



Inter-Society for the Electronic Arts

The Inter-Society for the Electronic Arts (ISEA) is an international non-profit organization fostering interdisciplinary academic discourse and exchange among culturally diverse organizations and individuals working with art, science and emerging technologies. The ISEA Symposium is an international conference on electronic art that is held every two years in different locations around the world and attracts attendees from over 50 countries.

ZeroOne San Jose: A Global Festival of Art on the Edge

ZeroOne San Jose is a global festival, to be held biennially in San José, California, that makes accessible the work of the most innovative contemporary artists in the world. In its inaugural year, ZeroOne San Jose will take place in conjunction with the 13th International Symposium on Electronic Art, August 7 through 13, 2006. Combined, ISEA2006 and ZeroOne San Jose represent the largest contemporary arts cultural event in the history of Silicon Valley, and the only one of its kind in North America.

01sj.org
isea-web.org

San José is a globalized city shaped by the economic and political complexities of Silicon Valley. For better or worse San José is an environment of discontent informed and shaped by constant reinventions of commerce, power and creativity. It is this reinvention that is both self-referencing and a model of the perceived other. Contested representations demand to be examined, not so as to validate any claim to uniqueness, but rather as a call to the responsibilities of a global actor. How do we locate ourselves within a global terrain of ideas, partnerships and transaction systems? I would argue that this alone is an appropriate motivation for hosting the 13th International Symposium on Electronic Art.

ISEA2006 addresses four important themes: Interactive City, Community Domain, Pacific Rim, and Transvergence. What tactics, issues and conceptual practices expose or inform the distinctions of these subjects relating to contemporary art practice? What analyses illuminate art practice engaged with new technical and conceptual forms, functions and disciplines; provide for innovative tactical implementations of cultural production involving urbanity, mobility, community and locality; examine the roles and responsibilities of corporations, civic and cultural organizations; discuss strategic and economic planning as it relates to creative community; serve to expose new portals of production and experience; provide for interpretive bridges between cultures and identities; and allow for provocative examination of contemporary political and economic conditions? In other words, how is new media art practice reshaping the world?

ISEA2006 established the largest International Jury in ISEA history with over two hundred reviewers responsible for evaluation of 1800 academic and exhibition proposal submissions. The ISEA2006 organizers sought the advice of international artists, academics and professionals on how this event might be structured to offer a unique experience for both presenters and the audience. It was determined that ISEA2006 would be designed as an alternative to the traditional academic conference by offering an unparalleled platform for artists and the general public to experience and discuss practices involving new media with an emphasis on conversation led by a prestigious group of independent moderators. There will be no reading of papers. Abstracts and final papers will be available in public forums prior to the Symposium (see <http://01sj.org/content/blogcategory/135/149/>).

To complement the conversation-based orientation of the Symposium, a unique venue design at Parkside Hall incorporates a media studio/presentation space that utilizes mobile and lounge seating for the audience: an approach that allows the audience to self-organize into appropriate social groupings. Symposium proceedings are also webcast to the Internet and video-streamed to other Symposium venues at South Hall and the San Jose Museum of Art. A parallel virtual symposium, ISEA2006 re:mote, features presentations not bound by geography thus enabling broader participation from artists and researchers around the world. A unique feature of ISEA2006 is the Symposium Rapporteur who provides for live online coverage of the event. Posters featuring artist projects and research are exhibited throughout the Symposium venue. A 'break out' room for extended discussions stemming from presentations will be available. Last but not least, to ensure the largest number of Artist Presentations, a dedicated auditorium at The Tech Museum of Innovation's New Venture Hall features continuous short presentations throughout the week.

The ISEA2006 academic host is the CADRE Laboratory at San José State University. Speaking on behalf of the organizers I extend our appreciation to the many scores of individuals whose time and expertise has helped define this ambitious program. As Director of CADRE and Chair of ISEA2006/ZeroOne San Jose I extend a warm welcome to all participants and attendees. Please join us in making this a truly wonderful program.

Joel Slayton, Chair
ISEA2006 Symposium
and ZeroOne San Jose

ISEA in 2006 is a multi-faceted experiment. And like all good experiments, there will be much to learn at and from ISEA2006.

ISEA2006 is an experiment in themes. Interactive City is a timely theme as the intersection of mobile computing, ubiquitous networks, and locative services allows us to present more than 40 projects that operate entirely or significantly outside of the gallery/museum context. The Community Domain theme focuses on artists who are creating platforms for general, self-defined, and emergent publics to use. The Pacific Rim theme is an exploration of technology-based art practices in countries along the Pacific Rim, with which there are significant economic relationships but which are not normally as well represented in the cultural sphere of Western art festivals and symposia. The Transvergence theme explores how the discourses and practices of creativity, alternative cultures, academic research, and information technology-based industry have changed each other—and how they have been changed from within—based on their interaction. Edgy Products and C4F3 both respond to specific functional locales—the convention center trade show and the café—as an impetus for a specifically sited type of work.

While each of these themes is relatively broad, they are not open ended, and part of the experiment is to evaluate the effect of this interlocking set of relatively focused themes on the ISEA Symposium experience.

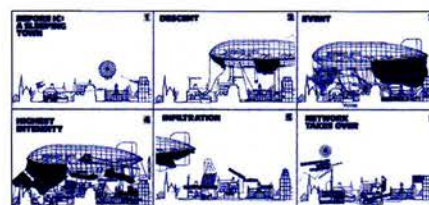
ISEA2006 is an experiment in location. As we wrote in our original proposal:

"Artists, academics, advocates, and entrepreneurs of Northern California have been instigators of a remarkable twinning of parallel and divergent histories, from the steps of the Free Speech Movement to the garage doors of Silicon Valley; from open source inspired systems such as the Internet and Unix to the home of non-disclosure agreements and "vulture capitalism"; from one of the most globally diverse populations in the United States to one of the most economically stratified; ...from communitarian to libertarian politics; from hacker to entrepreneur. Yet even if it is binary-encoded programming that has fueled much of this explosion, there is a growing realization that the binaries of culture—us/them, good/bad, free/market—are not solutions.... To what extent can we think of transvergence as a vector away from these divides, modeling practices across the domains of culture, creativity, academia, and entrepreneurship to dream up a responsible future?"

Finally, ISEA2006 is an experiment in proselytizing. Everyone will have noticed over the course of the past year variations of the phrase, "ISEA2006 and ZeroOne San Jose: A Global Festival of Art on the Edge." ISEA, of course, has always been a global—or at least international—festival of art, even from its earliest days. Part of the experiment of ISEA2006, is whether it can spawn a sustainable Festival for North America—ZeroOne San Jose—after it leaves. Will ISEA, as Archigram's brilliant Instant City proposal suggests, infiltrate in such a way that the "network takes over," even after ISEA leaves?

We hope it will. We hope you will return to ZeroOne San Jose in 2008. We know your critical participation in 2006 will help something remarkable emerge. Thank you.

Steve Dietz, Director
ZeroOne San Jose and the 13th International Symposium of Electronic Art



Archigram (Peter Cook), *Instant City*, 1968

ISEA2006 Address

Lu Jie (born, in Fujian, China in 1964) holds a BFA from the China Academy of Arts in Hangzhou and an MA from the Creative Curating Program at Goldsmiths College, University of London. He has curated numerous contemporary art exhibitions internationally including the Chinese presentation at the 2005 Prague Biennale and the 2005 Yokohama Triennale. He is the founder and director of The Long March: A Walking Visual Display. Initiated in 2002, the curatorial project was conceived to take place along the route of Mao's historic Long March, with exhibitions, performances, symposia and discussions taking place in public sites that were selected for their historical, political or cultural significance. The Long March is a multifaceted and complex art project in which the journeys through the realities of different social locations, contexts, and dimensions are part of a process of artistic experience and creation. The Long March acts not only as an art project but as a "transmediator", a form of capital which offers a platform, context, and professional service for the realization and display of new media works, as well as a "glocally" situated "social" as a new media. Thus far, art-works from The Long March: A Walking Visual Display have been exhibited in National Museum of Contemporary Art, Oslo, Museum of Contemporary Art, Lyon, 2004 Shanghai Biennale, 2004 Taipei Biennale, the 2005 Yokohama Triennale, Vancouver Art Gallery and the next Asia Pacific Triennale.

