to past and present environments - where the use of video projection, sampling technology and interactivity widens the performative range available to any artist who wears it.

Inspired by film soundtracks and performance art, *a[d]dress.mov* was originally devised to enhance electronic sound performances and to create a more meaningful connection to screening video. To date, the skirt has featured remote video switching, wireless spy cameras, Max/MSP patching and multiple speakers, but never all of these at the same time. The long-term goal for *a[d]dress.mov* is the integration of all these elements into one wearable instrument.

a[d]dress.mov forms the second part of a projected trilogy of skirt works. The first is called *The Other Velvet* and is a voluminous velvet skirt worn by a musician performing with a dancer secreted inside the garment. The third skirt is yet to be developed.

This presentation will expand on the concept of the skirt trilogy, trace the emergence of the audio-visual duo **cAVity**, and discuss and demonstrate the approaches taken and the results achieved in the research and development of *a[d]dress.mov* since the original prototype was developed in 2002. It will include video and audio footage of various performances and research environments in which the prototype has been presented or tested.

MEDULLA INTIMATA

WIRELESS RESPONSIVE WEARABLE TECHNOLOGY PROJECT.



Tina Gonsalves and Tom Donaldson will be wearing *Medulla Intimata*: responsive video jewellery in the bar, simply chatting with other bar-flies. *Medulla Intimata* reflects, comments and interacts with the artists' conversations, displaying its bored, neurotic or flirtatious thoughts in generated video on a screen inside the necklace.

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→ www.thisisclutch.com

→ www.tinagonsalves.com

ARTIST(S):

CLUTCH:
GONSALVES, TINA (CA)
DIAMOND, SARA (CA)
DONALDSON, TOM (GB)

MINIBIO:

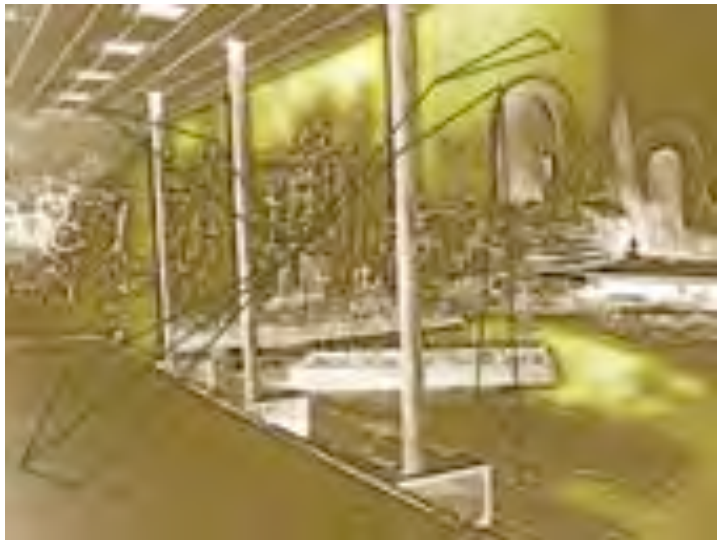
Australian video artist Tina Gonsalves and London based engineer and artist Tom Donaldson are founders of Clutch, (www.thisisclutch.com).

COUNTER/CARTOGRAPHIES

MICRO-NETWORKS OF DISSENT

ARTIST(S):

C-CRED:
LINDH, CARL (SE)
O'SULLIVAN, SIMON (GB)
THELIN, KAJSA (SE)
STAHL, OLA (GB)



MINIBIO:

C.CRED [Collective CREative Dissent] is a London based artist/theorist collective set up in 2001.

COUNTER/CARTOGRAPHIES attempts to map out contemporary aesthetic practices in their various political terrains. To test collaboration and collectivity as a productive mode of artistic and political expression, a series of emails invite and enable participation in a virtual network of alliances.

Since the initial email invitation, **C.CRED** has developed the *COUNTER/CARTOGRAPHIES* project in three interlinked directions to include the following components:

- 1) A major cartography: The information we receive, and the way email does or does not spread into other networks, has been registered as a major cartography: a web-resource listing all participants and their various activities plus some of the email lists and contact networks we work with has been created.
- 2) Platforms and minor cartographies: Linked to the major cartography, we have setup a series of counter/cartography platforms. Their focus is the production of minor cartographies based on real-time events such as walks, meetings, parties, etc. staged in relation to a specific local terrain and dealing with issues significant within the context of that terrain.
- 3) Office and research structure: In conjunction to this cartographical system, provides a virtual and physical space where these cartographies and networks can be worked through theoretically and conceptually.

At ISEA 2004 the *COUNTER/CARTOGRAPHIES* project will be represented by a series of events in Tallinn, Helsinki, Mariehamn and onboard the ISEA cruise. An archive installation in Tallinn Art Hall will link these events to previous components of the project.

→ www.ccred.org

THE DISTRICT OF LEISTAVIA WELCOMES YOU

ENJOY YOUR STAY!



the **DISTRICT OF LEISTAVIA** welcomes you was created specifically for ISEA 2004. It is part of the interRepublic of Hybridia, a non-geographical entity whose borders are mediated by digital files. Leistavia is a hybrid cultural space influenced by Pitcairn Island, Norfolk Island and Estonian cultures.

Questioning the boundary between and technology and culture is one of the main concerns of this project. Cultural theorists today are examining culture from the point of view of processes of change rather than fixed tradition — giving rise to the consideration of cultural hybridisation.

The project set out to locate intercultural connections between Estonian, Norfolk Island and Pitcairn Island cultures. These connections were overlapped to create a hybrid culture — Leistavia. A constitution voting form was drafted, influenced by aspects of concern to people of the contributing nations, as located on the internet and via email. Open voting determined the final constitution.

The process of creating the art work is documented on the website www.art-themagazine.com/hybridia; an anti-video - a moving image projection consisting of a sequence of still images 'of' Leistavia was created; and the concept of a digital language — written but not spoken — identified: *Keyboard*, the native language of Hybridia. These elements were assembled for the gallery installation.

Estonian dance and media artist **Kylli Mariste** collaborated, and many have given images and thoughts - this project would not have been possible without their contribution.

→ www.art-themagazine.com/ian

→ <http://ianclothier.orcon.net.nz>

ARTIST(S):

CLOTHIER, IAN (NZ)

MINIBIO:

Ian M. Clothier is an artist, writer, and tutor at the Western Institute of Technology at Taranaki, New Zealand; media and structure used are project dependent. Clothier was an invited speaker at the Ninth International Conference on Thinking, and editor of www.art-themagazine.com.

ABORIGINAL IMAGINATION

NGULLIYANGI

ARTIST(S):

DAVIDSON, JASON (AU)



MINIBIO:

Jason Davidson hails from the Northern Territory, Australia. He is of Aboriginal descent with family roots near Ngalakarn country and Gurindji country, both located in the northern territory.

Jason Davidson is from the Northern Territory, Australia. He works with new media believing that there are new opportunities it can bring to Aboriginal people and remote communities.

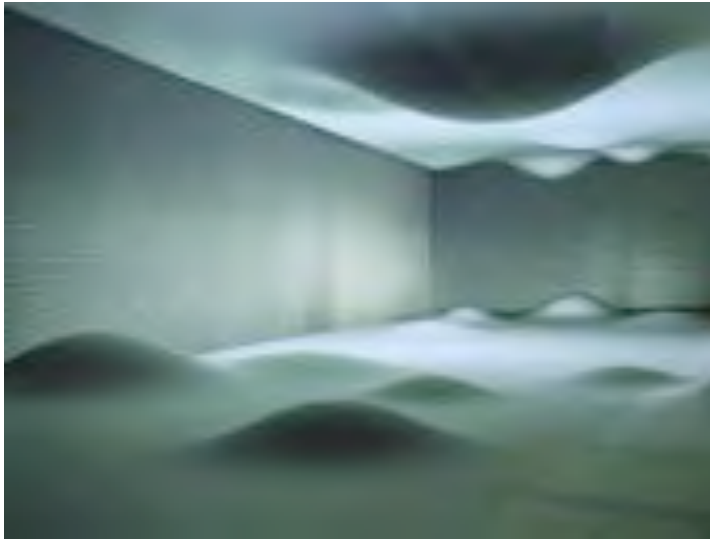
Jason Davidson's work focuses on health issues in relation to the Aboriginal community. "I have been developing my artistic skills in new media for the past six years. I believe there is an enormous amount of new possibilities followed by many great opportunities that new media can bring to Aboriginal people and remote communities.

"I have just completed a Masters in cross-cultural communication breakdown in Aboriginal health (combined with new media, Aboriginal knowledge&western knowledge of the anatomy of human biology) at the Northern Territory University. I have focused mainly on the way that health education has been delivered to the Aboriginal community, especially concerning kidney failure and disease. Kidney failure has now reached epidemic proportions in Aboriginal Australia."

RS-3

REACTIVE SPACE

photo: nd



The reactive space project, RS-3, creates a space where a surface or membrane interacts with the user. This membrane is connected and driven by a software interface, and controls the geometrical definition of the space. To create a direct relationship and dialogue with the visitor, the surface is dynamic and can be morphed out of shape.

The RS-3 installation is comprised of a floor/map which interacts with sound frequencies. The floor is formed of a flexible surface that moves in relation to sound frequencies. A camera films the distortion of the floor in real time, and a video projection of the camera input recreates the sensation of the space. The combination of the floor and the projection creates an immersive, reactive space.

The reactive space is created with the collaboration of Studio Creatif of France Telecom R&D. The research into "reactive space" and habitat is sponsored by the research grant "PUCA" (Plan Urbanisme Construction Architecture) of the ministry for equipment and urbanism (France) around the theme "the future of habitat".

- www.archi.fr/PUCA-CCH/article.php?sid=225
- www.studio-creatif.com/Gb/New/New01Der02BrevesFr.php
- www.revlonondon.org

ARTIST(S):

DN:
DELAFontaine, LAETITIA
(FR)
NIEL, GREGORY (FR)

MINIBIO:

DN is Laetitia Delafontaine and Gregory Niel. They work with the relationships between architecture, art and new technology. While studying sensitive and reactive space, they have created, with the collaboration of France Telecom R&D, an installation which reacts to the presence of the body in its environment.

WEARABLE BODY ORGANS

ARTIST(S):

DOBSON, KELLY (US)



MINIBIO:

Kelly Dobson, combining socially critical art practice, engineering, neurobiology and psychotherapy as a researcher and PhD candidate at the MIT Media Lab, is developing a new method of personal, societal, and psychoanalytical engagement termed Machine Therapy.

The myth of self-containment is counterbalanced by the promise of fluid connectivity, enhancement and exchange. No longer exclusively private, we wear our vital organs and use them as body language. A Wearable Body Organ is an organ and a tool.

Social codes and identities are implied, imposed, and played with. *Wearable Body Organs* are visible play-use objects-devices-equipment that both offer context-sensitive functionality for their wearers and simultaneously announce their own need for existence by being used in public without being hidden and small (as is the trend with consumer gadgets and self-assisting devices - hearing aids, PDAs, artificial organs, and colostomy bags).

ScreamBody, *CryBody*, *SleepBody*, *EatBody*, *HoldBody*, *FightBody*, *RelaxBody*, *HouseBody* - rather than being hidden and made to go unnoticed, these "products" intend to be noticed, as this is key in their functionality - they are social-critical activists. These fashionable identity negotiators are designed as transitional objects, to be helpful in taming a feared access of energies. *ScreamBody*, one in the series of *Wearable Body Organs*, is a portable space for screaming. When a user needs to scream, but is in any number of situations where it is just not permitted, *ScreamBody* silences the user's screams so they may feel free to vocalize without fear of environmental retaliation, and at the same time it records the scream for later release. Participants access sensorial energies that have been implicitly or explicitly put to sleep by enculturation.

→ <http://web.media.mit.edu/~monster/screambody/>

→ www.media.mit.edu/~monster/wearablebodyorgans/

EATABLE CODES

REVEALED MESSAGES: BINARY CHOCOLATE INSTALLATION



Rachel Beth Egenhoefer considers her Commodore 64 computer and Fischer Price Loom to be defining objects of her childhood. She makes visceral representations of binary numbers in candy and knitting.

Eatable Codes invites visitors to take a chocolate but leave the wrapper, thus revealing a code in the form of chocolate/no chocolate, or zeros and ones. The punchcardesque image is translated in real time into binary digits revealing the code of chocolate. The 127 chocolates correspond to the 127 characters of the ASCII keyboard.

"Binary numbers are the language of computers," Egenhoefer explains. "These numbers ideally achieve my goal as an artist constantly: to make the intangible tangible while translating that into the visual image. I have used binary codes both physically and conceptually. Some of my work directly stems from the actual zeros and ones, other works relate more abstractly through the ideas of order, structure, memory, and communication."

→ www.rachelbeth.net

ARTIST(S):

EGENHOEFER, RACHEL BETH
(US)

MINIBIO:

Like the systems of binary numbers, Rachel Beth Egenhoefer is interested in the ways we chose to understand and order the information in our worlds; the idiosyncrasies we embody in order to fill the gap in-between thresholds. Knowing it is impossible to see the zeros and ones, she aims to embody them, with a hopeful hopelessness.

www.rachelbeth.net

CONNECTED

ARTIST(S):

FAIRSKYE, MERILYN (AU)

MINIBIO:

Merilyn Fairskye is a cross-media artist based in Sydney, Australia. She teaches at Sydney College of the Arts. *Connected* has been exhibited in various forms in France, Australia, The Netherlands, Germany, Yugoslavia and has been widely reviewed in the Australian and foreign media.



Pine Gap, a US-Australian Joint Defence Space Research facility and base for global satellite technology is one of the largest ground control centres in the world, located 17 kilometres outside Alice Springs. The base connected the world to Pine Gap. *Connected* considers how disembodied and shadowy the experience of being constantly connected can be.

Connected adopts a Pine Gap modus operandi. Sites are monitored, from the air and from the ground - Anzac Hill; the airport; the Pine Gap exit; Ormiston Gorge; Hermannsburg Mission; Kata Tjuta - to create a sense of a town and a landscape inhabited by shadows, mirages, and reflections.

People inhabit this space tenuously. You never get to see them. You hear from them, or about them. Every one around Alice Springs has a story, or a friend with a story, that connects them to the base. These anecdotes interweave with intercepted news reports; ambient sounds; static; Morse code from Telegraph Station, the roar of road trains speeding down the Stuart Highway; a lone didgeridoo.

Connected has nine related episodes and is presented as a single-channel DVD projection installation with 5.1 Surround Sound.

M.O.L.

MY OWN LABEL



ARTIST(S):

GUPTA, SHILPA (IN)

(Re)design your very own label for one of your favourite products! Simple, quick, reliable and easy — just make a selection from the menus and click on 'Print'.

Shilpa Gupta's *My Own Label* project develops a new approach to the subversive activity known as 'shopputting' — where home-made artefacts (CD's, sandwiches etc.) are taken to supermarkets and left amongst the retail produce for customers to discover and purchase (or steal!). Instead of creating a new product, however, *My Own Label* allows you to create a new label which can replace the label for an existing product.

It is a project based on excessive branding in a world where consumerism reaches ever higher levels in the capitalist economy, and where globalization is still pretty much a one-way street without sign posts or rules (read: WTO guidelines).

It is also a subtle critique of art, which Gupta believes has become too comfortable in its elitist circles to employ a language that is accessible to a wider audience. It also intends to address authorship (via its erasure) and the extension of the electronic medium into outside 'lived' space.

→ www.m-o-l.net

MINIBIO:

Shilpa Gupta's work has been exhibited at Gallery Saakshi and NGMA in Mumbai where she lives, and at the Tate Modern (London), FAAM (Fukuoka City), Culturgest (Lisbon), Artspace (Sydney) and MAAP (Beijing) amongst other places. Recent projects are *Blessed Bandwidth*, commissioned by the Tate, and *Your Kidney Supermarket* which won the Transmediale Award.

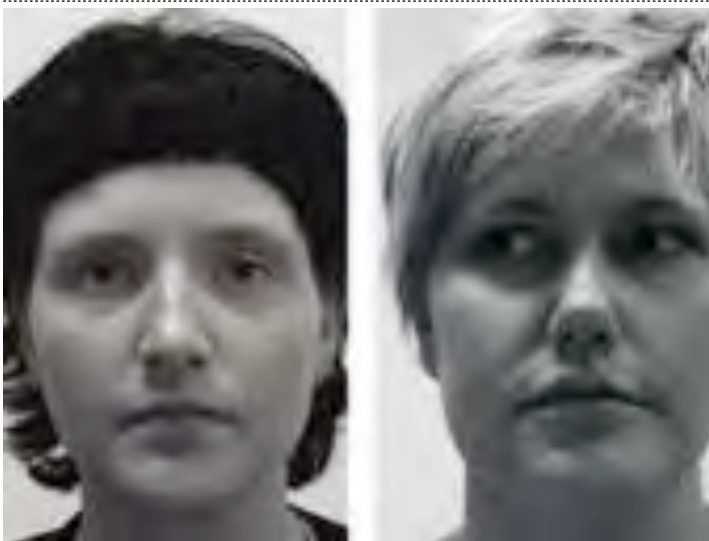
ID COMMUNICATIONS

ARTIST(S):

ID:

KIVI, IVIKA (EE)

KASE, DAGMAR (EE)



MINIBIO:

ID was founded in summer 2001 by Estonian multimedia artists Ivika Kivi and Dagmar Kase. They work with video, photography and installations, and adopt a critical approach to rules of society.