Lu Jie organized the first international curatorial symposium Curating in Chinese Context, in Zunyi, China, 2002, and has contributed to art conferences and seminars in China, Taiwan, Hong Kong, Japan, Australia, and throughout Europe and North America. Lu Jie is a Guest Researcher at the Research Center of Display Culture, China Academy of Art, Hangzhou, China, and is on the Editorial Board of the *Yishu—Journal of Contemporary Chinese Art*. He was a participant in the Salon Programme at the 19th transmediale festival (transmediale.06).

The City: Strategic Space/New Frontier

Saskia Sassen (born in The Hague, in The Netherlands) is an American sociologist and economist widely considered the leading authority on globalization and international human migration and coined the term "global city." Sassen spent a year each at the Université de Poitiers, France, the Università degli Studi di Roma, and the Universidad Nacional de Buenos Aires, studying philosophy and political science. From 1969, Sassen studied sociology and economics at the University of Notre Dame, Indiana, where she obtained M.A. and Ph.D. degrees in 1971 and 1974, respectively. In addition, she obtained a French master's degree in philosophy in Poitiers in 1974. She was also a post-doctoral fellow at the Center for International Affairs at Harvard University.

Currently, Sassen is the Ralph Lewis Professor of Sociology at the University of Chicago, and Centennial Visiting Professor at the London School of Economics. Her new book, *Territory, Authority, Rights: From Medieval to Global Assemblages* is published by Princeton University Press. She has just completed a five-year project on sustainable human settlement for UNESCO, for which she set up a network of researchers and activists in over 30 countries; the project is published as one of the volumes of the Encyclopedia of Life Support Systems by Oxford, UK: EOLSS Publishers. Her most recent books are the edited *Global Networks, Linked Cities*, published in New York and London by Routledge and the co-edited *Digital Formations: New Architectures for Global Order* published by Princeton University Press. *The Global City* came out in a new fully updated edition in 2001. Her books are translated into sixteen languages. She serves on several editorial boards and is an advisor to several international bodies. She is a Member of the Council on Foreign Relations, a member of the National Academy of Sciences Panel on Cities, and Chair of the Information Technology and International Cooperation Committee of the Social Science Research Council (USA). Her comments have appeared in *The Guardian*, *The New York Times*, *Le Monde Diplomatique*, *International Herald Tribune*, *Vanguardia*, *Clarín*, and *Financial Times*, among others.

One who is designated to give a report, as at a meeting.

The role of the Rapporteur is to provide a dynamic summary and reportage of the ISEA2006 proceedings. The Rapporteur will be producing a Symposium blog that is displayed continuously on a large format projection screen within Parkside Hall. The Rapporteur will continuously comment, report and provide analysis of the proceedings using real time searching and hyperlinking to relational content, posting of audience interviews and encouraging inclusions of other forms of documentation.

Edward Shanken

Edward Shanken is Professor of Art History and Media Theory at the Savannah College of Art and Design, Savannah, Georgia. He edited a collection of essays by Roy Ascott, entitled *Telematic Embrace: Visionary Theories of Art, Technology and Consciousness* (University of California Press, 2003). His essay, *Art in the Information Age: Technology and Conceptual Art* received honorable mention in the Leonardo Award for Excellence in 2004. He edited *Artists in Industry and the Academy: Interdisciplinary Research Collaborations* a special series of essays in *Leonardo* 38:4 and 38:5 (2005), including his own, *Artists in Industry and the Academy: Collaborative Research, Interdisciplinary Scholarship, and the Creation and Interpretation of Hybrid Forms*. His scholarship has appeared in journals including *Art Journal*, *Art Byte*, *Art Criticism*, *a minima*, *Leonardo*, and *Technoetic Arts*, and has been translated into French, Polish, and Spanish. He has lectured at conferences including the Association of Art Historians, the College Art Association, Consciousness Reframed, Cyberart Bilbao, ISEA, and SIG-GRAPH. Dr. Shanken earned his Ph.D. in Art History from Duke (2001) and his MBA from Yale (1990). He has been awarded fellowships from the National Endowment for the Arts and the American Council of Learned Societies. He serves as an advisor to the REFRESH conference, the journal *Technoetic Arts*, the Leonardo Pioneers and Pathbreakers project, and is vice-chair of the Leonardo Education Forum. His current book, *Art and Electronic Media*, will be published by Phaidon Press's Themes and Movements series, which includes titles by Hal Foster, Amelia Jones, and James Meyer.

Intelligent Agent
intelligentagent.com

Intelligent Agent (IA) is a service organization and information provider dedicated to interpreting and promoting art that uses digital technologies for production and presentation. Intelligent Agent's programs are dedicated to increasing the visibility of this work within an art context by documenting and interpreting it and making it accessible to the art world at large. IA provides a platform of critical discourse for discussing issues relevant to digital media, their social and cultural impact, and the parameter shifts they have brought about for the arts.

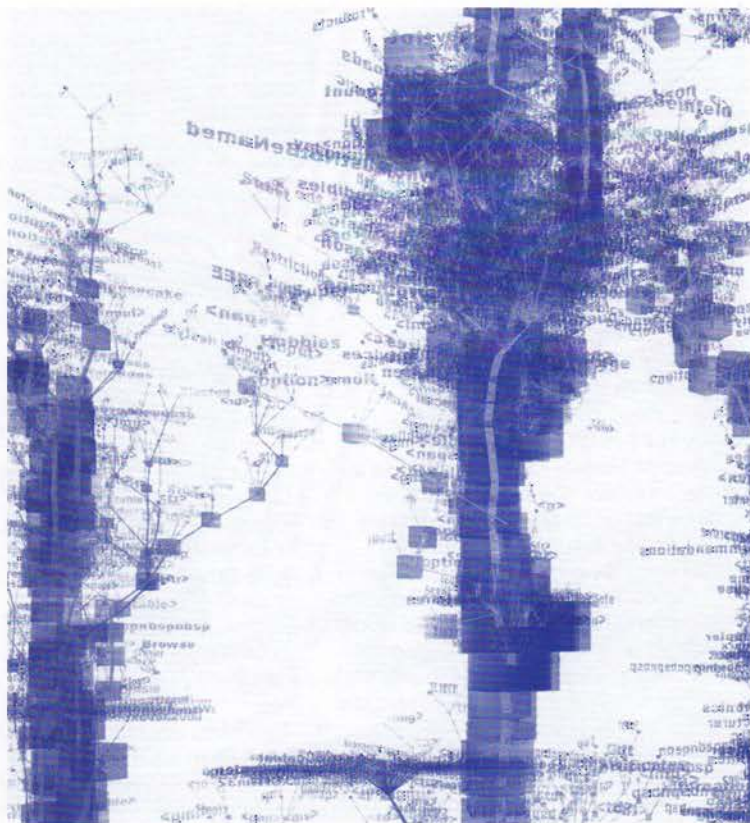
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In cooperation with ZeroOne San Jose and ISEA2006, *Intelligent Agent* magazine will publish a special issue (Vol.6 No.2) featuring the papers presented at ISEA2006. The issue will cover the four thematic threads of the symposium: Interactive City, Transvergence, Community Domain and Pacific Rim.

The online publication of the special issue will coincide with the opening of ZeroOne San Jose: A Global Festival of Art on the Edge and ISEA2006.