ID Communications is an interactive installation which also works as a welcoming gate to one of the ISEA2004 exhibitions in Tallinn. In fact, it could also serve as an entry point to the Tallinn part of ISEA2004 - for visitors coming from the ferry, the Rotermann Salt Storage warehouse is the first ISEA2004 venue you will encounter.

ID Communications expresses stories about Estonian identity. The visitor steps onto one of the twenty stars on the ground and starts a dialog between two monitor 'heads' of the artists. Each star represents one of the European Union membership countries. The dialog between the two artists reflects on the new situation of joining the EU. As a consideration to visitors from other EU countries, the artists provide them with some information about Estonian culture - how to speak Estonian and how to behave according to the local customs. The artist-group **ID** have been inspired by the EU law which obligates the members to honour the customs, languages and culture of the other states. The goal of the artists is not to become like the other EU members, but to explore and study their culture as is befitting to a new member of the union. The authors acquired information about the various EU nations mainly from the web, adding a little conviction into the fragmented mix of information gathered.

REACH



Reach combines aesthetics, pattern exploration, and interactive qualities to create a new language for wearable expression. Areas of investigation include person-to-person communication, proximity, reaction to environments and weather stimulus.

Reach is a part of a larger project platform, 'IT&Textiles' at the PLAY studio of the Interactive Institute in Gorg, Sweden. With this research project, we aim to join two different areas of design and technology development: information technology and textiles. On the one hand, we are looking for new applications and areas for textiles; on the other, we want to give information technology new clothes and expand the design space of everyday computational things.

Reach focuses on investigating new forms for wearable communication and expression through creating 'wearable sketches' or prototypes that test both material and interactive qualities. Through this iterative process we aim to incorporate our findings into new 'smart' clothing or textiles.

The wearable sketches include everyday worn items such as hats, bags, scarves, and skirts that react or interact with the environment or persons within the environment. In addition, they explore both additive and subtractive pattern-making processes where patterns grow or are revealed in response to changes in one's personal, social or environmental space.

Material samples and prototypes include the use of cottons, woven linens, conductive materials, UV-sensitive textiles, thermo-chromic materials and electro-luminescent wire.

ARTIST(S):

JACOBS, MARGOT (SE)
MELIN, LINDA (SE)

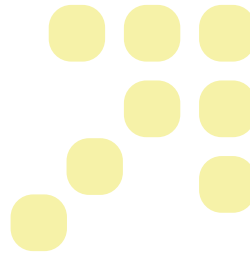
MINIBIO:

Margot Jacobs is an interaction design researcher focusing on playful, emotional incorporation of technology in everyday life. Linda Melin is a textile designer exploring how the properties of information technology and traditional textiles are combined together in new interactive materials

LIVE ROBOT LOVE!

ARTIST(S):

JONES, A (US)
GALBINCEA, MICHAEL (US)
HART, CHRIS (US)



MINIBIO:

Crossing over the boundaries between fine art culture and pop culture, DJ and electronic composer Chris Hart together with video mixmasters Art Jones and Micheal Galbincea seek to create a space within the performance where fact and media irreverence mesh into one reality.

The audiovisual spectacle *Live Robot Love!* interrogates themes concerning the current political climate and the coalescence of art, technology and the “future”. It weaves a loose narrative from found sound/video elements, global mass media (television broadcast, cartoons, news casts) and animation.

The performance’s theme centres around the fact that strategies of empire building - in particular the ‘American Century’ - are being played out in the arena of popular culture and global mass media. Simultaneously, the world is experiencing tectonic economic shifts (global trade agreements). *Live Robot Love!* draws sounds and images from a range of mediums including television (local live newscasts, cartoons, sci-fi, political debates), print (business pages, classifieds) and the internet (porn sites, online auctions) to create a montage of collisions, in order to generate discussion, and, we hope, to contribute to the various dialogues around politics, live art, and the future.

DJ/Composer **Chris Hart**’s densely layered narrative soundscape based on internet blogs, 1960’s lounge music, jazz, and other sources provides a tapestry of appropriated online personae and sampled sounds, through which an exploration of concepts of identity, love, technology, and contemporary politics emerges. VJ’s **Michael Galbincea** and **Art Jones** will then visually interpret this material via a collision of live video manipulations combining original motion graphics and 3D animation with sampled visual elements.

SAVIBRAATOR

AUDIOVISUAL PERFORMANCE OF CLAY THROWING AND ELECTRONIC MUSIC



Savibraator is a co-operative project between ceramists and musicians initiated by Urmas Puhkan and Lauri Kilusk.

Savibraator consists of spectacular audiovisual improvisation where music becomes visualized in clay, which in return forms different rhythms.

The attractiveness of throwing clay appears mainly in the small details and transformations brought about by the turning of the wheel. In *Savibraator*, these details are amplified through video projection, and transformed through musical interpretation.

The ceramists throw clay onto the wheel. The process is filmed and projected onto the wall. The images of the clay being worked provide improvisational inspiration to the musicians, and in return the music they play also inspires the ceramists, creating a circular system of collaboration.

The result of clay throwing in this instance is not a traditional pot, but a collaborative experience of creation between the guest musicians and ceramists.

→ www.hot.ee/savibraator

ARTIST(S):

KILUSK, LAURI (EE)
PUHKAN, URMAS (EE)

MINIBIO:

Urmas Puhkan and Lauri Kilusk are Estonian ceramists and members of group Asuurkeraamika. Their project, Savibraator, has been performed in Estonia, Lithuania and Hungary.
→ www.hot.ee/asuurkeraamika

I-BPE VERSION 2.0

I-BIOLOGY PATENT ENGINE

ARTIST(S):

LUDIN, DIANE (US)
DOMINGUEZ, RICARDO (US)
ZAUNERE, HANS (US)



MINIBIO:

Diane Ludin is an artist and writer, exploring concepts of embodiment as they relate to the internet and computer technology. She co-founded id_runners.net with Francesca da Rimini and Agnese Trocchi. She also works with The Electronic Disturbance Theater, Fakeshop.com, Candida TV and Prema Murthy.

“A patent is a type of property right. It gives the patent holder the right, for a limited time, to exclude others from making, using, offering to sell, selling, or importing into the United States the subject matter that is within the scope of protection granted by the patent.” — U.S. Patent Office

i-BPE 2.0 takes its cue from large institutions and governmental agencies that have begun a procedure they call “Deep Harmonization.” Deep Harmonization is an attempt to come up with a Global Patenting System. *i-BPE* will participate by giving the public the right to revise existing patents for the non-scientific, non-bureaucratically inclined.

i-BPE agents will offer patent play, for non-governmental ownership.

i-BPE will filter the gene market’s esoteric intelligence networks for aggressive take-over by *i-BPE* users.

i-BPE is an open patent project.

i-BPE is a counter-market-objectivity tool.

i-BPE will offer to patent the patent action.

ADVICE LOUNGE

FREE NON-PROFESSIONAL ADVICE



Advice Lounge is a meeting point in two senses — in the real world passers-by can drop in for a spot of non-professional advice on a subject of their choosing; in so doing they take part in a public, participatory performance which is combined with web-based interactive media.

Jillian McDonald describes her participatory installation *Advice Lounge* as “a physical incarnation and extension of an existing web-based intervention where I offer free non-professional advice to strangers. I will be present in a public space outfitted with comfortable chairs, quiet looped music, and two laptops. Passers-by will be invited to seek free advice on various matters.”

As the participant enters the booth the advice session begins. A contract is signed in order that the participant knows they are agreeing to receive advice of a non-professional nature. The participant and artist take their place at the two computers facing each other or in opposite directions, according to taste, and begin an online advice session. Both artist and participant will be visible to an audience of passers-by outside the lounge, and the *Advice Lounge* interface will also be projected onto a window to entice others to participate. The fact that the two parties communicate through the computer interface rather than viscerally will serve to privatize the experience, despite its public nature, in the manner of confessional or therapist's office. The piece will exist simultaneously online, allowing a 'third' audience of Internet visitors to participate as well.

→ www.MeAndBillyBob.com
 → www.jillianmcdonald.net
 → www.jillianmcdonald.net/advice

ARTIST(S):

MCDONALD, JILLIAN (US/CA)

MINIBIO:

Jillian McDonald is a Canadian-born, Brooklyn-based media and performance artist. She works internationally with video, site-specific public interventions and web-projects. McDonald is Assistant Professor of Digital Art at Pace University in New York.

FRONT

ARTIST(S):

MILLEFIORE EFFECT :
JACOBS, MARGOT (SE)
FINDLEY, JESSICA (US)
BORLAND, RALPH (ZA/US)



MINIBIO:

The Millefiore Effect was formed in the year 2000 by Ralph Borland, Jessica Findley and Margot Jacobs. They met as graduate students in the Interactive Telecommunications Program (ITP) at New York University (NYU).

The Millefiore Effect concentrate on making work using interactive devices and environments to elicit and facilitate emotional responses and communication between people. Their projects rely on and disrupt our codes of behavior and interaction with others.

FRONT is two lightweight wearable suits that both contain offensive and defensive inflatable air sacs. Attendants help participants (gallery visitors or other members of the public) into the suits, which strap around their shoulders, over their clothes. A microphone in each suit picks up the wearer's voice. When their voice exceeds a certain volume, small fans cause their own offensive sacs to inflate, along with the other participant's defensive sacs. If both players are above the volume limit, both suits will be entirely inflated. When both players are below that level, the fans suck all the air out of the suits.

"*FRONT* developed from the idea of creating something wearable that would change in response to the wearer. We thought of analogies to certain animals that have the means for very physical expressions of their internal state. We set out, not to dress the user as an animal, but to create a similar means of expression for humans. As we worked on the suits and saw them used, they presented ideas around conflict and violence: they suggested a ritualized, ceremonial form of combat that defused aggression at the same time as it played with it."

→ www.millefiore.com

HOME AND AWAY

GROWING UP AS BRITISH ASIANS IN LONDON

photo: Samina Mishra



ARTIST(S):

MISHRA, SAMINA (IN)
 CHATTERJEE, MRITYUNJAY (IN)
 S IVER, RENU (IN)

Home and Away is an audio-visual document exploring the world of British Asian children. Home, for them, is a unique combination of London's physical space and the Indian subcontinent's culture. If London is home, it is still distant and away. And if the subcontinent is away, it is still home to much of what makes up their identity.

Home and Away is a multi-layered work exploring the dynamics of defining one's identity. The children in *Home and Away* are second and third generation British Asians from families that traveled to Britain from across the Indian subcontinent — India, Pakistan and Bangladesh. An unfamiliar land was filled slowly with the familiar — objects, sounds, smells. For the first generation, it may have been easy to identify themselves as the Indian diaspora, with a comfortable division between a home left behind and a new home, between a nostalgic past and a pragmatic present. But for the children of that generation, this is the only home they have ever known - a unique combination of London's physical space and the subcontinent's culture.

Home and Away is made up of digitally produced panels which integrate large single images, as well as selected strips from contact sheets with text containing excerpts of interviews and the author's narrative. The exhibit is bound together by a soundtrack using voice, music and sound effects. In one corner, a computer displays an HTML presentation which combines all the elements of the exhibition but is a stand-alone work that allows the viewer interactive freedom.

MINIBIO:

Samina Mishra is a documentary filmmaker and media practitioner based in New Delhi. Her work includes *Stories of Girlhood*, three films on the Girl Child in India, and *Hina in the Old City*, a book on the Walled City of Delhi for children. *Home and Away* is her first new media work.

SOCIALLY FASHIONED NETWORKS

SITUATED EXPERIENCE IN URBAN SPACE AND SUBVERSIVE USES OF DISRUPTION.

photo: Katherine Moriwaki

ARTIST(S):

MORIWAKI, KATHERINE (US)



MINIBIO:

Katherine Moriwaki is an artist and researcher investigating wearables, fashion, and emerging communication infrastructures. Her work has appeared at numerous international festivals and conferences.

→ www.kakirine.com

In the process of socially fashioning the works presented, situated experience in urban space and subversive uses of disruption and constraint provide an environment in which to provoke social interaction and awareness.

Socially Fashioned Networks explores fashion as a means of altering the relationship between the individual and their environment. Through changes in the material and metaphoric significance of commonly used everyday objects, new ways of perceiving and experiencing public space can occur. The capabilities for these garments to connect, respond, or "remember and forget" give new meaning to the identity of the wearer. The understandings gleaned from these works provide insight into the value of disruptive and subversive experiences in an urban context. Each project presents a return to situated interaction, where boundary conditions surrounding everyday performative actions are "made strange" and transitory or ad-hoc connections with other individuals encourage awareness and play. Each project functions at a distinct degree of social and technological resolution, providing illustrative case studies of different communicative infrastructures.

→ www.coin-operated.com/scrapyard

→ www.kakirine.com

COM_MUNI_PORT



com_muni_port is a portable radio broadcast unit created for short-range pedestrian broadcasting. It has been designed to facilitate community communication, munition municipality and portal portability.

com_muni_port models itself after historical military, scientific, and commercial communication devices. However, to distinguish it from its many predecessors, *com_muni_port* activates the local and functions as a tool for information dissemination and public participation. Its transmission range is determined and limited by the plateaus and canyons of urban space. Its dispatch is an invisible membrane of suspended audio, the radius of which moves with the user.

com_muni_port consists of an FM transmitter, a CD player, a microphone, headphones, and a multi-channel mixer - all battery powered. Its portability makes it ideal for use within political demonstrations and marches, by mapping audio frequency within a city, and allowing spontaneous interviewing and broadcasting. We see it as having myriad communicatory and inventive functions, all in one unit.

→ 208.210.197.89/detour/backandforth/P_Trans_Space/angel_valerie/index.html

→ www.smackmellon.org/pastex/0303Raw.html

→ www.brewster2003.org/neurotransmitter.html

ARTIST(S):

NEUROTRANSMITTER:
NEVAREZ, ANGEL (US)
TEVERE, VALERIE (US)

MINIBIO:

neuroTransmitter (nT) is a collaboration which utilises the varied capabilities of analog communication technologies. To complement fixed and mobile frequency performances, nT convert utilitarian objects to transmit/receive radio signals through urban membranes and cellular formations.

LIMELIGHT

SEEING IS DECEIVING

ARTIST(S):

PAULOS, ERIC (US)



MINIBIO:

The Experimental Interaction Unit (EIU) is actively engaged in ongoing research into the physical, aural, visual, and gestural interactions between humans and machines. Previously we have conducted investigations into distribution systems for lethal biological pathogens, technology disruption instruments, Weapons of Mass Disorientation (WMD), and tele-activity enabling devices that facilitate tele-embodiment, tele-crime, and tele-oblivation.

The Experimental Interaction Unit (EIU) researches physical, aural, visual, and gestural interactions between humans and machines. We are updating our agenda in light of current social-technological situations and pursuing the urgent deployment of the next generation of essential technical tools.

Limelight is a personal tactical system capable of diligently and automatically monitoring complex local and global threat conditions. It is able to constantly update its awareness of hostilities, and presents an ambient display to the local user of the current threat level.

Limelight alerts the user of the current condition of actual threats that should be of concern. This is not simply the threat as indicated in a press release from a government organization, or a report from a news agency. Nor, is it entirely based on local information such as nearby loud noises, heat, or radioactivity. The current threat is an elaborate and complicated function of numerous local and global indicators, including, but not limited to the above. The ability to correctly identify, monitor, and interpret this plethora of information is beyond the scope of a single individual. The demand for an automated electronic personal tactical threat detection and indication system is obvious.

Limelight is designed to provide the necessary balance of local measurements and global monitoring to offer an accurate assessment of current threats. The privilege of obtaining this information is not without its costs: the relinquishing of privacy and personal biometric data as well as the profiling of the individual's usage patterns, location, and activities are, however, a small price to pay.

→ www.eiu.org

→ www.eiu.org/experiments/limelight/video/Limelight.wmv

→ www.eiu.org/experiments/limelight/

DESERT VIEWS, DESERT DEATHS

BORDER CROSSINGS



ARTIST(S):

PETROVICH, LUCY (US)

Desert Views, Desert Deaths is a large-scale computer installation of an interactive stereoscopic immersive environment. It was created as a memorial for those who have died of dehydration and heat exhaustion while crossing the border from Mexico into the United States.

The strict enforcement of border crossings has forced migrants away from the main routes and cities they have taken in the past, to more remote desert locations. In the summer the desert temperatures reach 37-48°C for more than three consecutive months. Illegal 'border guides' drop people off in the middle of the desert with one jug of water. They are told that the nearest city is an hour away when in fact it is often over 2 days away on foot. Last year a record number of people died of heatstroke or dehydration while crossing the border. This year hundreds more will die in the Sonoran Desert.