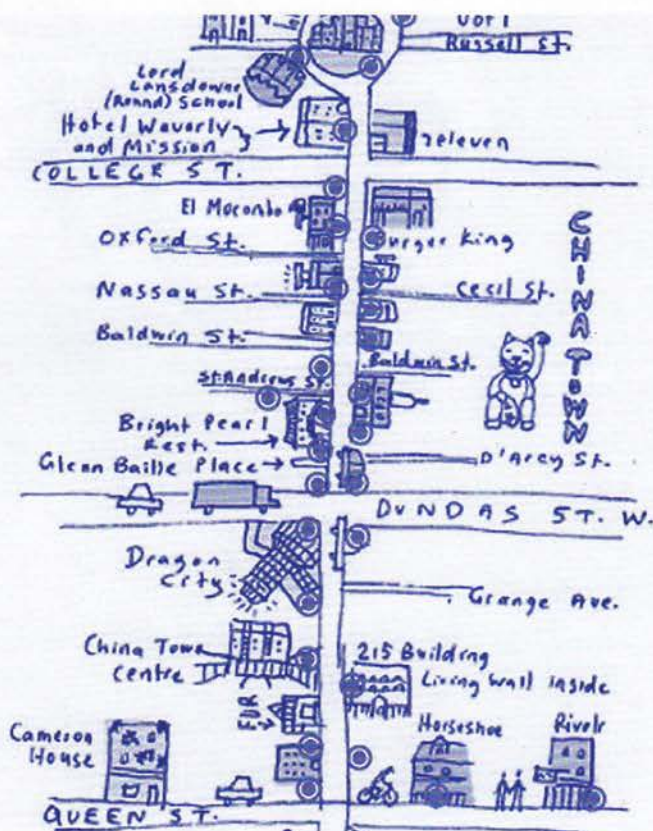
In addition, a print-on-demand issue of the journal, serving as a hardcopy record of the symposium papers, will be made available for order at the Intelligent Agent website and the official website of ISEA2006. This issue will be the first print version of *Intelligent Agent* magazine since 1998.

A limited number of print issues will be available for purchase at ISEA2006.



5

011



Anthony Burke
Interactive City 1 Paper Session

Anthony is a Sydney-born, San Francisco-based designer and Assistant Professor in architecture at the University of California, Berkeley. A graduate of the Advanced Architecture Design Masters at Columbia University (2000) and the University of New South Wales (hons 1) 1996, he specializes contemporary design and theory related to new media and technology, and its implications for architecture and urbanism.

Wendy Hui Kyong Chun
Transvergence 2 Paper Session

Wendy Hui Kyong Chun is Associate Professor of Modern Culture and Media at Brown University. She has studied both Systems Design Engineering and English Literature. She is author of *Control and Freedom: Power and Paranoia in the Age of Fiber Optics* (MIT, 2006), and co-editor (with Thomas Keenan) of *New Media, Old Media: A History and Theory Reader* (Routledge, 2005). She has been a fellow at the Radcliffe Institute for Advanced Study at Harvard and a Wriston Fellow at Brown. She will be a visiting scholar and visiting Associate Professor in the History of Science Department at Harvard (2006–2007). She is currently working on a monograph entitled *Programmed Visions: Software, DNA, Race* (forthcoming MIT, 2008).

Amanda McDonald Crowley
Pacific Rim 1 Paper Session

Amanda McDonald Crowley is Executive Director of Eyebeam. She has worked throughout Europe and Asia as an arts producer, facilitator, researcher and curator. McDonald Crowley served as the Executive Producer of the 2004 International Symposium on Electronic Art (ISEA2004). In 2002–03 she was an arts worker in residency at Sarai: the New Media Initiative in Delhi, India and was Associate Director for Adelaide Festival 2002. From 1995 to 2000 McDonald Crowley was Director of the Australian Network for Art and Technology (ANAT), an organization with a national brief to foster links between the arts, sciences and new technology.

Sara Diamond
Community Domain 1 Paper Session

Currently Sara Diamond is President of the Ontario College of Art & Design. She has served as the Artistic Director of Media and Visual Art at the Banff Centre, and Director of Research for the entire Banff Centre

(2003–2005). She created the renowned Banff New Media Institute (BNMI) in 1995 and led this research and development center for ten years. Diamond created and was Editor-in-Chief of www.horizonzero.ca.

Diamond has taught at Emily Carr Institute of Art & Design, The California Institute for the Arts and remains Adjunct Professor, University of California, Los Angeles.

Barbara Goldstein
City of San José Public Art Panel

Barbara Goldstein is the Public Art Director for the City of San José Office of Cultural Affairs. Prior to her work in San José, Goldstein was Public Art Director for the City of Seattle. From 1989 to 1993, she was Director of Design Review and Cultural Planning for the Los Angeles Department of Cultural Affairs. From 1980 to 1985 she edited and published *Arts+Architecture* magazine.

Alice Ming Wai Jim
Community Domain 2 Paper Session

Alice Ming Wai Jim is an art historian and critic. From 2003 to 2006, she was the curator of the Vancouver International Centre for Contemporary Asian Art (Centre A). She is a Professor of Fine Arts at Concordia University. Her writings on contemporary Asian and diasporic art are widely published in anthologies, art journals and magazines. She is on the Container Culture Curatorial Committee and the International Program Committee for ISEA2006.

Gordon Knox
San José Residency Panel

Gordon Knox is currently the Director of the Montalvo Artist Residency Program in California, he was the Director of Production for the US pavilion at the 2003 Venice Biennale, an Advisory Editor at the Paris Review and consultant to arts foundations in Asia, Europe and North America. Gordon Knox was the founding Director of the Civitella Ranieri Center in Italy, the initiator of the *Dialogues in Umbria* series of colloquiums and of a variety of other multi-disciplinary international forums for artist interactions.

Sally Jane Norman
Transvergence 1 Paper Session

Citizen of Aotearoa/New Zealand, and France, Sally Jane Norman is a theorist and practitioner working on art and technology. She coordinated the 1993 Louvre International Symposium on New Images and has co-organized workshops and

seminars on creative exploration of digital environments. She has published with the Centre national de la recherche scientifique, UNESCO and the French Ministry of Culture, and been engaged on European R&D programs for over ten years. She is a founding member and 2006 Chair of the VIDA Art and Artificial Life competition run by Telefonica (Madrid). After launching a practice-based Digital Arts PhD as Director of the Ecole supérieure de l'image, she joined Newcastle University in 2004 to direct Culture Lab; an interdisciplinary practice-driven creative research lab.

Eric Paulos
Report on the Interactive City Summit

Eric Paulos is a Research Scientist at Intel in Berkeley, California where he leads the Urban Atmospheres project—challenged to use provocative methods to understand the future fabric of our emerging digital and wireless urban landscape. Eric received his PhD in Electrical Engineering and Computer Science from the University of California, Berkeley where he researched scientific, and social issues surrounding internet based telepresence, robotics, and mediated communication tools. Eric has developed several internet based tele-operated robots including, Mechanical Gaze in 1995 and Personal Roving Presence devices (PRoPs) such as Space Browsing helium filled tele-operated blimps and ground based PRoP systems.

Monica Narula and Shuddhabrata Sengupta of Raqs Media Collective
Report on the Pacific Rim New Media Summit

Raqs Media Collective (Jeebesh Bagchi, Monica Narula and Shuddhabrata Sengupta) is a group of media practitioners working in contemporary art, (new and old media, installations, video, sound, photography and text). Together with Ravi Sundaram and Ravi Vasudevan, Raqs co-founded Sarai (www.sarai.net) at the Centre for the Study of Developing Societies, Delhi. The three partners of Raqs are a part of the editorial collective of the Sarai Reader Series and work at the Sarai Media Lab in Delhi.