This virtual unreality is a memorial for those who have died while crossing the desert. When you enter *Desert Views, Desert Deaths* you are in the middle of an elusive graveyard of crosses. In the distance you can see into translucent overlapping caskets composed of desert images. You enter the life-size caskets and see the names of those who died of heat and dehydration while crossing the border. As you follow the caskets you find more information about the people. While traversing the landscape you hear sounds of the desert following you as you continue your journey.

→ www.arts.arizona.edu/lucy/desert.html

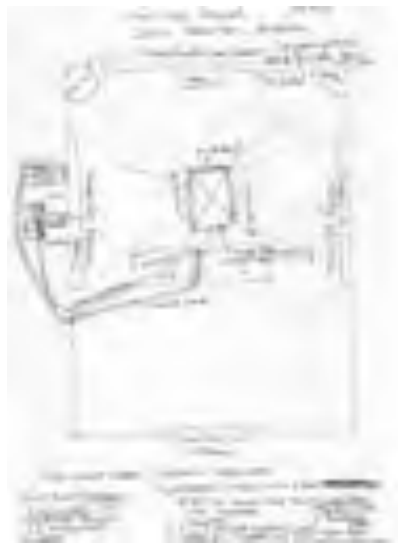
MINIBIO:

Lucy Petrovich is a digital artist, educator, and researcher focusing on human-computer interactivity. Her research involves explorations in immersive environments, and her work includes global interactive narratives with feminist perspectives. She is an Artist in Residence and Research Fellow in Digital Arts at the University of Arizona.

THE ANITA PROJECT (VERSION 2)

ARTIST(S):

PETROVITCH, DEBRA (AU)
JONES, STEPHEN (AU)



MINIBIO:

Debra Petrovitch holds a BA, Postgraduate Diploma of Visual Art and a Masters of Fine Arts. Petrovitch lives and works in Sydney Australia where she lectures part time in Media Studies and plays in her band Subcutaneous Theatre. In 2002 she was awarded a New Media Arts Board Fellowship.

Debra Petrovitch creates live audiovisual performances and media installations that aim to break up narrative and linear constructs. **The Anita Project** is based on research into the rape and murder of beauty queen and nurse, **Anita Cobby** — a crime that burnt itself into the collective Australian consciousness.

Debra Petrovitch's new work *The Anita Project* probes issues related to the rape and murder of **Anita Cobby** in 1986, and examines the system of exclusions that society maintains as its base structure. Cruelty and crisis are highlighted at an individual and societal level, to encourage audiences to question these issues rather than protecting themselves from ugliness and violence. The crime may have been committed in Australia but it certainly exists as a universal parallel in all societies. Petrovitch investigates the value of looking at such violent incidents, in the belief that the things we want to despise and exclude, and therefore not look at, are an essential part of our history.

The Anita Project was originally created as a non—linear media installation, consisting of three DVDs running in random that are triggered by the audience via pressure mats. After a period of time the sequences time out, transforming the non-linear visuals into a cathartic series of images as a symbolic release of the victim. Because Petrovitch was unable to attend, she has created a new, non-interactive, alternative version of *The Anita Project* for presentation at ISEA.

SONIC SPACES

THE KINETICS OF SOUND



SonicSpaces - the kinetics of sound is a computer interactive audio installation. It translates the motion of individuals within an active space into a quadraphonic, algorithmically controlled soundscape through the use of a video camera, computer software, and loudspeakers.

Sonic Spaces consists of a 7m X 7m area with a speaker positioned in each corner. Above the centre of the room are a video camera and three coloured spotlights.

The installation allows participants a wide range of sonic and performance possibilities. The use of one's motion as an interface allows the work to be accessible by everyone if they feel the inclination to play and explore. The closest analogy would be that it is a kind of musical instrument that is played by changing one's spatial position in a room, and the characteristics of that motion over time.

In some ways *Sonic Spaces* is a microcosm of the physical world. We move from place to place with an ever-changing sonic landscape accompanying us. *Sonic Spaces* is about listening to the environment around you. It attempts to sensitize individuals to this aspect of our daily life by bringing a feeling of creativity and awareness to the motions of people going about their daily tasks. Perhaps individuals who happen upon this work will slowdown for a moment to become aware of the changing soundspace around them.

ARTIST(S):

PINCHBECK, SHAWN (CA)

MINIBIO:

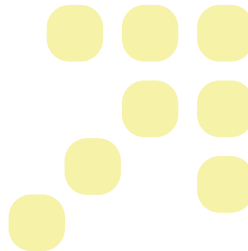
Shawn Pinchbeck is an Edmonton, Canada-based electroacoustic composer, performer, installation artist, teacher, and curator. For 20 years his works have explored sound as a creative medium, often incorporating multimedia elements, computer interactivity, and multichannel sound.

QUIASMA

AUDIOVISUAL MODELS IN REAL TIME

ARTIST(S):

QUIASMA:
SANTOS, BARBARA (CO)
BURBANO, ANDRES (CO)
ECHEVERRI, CLEMENCIA (CO)



MINIBIO:

Quiasma is a research group made up of three artists: Barbara Santos, Clemencia Echeverri, and Andrés Burbano. Together, they develop communication strategies that bcombine art, technology and culture. Financial support by the Daniel Langlois Foundation.

Colombia has been involved in a conflict that has lasted several decades. As travelling in Colombia has become troublesome, television, radio, newspaper and mobile phone networks have become the main channels of contact, recognition, identity and communication between distant communities.

Quiasma is a creative project which consists of an audiovisual exploration of Colombian territory in interactive DVD format. It intends to reveal the power of culture embedded in celebration and feasting during the stress of conflict, and proposes to reactivate alternative image sites through the use of digital technology.

The interactive platform allows users to set up their own territory. Joint narratives are generated between the various levels of image. This audiovisual model invites the spectator to investigate the DVD in order to identify the diverse events within it and to create a new narrative.

During the presentation at ISEA, three users will browse the DVD via three simultaneous live projections which will also be broadcast on the web in real time.

→ www.moebio.com/santiago/santiago.html

→ www.quiasma.org

SATURDAY



ARTIST(S):

RAAF, SABRINA (US)

Saturday is a sound-based artwork that participants experience through a bone-conductive glove interface. **Saturday** forms a uniquely intimate portrait of Chicago through a composite presentation of conversations “stolen” on Saturdays.

With the overuse of radio frequencies for wireless communications, there comes the increased occurrence of ‘crossed lines’ where a private conversation becomes accidentally shared. To create the interactive sound piece *Saturday*, **Sabrina Raaf** used walkie-talkies, CB radios, and various other forms of consumer ‘security’ technology in order to actively harvest such communication leaks. *Saturday*, therefore, forms a uniquely intimate portrait of Humboldt Park, Chicago through a composite presentation of conversations stolen on Saturdays in the park.

Participants experience *Saturday* through a custom-designed glove interface. In order to hear the audio, participants press their gloved fingertips to their forehead and they ‘hear’ the sound without the use of their ears. Each glove is fitted with cutting-edge audio devices called ‘bone transducers’. These transducers translate sounds into vibration patterns which then resonate through bone.

This piece permits a new way of listening. The user places their fingers to their forehead — in a gesture akin to **Rodin’s** *The Thinker* or of a clairvoyant — in order to tap into the lives of strangers. Pressing different combinations of fingers to the temple yields plural viewpoints and group conversations. These sounds are literally mixed in the bones of the listener.

→ www.raaf.org

MINIBIO:

Sabrina Raaf is a Chicago-based artist who works in both experimental sculptural media and photography. She is a producer of creative machines - machines that independently make art when cross-pollinated with human interaction. The audio mix for *Saturday* was composed by John Kannenberg.

DRESSWARE

YOU NEVER KNOW WEAR

ARTIST(S):

REWAKOWICZ, ANA (CA)

MINIBIO:

Ana Rewakowicz is an interdisciplinary artist and researcher living and working in Montreal, Canada. She works with inflatables and explores relations between temporal, portable architecture, the body and the environment. Her prototype, *SleepingBagDress* has been developed at Foam laboratory in Brussels, Belgium (<http://fo.am>).



Imagine travelling through an unknown land, through its cities and natural reserves, without relying on overbooked hotel-rooms, intricate tent-structures, or camping sites. With *DressWare* the traveller of the future will be able to trek around the globe fully 'off-the-grid', independently and comfortably.

DressWare is a long-term design and development project, concerned with mobile, wearable and self-sustaining shelters for contemporary nomads. Following the legacy of **Archigram** and **Michael Webb's** *Suitaloan* and *Cushicle*, the project evolves the idea of clothing as portable architecture in random "you never know WEAR?" situations. For example, the *SleepingBagDress* prototype is a multipurpose kimono-dress that can be inflated to form a cylindrical inhabitable container.

The *DressWare* research has been conducted in two main threads, one dealing with powering the shelter in its inflated form, and the other focusing on materials that can respond to external stimuli and adapt their functionality to fit the needs of the wearer/inhabitant. The current availability of solar panels, efficient batteries and fuel cells as 'green' sources of energy has been incorporated. The use of 'smart materials' is being explored for the purpose of camouflage, thermal and physical protection, as well as increased wearability and sleeping comfort. This research has been documented and sampled for integration at a later point.

The presentation at ISEA 2004 will involve a documentation process from urban interventions in the cities of Brussels and Tallinn.

FERAL TRADE



The word 'feral' denotes a process that is wilfully wild (as in pigeon) as opposed to romantically or naturally-wild (wolf). The passage of goods through feral trade can open up wormholes between diverse social settings and organisations, routes along which other information, techniques or individuals can potentially travel.

The first registered feral trade was conducted in 2003, with the import of 30kg of coffee from the Asociacion Cafetalera de La Paz coffee co-operative in El Salvador to the Cube Microplex cinema co-op in Bristol, UK. The coffee is traded through the UK and Europe via a number of social, cultural, familial and occupational networks.

August 2004: Coffee to Estonia. Inauguration of a new feral trade route connecting Bristol and Tallinn via the distribution of coffee. Freight methods for this route are various, but voluntary product-hitchhiking in the baggage of UK-Tallinn ISEA symposium delegates will be considered.

Route documentation and downloadable coffee packaging can be found at <http://sparror.cubecinema.com/feraltrade>.

→ <http://sparror.cubecinema.com/feraltrade>

ARTIST(S):

RICH, KATE (GB)

MINIBIO:

Kate Rich is roving reporter and radio engineer with the Bureau of Inverse Technology (BIT).

VENUS VILLOSA

ARTIST(S):

RIGON, SILVIA (CA/US)



MINIBIO:

Silvia Rigon is an Italian media artist based in Los Angeles. Her work often refers to the notion of monstrosity as a way of unveiling the cultural ambivalences inherent in our relationship with technology. She won the Excellence Prize at the Japan Media Art Festival in 2004.

Venus Villosa is an interactive installation staged around the sense of touch. It refers to the western myth of the Beast, particularly to the dichotomy of "beauty and beast". It comments on the unresolved ambivalence of our relationship towards nature as it concerns our body and our identity.

As new technologies allow the exploration of a different level of interactivity and involvement of the body in the sphere of the artistic experience, a subsequent need to rethink some of the metaphors associated to the different senses emerges.

Venus Villosa's journey into the erratically unlawful act of touch takes the shape of a tactile interface, nested into the referential landscape of the mythical Beast, the archetypal representation of the unconscious mind. The installation enhances the physicality of the interactive experience and at the same time it critically addresses the notion of the body as the polarizing subject against which the culture of technology shapes its dreams of disembodiment.

Venus Villosa is articulated around three metaphors - the sense of touch, hair and the breast - as a way to unfold the dichotomies of the beauty and the beast, the ideal and the material, the natural and the artificial. The interactivity works as a meta-commentary, reinforcing the significance of the user's experience as a whole. By engaging in the usually forbidden activity of touching art (and breasts), the user turns the beauty into the beast.

→ www.silviarigon.com

→ www.silviarigon.com/works/venusvillosa/index.html

WATCH

SUMMARY DATA IN SPATIAL CONTEXT



ARTIST(S):

ROSS, REBECCA (US)

WATCH is a wristwatch that cross-references the wearer's position with a small set of environmental, economic and social statistics about their location in space. It provides a means for wearers to juxtapose an experience of the world through statistical summaries with the understanding they derive in person using their eyes, ears and hands.

The idea for this project emerged after **Rebecca Ross** spent some time on Staten Island's Fresh Kills Landfill, now a completely treeless span of brown dirt. While there she noted the US Geological Survey's perfectly accurate classification of the land (based on rainfall) as Deciduous Forest.

The purpose of this project is not to discount the usefulness of statistical summary data, nor is it to give wearers any particular opportunities to dispute the veracity of data, though these are both potential readings (depending on the inclinations of wearers). More specifically, the goal is to wrestle with the benefits and limits of quantitative summaries of human experience by restoring their relationship in space with the circumstances they describe. This is especially crucial within the context of a culture that relies heavily on statistical summary in decision-making.

→ <http://cat.nyu.edu/~rebecca>

→ <http://cat.nyu.edu/~rebecca/watch>

MINIBIO:

Rebecca Ross is a visiting faculty member at the Gallatin School of Individualized Study at NYU and a Research Scientist at the NYU Center for Advanced Technology. Her work focuses on infrastructure for public participation in data and media, and spatial information in particular.

WEATHER REPORT

ARTIST(S):

SCHAEFER, JANEK (GB)



MINIBIO:

Janek Schaefer's exploration into the nature of sound was revived while studying architecture at the Royal College of Art, London. His work *Recorded Delivery* revealed a sound-activated recorders' overnight journey through the British postal system for an exhibition with one-time postman Brian Eno.

Weather Report is a highly compressed found-sound story, heard as a drifting voicemail message from a weather balloon. A hybrid 21-minute documentary collected and edited outdoors, where it is best heard walking with headphones. So go find a Walkman!

Janek Schaefer produced *Weather Report* during his trips to Minnesota as a McKnight Composer in Residence with the American Composers Forum. "I lived in Minneapolis in December 02 and June 03 where they love their diverse and often hostile weather, which was the catalyst for the project.

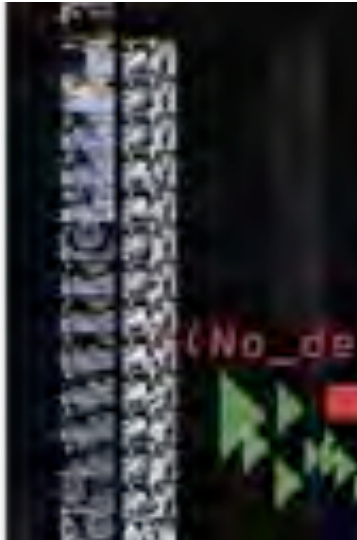
"My main ideas were to create and collect new sounds that were related to the concept of weather in the broadest sense; to document and research weather in the media; and to float recording equipment up on weather balloons in various ways. These processes were integral, as my focus was on sound 'associated' with the weather, rather than the weather itself.

"The weather balloons were used in three main ways. Firstly one icy winter's morning I attached a mobile phone to receive and send low-resolution sound, letting it float away from the surface of a frozen lake. Secondly using a digital Dictaphone I made time-lapse recordings of the sky by floating it 500ft above my lush metropolitan neighbourhood. Lastly a few all-American friends and I set out to shoot the balloon down late one June afternoon, leaving the sound to parachute back to earth. I let the recordings speak for themselves, no effects, no EQ, just straight cut and splice collage where you can hear the edges of time. All temperatures in Fahrenheit!"

→ www.audi0h.com/projects/weatherreport.html

THE NETWORK OF NO_DES

EXCAVATING THE HISTORIES OF THE 'NEW'



ARTIST(S):

SARAI MEDIA LAB:
BAGCHI, JEEBESH (IN)
CHATTERJEE, MRITYUNJAY (IN)
GHUFRAN, IRAM (IN)
NADARAJAN, GUNALAN (SG)
NARULA, MONICA (IN)
SENGUPTA, SHUDDHABRATA (IN)

The shadows of forgotten pirates and smugglers fall on a network of nodes - a mesh that defies boundaries. "Lightning Raids in New Delhi basements" reveal a web that spans the world and fits into a CD. Films, music and information proliferate faster than the vectors of an epidemic. Enter No_Des.

"...Nodes, when written, perhaps erroneously, as 'no-des' gives rise to an intriguing hybrid English/Eastern-Hindi neologism, a companion to the old words - 'des', and 'par-des'. 'Des' (in some eastern dialects of Hindi, spoken by many migrants to Delhi) is simply homeland or native place; 'par-des' suggests exile, and an alien land. 'No-des' is that site or way of being, in 'des' or in 'par-des', where territory and anxieties about belonging, don't go hand-in-hand. Nodes in a digital domain are No-des..." Raqs Media Collective, 2002

Media practices in South Asian streets have a history of using the edit, record and copy/paste function to celebrate a culture of shared usage, gifting, reproduction and low-cost distribution mechanisms for high-value information goods. Backstreet CD burners and basement hard drives combine to produce a thriving network of unofficial information trade. Some people call this piracy.

The Network of No_Des uses found material from web searches, fragments of Hindi film scenes and research notes from Sarai's ongoing exploration of new media street culture in Delhi to present an engaging and occasionally irreverent perspective on how deep the razor of intellectual property cuts into the skin of contemporary South Asia.

→ <http://latitudes.walkerart.org>
→ www.opuscommons.net
→ www.sarai.net

MINIBIO:

Sarai Media Lab (www.sarai.net) is a research and practical space in Delhi, at the Centre for the Study of Developing Societies. Sarai undertakes research, creative and social projects in the areas of urban culture and media. Members: Jeebesh Bagchi, Monica Narula and Shuddhabrata Sengupta (Raqs Media Collective), Iram Ghufra (editor&researcher), T. Meyarivan (programmer), Mrityunjay Chatterjee (designer).

S.S.S

SENSORS SONICS SIGHTS

photo: Virginia Cruz

ARTIST(S):

S.S.S.:

BABIOLE, CECILE (FR)

DAILLEAU, LAURENT (FR)

TANAKA, ATAU (FR)



MINIBIO:

Cecile Babiole creates low-tech installations linking on/off-line perceptions. Laurent Dailleau is the French virtuoso of the Theremin, active on the international scenes of electroacoustic and improvised music. Atau Tanaka bridges Japan and Europe, art and research, music and media art.

S.S.S. proposes an experience where the main roles are played by sound, image and the intensity of bodies in movement. A three-sided conversation that modulates a sonic and luminous flux. Cecile Babiole: Ultrasounds; Laurent Dailleau: Theremin; Atau Tanaka: BioMuse.

S.S.S. create a sound/image environment centered around gesture. The performance features three artists onstage: two producing sound and the third manipulating image. These materials, light and sound, are articulated by movements of the arms and body. Sensor systems are the instruments turning gesture into digital information.

Each performer has his instrument and occupies his part of the total media sphere: the Theremin, the first gestural electronic music instrument from 1919; the BioMuse, which captures muscle tension data or EMG signals; and ultrasound sensors which translate movements into flowing computer graphics.

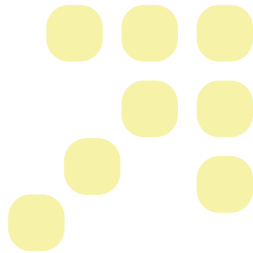
Together they create an ensemble whose product is a combination of interdependent parts. Image and music are composed together, taking on equal importance. This is not a soundtrack to a video or a VJ putting wallpaper to music – there is not one medium pasted on as an afterthought to the other. Nor is it a simple synaesthesia of one medium reflecting another.

Babiole, Dailleau and Tanaka are instrumentalists that interpret a unified compositional concept – one in light and the other in sound. Corporeal gesture brings their worlds together creating a dramatic performative whole. Expressive gesture becomes the channel of interaction between the performers, technology, and media.

→ www.xmira.com/ssss

THE BLANKET PROJECT

BEHAVIORAL SCULPTURE



The Blanket Project is a robotic blanket that resides on top of a bed. Sensing the presence of viewers it attempts to lure them on to the bed for a physical exchange.

The Blanket Project is a tactile object that physically interacts with the audience. Resembling a blanket, the device navigates through space, seeking out individuals for intimate encounters. The object is embedded with electronics and machinery to enable sensing and movement. The resulting form is a hybrid toy, sculpture and tool.

The blanket has been designed with modularity and multipurpose reusability in mind. Its application varies to suit the site-specific context. It could be used within a dance or performance context. Two blankets can be networked together to transmit touch information between two remote users. A blanket can also be automated as a house pet of sorts - which is the case in this installation.

The blanket resides on top of a giant bed. It remains at rest until approached by a viewer. The blanket then attempts to engage viewers in physical relationships. It approaches their positions and reaches out to touch them. Viewers receive no instructions regarding the installation, and must decide their own level of participation. They are welcome to remain at a distance and observe the phenomenon of an animated household object. Alternatively they may mount the bed and engage the blanket in a physical relationship, becoming an active part of the installation for other viewers.

→ www.futurephysical.org/pages/programme/commissions/blanket_project.html

→ www.nickstedman.com

ARTIST(S):

STEDMAN, NICHOLAS (CA)

MINIBIO:

Nicholas Stedman is a Canadian artist mixing electronics into space and objects. He has developed behavioural sculptures, interactive installations, and audio/video works. His current interest uses robotic technology to actively transform social environments.

SAFE AS MOTHER'S MILK

THE HANFORD PROJECT

ARTIST(S):

STRINGFELLOW, KIM (US)



MINIBIO:

Kim Stringfellow is an artist and educator residing in San Diego, California. Her work addresses ecological, societal and historical issues related to land use and the built environment through hybrid documentary forms involving digital media, photography and installation.

Safe As Mother's Milk: The Hanford Project is a website and installation examining the atomic history of the Hanford Nuclear Reservation. The project incorporates recently declassified documents and historical photographs available online through the Hanford Declassified Document Retrieval System.

The Hanford Nuclear Reservation is located on 565 square miles of desert in south-eastern Washington State. For more than forty years, Hanford released radioactive materials into the environment and onto an uninformed public while producing plutonium for the U.S. nuclear arsenal during the Cold War era. Although the majority of the releases were due to activities related to production, some were also planned and intentional.

Hanford workers, their families and other downwind residents became guinea pigs for radiation experiments that were carried out at the facility by the former Atomic Energy Commission (AEC), Department of Energy (DOE), the Department of Defense, and civilian sub-contractors including DuPont and General Electric from 1944 to 1972.

Safe as Mother's Milk examines these events through declassified historical photographs, media and documents available online at various government archives, like the Hanford Declassified Document Retrieval System and Human Radiation Experiments Information Management System (HREX).

This project illustrates how the internet may be used to investigate, research, and disseminate "unofficial" social and political histories to the public.

→ www2.hanford.gov/declass/

→ www.kimstringfellow.com/hanford/

RUTA REMAKE



Provoked by the notion of “the lack of women’s voices”, the *Ruta Remake* project works to map out relations concerning a politics of identity in Lithuania today. *Ruta Remake* unfolds as a search system that is suggested as the play between forms, ranging from the remainders of the ‘Homo Sovieticus’ through to the Modern Capitalistic Model.

Linguists, philosophers and music theorists join the *Ruta Remake* project to investigate the contemporary state of women’s voices. Through the shared recollections of media they build a pathway to navigate through a collection of samples that reflect social construction and metaphysical qualities, resulting in a ‘voice archive’.

Participants suggested a specific weaving pattern named Ruta (rue) that refers to a perennial plant. In Lithuania, this pattern was imbued with different meanings, to become an icon representing virginity and femininity. The Ruta pattern provides a system for sound notation, a shuttle for composing the voice threads of the archive, as lines of information and as routes, joined in patterns.

Ruta Remake employs an updated version of the *Thereminvox*, the *TheraMIDI* device, which allows a user’s hand gestures to mediate between sets of acoustic samples using two light-sensitive resistors linked through a MIDI interface. The hand’s movement within light casts shadows, and these register output and representation. In this way the *TheraMIDI* based navigation turns the user into a performer, charting a path through the sound archive of voices in real time and weaving patterns to compose a sound fabric.

→ www.transaction.lt

→ www.nugu.lt

ARTIST(S):

URBONAS, GEDIMINAS (LT)

URBONIENE, NOMEDA (LT)

MINIBIO:

Since 1993 Nomeda&Gediminas Urbonas have been running the Jutempus interdisciplinary art program - a model for social and artistic practice with an objective to build frameworks of new and old media practices and facilitate a creative discussion in a critical discourse.

RELATIVE VELOCITY INSCRIPTION DEVICE

ARTIST(S):

VANOUSE, PAUL (US)



MINIBIO:

Paul Vanouse has been working in emerging technological forms since 1990. Interdisciplinarity and impassioned amateurism guide his art practice. His electronic cinema, performances and interactive installations have been exhibited in 18 countries and widely across the US. Vanouse is an Assistant Professor of Art at the University at Buffalo, NY.

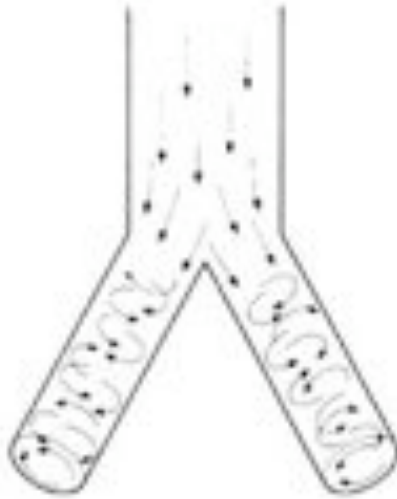
The Relative Velocity Inscription Device is a live scientific experiment in the form of an automated electronic installation in which Paul Vanouse literally races skin-colour genes from his Jamaican-American family against one another.

Vanouse's work *Operational Fictions/The Relative Velocity Inscription Device* explores peculiar intersections of "big-science" and popular culture. It addresses complex issues raised by varied new technologies through these very technologies. These *Operational Fictions* are hybrid entities — simultaneously functional machines and fanciful representations — which are intended to resonate in the equally hyper-real context of the contemporary landscape. Contextualizing this work are previous projects involving human genomics such as *Cult of the New Eve* and his current project *Latent Figure Protocol*.

→ www.contrib.andrew.cmu.edu/~pv28/rvid.html

RESPIRER

TAKE A DEEP BREATH...



respirer

medical drama, the stethoscope is omnipresent, a part of the uniform. Traditionally, medical students are presented with their first good presence of the stethoscope is similar in function for both doctor and patient. In the medical drama, the stethoscope operates as a symbolic lifeline connecting the doctor to the patient, rupturing the circuit of diagnosis and clinical response.

The physician from the contagious and verminous patients of the pauper and the other to my ear, and was not a little surprised and pleased, and the adoption of 'Le Cylindre', as Laennec first called it, by younger

the other. Immediately, on this suggestion, I rolled a quire of paper and the other to my ear, and was not a little surprised and pleased, and the application of the ear. From this moment I imagined that the circumstances

notice the particular positions of the patient, and also of the physician, - that, namely, which contains the stopper or plug, - ought to be slightly slightly concave to insure its greater stability in application; and

ion of the respiratory apparatus is an encrypted imprint of interior affects on the body and operates as a cultural, environmental and genetic assemblage that articulates itself through sound.

ity of the stethoscope declined as inventions like the x-ray and the radiograph gave much more accurate pictures of structural abnormalities in the lungs.

respirer illuminates a familiar technological process and dialogue through intimate interaction.

→ www.meditron.no/
 → www.ouhypo.org/
 → www.ouhypo.org/respirer/

ARTIST(S):

WEAVER, JULIAN (GB)

MINIBIO:

Julian Weaver has worked on new media and creative arts projects since 1994. He has previously exhibited collaborative works at numerous significant festivals. In addition to arts-based output, he has worked freelance as a multimedia specialist in the new media and interactive TV industries since 1996, and produced a wide range of public sector projects across the gamut of new media formats.

HATS' DREAMS

ARTIST(S):

WILLIAMS, PETER (CA)

WONG, SALA (CA)



MINIBIO:

Sala Wong and Peter Williams collaborate on electronic art projects. Both from Canada, they received MFA's from the University of Maryland Baltimore County, and are currently living in the United States. Together, they have exhibited internationally in Russia, Japan and Europe.

Hats' Dreams is a wearable art project by Sala Wong and Peter Williams. This piece explores the possibilities afforded by technology to merge our experiences of art, fashion and everyday life.

Hats' Dreams (2004) is a celebration of every day life. Art, life, technology and fashion come up with a pair of dazzling hats. Nobody can take their eyes off of those who are wearing these remarkable chapeaus. The hats feature moving images - snapshots of city scenes and everyday life. We live in our experience, and our experiences reshape the way we perceive the world. *Hats' Dreams* captures fragments of our surroundings. Those who encounter the wearers of *Hats' Dreams* will see themselves on the hats. They become participants in an unedited, real-life performance - and are seen on the HEAD - in the HAT. The brims have pinholes through which cameras capture images from the outside world. These images are then fed to a custom display - distorted and merged with changing patterns on the surface of the hat for all to see.

Peter and Sala extend their special thanks to **Yuet Wai Leung** of SOMA Costume Design Ltd., **Shiu Ming Lai**, **Joe Tsui** and **Carl Wong** for their help in realizing this project for ISEA2004.

ISEA2004 FASHION SHOW



The ISEA2004 Fashion Show features aside international artist a number of Estonian fashion designers.

Karolin Kuusik's collection has been inspired by fractals and their dynamic forms, the result being composed of haute-couture-like UFO forms, where the clinical nature of high fashion has been transformed. Poisonous colours and electrically flashing organza leave an impression of a computer-game heroine trans-positioned to everyday reality.

Vassilissa's works contain allusions to Krishnaism, military style, sci-fi, and space exploration. With her idiosyncratic language gives a surrealist feel. Her production does not end with clothes, as radical show is part of her concept. Carefully constructed collections come alive only when certain "types" wear them on stage.

Jaana Päeva is a young leather artist who in her collection "Sugu: N" (Gender N) deforms human bodies in untraditional ways: corsets providing the body of a pregnant woman or giant hips. Her formal language is unashamedly fetishist, making ironic gestures towards stereotypical beauty and power relations.

Jaanika Pajuste is a jewellery artist who works with different aspects of female roles. Each of her 12 embroidered brooches figures one possibility: whore, lover, widow, frigid, etc. We are presented with a masquerade of being where a brooch can be used to reveal our current role.

ARTIST(S):

KRISTINA ANDERSEN (NL)
 LAURA BELOFF, ERICH BERGER,
 MARTIN PICHLMAIR (FI/AT/NO)
 DIANA BURGOYNE (CA)
 KELLY DOBSON (US)
 KAROLIN KUUSIK (EE)
 MILLEFIORE EFFECT - MARGOT
 JACOBS, JESSICA FINDLEY,
 RALPH BORLAND (SE)
 KATHERINE MORIWAKI (US/IE)
 JAANIKA PAJUSTE (EE)
 JAANA PÄEVA (EE)
 ANA REVAKOWICZ (US)
 VANESSA (EE)
 SALA WONG, PETER WILLIAMS (CA)

Tanel Veenre (ISEA2004
 Fashion Show co-ordinator)

FLUX IN TALLINN

ARTIST(S):

ROPOTATOR (EE)
 ARS INTEL INC. (EE)
 CIUTAUSK@YAHOO.COM (LT)
 WOCHTCZEE (EE)
 S.S.S (FR)
 LAURI KILUSK & URMAS
 PUHKAN (EE)
 ITEL-MEDIA (US)
 SKOLTZ_KOLGEN (CA)
 TAMMIK, JOEL (EE)



Andres Lõo (Club co-ordinator)

The ISEA2004 club event **Flux in Tallinn** promises a night full of experimental music, wearable fashion and performances at Club BonBon.