Raqs has exhibited at Bose Pacia, New York, PM House Museum & Gallery, London, the Guangzhou Triennale, the Taipei, Liverpool and Venice Biennales, Documenta 11, Palais de Beaux Arts (Brussels), Fondazione Sandretto Re Rebaudengo, Itau Cultural Centre, Generali Foundation Gallery, Ars Electronica, the Walker Art Center, the Roomade Office for Contemporary Art, Ecole Supérieure des Beaux Arts (Paris), Art Gallery of Western Australia, Queens Museum/Asia Society, and the Santa Monica Museum of Art.

Discussants

Zhang Ga

Pacific Rim 1 Paper Session

Zhang Ga is an artist and director of the Netart Initiative. He studied art in China, continued his art education at the Berlin Academy of Arts in Germany (UdK) with a DAAD fellowship and holds an MFA from the Parsons School of Design in the US. Zhang Ga lives and works in NYC where he is a faculty member of the MFA Design and Technology Program at Parsons School of Design; he also is a visiting lecturer in Computer Graphics and Interactive Media at Pratt Institute. He was the Artistic Director of the First Beijing International New Media Arts Exhibition and Symposium.

022

Hung Keung

Pacific Rim 1 Paper Session

Hung Keung is an independent filmmaker, new media artist, and teacher in the School of Design at the Hong Kong Polytechnic University. Currently as a Research Scholar with a Desiree and Hans Michael Jebsen Fellowship from Asian Cultural Council in New York, Hung has been invited to present his latest interactive projects at the Center for New Media at the University of California, Berkeley, and to visit the Media Laboratory at MIT.



7

025



001

Franck Ancel, Paris, France

Organized and coordinated symposiums, expositions, and performances in cooperation with associations and institutions

From Scenography to Planetary Network for Shanghai 2010

World-Expo City

Shanghai is in the process of becoming the Asian New York, at the heart of the continent. It is this urbanization process, emerging in a city with no end and no limits, that is being discussed for 2010. Consequently, what is being prepared at Shanghai is not simply an immaterial bridge between a universal-type event and a planetary dimension. Similarly, the theme of the contemporary city is coming increasingly to the fore in exhibitions dedicated to the electronic arts, as at the forthcoming international ISEA gathering, to be held at San José in 2006. Some of these planned interactions between urban evolution and current techno-scientific developments constitute the linkage between today's artistic mutations.

002

Steve Anderson, Los Angeles, California

Assistant Professor of Interactive Media at the University of Southern California School of Cinema-Television, Associate Editor of *Vectors Journal of Culture and Technology in a Dynamic Vernacular*, and Associate Director of the Institute for Multimedia Literacy at USC.

Aporias of the Digital Avant-Garde

This paper maps two divergent trajectories within a narrowly defined sphere of short-form, time-based, digital media—specifically music videos, design-oriented short films and motion graphics—of the past ten years. I am particularly interested in considering this work's potential for understanding emergent relations to the perception and construction of space, time and bodies; the status of narrative; relations between technology and material culture; and shifting conceptions of the roles played by producers and consumers.

003

Joline Blais, Orono, Maine

Assistant Professor of New Media at UMaine and Co-Founder of Still Water for Network Art & Culture

Indigenous Domain: Pilgrims, Permaculture & Perl

Indigenous Domain discusses the limitations of current colonial paradigms for cyberspace which try to rope off "commons" or "reservations" for the public good, but which still operate within a larger colonial framework. The paper proposes alternatives to the prevailing colonial paradigm of the "commons" and "copyleft" based on models drawn from indigenous culture, permaculture and digital culture.

8

Towards New Class of Being—The Extended Body

The biomass of disassociated living cells and tissues is in the thousands of tons. These fragments do not fall under current biological or cultural classifications. The notion of the extended body can be seen as a way to define this category of life, while at the same time attempting to destabilize some of the rooted perceptions of classification of living beings. The extend body can and is an amalgamation of the human extended phenotype with tissue life—a unfilled body for disembodied living fragments, an ontological device, set to draw attention to the need of re-examining current taxonomies and hierarchical perceptions of life.

006

Gheorghe Dan, Romania; and Alisa Andrasek, United States

Gheorghe Dan: Artistic Director and Researcher for Of0003.

Alisa Andrasek: Experimental practitioner of architecture, computational processes in design, Founder of biothing, Teacher of architecture at Columbia University and Pratt Institute in New York, lecturer, Co-Winner of the Metropolis Next Generation Design Competition, 2005 and FEIDAD Design Merit Award, 2004 Award.

Phylotic BodyScapes | Entheogenic Gardens: poly-scalar heterotopic

Phylotic is a computational system employing dynamically relational assemblages for analysis, synthesis and cataloguing of cultural and biological phenotypes into a library of seeds or DNA, which may be hybridized and grown upon infinite topographies. In Phylotic, the human body becomes the most intimate heterotopic space, the breathing landscape onto which the computational system grows elaborate and sensuous bodyscapes/gardens.

007

Sharon Daniel, Berkeley, California

Author, presenter and Associate Professor of Film and Digital Media at the University of California, Santa Cruz.

Public Secrets: information and social knowledge

Secrets are the opposite of information. There are secrets that are kept from the public and then there are "public secrets"—secrets that the public chooses to keep safe from itself—like, "don't ask, don't tell." Such shared secrets sustain social and political institutions. The injustices of the war on drugs, the criminal justice system, and the Prison Industrial Complex are "public secrets." This paper will discuss the phenomenon of the "public secret" in the context information culture and present strategies for using information technologies to unmask such secrets. The presentation will reference an online audio database of statements by incarcerated women and injection drug users, which reveal the secret injustices of the war on drugs, the Criminal Justice System and the Prison Industrial Complex.

004

Josephine Bosma, Amsterdam,
the Netherlands

Writer and critic.

Voice and Code

The relationship between code and language, cultures, and machine has started being analyzed quite profoundly the past few years, yet how does code relate to human voice? Code is an interesting mixture of human and machine languages, of social and mathematical communication. With the work of Florian Cramer as an inspiration and big influence I would like to speculate wildly about how code not only reflects a changing attitude in the transcription and creation of meaning, but also on how this in turn reverberates in the use of our human voice, specifically in the arts.

005

Oron Catts, Australia; and Ionat Zurr,
Australia

Oron Catts: Artistic Director and Co-Founder of SymbioticA, artist/researcher, Founder of the Tissue Culture and Art Project (TC&A) in 1996, Curator of Biofeel exhibition and The Aesthetics of Care? Symposium, BEAP 2002 and BioDifferences exhibition and conference, BEAP 2004 and Research Fellow at The Tissue Engineering & Organ Fabrication Laboratory, Massachusetts General Hospital, Harvard Medical School (2000-2001).

Ionat Zurr: Artist, author, researcher, Artist in Residence in SymbioticA and the Art & Science Collaborative Research Laboratory at The School of Anatomy & Human Biology, University of Western Australia, Co-Founder of the Tissue Culture and Art Project, Co-Curator of BioDifferences exhibition and conference, BEAP 2004, and Research Fellow at The Tissue Engineering & Organ Fabrication Laboratory, Massachusetts General Hospital, Harvard Medical School (2000-2001).

008

Kevin Hamilton, Urbana, Illinois

Researcher and Instructor at the University
of Illinois, Urbana-Champaign.

Absence in Common: An Operator for the Inoperative Community

Expanding on Jean-Luc Nancy's theory of the Inoperative Community, this paper will draw from recent memorial practices and communication theory to argue for the importance of absence in the construction of sound networks. Blindly celebrated by dystopian modernists, and blissfully ignored by utopian technophiles, the experience of absence is crucial to a nonviolent and just approach to communion.

009

Jon Ippolito, New York, New York; and
Joline Blais, Orono, Maine

Jon Ippolito, artist, writer, Assistant
Curator of Media Arts at the Guggenheim,
Co-Founder of Still Water.

Joline Blais: Fiction writer, Assistant
Professor of New Media at UMaine and
Co-Founder of Still Water

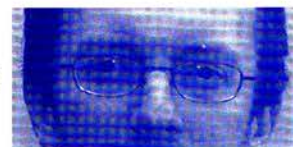
Art as Antibody: A Redefinition of Art for the Internet Age

Art's recent infiltration of stock markets, courtrooms, and mobile phones marks a seismic shift in the role it plays in society. The once-academic question "what is art" has acquired new urgency now that society depends on this collective immune system to confront technology's increasing encroachment into daily life. Drawing on case studies from our 2006 book *At the Edge of Art*, this paper examines the special powers granted art of the Internet age, which—no longer content to sit on a pedestal or auction block—can respond aggressively to the ethical crises caused by technology's infection of society.

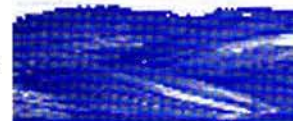
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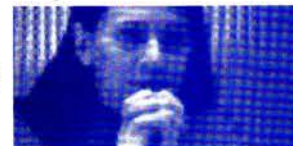
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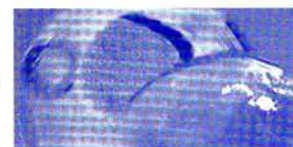
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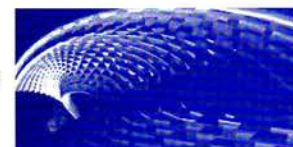
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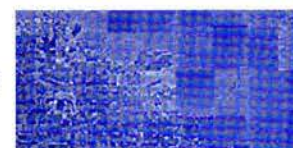
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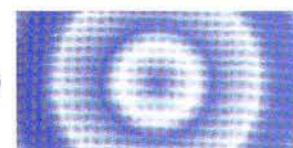
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008



009



010

Machiko Kusahara, Tokyo, Japan

Scholar, lecturer, author, curator, Professor, School of Letters, Arts and Sciences, Waseda University, and Visiting Professor, Department of Design|Media Arts, UCLA.

Device Art: A New Concept from Japan

In the international community of media art, Japanese media artists are often criticized for having a positive attitude in regard to technology rather than being critical. It is true that playfulness is often appreciated in Japanese media art, and there is no clear border between art and entertainment, or with popular culture. Why is that so? Is it wrong to appreciate technology? The paper discusses the cultural and historical background of Japanese media art that leads to a proposal of "Device Art," a new concept in media art.

011

Tapio Mäkelä, Helsinki, Finland

Media artist, researcher and event organizer.

Ars Memorativa in the Interactive City Private Layers, Sublime Technologies in Public Spaces

Location based media and in particular the so called locative arts discourse make claims for reconfiguring public spaces through participatory uses of mobile and wireless technologies in urban settings. In this paper I am questioning the degree to which location based media can challenge existing configurations of public space. Instead I suggest to "read" these acts, on the one hand as metaphoric or conceptual acts which address the discourse of public space, and on the other hand as private yet shared practices within public spaces, new forms of ars memorativa. In the paper I also consider the role of new technologies as a sublime.

012

Timothy Murray, Ithaca, New York

Professor of Comparative Literature and English, Acting Chair and Director of Graduate Studies in Comparative Literature and Director of Graduate Studies in Film and Video at Cornell University; Curator of The Rose Goldsen Archive of New Media Art, Cornell Library and Co-Curator, CTHEORY Multimedia.

Chinese Archival Futures: Thinking Digitality Via Cornell's Wen and Goldsen Archives of New Media Art

Cornell University's Rose Goldsen Archive of New Media Art and its specialized collection, The Wen Pulin Archive of Chinese Avant Garde Art, include an extensive array of new media art from China, Hong Kong, and Taiwan. As the Founding Curator, I have been struck by how these collections and the socio-cultural conditions of their production have expanded my sense of the mission of the Goldsen Archive as well as the cultural conditions and promises of digitality itself.

013

10

015

Alison Sant, San Francisco, California

Media artist, past Artist in Residence at: Djerassi Resident Artists Program, Headlands Center for the Arts, and the Tryon Center for Visual Art, Current projects include TRACE, supported by the San Francisco Exploratorium and exhibited at ISEA 2006, Teaches media and public practice at the California College of the Arts and the San Francisco Art Institute.

Redefining The Basemap

Current collaborative mapping projects, using locative media technologies, have often overlooked the conventions of the basemap as a site for reinvention. Although these projects imagine alternative organizations of urban space through the way it is digitally mapped, they remain bounded by datasets that reinforce a Cartesian and static notion of urban space. This paper questions the methodology of the basemap, as it is utilized in these projects, and proposes alternative tactics for mapping the city.

016

Trebzor Scholz, New York, New York

Media theorist, artist, activist, lecturer, Founder of the Institute for Distributed Creativity, co-editor of *The Art of Free Cooperation*, organizer of the conferences: 'Share, Share Widely' and 'Free Cooperation', contributing author to anthologies and Professor and Researcher in the Department of Media Study at the State University of New York at Buffalo.

The Participatory Challenge: Incentives for Online Collaboration

Current debates focus too much on what social tools can do and not enough on the people who use them. Motivations of the multitudes who add content to online environments matter a great deal. What follows here are hands-on guidelines and an outline of preconditions for online participation. Terms like: involvement, turn taking, network, feedback, or distributed creativity are frequently applied to characterize this kind of social and cultural interaction.

017

Mirjam Struppek, Berlin, Germany

Urbanist, researcher lecturer, author, consultant and Curator of the international conference Urban Screens 05 in Amsterdam.

The Urbane Potential of Public Screens for Interaction

www.urbanscreens.org investigates how the currently dominating commercial use of outdoor screens can be broadened with cultural content contributing to a lively urban society. Interactivity and participation will bind the screens more to the communal context of the space and therefore create local identity and engagement. The integration of current information technologies support the development of a new digital layer of the city in a merge of material and immaterial space redefining the function of this growing infrastructure.

Valentina Nisi, Amsterdam,
The Netherlands; Dr. Ian Oakley,
Sydney Australia; and Dr. Mads Haahr,
Dublin, Ireland

Valentina Nisi: Researcher and media
artist, Binger Film Lab.

Dr. Ian Oakley: Psychologist and interaction
designer.

Dr. Mads Haahr: Multidisciplinary, lecturer,
Department of Computer Science, Trinity
College, Dublin.

Community Networked Tales: Stories and Place of a Dublin

This paper describes the content capture,
design and implementation of the Media
Portrait of the Liberties project. It focuses
primarily on the results of a subjective user
study conducted to gauge reactions to this
novel media format. We close this paper
by discussing the results of this study, and
speculating on future directions for this work.

014

Posters

018
Ajaykumar, London, England

Artist, Co-Director of the shapes-design
studio, curator and academic at Goldsmiths,
University of London.

M-I I-M: racism, mental illness, and marginal narratives

M-I I-M, as an ongoing project, endeavours
to engage with themes that are not in pri-
mary spheres of discourse, to generate
knowledge. This poster discusses multiplici-
ties and heterogeneity. It endeavours to
engage with themes that are not in primary
spheres of discourse, as well as addressing
both lack of representation and misrepresen-
tation. The project, currently finding focus
with a net art work, pages of madness, is
a response to recent scientific research of
Professor Robin Murray of the Institute of
Psychiatry, which suggests that black people
in the United Kingdom are several times
more likely than white people to suffer men-
tal illness. The research points to social fac-
tors such as racism that cause such huge
demographic discrepancy. Professor Murray
believes that the experience of black people
in the U.K. almost drives them mad.

014
Ned Rossiter, Ulster, Ireland

Senior Lecturer in Media Studies (Digital
Media) at the Centre for Media Research,
University of Ulster, Northern Ireland,
Adjunct Research Fellow at the Centre for
Cultural Research, University of Western
Sydney author of *Organized Networks:*
Media Theory, Creative Labour, New
Institutions and co-facilitator of fibreculture.