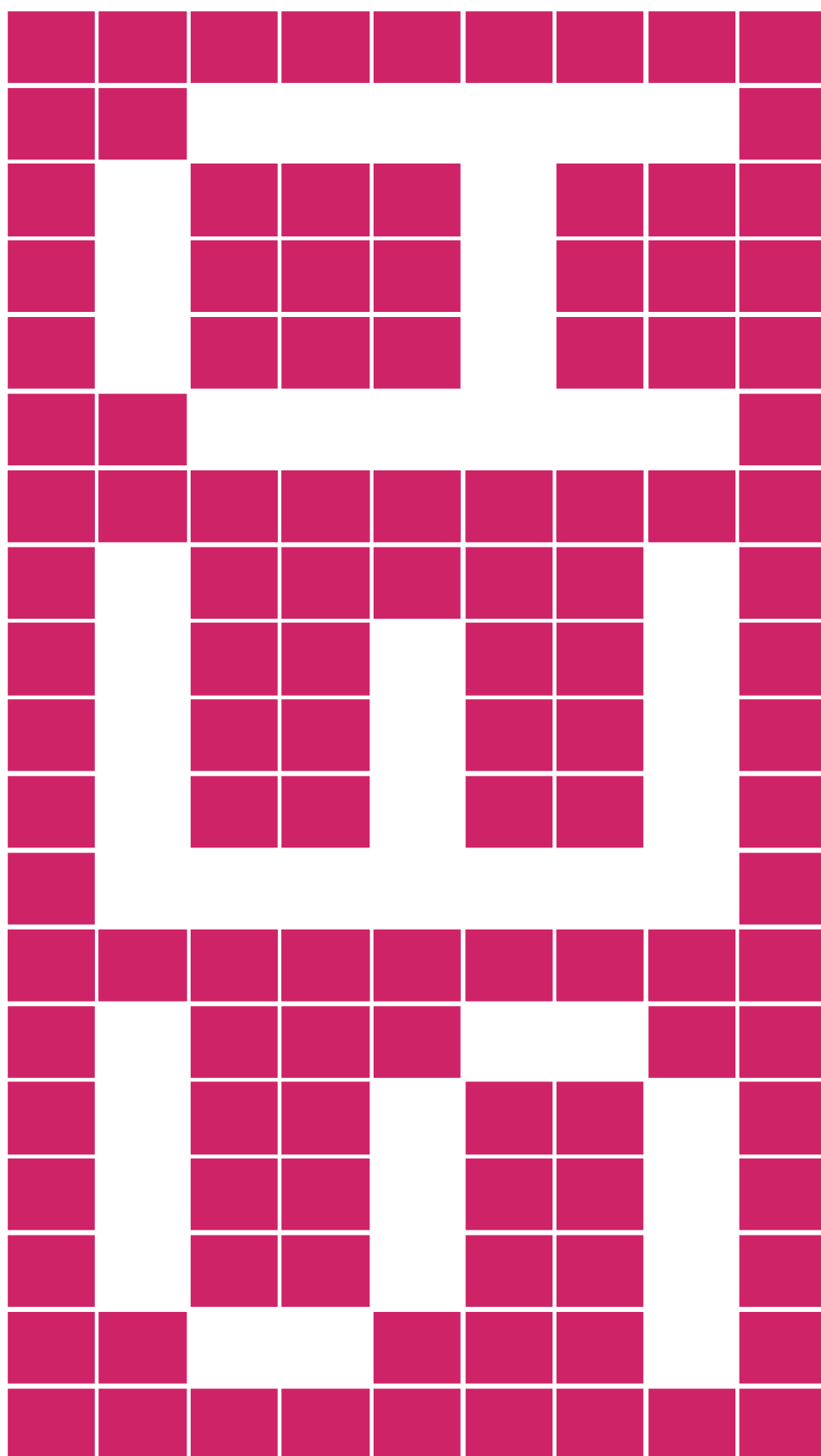
Flux in Tallinn showcases both international and local Estonian sound-art, live acts and performances. The event features sound and performance artists from countries such as Canada, Lithuania, Estonia and France, and will present a diverse array of music, noise, rhythm, ambience and more.

The live acts of the night will vary in style — from a more familiar pop rhetoric to a total merging of styles and experimental sound art. *Flux in Tallinn* also offers local artists an opportunity to demonstrate their creativity.

Estonian artist **Ars Intel Inc.** has taken part in several experimental sound art projects and exhibitions. **Joel Tammik's** (EE) music is best described as dubtechno driven by abstract electronica. Both will present their new album at *Flux in Tallinn*. The group **Ciutausk** from Lithuania explore minimal digital sounds, sine waves, noise, glitch and microwaves and **Taavi Tulev** (EE) labels his musical style as APM - abstract party music. The performance by **Skolz_Kolgen** (CA) will portray a range of austere to rigorous sounds, alongside synchronized imagery.

Flux in Tallinn is a one-night-only interdisciplinary club event incorporating sound, art, fashion, design, performance and multimedia. It will be a manifesto for the fusion of ideas!

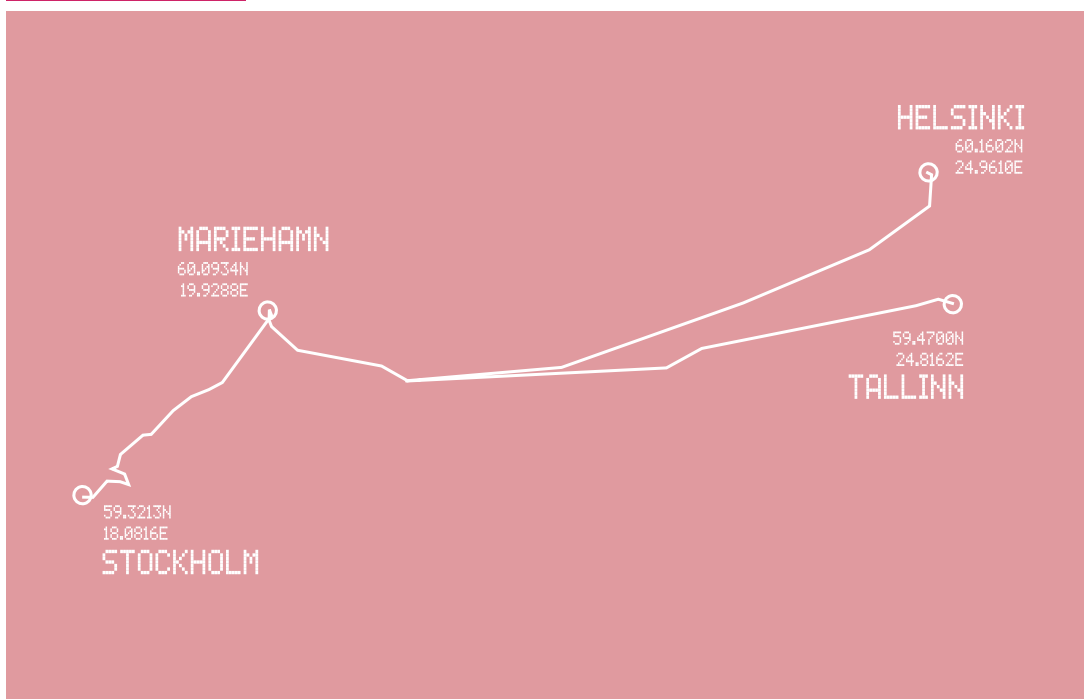






>> CRUISE

AUGUST
15-17



>> CRUISE

AUGUST
15-17



>> TALLINN

AUGUST
17-18



>> HELSINKI

AUGUST
19-22





>> CRUISE AUGUST 15-17

ARTISTS BY VENUE

>> INSTALLATIONS&OTHER PERFORMANCES

Anatomic's triadic reciprocity lab
(Guy van Belle, Sher Doruff, NL)

Drift (Alex Davies, AU)

Facade (Michael Mateas, US)

Float (Tuomo Tammenpää, Tamas Szakal, FI/HU)

ICOLS Strategy Defence and Arms Fair (International Corporation of Lost Structures, INT)

Ideal Word (Enrique Radigales, Gemma Deza, ES)

Kino Automat Rediscovered (Chris Hales, FI/UK)

Lifeboat (Nigel Helyer, Sarah Jane Pell, Ionat Zurr, Oron Catts, Stuart Hodgetts, AU)

Kelly Dobson, US

Narcissus (Robbie Tingey, James Gibson, UK)

Sailing for Geeks (Nathalie Magnan, Valentin Lacambre, Frauke Behrendt, FR)

Sea.nce (Norie Neumark, Maria Miranda, Greg Turner, AU)

Soundings (Tim Nohe, Steve Bradley, US)

Sub_scape (Sarah Waterson, Kate Richards, AU)

Syren (Nigel Helyer, Daniel Woo, Chris Rizos, AU)

Toinen Linja Underwater Sound (FI)

Where are we eating? (Open Network, INT)

>> FERRY TV

AV-Arkki (Distribution Centre for Finnish Media Art) presents VIEW (FI)
Media Activists from the Sub-empire (Ugo Vallauri, Matteo Pasquinelli, Luca Martinazzoli, IT)

Northern Shipping Company (Konrad Becker, AU)

Pavilion Projects (Assume Vivid Astro Focus, Maryse Lavirie`re, Tasman Richardson,

>> WORKSHOPS

Childrens' workshop: Digital Block Funny Body (Yongmi Kim, KR)

Multi-User Publishing Environment - StoryMupe workshop (Nokia Research Center/HIIT, FI)

Pioneer DVDvj workshop with Charles Kriel (UK)

>> ROAMING PROJECTS

(check times at Info deck 5)

Floating Territories (Leon Cmielewski, Josephine Starrs, AU)

Haunt>pass (Leslie Sharpe, US)

Quadraphone (Perry Hoberman, CA)

TunA (Arianna Bassoli, Stefan Agamanolis, IE)

SR c (Marie Wennersten, SE)

>> LIVE & DJ SETS

Abflug Departure Lounge (FI)

Abflug DJ's (FI)

Aeiou (Stef Lewandowski, UK)

Amfibio VJ:s (FI)

Apocalypse Later (live/VJ, AU)

Arash Moori (DJ, UK)

Casio Nova (live, AU)

Charles Kriel (DJ, UK)

Contraband, Stowaway Lounge: Artist made karaoke videos (VJ, US)

Fabrice Lig (DJ, FR)

Felix Kubin (live, DE)

Roger & FutureDJ (UK/AT)

Fylkingen Collaboration (live, SE)

Infini (Yoshio Machida, live, JP)

Jean-Louis Huhta (DJ, SE)

Joachim Montessuis (live, FR)

Jori Hulkkonen (DJ, FI)

Monoton (live, AT)

Mukul (DJ, UK)

Mukul&Borzin (live/DJ, UK/FI)

Mutek: Akufen Music for Pregnancy (live, CA)

Mutek: Deadbeat (live, CA)

Mutek: SkoltZ_Kolgen (live, CA)

Mutek: Dr Praxil (live, CA)

Nicky Sangiamo (DJ, FI)

nine2five: Executives (DJ, FI)

nine2five: Hetikohta (live, FI)

nine2five: LBJ (live, FI)

nine2five: Infekto (DJ, FI)

Pink Twins (live, FI)

RX:TX: Puna Syndicate (live, SI)

RX:TX: Scanner (live, UK)

RX:TX: Random Logic (live, SI)

RX:TX: Sound Meccano (live, RU)

RX:TX: Drommoff (live, RU)

RX:TX: Octex (live, SI)

Sam&Gigi (FI)

Sankari Karaoke (Petri Kola, Minna Nurminen, FI)

Super Mario and Other Golden Classics (Konrad Becker, AT)

Toinen linja (live, FI)

TUNA

A HANDHELD AD-HOC RADIO DEVICE FOR LOCAL MUSIC SHARING

ARTIST(S):

AGAMANOLIS, STEFAN (US/IE)
BASSOLI, ARIANNA (IE)



MINIBIO:

Arianna Bassoli is a research fellow at, and Stefan Agamanolis is a principal research scientist and the director of, the Human Connectedness research group at Media Lab Europe, the European research partner of the MIT Media Laboratory.

Humans have a fundamental need for contact with other humans. Our interactions and relationships with other people form a network that supports us, makes our lives meaningful, and ultimately enables us to survive. **The Human Connectedness** research group explores the topic of human relationships and how they are mediated by technology. Our mission is to conceive a new genre of technologies and experiences that allow us to build, maintain, and enhance relationships in new ways. We also aim to enable new kinds of individual bonds and communities that were not possible before, but may be beneficial or fun.

→ www.medialabeurope.org/hc

→ www.medialabeurope.org/hc/tuna

AMFIBIO



The six members of Amfibio Antti Ahonen, Maippi Ketola, Teemu Kivikangas, Mika Meskanen, Antti Silvast and Pauli Ojala have gathered around a common main theme: their personal relationships to the sea. Each member of the group explores this subject from their own viewpoints to produce a collection of visual stories.

The approaches of the individual artists towards their *Stories of the Sea* are as widely varied, both technically and thematically, as their backgrounds. The techniques range from software art and 3D-algorithms to animation, documentary cinema and photography from cunning custom software solutions to good old low-tech devices. Their thematic viewpoints vary from explorations of deeply personal, emotional relationships to sociological, almost scientific approaches. Some of the stories are abstract, some are expressive, some narrative and from some stories you might even learn something.

Based around the musical sets performed by the Finnish musicians of the **nine2five** label on Sunday, and the selection of Swedish musicians from **Fylkningen** on Monday, the Amfibio-artists will remix and partially create in real-time this cinematic experiment. As the end-result a number of visual stories will merge into something between an episodic movie and an audiovisual concert in two long VJ performances based on a combination of careful planning, playful improvisation and pure luck.

→ www.amfibio.org

ARTIST(S):

AMFIBIO
KETOLA, MAIJA (FI)
KIVIKANGAS, TEEMU (FI)
LIEVONEN, PETRI (FI)
OJALA, PAULI (FI)

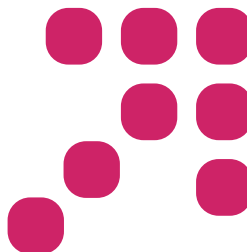
MINIBIO:

Amfibio founded in 2002 is Helsinki-based collective of artists with wide variety of backgrounds ranging from media art to cinema and from engineering to graphic design. They collaborate with sound artists, dancers and theatre groups to create visual media performances.

BORGIA GINZ

ARTIST(S):

ANDREWS, IAN (AU)



MINIBIO:

Ian Andrews is a Sydney based independent film, video and sound artist. His latest work consists of on-line generative sound pieces, video/sound installations, and a series of experimental music CDs. Andrews has exhibited in various international film and media art festivals.

Borgia Ginz is a techno dance music project of Ian Andrews who's work *In a Few Seconds Across the Ocean* appears in the ISEA2004 exhibition at Kiasma in Helsinki.

Borgia Ginz is one of the latest musical projects of Andrews who has been making electronic music since the early eighties. His previous projects include **The Horse He's Sick** (experimental), **Hypnoblob** (Dub & Jungle) and **Disco Stu** (techno). Andrews is also a member of the Sydney based anarcho-techno crew: Organarchy, previously Non Bossy Posse.

A Borgia Ginz set ranges from deep mutant house and electro-glam, through to machinic Detroit style techno. Andrews' first Disco Stu album, *Adult Themes*, was released on **Clan Analogue Recordings** in 1999. Since then he has released 12" EPs on the German **Ghetto Charge** label, on Frankfurt label **Cyclotron**, and his notorious *An Englishman in Ibiza* EP on **Clan Analogue Recordings**.

→ <http://radioscopia.org/ether1/>
 → <http://radioscopia.org/radiohack>
 → <http://radioscopia.org>

KONRAD BECKER PLAYS SUPER MARIO

SUPER MARIO AND OTHER GOLDEN CLASSICS



ARTIST(S):

BECKER, KONRAD (AT)

The military-entertainment complex has taken over as the warlords and wizards of symbolic domination and information peacekeeping. Meanwhile, in Super Mario land...

Computer games are overtaking the cultural and economic significance of the movie industry. Although *Pong*, arguably the first computer game, was a by-product of DARPA, intended for use in military training, even early games as seemingly innocent as *Space Invaders* and *Pac-Man* typically staged a scenario of alien invasion or biological body snatching. Historical games like Super Mario provide an air of cheerful innocence from a time when digital space was seen as an area of possibilities - rather than a virtual prison in the desert of the real. Inspired by cruise ship entertainment, Konrad Becker will play classic game levels with a beat and a kick, routing 8bit game console music through notebook patches of musical noise.

The sounds of game playing are triggered and enhanced by a walk through a vast audiovisual 3D environment (based on the Unreal engine) and an 80's Super Mario emulation. In addition, the game screen is framed by flickering video towers as electronic architectural elements.

At the borderline between sound art, psychoacoustics and contemporary dance practices, **Monoton** will feature a selection of 25 years of electronic musical noise. Konrad Becker's project has crossed a variety of genres over the years. Starting with meta-mathematical sonic speculation and performative multimedia installations ranging from industrial ambience noise to audio software art, Monoton re-emerges in a proto house and techno context. Involved in the early rave scene and later developing extensive theatrical stage productions, Monoton has recently focused on notebook music.

MINIBIO:

Hypermedia researcher Konrad Becker is director of the Institute for New Culture Technologies, director of Public Netbase / t0, and cultural intelligence provider for World-Information.Org. He has been active in electronic media as an artist, writer, composer as well as curator, producer and organizer.

SOUNDINGS

A SEA-BASED ELECTRO-ACOUSTIC INSTALLATION

ARTIST(S):

BRADLEY, STEVE (US)

NOHE, TIMOTHY (US)



MINIBIO:

Steve Bradley is an artist/educator whose work engages time-based media, sound performance/ installation, and material culture. Timothy Nohe is an artist and educator engaging traditional and electronic media in public life and public places.

Soundings is an electro-acoustic installation which replaces the traditional muzak of elevators with samples from the port cities, sea, and vessel. The environment, ship and radio frequency spectrum will be interfaced through low- and high-tech means.

Steve Bradley and **Timothy Nohe** will present an electro-acoustic audio installation in the *Silja Opera* ferry elevators. The work will directly utilize the ISEA 2004 conference ferry and the forces of the environment. Content will be gathered during the transit between Helsinki and Tallinn, reshaped through performance gestures, and embedded in the ferry lift system.

The ferry will be considered as an instrument to be sensed, sampled, and performed. The environment of the Baltic Sea and port cities will be captured, with emphasis given to the potential of: fauna, air/sea luminosity, hydrophonic and acoustic sound signatures, as well as the electromagnetic spectrum in the extremely low frequency range (aurora borealis, lightning, etc.) and radio frequency range (radio, television, satellite, etc.). This range of sources will be interfaced and sampled to produce a matrix of sound. The source recordings will be manipulated, mastered and played back as the conference progresses. Bradley and Nohe, employing high and low technological means, have designed a range of instruments and interfaces from hydrophones to solar powered instruments.