Organized Networks, Transdisciplinarity and New Institutional Forms

This paper describes and analyses the
emergence of "Organized networks" as new
institutional forms. Organized networks, in
contrast to "networked organizations" (uni-
versities, corporations, government, even
contemporary art institutions), are distinct
for the ways in which the organization of
social relations is immanent to the media of
communication. The paper considers some
of the ways in which Organized networks
facilitate the communication and production
of educational resources across peer-to-peer,
transdisciplinary social-technical networks.

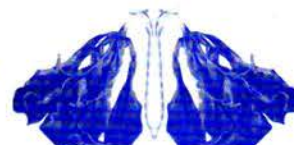
019
Elliot Anderson, San Francisco, California

Artist, curator, and Assistant Professor of
Art, Electronic Media and Digital Arts New
Media Graduate Program, University of
California, Santa Cruz.

Unnatural Selection

Unnatural Selection is an umbrella for a
series of projects that examine human and
cultural understanding of and relationship to
the natural environment. The project is a col-
laboration between University of California,
Santa Cruz Assistant Professor of Art Elliot
Anderson and Digital Arts New Media gradu-
ate students: Tyler Freeman, Adam Jerugim,
James Khazar, Nichole Smith, Synthia Payne,
no.e sunflowerfish, and Alan Tollefson. The
designation *Unnatural Selection* was chosen
to comment on and question human manip-
ulation of the natural world. The work in the
series reflects on current perceptions of
biology, nature, and the environment from
the point of view of environmental aesthet-
ics, genetics and human desire, the sublime
and genetic technologies, and the necessity
of creative involvement in generating ethical
and technologically less destructive interac-
tion with the natural world.

010



011



012



013



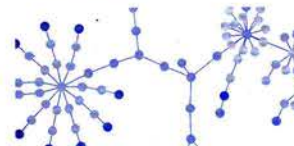
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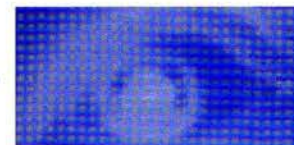
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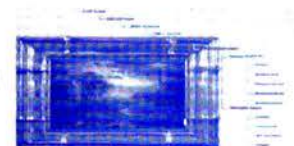
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018



019



020

Steve Anderson, Los Angeles, California;
Tara McPherson, San Francisco, California;
and Craig Dietrich, San Francisco

Steve Anderson: Curator, critic, creator of digital media and Assistant Professor of Interactive Media at the USC School of Cinema-Television, Associate Editor of *Vectors: Journal of Culture and Technology in a Dynamic Vernacular* and Associate Director of the Institute for Multimedia Literacy at USC.

Tara McPherson: New Media researcher, Chair and Associate Professor of Critical Studies in USC's School of Cinema-TV, Co-Editor of *Hop on Pop: The Politics and Pleasures of Popular Culture*, author of *Reconstructing Dixie: Race, Gender, and Nostalgia in the Imagined South*, and editor of *Vectors*.

Craig Dietrich: Technologist and new media artist, User Interface Engineer of *Vectors: Journal of Culture and Technology in a Dynamic Vernacular*, and MFA candidate for Intermedia Studies at The University of Iowa.

Re-imagining the Electronic Journal

This poster presentation will demonstrate several aspects of the new electronic publication *Vectors Journal of Culture and Technology in a Dynamic Vernacular*, together with its conception, mandates, infrastructure and funding, as well as its attempts at community building, and innovative collaborative design and interface development process. It is designed to spark discussion about the future of electronic publishing and its potential impact across a broad spectrum of academic output.

021

Burak Arikan, Cambridge, Massachusetts;
and Vincent Leclerc, Montreal, Canada

Burak Arikan: Cambridge, MA. Master of Arts and Sciences degree at the MIT Media Laboratory, MA in Visual Communication Design from Istanbul Bilgi University. BS in Civil Engineering from Yildiz Technical University.

Vincent Leclerc: Montreal, Canada. Master of Arts and Sciences degree at the MIT Media Laboratory in the Tangible Media Group. Designer and developer at the XS lab in Montreal.

Open I/O

Open I/O is a suite of software services and applications for composing and running distributed physical media in a way that enables people to exchange data over the Internet. By using this system, artists and designers can collaborate and take advantage of high-level social and economic information while creating low-level physical interactions. By enabling social interactions through networked electronic objects, Open I/O lets people explore the intersection of material culture (things, physicality) and ideology (ideas, values).

12

024

Kooj (Kuljit) Chuhan, UK; India

Digital media artist and filmmaker

From a Handful of Seeds

What If I'm Not Real is a multi-screen installation work in which the broad ranges of cultural backgrounds and disciplines of artists were able to engage with their shared global contexts for migrations and deportations without the assumption of consensus of perspective. The resulting visual and physical narrative is able to allow different musical performance artists to each reframe the way the work is perceived, so cutting across cultural divides re-locating the same visuals within different geographies and perspectives. The work questions techno-insularity and proposes greater roles for continuing live evolution of electronic screen-based arts, and for the confounding of the real-symbolic between visuals and music.

025

Diego Diaz, Singapore, and
Dr. Clara Boj Tovar, Singapore

Free Network Visible Network

Diego Diaz: Research Associate at Interaction and Entertainment Research Center, Nanyang Technological University of Singapore, Co-organizer chair of ACE2005 and ACE2006, and Art Chair of DIME2006.

Dr. Clara Boj Tovar: PHD in Fine Arts, Research Fellow at Interaction and Entertainment Research Center at Nanyang Technological University, Singapore. Demo chair of ACE2005 and ACE2006, and Art Chair of DIME2006.

Free Network Visible Network combines different tools and processes to visualize, floating in the space, the interchanged information between users of a network. People are able to experience how colorful virtual objects, representing the digital data, are flying around. These virtual objects will change their shape, size and color in relation to the different characteristics of circulating information in the network. Using the Visible Network Client users can superimpose images, texts, sounds and 3D models on the urban space customizing it and participating on the design of the city. *Free Network Visible Network* is done in collaboration with Liu Wei, Duy Nguyen and Adrian Cheok at IERC, Nanyang Technological University, Singapore.

022

Andy Bichlbaum, Paris, France; and
Nathalie Magnan, Paris, France

Andy Bichlbaum: Activist, writer, filmmaker, sailor and one of the Founders of the Yes Men.

Nathalie Magnan: Author, sailor, teacher at the Ecole Nationale Supérieure des Beaux Arts de Dijon and initiator of the "sailing for geeks" project.

The Other Free Trade/Crash Test Sailboat (S4G3)

We will rent a 40-foot or longer boat and use it for social and activist projects for which a sailboat is a unique and essential venue. The boat's first major voyage (a "trading voyage of the future" especially targeting communities with diaspora components) will be from Lázaro Cárdenas, Michoacán to a port near San José, California. The six-week voyage will take place prior to August 2006, and the results (as well as the boat itself) will be displayed at ISEA2006, where we will also offer tours of Bay industrial ports.

023

Chris Byrne, Edinburgh, Scotland;
Sofia, Bulgaria

Curator, producer, artist, educator, researcher; Lecturer at the University of Dundee, Co-Director of Art Research Communication, and was the Founding Director of New Media Scotland.

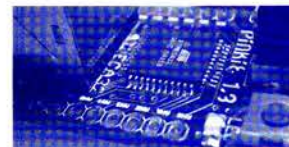
Free Radio and Community Networks

In this poster I aim to reconsider the role of radio broadcasting on a local level, and examine the interesting revival in this 'secondary' medium as a tool for community awareness and creative expression. Community radio broadcasting as a movement for social empowerment is undergoing transformation and expansion. Grassroots wireless digital networks are enabling localised sharing of bandwidth and services. This poster will explore these phenomena, looking at examples of projects, comparing and contrasting approaches and positions, and analysing issues.