→ <http://wmbc.umbc.edu/~artradio/>

→ <http://userpages.umbc.edu/~sbradley/>

→ www.research.umbc.edu/~nohe/GAG/

D R I F T



d r i f t is an interactive installation in which the viewer is able to elastically manipulate time and space throughout the course of the ferry journey. The familiar guise of a sightseeing telescope is utilized as an interface that enables the user to examine their surrounding environment in a very unique manner.

The telescope presents the viewer with a real-time 180 degree panorama of the scene. Looking forward through it to the front of the craft provides a real-time live depiction of the scene. As the telescope is panned around towards the rear, time stretches and slows enabling the viewer to fluidly examine their environment with considerable detail. As the user continues to pan further towards the rear of the vessel, time not only slows, but reverses, drifting back over the previous journey. When the telescope is aligned back along the previous course of the ferry, the user can explore the collective experiences of people traveling together across the sea. Just as our own memory is not completely under our control, the telescopic views become smeared and distorted as the dimensions of time and space interfere. The user is readily able to return to the 'normal' temporal state by panning back towards the front. By doing so, time elastically slides the scene back to the present.

d r i f t alters individuals' perceptions of the journey by being able to examine aspects of the past in significant detail.

In stark contrast to the slow journey of the ferry, the flow of communication is almost inconceivably rapid. Whilst the ferry and its passengers follow a single course, broadcast transmissions move in every direction at once.

→ www.bogusfront.org
→ schizophonia.com

ARTIST(S):

DAVIES, ALEX (AU)
HECKENBERG, DANIEL (AU)

MINIBIO:

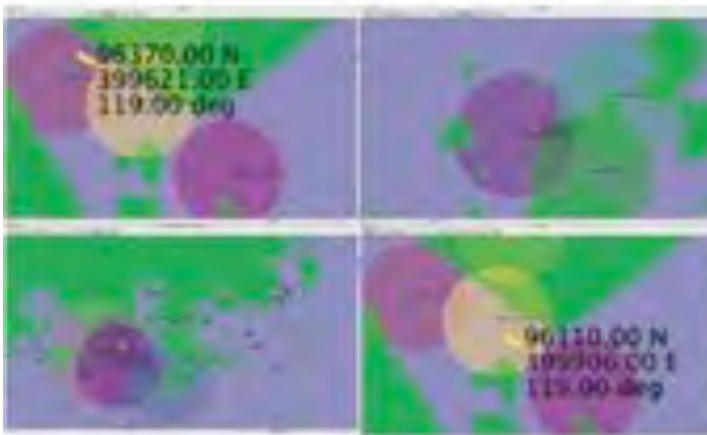
Alex Davies is digital media artist using a diverse range of media: film, network, real-time audio-visual manipulations and responsive installations. Daniel Heckenberg a practitioner with electrical engineering background works both with the technical and artist development of video-based works.

SYREN

MARITIME VIRTUAL AUDIO REALITY ENVIRONMENT

ARTIST(S):

DR SONIQUE (AU)
RIZOS, PROF CHRIS (AU)
WOO, DR DANIEL (AU)



MINIBIO:

Nigel Helyer (a.k.a. Dr Sonique) is a Sydney based sculptor and sound artist with an international reputation for his large scale sonic installations, environmental sculpture works and new media projects. His practice is actively interdisciplinary, linking creative practice with scientific research and development.

→ www.sonicobjects.com
→ www.magnus-opus.com
→ www.life-boat.org

Syren is a shipboard example of augmented audio reality, designed to operate with an array of surround sound speakers installed around the ship's Helipad on the forward upper deck. Geo-spatial information is accessed as the ship navigates the electronic charts associated with each of the three ports of call.

Syren experiments with concepts of designing large-scale virtual soundscapes. For each of the ports we have designed a specific 'sonic seascape' - sound files, located in a digital cartography, are apparently positioned on, or around, the various features of the port and its navigational and maritime structures. Special attention is paid to local maritime narratives, histories and specifically maritime 'keynote' elements of the soundscape / seascape.

These sounds are interwoven with a unifying sonic narrative derived from both ancient epic voyages (as the title implies) as well as contemporary political and cultural life. As the ship manoeuvres through and around the port (on entry and departure) the software will call up elements of the soundscape and 'place' them in the appropriate direction and distance - simulating a real sound associated with the landscape/seascape. One of the principal effects of *Syren* will be to suggest a series of parallel audio realities that appear to overlay the visual seascape and open a possibility to acknowledge a historical and cultural axis pivoting on a geo-spatial point.

Owing to the potentially vast scale of the geographic area covered by the *Syren* project the system is designed to operate in and around each of the three ports that the ISEA ship will visit with some additional points en-route.

→ www.sonicobjects.com

FYLKINGEN



Fylkingen has played an important role in the Swedish as well as in the international art world by presenting new currents within the arts and by bridging the gap between visual art and music. Since the '60s it has been characterized by the explorations of experimental art and an interest in the possibilities opened up by encounters between various art forms and by collaboration.

Today the Fylkingen society comprises some 180 artists active within a number of different areas of expression, from chamber music, electro-acoustic music, dance and video to performance, sound and visual art. From its founding until the '50s, Fylkingen operated strictly as a society for chamber music. During the '50s it introduced electro-acoustic music, a music genre still associated with the name Fylkingen. The experimental artistic climate of the '60s brought about a significant turning point in Fylkingen's history and led to a more complex and multifaceted set of activities. It was above all at this time that Fylkingen established its position as advocate of radical and experimental art forms, for example by taking a stand against instrumental music and by presenting new currents within the arts. At ISEA2004 Fylkingen will present shows by Johannes Bergmark & Sören Runolf, Daniel Rozenhall, Lina Selander and Per Åhlund & Fredrik Olofsson

ARTIST(S):

BERGMARK, JOHANNES (SE)
 SÖREN, RUNOLF (SE)
 ROZENHALL, DANIEL (SE)
 SELANDER, LINA (SE)
 ÅHLUND, PER (SE)
 OLOFSSON, FREDRIK (SE)

MINIBIO:

Fylkingen was founded as a non-profit society in 1933 by a group of composers and musicians. The organization of the society includes a board of directors and a production group of active members, the shifting makeup of which has influenced Fylkingen's programmes and artistic direction through the years.

KINO-AUTOMAT REDISCOVERED

KINO-AUTOMAT - THE WORLD'S FIRST INTERACTIVE FILM

ARTIST(S):

HALES, CHRISTOPHER (UK)



MINIBIO:

Christopher Hales is currently researching 'interactive moving image' at the SMARTLAB centre of Central St. Martins College of Art and Design, London. He regularly teaches short courses in numerous other institutions in Europe, but is primarily an artist focussing on experimental interactive films.

Despite being an internationally famous hit after its performance at Expo67 in Canada, the English version of *Kino-Automat* has, quite literally, not been seen since 1974. Christopher Hales will make a presentation about the context of the film and show several sequences from the footage.

In 1967 - at the Expo67 in Montreal - the world's first interactive film system, *Kino-Automat* ran for 150 performances. Created in Czechoslovakia and directed by *Raduz Cincera*, it was no coincidence that the democracy of the film (the audience 'votes' at several moments) reflected the democratic upsurge in Czechoslovakia around that time. The film's seminal interaction and narrative scheme has been much discussed in the academic literature - despite the fact that it has never been publicly performed since 1974. Interactive cinema was most certainly kick-started by the *Kino-Automat*, even though it predated the use of digital technology (it was shot on film and shown using synchronised projectors).

After 30 years in the shadows, during which time most of the makers and actors have sadly died, Christopher Hales has undertaken an in-depth archaeology of this neglected film, and is completing an interactive DVD of the original film, together with a detailed collection of written articles.

For this ISEA event, Hales will give a factual and very detailed study of *Kino-Automat*, including plenty of original footage - which has not been seen in a public format since 1974. The talk will therefore bring to an end 30 years of silence.

→ www.kinoautomat.org

THE ICOLS STRATEGY DEFENSE AND ARMS



Each department of ICOLS will generate weapons, scenarios, position papers on the best way to wage war/gain objectives/maintain a defense. There is no unitary (imagined war) scenario, rather each contributor is free to pursue their own directions.

Leonardo Da Vinci's work as a designer of weapons, tanks, flying machines, military complexes and bridges for the Duke of Milan and Cesare Borgia has become an exemplar of an 'ideal' relationship between artistic production and technology, which by the development of a technological culture is seen as somehow fatally disenfranchising arts practices. A desire to reinstate this relationship can be seen in the naming of the USA technology-based arts journal after the Italian artist.

Technology-based art still sees itself as operating on various advanced, transformative edges, using the teleological imperatives as a master narrative to inflect the rhetoric of the practice with the urgency of an otherwise discredited modernism. This combines with concurrent ideas of social engagement, and the rhetoric of resistance - opposition, guerilla, hacker-culture, infowar and so forth. The default positioning of the techno-artist is modeled on that of the terrorist - a techno-Trotsky moving covertly against hegemonic oppressors: a Microsoft Mujahadeen. But every Mujahadeen needs a Kalashnikov.

Artists are in a complex relationship with the military/industrial/technology and entertainment industries. The *ICOLS Arms Fair* aims to make overt these narratives and histories. ICOLS aims to reveal hidden programs and arsenals for our defense, security, future and safety.

→ www.icols.org

ARTIST(S):

ICOLS
IWANCZAK, BRONIA (AU)
TREISTER, SUZANNE (DE)

MINIBIO:

ICOLS is a creative international space which utilises as a structural device the dominant contemporary model of the corporate structure. Within this structure the departmental titles create contexts for analyses of history, the present and projections for the future.

BETWEEN THE FRAMES

AUDIOVISUAL EXPRESSION OF GROUP INTERACTION ON A TABLE

ARTIST(S):

KIM, YOUNGMI (KR)
HWANG, SANGWOONG (KR)
LEE, MANJAI (KR)
PARK, SEUNGHO (KR)



MINIBIO:

Youngmi Kim is an artist from the Republic of South Korea. She holds degrees in painting and in digital media.

Between the Frames is a workshop on interactive intuitive technologies, offered for kids on the ISEA2004 CRUISE.

Due to the technical development and the change of cultural paradigm, the computer environment has changed the users' lives, so the interface suitable to individual characteristics has been required. It is difficult for the children at the preoperational period doing better by direct experience with real objects to understand the desktop environment, because the environment is recognized to be 2-dimensional and abstract owing to the limited handling with keyboard and mouse. The computer environment, which has been developed for children, is mainly aimed at the software such as CD-ROM and Internet. The computer environment intimately accessible like the cartoon is required to children who show more interests to the capability of operation rather than the physical feature of media. In this study, we intend to suggest the educational tangible interface using the wood block easily operated by the children, and it is desirable to the children at the intuitive stage.

SANKARI

THE ULTIMATE LIVE TALK KARAOKE



Sankari Show is a participatory video show about Elias. Elias is quite a nice guy, but he is not able to speak - so he is a little bit helpless on his own. Actually, Elias does speak, but it is the audience that gives Elias their own voice. That is the genius of the show - what they say defines his future.

Sankari is an improvisation show offering people a fun way to perform in front of an audience. It is a combination of karaoke, drama and video game. "Sankari" is the Finnish word for a hero. It also means the main character in a story. The format of *Sankari* is based on interactive scenes where the participant improvises with virtual characters. The scenes consist of small video fragments. We listen to the improvisation and choose how other characters react by showing different video clips. The story can develop in many directions depending on the performance.

Elias works in a bar, but he wants to get famous. He dreams of a career as a talk show host, and of the beautiful rock star, Laura. Tonight Laura and big TV-producer Anders are coming to meet Elias. For Elias this means a date and a job interview at the same time.

Can you help Elias in his tricky situation? Whether Elias succeeds or fails depends on what you say. If you screw up it doesn't matter because it is Elias who screws up. And in any case the audience has a great time - whatever happens, *Sankari* makes you a great entertainer. Sankari is created by **Petri Kola** and **Minna Nurminen** and hosted by **Zarkus Poussa**. Zarkus has his highly danceable gig after Sankari, so the positive vibes continue.

→www.sankari.fi

→www.petrikola.org

ARTIST(S):

KOLA, PETRI (FI/FI)
NURMINEN, MINNA (FI/FI)
POUSSA, ZARKUS (FI)

MINIBIO:

Petri Kola and Minna Nurminen are Helsinki-based artists making interactive video works. Their movies offer the audience the possibility to be part of the drama as a performer. Minna and Petri study at the Media Lab at The University of Art and Design Helsinki.

INFINI: YOSHIO MACHIDA

THE SPEED OF LIGHT

ARTIST(S):

MACHIDA, YOSHIO (JP)



MINIBIO:

Yoshio Machida is an artist and sound artist who is living and working in Tokyo, Japan.

Yoshio Machida's peace Infi - speed of light was composed by processing the sound of the Steel Pan with the Max/MSP audio software.

The sound of the Steel Pan, which is performed by the artist, is often associated with "light". In Asia the instrument has long been a symbol of light, mainly because of its sub-division into differently tuned panels, which can be seen as similar to the construction of light from many different waves. In this piece, the sound of Steel Pan is processed and modulated by Max/MSP so that it becomes more 'transparent' than traditional sound. The sound will dance in the air freely, like light.

→ www.yoshiomachida.com

FACADE

AN INTERACTIVE DRAMA



Facade is an artificial intelligence-based art/research experiment in electronic narrative – an attempt to move beyond traditional branching or hyper-linked narrative to create a fully-realized, single-act interactive drama. During an evening get-together that quickly turns ugly, you become entangled in the high-conflict dissolution of a marriage.

This work is unlike hypertext narrative or interactive fiction to date, in that the computer characters actively perform the story without waiting for you to click on a link or enter a command. Interaction is seamless as you converse in natural language, move and gesture freely within the first-person 3D world of Grace and Trip's apartment. AI controls Grace and Trip's personality and behaviour, including emotive facial expressions, spoken voice and full-body animation. Furthermore, the AI intelligently chooses the next story "beat" based on your moment-by-moment interaction, what story beats have happened so far, and the need to satisfy an overall dramatic arc. An innovative text parser allows the system to avoid the "I don't understand" response all too common in text-adventure interactive fiction.

Facade is an attempt to create a real-time 3D animated experience akin to being on stage with two live actors. By the end you have changed the course of Grace and Trip's lives – providing motivations for you to re-play the drama and find out how your interaction could make things turn out differently.

→ www.grandtextauto.org/
 → www.cs.cmu.edu/~michaeltm
 → www.interactivestory.net

ARTIST(S):

MATEAS, MICHAEL (US)
 STERN, ANDREW (US)

MINIBIO:

Michael Mateas and Andrew Stern have been collaborating for 4 years together on the production of *Facade*. Michael has a background in artificial intelligence-based interactive art (Expressive AI), while Andrew has a background in commercial game design, including AI-based interactive characters.

CONTRABAND, STOWAWAY LOUNGE

ARTIST-MADE KARAOKE VIDEOS

ARTIST(S):

MAYERI, RACHEL (US)
ULKE, CHRISTINA (DE/US)



MINIBIO:

Christina Ulke is an artist based in LA and Berlin. Rachel Mayeri is a video and installation artist whose work often deals with the intersection of science, art, and society. Soo Kim is an artist who lives and works in Los Angeles, California. Marc Herbst is a visual artist, writer and co-founder and editor of the Journal of Aesthetics & Protest.

Karaoke's frequent habitat is the bar; its participants are stars; its technology is glamorous; and its message is personal glory. *Contraband, Stowaway Lounge* transforms this amateur medium to explore issues of national identity, local cultures, Hollywood media clichés and the relationship between imagery, text and live performance.

Contraband, Stowaway Lounge invites the audience to step on stage. In a club environment, participants can select from a jukebox of artist-made karaoke videos from around the world and sing-along with video projection. The videos for *Contraband, Stowaway Lounge* reinvent the pop-cultural medium of karaoke. From Tokyo to Tallinn, the ubiquitous, democratic form of entertainment activates national identity, nostalgia, sentimentality, and glimmers of rock-stardom. Individual performances transform this generic format with ironic, camp, critical and individualized meanings.

Erupting within the entertainment-industrial complex, these do-it-yourself appropriations recode the corporate into the personal. In a world that is determined by processes of globalization, the translation of cultural forms such as Karaoke allows for the radical localization of the global spectacle.

From ABBA to Johnny Cash, we are expecting a diverse range of interpretations of pop standards and artists' favourites. Hosts **Christina Ulke** and **Rachel Mayeri** will pass the mic to you; the special MC of the evening is **sparkle** a.k.a. **Marc Herbst**.

→ http://freewaves.org/festival_2002/events/finale.html

→ www.c-level.cc/all_you_can_eat/allyoucaneat.html

MUKUL



ARTIST(S):

MUKUL (GB/IN)

ISEA2004 has the honor of getting it's Love Boat remixed by Mukul, the in-house sound artist & composer of ambientTV.NET. His version of the loved Loveboat theme is the theme of the event and grooves the listener intelligently to new waters.