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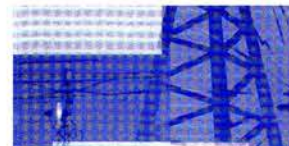
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022



023



026

Kenneth Fields, Beijing, China

Associate Professor, Department of Digital Art and Design, School of Software, Peking University, Professor, China Electronic Music Center at the Central Conservatory of Music in Beijing, Director of The Beijing Node of the Planetary Collegium, Director of Zhonghaus: Art/Science Center, Beijing, Director of Dauhaus: China Digital Arts Network, Asia Pacific Regional Editor, *Organized Sound*, Cambridge University Press, Board Member of Electronic Music Association of China and Co-Organiser, Musicacoustica.

Chinapedia

This presentation serves as a link to digital media discourse in China. As such it is not narrowly focused but highlights 3 critical avenues into a more practical discussion suggested by the nature of the ISEA2006 proposal of an Asia-Pacific Summit: censorship, creative industry and education. I see the major challenge to China in terms of its entrance into the era of read/write media. From this perspective the issues can be looked at in terms of the rocky introduction to wiki/blog culture, user created content/production, and the use of collaborative software in education.

027

Julie Freeman, UK; and David Muth, UK

Julie Freeman: Artist, holds a MA in Digital Arts at the Centre for Electronic Arts, London; a NESTA fellow.

David Muth: Artist and musician.

The Lake

The Lake is the first in a series of artworks that track groups of animals via electronic tagging systems and transforms the motion data collected into musical composition and animated visuals. Supported by NESTA and presented at Tingrith Fishery, UK, the site-specific work collected real-time movement data from sixteen fish and used a modular software system to create a unique digital audio visual experience for visitors. The work explores how we can create an interface for communication between biological systems and technological systems in an artistic context.

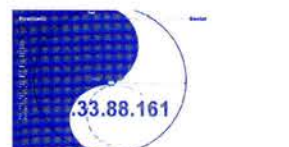
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026



027



028

Dr. Petra Gemeinboeck, Sydney, Australia.

Media artist, researcher and Assistant Professor of Digital Media at the University of Sydney.

Concepts in Locative Media: Instrumental and Theoretical Considerations in the Design of a Framework

This poster is concerned with the development of a conceptual and technological framework for the realization of locative media artworks. Our approach focuses on multiplicity and hybridity, and seeks to create an instrument out of the urban environment. Mobile phones become the instruments that probe into the urban fabric and the lenses that modulate the way we perceive this web of threads. The poster looks at the instrumental and theoretical framework and three concepts that put them into practice. This poster was co-authored by Dr. Atau Tanaka.

029

Hanna Harris, Helsinki, Finland

Urban researcher, the main producer for ISEA2004 for the Helsinki and Ferry programmes, involved in the production of various tv programmes and cultural festivals such as Koneisto electronic music festival and the Helsinki Festival, board member of m-cult centre for new media culture, holds a Licentiate Thesis in Urban Studies from the University of Helsinki along with studies at the Media lab, University of Art and Design Helsinki, currently urban studies PhD Candidate at the University of Helsinki.

Locative Processes of Re-Imagining Cities—Media as Spatial Intervention

The poster aims at examining urban change and the production of urban cultural space from the viewpoint of media. The focus is on how spaces and frequencies intertwine. Thus, urban space is seen as standing for both media of public space and media as public space. Especially various locative processes of street television are analysed as a mode of spatial intervention for re-imagining cities. The case of Helsinki, its specific media-space and the development of the m2hz urban channel are analysed in this context.

030

Matthew Hockenberry, Cambridge, Massachusetts; and Rob Gens, Cambridge, Massachusetts

Matthew Hockenberry: Researcher, MIT Media Laboratory, Cambridge.

Rob Gens: Undergraduate Researcher, MIT Computer Science and Artificial Intelligence Laboratory, Cambridge.

A Metro of Meaning

Can computers understand what a space means to us? We think so, and demonstrate a system that seems to feel the same way. By making use of common-sense knowledge what an average person takes a way from a place we can build visualizations that aren't dependent on what we put in a database—just what we can describe with language.

14

Cityscapes: Social Poetics/Public Textualities

The project is a continuation of my doctoral research in Visual and Digital Poetics, with an interest in the new and still unexplored genre of e-poetry and how it is integrated in the realm of social and urban poetics. It is an interactive piece formed by pallets with audio, animated and visual elements of the multicultural city of Melbourne. The user can create phonetic and textual-visual compositions. The ultimate aim is to make this work accessible via the web to enable users to recreate these fragmented realities and send them back to the city, to a common urban screen.

033

Casey Reas, Los Angeles, California; and Ben Fry, Pittsburgh, Pennsylvania

Casey Reas: Associate Professor, UCLA Design | Media Arts.

Ben Fry: 2006-2007 Nierenberg Chair of Design, Carnegie Mellon.

Processing.org

Over the last five years, *Processing.org* has grown from a small software initiative to an international community. The software is used by thousands of students, artists, designers, architects, researchers, and hobbyists for learning, prototyping, and production. It is created to teach fundamentals of computer programming within a visual context and to serve as a software sketchbook and professional production tool. Processing is developed by artists and designers as an alternative to proprietary software tools in the same domain. The related projects Mobile Processing, Wiring, and Arduino extend the ideas behind Processing to the contexts of developing software for mobile phones and for interfacing to the world through controlling sensors and motors. These tools are used around the world for teaching in universities, art schools, and arts organizations.

034

Stefan Riekeles, Berlin, Germany

Studied audio-visual media technology in Stuttgart, Germany and New Media at the School of Art and Design, Zurich, Switzerland. Programmer and co-curator of transmediale international media art festival Berlin. Graduating in cultural studies and aesthetic theory from the Humboldt-University Berlin.

on moss—topology of a plant

An investigation of the topological characteristics of moss. The unique botanical features of moss qualify as a background for the analysis of phenomena which require a topological approach. The characteristics of the growth process are: 1. Territorial growth of genetically identical clusters. 2. Mutual support of the plantlets of one cluster. 3. Clusters have a layered structure. Illustrations by Ingela Viks.

031

Dennis Kaspori, Rotterdam, The Netherlands; and **Jeanne van Heeswijk**, Rotterdam, The Netherlands

Dennis Kaspori: The Maze Corporation.

Jeanne van Heeswijk: Jeannetworks.

Face Your World

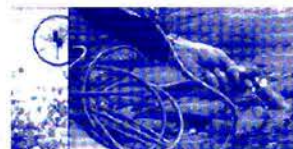
During the first half of 2005 an unusual project took place in Slotervaart, initiated by the Rotterdam artist Jeanne van Heeswijk and architect Dennis Kaspori. It involved the design of the Staalman Park, which, together with the Brede School which stands next to it, is to form the new heart of this neighbourhood in Amsterdam West. The point of departure for the project was not only to arrive at a design for the park, so that it could function as a meeting place for residents of various ages and cultures, but above all else, to bring this about with the participation of the future users, including children, students and other neighbourhood residents.

032

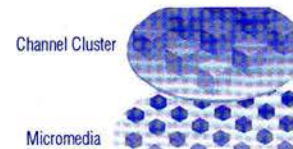
Maria Mencia, UK

Digital Artist, Senior Lecturer in Digital Media at Kingston University, UK, researcher, holds a doctorate in Digital Poetics and Digital Art, funded by the Promising Researcher Fellowship Scheme at Kingston University, London, UK and NYU, presenter and artist at onedotzero at the ICA, London, ISEA2002, International Symposium of Electronic Arts, Nagoya, Japan, FILE 2002, International Festival of Electronic Language, São Paulo, Brazil, ARCO-I International Conference in Visual Studies, Madrid, Spain, Digital Surface: Approaches to Current Research in Contemporary Art Practice, IV Jornadas de Arte y Multimedia 2002, CaixaForum-Mediateca, Barcelona, Spain and BEAP (Biennial of Electronic Arts Perth), CAiiA-Star Consciousness Reframed IV, Australia in August 2002.