It's a "murder mystery comedy thriller" set. First, Death on the Nile and Murder on the Orient Express, Suspense and scary beats to conjure up the spirit of Hercule Poirot. Then warm comedic funky kung fu, Pink Panther style, a tribute to inspector Clouseau. and lots of pool shenanigans from Peter Sellers in "the party". Of course the love boat will be featured!

In his work Mukul is concerned as much with the transmission of sound as its creation. Informed by his background in science and Indian music, he plays along the borders between music and noise, rule-bound forms and chance, and technology and tradition. Inside the widely appreciated ambientTV.NET he collaborates across media including film, theatre and the internet.

Mukul does not only get a club audience to dance; his compositions are sought after by Britain's most cutting-edge choreographers, such as Akhram Khan, Shobana Jeyasingh, or Russel Maliphant. His latest highlights include a collaboration with Southeast-Asian Akha musician Aju Jupoh for a film soundtrack and the release of the CD & vinyl SUVARA (Afghani remix project).

In ISEA2004 ambientTV.NET presents Myriorama, a performance that functions as a polemical exploration of the pathos and comedy in our ambivalent romance with communication technology. On the ISEA2004 Cruise Mukul also collaborates with Helsinki based dj Borzin and Toinen linja.

MINIBIO:

MUTEK

ARTIST(S):

AKUFEN (CA)
 DEADBEAT (CA)
 DR P@AXI (CA)
 DJ NEUROM (CA)
 CRACKHAUS (CA)
 SKOLTZ_KOLGEN (CA)



MUTEK in collaboration with ISEA2004 Canadian Electronic Music at the Baltic Sea

On the ISEA2004 cruise (August 15th-17th) on the Silja Opera ferry Akufen, Deadbeat, Dr P@axil, DJ Neurom perform sounds that have not sailed the Baltic waters before. The MUTEK/ISEA2004 collaboration begins at the Koneisto festival on August 14th, with live performances by MUTEK artists Crackhaus and Akufen. On August 19th the in the TALLINN ISEA2004 CLUB MUTEK presents Flüux, an audiovisual diptyche by Skoltz_Kolgen. The MUTEK line up in ISEA2004 is curated by canadian promoter Eric Mattson.

MUTEK is a Montreal-based organisation and festival dedicated to digital culture and audio/visual creation. This august MUTEK does a unique collaboration with ISEA2004 and the Koneisto electronic music festival. The frantic and fantastic line-up presented by MUTEK during ISEA2004 is the focal point of the ISEA2004 Interfacing Sound theme; a remix of media art and research, of experimental and popular music genres and audiences.

Akufen, also being the phonetically spelled French word for tinnitus, is becoming even better known to electronic music lovers rather as the Canadian sound artist Marc Leclair than the literal meaning of the word. Worldwide, he is found on DJ top ten charts, bewildering and inspiring the techno and house community.

During the ISEA2004 Interfacing sound cruise, Akufen will play Music for Pregnancy- a work inspired by several of his female friends becoming pregnant roughly the same time. It is originally a nine-piece composition that will be released this summer on the Canadian label Oral.



Akufen is known by his characteristic, neo-environmentalistic “microsampling” sound. He recycles samples from anything on the radio; fragments of talk shows, advertisements, static and music blend into an intriguing minimalist 4/4 house beat. Including Oral, his 12” releases can be found on Germany’s leading dance labels Perlon, Trapez, Background, and Traum. His full length debut *My Way* is released by Force Inc.. Akufen has worked closely with numerous important artists, including Herbert and Crackhaus.

Monteith: Interfacing Sound

Crackhaus, the musical kindred spirit of Akufen, are Scott Monteith (also known as Deadbeat) and Steven Beaupré. The duo has released their unconventional and playful rhythm compositions on labels such as Risque, Musique Risquée, Mutek_Rec Records, Force Inc., Music Works and Onitor. Crackhaus’s distinguishable hopped and sliced funk-house beats, perpetually cycling bass lines and unrelenting, slapstick live performances are recognised worldwide. In ISEA2004, a full Crackhaus experience is guaranteed despite the appearance of only half of the duo, Scott Monteith.

Scott Monteith has been releasing his own special blend of dub laden minimal electronica since 1998 under the name of Deadbeat for labels such as Cynasure, Force Inc, Intr_version, Revolver, and Scape. Having worked with creating sound technologies, he is now making his music with a passion for the development of new creative interfaces, and a strong grasp of some the most cutting edge technology in the industry.

- www.skoltzolgen.com
- www.mutek.ca
- www.koneisto.com

MINIBIO:

MUTEK is a non-profit organization based in Montreal, Canada that is dedicated to digital culture and contemporary audio and visual creation. MUTEK was first launched in 2000 as a yearly festival and celebrated its fifth edition in May 2004. Since inception, the festival has increasingly attracted international support from the media and public, as well as artists and professionals in the domain. From being uniquely a festival, MUTEK has progressively grown into a multifaceted organization that operates both locally and internationally. In addition to the five-day-long annual festival and MICRO_MUTEK events across the globe, MUTEK also boasts a record label, an active virtual presence, and an upcoming biannual in Chile.

SUB_SCAPE

ARTIST(S):

RICHARDS, KATE (AU)
WATERSON, SARAH (AU)



MINIBIO:

Sarah Waterson and Kate Richards are Sydney (Australia) based artists working across multimedia, interactivity, visualisation software and time-based media.
Concept: Sarah Waterson
Collaboration: Sarah Waterson and Kate Richards
Programmer: Jon Drummond
Fabrication: Lenny Bastiaans
Project support: The University of Western Sydney

Within sub_scape ISEA2004 the system's custom algorithms transcode data sets from the Baltic Sea (bathymetry, pollutants, fish finds, sea temperature) and 'maps' these into audio and video data modules (Australian desert) in real time.

sub_scape takes Baltic data and desert-as-video data and plays with the reflexive synthesis of seemingly alternative spaces - the northern sea and the southern desert. Yet the sea and desert - are isomorphs: with metaphysical, aesthetic and political connections between them. The western imagination represents the sea and the desert as "non-place" and negative space. Yet mapped with lines of force and communication, trade and theft, disease and DNA, development and exploitation, they are highly political spaces. Both the sea and desert are "deep space" (a combinative trope of physical place and social connectedness) onto which we project our deepest, most troubling collective histories and desires. Environmentally, the desert was once a seabed; both have similar geomorphologies. sub_scape is a conjuring and evocative work aiming to transcend the interstices between metaphorical and material space. It is a playful and ironic critique on the traditional politics and power dynamics of knowledge-through-mapping. By mapping one space into another, and playing on the dynamics of turbulence, balance, recursive effect and pattern formation in the environmental data, and by mixing scale, perspective, subjectivity and time frame sub_scape creates affects more baroque than cartesian.

→ http://learning.design.uws.edu.au/isdesign_waterson/

FLOAT

LOCATIVE GPS SOUND INSTALLATION FOR THE ISEA FERRY



In FLOAT, the ship is the play-head and the route is the track. Depth, direction, speed and the surrounding islands build the score for the sound installation. The ship plays the track as it moves across the Baltic Sea.

The sea, especially the deep unknown, retains an aura of mystery in this era of easy and extreme travelling. There is a fascination for the vast dimensions of oceanic bodies of water and the secrets they possess. The power of a storm, the long horizon and the incomprehensible unknown raises respect and awe among many of us.

On the surface, there are the shapes of islands and the coastline, drawn against the horizon. The multitude of ship routes and passages that connect countries and cities weave a vast invisible network of paths. While crossing between the various locations, the ISEA voyage provides a lots of information which can be neither seen nor heard. This sound installation makes some of the invisible dimensions and the silent layers of data, audible.

The ferry travels across a map, moving high above the sea floor, sometimes shallow, sometimes deep. This passage in time generates various data. All these data streams: the GPS coordinates, distance to islands, depth, direction and speed are translated to sounds. The result is a slowly developing soundscape that invites the traveller to listen to his or her location in time and space.

→ www.needweb.org/box

ARTIST(S):

SZAKAL, TAMAS (HU)
TAMMENPÄÄ, TUOMO (FI)

MINIBIO:

This is the first collaboration of Finnish media artist Tuomo Tammenpää and Hungarian media artist Tamas Szakal. Tamas has his background in sound based installation art where Tuomo's skills are more on the visual side of interactive media.

LIFEBOAT

ARTIST(S):

SYMBIOTICA:

CATTS, ORON (AU)

DR SONIQUE (AU)

ZURR, IONAT (AT)



MINIBIO:

Dr Nigel Helyer has a reputation for his large scale sonic installations, environmental sculpture and new media projects. Co-founder and Artistic Director of SymbioticA Oron Catts is tissue engineering artist. They are accompanied by biological artist Ionat Zurr, live artist Sarah Jane Pell and Stuart Hodgetts.

“LifeBoat” is a prosaic title indicating both the physical reality (the project is contained within a ship’s lifeboat) and somewhat more conceptually, as the lifeboat has become home to a Biotechnology lab; to the processes of life itself. On a metaphorical level, this project is designed to deal with concepts of sustainability, survival and notions of biological, cultural and ideological re-generation, and naturally its obverse, the degradation of life and all its manifestations.

When the Maori people of New Zealand first encountered Cook’s ship (the Endeavour) they thought it to be a floating island. Although at first this may seem a ‘quaint’ reaction, the Maori were perfectly accurate. As a device of European expansion and exploitation (and as a scientific voyage) the Endeavour was in fact a highly compressed version of English culture. This was no simple floating transport, but a microcosm of language, mathematics, philosophy, foodstuffs, social and political structures, religion, not to mention sexual appetites and exotic diseases. If England itself had somehow drifted into the South Pacific, the effect would have not really been any different!

On board of Silja Opera, The SymbioticA crew inhabits a standard (fully enclosed) ship’s lifeboat and develops a working Biological Laboratory that focuses on tissue culture of elements of the local marine environment. The lab produces small biological survival packs as well as (instructional) starter packs for re-establishing and/or deconstructing cultural and political structures (e.g. starter packs for alternative democracy seem to be a good idea in the current political climate!). In addition to exploring life on the Baltic, the LifeBoat crew will carry out preparatory lab work at Heureka’s Open Lab.



We conceive "LifeBoat" to be a highly self-reflexive critique which encourages an ambiguous view of both political culture and the culture of biology. The "LifeBoat" can either function as a positive and optimistic 'survival mechanism' or become a broken mirror, reflecting contemporary colonialist endeavours and carrying the threat of contamination and Imperial cynicism (implicit in the collision of Cook's vessel with the South Pacific). In this respect "LifeBoat" may not be the panacea that it at first might appear; rather it could as easily represent yet another Utopian and ill-conceived scheme.

"LifeBoat" can be read as a symbolic attempt to create an anti authoritarian version of the 'mobile labs' that so terrify the U.S. Secretary of State Colin Powell. In Powell's address to the UN on the 6th of February (plagiarised from a US student thesis apparently) he quotes: -

'One of the most worrisome things that emerges from the thick intelligence file we have on Iraq's biological weapons is the existence of mobile production facilities used to make biological agents'.

What kind of ideological danger will our lab present? Perhaps not a reason to begin a world war? However, certainly a pointed critique of the forces of reductionism and unilateralism that constantly calculating destruction on a massive scale and threatening both political and biological diversity. Let's face it - in the final analysis, Lifeboats are only necessary when the real-ship is sinking!!!

→ www.life-boat.org
 → www.sonicobjects.com
 → www.symbiotica.uwa.edu.au

WHERE_ARE_WE_EATING? ON THE CRUISER

NETWORK MEALS

ARTIST(S):

WHERE_ARE_WE_EATING?,
NETWORK



MINIBIO:

where_are_we_eating? is being realised by an open network of individuals with clusters of expertise in complex project production, responsive environments, spacial interactive audio, mobile locative media, radio & broadcasting, sound engineering, networked interactions, spacial/visual design and physical performance.
<http://phonebox.org/eating/people>

Open invitation to join where_are_we_eating? for breakfast banter and dinner discourse. Where? On the ISEA2004 ferry at the where_are_we_eating? table in the main dining room.

where_are_we_eating? is an ongoing network project exploring food as a framework for participatory media. The project sets out to explore the local motives and conditions that precipitate remote connection, particularly through an orientation to sound.

We will make every attempt to facilitate connectivity for people not present on the boat to join us.

→ <http://phonebox.org/eating/ferry> for updates.

→ www.phonebox.org/eating

MACHINE THERAPY



The machines of Machine Therapy have wisdom and empathic opportunities resident in their grumbling, roaring, squeaky membranes. Make a sound, scream or sing with the machines and uncover your deep forgotten fears, joys, and desires!

The on board *Machine Therapist* will facilitate live action psychotherapy sessions between people and machines. Among the machines available for one-to-one sessions is a blender whose motor is controlled by the growling of the person using it. The people participating may empathize, vocalize or move in any way with these machines. They can try to understand them or perhaps come into harmonic resonance with the machines, and thus come to find in themselves a recognition of energies not otherwise accessed or consciously acknowledged.

Long before implants, splicing, and cyborgs, people and machines have lived as companion species, co-evolving. It is evident that machines are not neutral parties, and there are important elements of machines that we did not consciously directly design into them: the sounds they make, the vibrations, the movements and gestures. Machines influence our self-conception, expression, social perception, and perception of responsibility or action. By accessing and vitalizing the interplay of people and machines through psychotherapeutic techniques, a social awareness is brought out, and individuals are invited to reinvent their own existence and their relationships with the machines sharing their space.

→ <http://web.media.mit.edu/~monster/bigdig/>

→ <http://web.media.mit.edu/~monster/blendie/>

→ <http://web.media.mit.edu/~monster/machinetherapy/>

ARTIST(S):

DOBSON, KELLY (US)

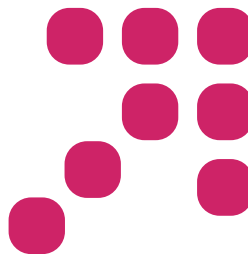
MINIBIO:

Kelly Dobson combines socially critical art practice, engineering, neurobiology and psychotherapy as a researcher and PhD candidate at the MIT Media Lab. She is developing a new method of personal, societal, and psychoanalytical engagement termed Machine Therapy.

FLOATING TERRITORIES

ARTIST(S):

CMIELEWSKI, LEON (AU)
HINSHAW, ADAM (AU)
STARRS, JOSEPHINE (AU)



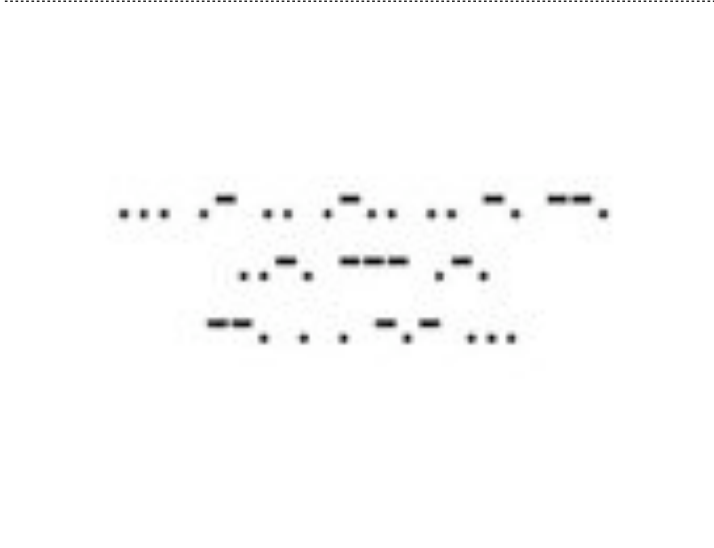
MINIBIO:

Leon Cmielewski and Josephine Starrs have produced a range of video and media art projects which have been widely exhibited. Cmielewski lectures at the College of Communication, Design and Media, University of Western Sydney and Starrs lectures at Sydney College of the Arts, University of Sydney

Floating Territories uses a series of screen based games to explore issues of migration, territorial boundaries and border protection.

A swipe card, issued to ISEA ferry participants, arbitrarily assigns a tribal allegiance and suggests an associated social activity. When the player swipes their card at the computer located on the boat, a game is activated that is moderated by the card's particular code. The game also acts as a portal for participants to map their own personal family migration history, which leads to a visualisation of all previous players' accumulated data.

SAILING FOR GEEKS



Sailing for Geeks takes a sailing boat with a crew of self-confessed geeks on a journey through the Turku archipelago and into navigational software code.

Sailing for Geeks will explore code while navigating the open sea, creating a situation which, for geeks in the process of exploring code, is highly unusual. The group's open source of exploration and inspiration will be free nautical navigation software, communication at sea and WiFi performances.

The project is an attempt to collectively consider issues of mapping, routing, maritime communication, communication history, and navigation, while maintaining contact with the sea environment that is the object of all these issues. The project will thus add an experiential layer to the development process, which the group expects to result in the development of free, open-source navigation software.

Another aim of the project is to navigate through the labyrinthine Turku archipelago using only instruments and the classic navigation system. For communication the crew will use existing technology - the Inmarsat Mini-M. The Mini-M will provide the bandwidth to transmit video-clips and visual materials to the ISEA conference boat via a server located on a stratospheric balloon!

Proposed route:

Departure from Airisto on 12.8.2004 at 16:00

Navigation through the archipelago

Arrival in Mariehamn on 15.8.2004

WiFi performance via stratospheric balloon in Mariehamn, 16.8.2004, 19-23:00h.

Return to Airisto on the 18.8.2004 am

→ <http://volt.lautre.net/sail/>

ARTIST(S):

MAGNAN, NATHALIE (FR)
BEHRENDT, FRAUKE (DE)
LACAMBRE, VALENTIN (FR)

MINIBIO:

All the people involved in this project - Valentin Lacambre, Mario Biagioli, Frauke Behrendt, Andy B. and Nathalie Magnan - are excellent sailors, though they have very different backgrounds. They variously have backgrounds in the non-commercial internet, the history of science, wireless art, social hacking and performance.

SÉANCE

A NETWORKED GLOSSALALIA

ARTIST(S):

DOKTOR RUMOR (AU)
HERR GOSSIP (AU/GB)
PROFESSORE RUMORE (AU)



MINIBIO:

This is a collaboration between Norie Neumark, Maria Miranda (Out-of-Sync) and Greg Turner (Creativity and Cognition Studios, UTS).

During Séance, the e.motions relaying between a local event and remote players will be made audible using the traditional Ouija Board, which was also known as a Message Board. Bring your own laptop to participate in the event.

In the 19th century Etienne-Jules Marey, Henri Bergson and Marie Curie met to investigate "the manifestations of yet undefined forces" through scientific investigations. These investigations attempted to measure the radioactivity and electric discharge of hysterics; to study telepathy and levitation; and to hold Séances.

Séance, following these earlier experiments, is based on the popular parlour game from the 19th century. The original Ouija Board was also known as the 'Talking Board' or the 'Message Board', and was used to seek answers from the spirit world. The modern equivalent of this 'searching for answers' could be imagined to be Google - or any search engine for that matter. Are there 'unknown forces' still at play? What happens when answers depend on a network of movement?

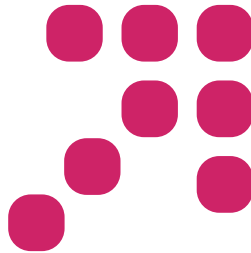
In this networked performance multiple players ask questions of the Board and their combined mouse movements, playing in real time, generate a cacophony of alphabetical answers.

The result is a sort of networked glossalalia - an audio representation of the perpetual e.motion in the network.

→ www.turbulence.org/studios/rumor/emotion

→ www.turbulence.org/studios/rumor/emotion/invitation.html

QUADRAPHONE



Quadraphone consists of two groups of four people who wander freely around the various venues of the festival and other public spaces. Each member of each quartet wears a battery-powered, high-fidelity speaker on their torso, counterbalanced by a backpack containing the battery pack. Each member also wears or carries a microphone.

At any given moment, either the microphones or the speakers of each quartet are active, but never at the same time. The two quartets are wirelessly connected, so that the microphones of one quartet become the sources for the speakers of the other quartet, or vice versa. Thus, a quadraphonic soundscape is telematically transferred from one space to another. The members of the quartets are also in communication with each other through headsets so that they can coordinate their movements and actions, switching roles (from listeners to speakers) at any given moment.

Quadraphone takes its inspiration from the technology of quadraphonic sound, a recording technique that had its heyday in the 1970s, and can be seen as an early form of immersive virtual reality.

→ www.perryhoberman.com/quadraphone/

ARTIST(S):

HOBERMAN, PERRY (US)

MINIBIO:

Perry Hoberman is an installation artist whose work has been exhibited widely throughout the United States and worldwide. He works with a variety of technologies, ranging from the utterly obsolete to the seasonably state-of-the-art.

NARCISSUS

A JOURNEY'S COMPANION

ARTIST(S):

GIBSON, JAMES (GB)
TINGEY, ROBBIE (GB)



MINIBIO:

James Gibson and Robbie Tingey are multi-award winning designers who have worked together for over 6 years producing online, live event and consumer electronics device projects. They are currently based in London, UK.

Combining a love of travel with a long-standing fascination with expressing and organising time, Narcissus explores the timeline of a journey. Photographs or music can evoke the memory of a trip; Hand-held devices can record the position of every step we take. Together these ideas produce a novel twist ? a recording of a journey that plays as you travel.

Narcissus represents a prototype for further exploration into how we might record our travel in the future. Using simple data collected from the Global Positioning System (GPS) worldwide network (including time, location and speed), Narcissus presents on screen our current location, as well as a record of our progress in a thoughtful and compelling manner. A variety of information pertinent to the current position is overlaid on the screen ? references to the locations of friends or family, places previously visited, the path of a previous journey. Accompanying this is audio reflecting the movement of travel itself; a unique, true "soundtrack" for the journey.

As the majority of the material is generated in real-time the resulting installation and archive simultaneously reflect and record the journey itself. From this Narcissus aims to provoke the discussion of such questions as: Would we adapt our travel plans to alter the record? Would hints from a record really remind us of previous journeys taken? Would other travellers choose to share the experience of our journey ? our record becoming their map?

→ <http://narcissus.prelab.net>

CASIONOVA

80'S HOME ELECTRONICS LOVER - SUPERANNUATED TECHNOLOGY CABARET.



Three years ago street performer and new media artist Tim Bray from sunny Gold Coast, Australia, was in Helsinki with a broken heart and a broken pogo stick. He saw a cruise ship being built and had a dream of playing home keyboards on a ship leaving Helsinki. The dream has become reality.

CasioNova and his band AutoChord perform a history of 80's home keyboards demonstrating the joy of electronic music making. The show utilizes reconfigured 80's technologies such as home keyboards, a Commodore 64 and an Atari 2600, along with projections, physical theatre and comedy, and of course some incredible sounds and songs from "obsolete" equipment. In addition to the stage music performance CasioNova will also perform a street theatre piece using a solar sound system, and conduct an open workshop for a Casio orchestra.

→ www.casionova.com

ARTIST(S):

CASIONOVA (AU)

MINIBIO:

Tim Bray (a.k.a. CasioNova) has inspired thousands in Australia to turn off their televisions and become bedroom superstars at many diverse venues including theatre festivals, electro clubs, music festivals, the National Gallery of Victoria, comedy clubs, beer soaked rock pubs and the lounge room of George and Gill.

IDEALWORD

TEXT AS IMAGE

ARTIST(S):

DEZA, GEMMA (ES)
RADIGALES, ENRIQUE (ES)



MINIBIO:

Since 1995 Enrique has developed art projects with digital media. As a co-founder of "strdub" he has created artistic projects for the research center Hangar (Barcelona, Spain), the Museum of Electrography of Cuenca (Spain), and Arco Electrónico (Madrid, Spain).

In Ideal Word text becomes image. The typographic characters become strokes of the drawing and are incorporated into the composition, stripping words of their meaning.

The new typographic culture, the development of hypertext as a browsing model (specific usability), the prose of code or the compiling languages used by programmers are just a few examples of how the written word acquires prominence in digital environments.

Idealword.org provides a space for simulating artistic traditions within digital environments. It is a space where idealword.org items are mutually and happily sampled and redefined with the sole goal of confusing the technical genre.

All the contents of idealword.org are implemented for (slow) dial-up and (fast) DSL or cable connections. Images larger than 100K are interwoven so that they progressively appear on the screen, thus relaxing the always-anxious viewer.

The contents of Idealword.org can be printed on-line, generating a physical version of their digital counterpart. Therefore, the user of digital environments gains a double artistic experience.

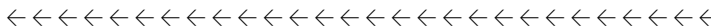
→ www.idealword.org

MEDIA ART FERRY TV

Through a combination of the three common values of television – information, dissertation and entertainment – Media Art Ferry TV naturally develops into a total work unto itself. This facet of the ferry experience is broadcasted into every cabin and periodically on the television monitors throughout the cruise. Programming takes its model from regular television programming. In association with ISEA, AV-ARKKI, the Distribution Center for Finnish Media Art, outlines the daily programming, highlighting the breakfast, mid-day, and late-nite timeslots. Onboard AV-ARKKI's curators open their cabin up to festival goers, collecting passengers for a private viewing. The invitation is paraded up and down the ferry's decks, printed directly on the two curators' tight pink t-shirts.

Love Boat sets the sails for this sea-bound festival. The first of three programs offered by AV-ARKKI, it is a mid-day passing of heart throbs and drama. A time to unpack your belongings and leave your own worries on the shore.

Primetime centers around political theory and actions carried out. Featured here is a selection from Northern Shipping Broadcast Company, curated by Konrad Becker. As co-founder of Public Netbase, a non-profit internet provider and a platform for the participatory use of information and communication technology, Becker's short political documentaries are reflections of the role of new media in the political development of a democratic information society. Italy's REKIMBINANT deliver a glance into the growing world of independent



video activism and its role in the new free delivery of information today. With Becker's on board performance and REKIMBINANT's respective conference in Tallinn, Ferry Media TV extends and reiterates these pertinent issues at hand.

Late-Nite is characterized by AV-ARKKI's ELECTRIC SOUND program, broadcasting broken signals and images. Montreal's Pavilion Projects follows through with a specific broadcast for all the night-owls and invokees aboard. These works close in on the television, a collapsing spectacle and fantasy world programmed exclusively for individual viewing. A mixture of false architecture, Leary and Anger. A midnight congregation.

The Baltic cruises are known for their all night dancing and liberated attitudes. AV-ARKKI starts the next day with TAX FREE, a playful program echoing the festivities from the night before (with little or no regret). These



short videos by Finnish artists offer a moment of light-spirited escape for those just getting up, or those just going to bed.

Representing not only ISEA's programming concerns but also a wide spectrum of international video art, Ferry Media TV stands a structure unto itself, a full program that upholds the presence of the festival, conveying its independent and uniquely interdisciplinary spirit. It offers a personal and private experience, a closed world that skates between concurrent issue within the festival and new visions.

Robin Simpson + Sarah Steeves



>> INTERNATIONAL PROGRAMMING COMMITTEE

Histories of the new →

Chair: Tapio Mäkelä, programme chair of ISEA2004. Researcher, m-cult, Centre for new media culture.

María Fernández, Assistant Professor of Art History, Department of the History of Art, Cornell University, USA/ Nicaragua.

Erkki Huhtamo, Professor, Dept. of Design and Media Arts, UCLA, USA

Andres Burbano, Professor, Universidad de los Andes, Bogota, Columbia.

Naomi Matsunaga, Architect and Theorist, Tokyo, Japan.

Ana Peraica, freelance curator and theorist, Zagreb, Croatia. PhD researcher, School for Cultural Analysis, University of Amsterdam, The Netherlands

Wearable Experience →

Chair: Mare Tralla, Associate Professor, e-media centre, Estonian Academy of Arts

Sabine Seymour, CEO & Chief Creative Officer, Moondial Inc, Design Fellow, Parsons School of Design, USA / Austria.

Iliyana Nedkova, Associate Curator, Stills, Edinburgh, PhD Candidate in Digital Arts Curatorship, Liverpool School of Art & Design, John Moores University, UK

Lisa Moren, Assistant Professor, Visual Arts, University of Maryland, Baltimore, USA

Wireless Experience →

Chair: Tapio Mäkelä

Machiko Kusahara, Associate Professor of Media Art, Faculty of Arts, Tokyo Institute of Polytechnics, Tokyo, Japan.

Gunalan Nadarajan, Dean of the

Faculty of Visual Arts, LASALLE-SIA College of the Arts in Singapore.

Matt Locke, Director, Creative R&D, BBC New Media, London, UK.

Eunhye Chung, researcher, Art Center Nabi, Seoul, South Korea.

Nalini Kotamraju, PHD candidate, Sociology, University of California at Berkeley, USA/Curacao.

Networked Experience →

Co-chairs: Tapio Mäkelä and Mare Tralla

Geert Lovink, Media theorist, Queensland, Australia

Steve Dietz, Curator, USA

Cecilia Andersson, curator, FACT, Liverpool, UK

Rejane Spitz, Associate Professor, Department of Art and Design, Rio de Janeiro Catholic University, Brazil.

Irina Aristarkhova, Assistant Professor, Cyberculture and New Media Art, at the National University of Singapore, Singapore/Russia.

Christiane Paul, Adjunct Curator of New Media Arts at the Whitney Museum of American Art, lecturer, School of Visual Arts, New York, USA.

Peter Hagdahl, Professor, Royal University College of Fine Arts, Stockholm, Sweden.

Interfacing Sound →

Chair: Tapio Mäkelä

Chris Csikszentmihályi, professor, Culture Computing, MIT Medialab, Cambridge, USA.

Rasa Smite, co-director, RixC, Riga, Latvia

Michael Century, Chair, Arts Department, Rensselaer Polytechnic Institute, Troy, USA

Norie Neumark, Associate Professor, Media Arts and Production, University of Technology, Sydney, Australia

Geopolitics of Media →

Chair: Mare Tralla

Eric Kluitenberg, Media Theorist, De Balie - Centre for Culture and Politics, Amsterdam, The Netherlands.

Fatima Lasay, Assistant professor of new media art, University of the Philippines, Quezon City, Philippines.

Nancy Adajania, Cultural theorist, editor of Art India, Mumbai, India.

Artur Matuck, Professor, School of Communications and Arts, University of Sao Paulo, Brazil

Open Source and software as culture →

Chair: Graham Harwood, Independent Artist and researcher, London, UK.

Anne Nigten, Director, V2_labs, Rotterdam, The Netherlands

Juha Huuskonen, Independent Artist, director of Pixelache Festival, Helsinki, Finland

Miller Puckette, Professor, CRCA, University of California, San Diego, USA.

Ryszard W. Kluszczyński, Professor, Head of Electronic Media Department, Lodz University, Poland.

Critical Interaction Design →

Chair: Minna Tarkka, Director, m-cult, centre for new media culture, Helsinki, Finland.

Sara Ilstedt Hjelm, Industrial designer MFA, PHD in mars .04, Interactive Institute, Stockholm, Sweden.

Paul Dourish, Associate Professor, School of Information and Computer Science, UC Irvine, USA/Ireland.

IGreg Garvey, Associate Professor, Computer Science and Interactive Digital Design, Quinnipiac University, Hamden, USA.

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Estonian Academy of Arts

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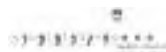
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M-CULT CENTRE FOR NEW MEDIA CULTURE

ISEA2004 main organizer m-cult is a Helsinki-based research, development and production centre for new media culture founded in 2000. Aiming at sustainable development of practices and policies of new media culture, m-cult works to create productive and critical, multidisciplinary encounters between actors in culture, technology and society.

m-cult's research-driven activities focus on social and cultural innovations in urban, wireless and community media, and on developing information infrastructures, participatory cross-media and open source tools.

m-cult has been active in policy and competence development in the Finnish, Nordic and international fields of new media culture. The centre maintains databases, disseminates information and organises international events relating to new media arts, culture and research.

→ www.m-cult.org
→ www.m-cult.net

Additional venue partners

Tallinn: Estonian Art Museum; Tallinn City Gallery; Sally Studio; Viru Centre; Port of Tallinn. Helsinki: Centre for Music & Technology, Sibelius Academy; Heureka, the Finnish Science Centre; Ursa Astronomical Association; Artists' Association MUU / MUU Gallery; Hungarian Academic and Cultural Centre Helsinki / Gallery U.

Residency, touring and other associated programme

Tallinn: looming.org, kunst.ee, Share Joy. Helsinki: HIAP (Helsinki International Artists Programme); Finnish National Board of Education; PixelACHE festival; Helsinki Festival; The Finnish Museum of Photography; Flow04, Nuspirit Helsinki; Academy of Fine Arts; Kontupiste; Viikki Teacher Training School, AV-Arkki. Mariehamn: The Municipality of Mariehamn. Stockholm: Fylkingen; CRAC (Creative Room for Art and Computing). Riga: Centre for New Media Culture, RIXC. Bergen: BEK, Bergen Center for Electronic Arts. Copenhagen: Danish Artnode Foundation. Montréal: MUTEK

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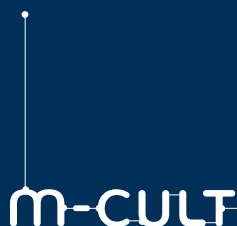
ISEA2004
12th International Symposium on Electronic Art

Editors: Tapio Mäkelä, Mare Tralla
Assistant editor: Maria Candia

ISEA2004 catalogue presents a rich cross section of international new media art and cultural production, electronic music and performance. The catalogue features essays by Erkki Huhtamo, Joanne Berzowska, Mare Tralla and Tapio Mäkelä plus over 100 artist projects.

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