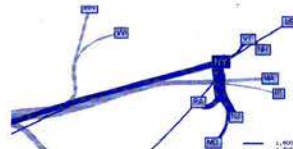
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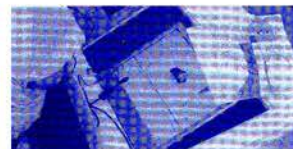
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035

Stanislav Roudavski, Cambridge, UK; and **Giorgos Artopoulos**, Cambridge, UK

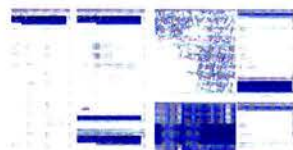
Stanislav Roudavski: Architect, artist, designer and academic, Cambridge University Moving Image Studio and Digital Studios.

Giorgos Artopoulos: Architect, recipient of Best International Short Film award in Mestre Film Festival, Venice; 1st Prize in industrial design competition ('Digital Drawing Table for the Architect'), and Cambridge University Moving Image Studio and Digital Studios.

It's a Parasite!

We propose to tell a story of the design and construction of a place-specific responsive environment. This story is fundamental to the problem of materialisation of structures that are derived via an adaptive simulative process. Rather than seeing the purpose of the project in an object we recognise how a task of making physical a digitally evolved idea is a near-absurdist endeavour resembling that described by Kafka in *The Great Wall of China*. The Sisyphean move from bytes to matter has involved tens of people and has spread from the city of Cambridge to the city of Prague. In our view, seeing this project for what it is suggest a new theoretical way of seeing and appraising both contemporary cutting-edge architectural design and digital art. We have documented the design and materialisation processes, the interaction with people and the places and have compiled the results into a 25 minute film that includes video and animated simulation sequences.

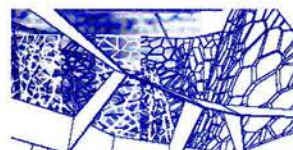
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034



035



036

Inga Zimprich, Amsterdam,
The Netherlands

Thinktank

Thinktank tries to open the process of developing a groupware to practitioners from the arts and social and cultural production. In a research phase we gather the expectations, requirements and wishes towards online collaborative spaces, which pay attention to the dynamics which appear in voluntary working processes, such as agreements, compensation, and trust, but also practical aspects such as conferring online, and publishing (printing on demand). In collaboration with other partners, the conceptual design emerging from the research phase will lead to new add-on modules, to be attached to the existing groupware drupal. Furthermore the Thinktank will develop a new user-friendly interface.

Artist Presentations

037

Julie Andreyev, Vancouver, British Columbia

New media artist, shown in North America and Europe; grants from The Canada Council, BC Arts Council, Foreign Affairs Canada, and from the Social Sciences and Humanities Research Council of Canada; Associate Professor at Emily Carr Institute.

Four Wheel Drift

Julie Andreyev will present her internationally performed projects and her current work in co-production with Banff New Media Institute. These projects examine urban culture through the use of cars as interactive, experimental VJ/DJ platforms. During performances, audio-visions of the city are repositioned into the public as performance and that which is private—the space of the car—becomes public and a tool for commentary about the city.

038

Burak Arıkan, Cambridge, Massachusetts
and Vincent Leclerc, Montreal, Canada

Burak Arıkan: Cambridge, MA. Master of Arts and Sciences degree at the MIT Media Laboratory, MA in Visual Communication Design from Istanbul Bilgi University. BS in Civil Engineering from Yildiz Technical University.

Vincent Leclerc: Montreal, Canada. Master of Arts and Sciences degree at the MIT Media Laboratory in the Tangible Media Group. Designer and developer at the XS lab in Montreal.

Open I/O

Open I/O is a suite of software services and applications for composing and running distributed physical media in a way that enables people to exchange data over the Internet. By using this system, artists and designers can collaborate and take advantage of high-level social and economic information while creating low-level physical interactions. By enabling social interactions through networked electronic objects, Open I/O lets people explore the intersection of material culture (things, physicality) and ideology (ideas, values).

16

041

Peter d'Agostino, Philadelphia, Pennsylvania

Artist Fulbright Scholar (Brazil, 1996; Australia, 2003), Awarded grants and fellowships from the National Endowment for the Arts, Japan Foundation, Pew Trusts, Pennsylvania Council on the Arts, and the Center for Advanced Visual Studies, MIT. Artist-in-residence at the TV Laboratory, WNET, New York, the Banff Centre for the Arts, Canada, the Rockefeller Foundation's Bellagio Center, Italy, honorary awards for interactive art at Prix Ars Electronica. Professor of film and media arts and director of the NewTechLab at Temple University, Philadelphia, author of *Transmission: toward a post-television culture*, and *The Un/Necessary Image* and *TeleGuide*—including a Proposal for QUBE and contributor to *Illuminating Video*, and *Theories and Documents of Contemporary Art*.

Metaphor Machines: traversing the techno/cultures of human-machine interaction

The term "metaphor machines" refers to my work on critical interactivity. Synthesizing aspects of analog and digital modalities can serve as a resource for cultural and social sustainability in an age of constantly shifting technologically determined paradigms. This paper is an attempt to survey some of these issues and to provide dialogue and debate for the ISEA2006 online forum as well as at the ISEA2006 conference in San José.

042

Ursula Damm, Weimar and Düsseldorf, Germany; Matthias Weber, Freiburg, Germany; and Peter Serocka, Germany

Ursula Damm: Guest Professor at the Bauhaus-Uni Weimar, former Artistic Research Associate at the Academy of Media Arts Cologne, MFA at the Akademie of Arts, Düsseldorf, Germany, Post-Graduate Degree at the Academy of Media Arts Cologne-KHM, received an Honorable Mention of the Prix Ars Electronica, and (amongst others) the Spiridon Neven-DuMont award.

Matthias Weber: Research Scientist at the International School of New Media in Lübeck, Germany, former Research Scientist at the Technical University of Freiberg, Studied computer science at the University of Bielefeld, Germany, received the German Students Award from the Körber Foundation.

039

Giselle Beiguelman, São Paulo, Brazil

Holds a PHD, professor, Communication and Semiotics Graduate Program, PUC-SP

***For an Aesthetics of Transmission:
Public Art in Nomadic Contexts***

All the projects I will discuss in this presentation happened in networked environments, dealing with collective forms of appropriation of the advertisement system as public space. They allow us to think about aesthetics of transmission and to discuss public art in a nomadic context where the interface becomes the message.

040

Elio Caccavale, London, UK

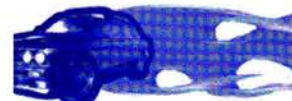
MA in Design Products from the Royal College of Art London, commercial consultant, Associate Lecturer at Central Saint Martins College of Art and Design, London, researcher, writer, recipient of a Sciart Welcome Trust award.

Utility Pets—Science, Design and Hypothetical Products

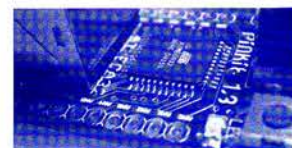
This presentation will explore how designers might participate in the scientific debate and in which areas science and design overlap. Utility Pets combine advances in biotechnology with current trends in pet ownership, providing a context for thinking about the complex array of biotechnology that might affect our lives.



036



037



038



039



040

Peter Serocka: build up the Laboratory for Scientific Visualization at the Bielefeld University, Germany, Co-Founder of the artist group Animato, previously Lead Computer Scientist Animax Multimedia Theatre in Bonn, Germany, received an Honorable Mention of the Prix Ars Electronica, High-Performance Computing Center at the Center of Biotechnology in Bielefeld, Germany, currently Researcher in Scientific Visualization at the Chinese-Academy/Max-Planck Partner Institute for Computational Biology in Shanghai, China.

***timescape (51° 13.66 north,
6° 46.523 east)***

This ever-changing sculpture is controlled by the occurrences in a public place. Like a naturally grown architecture this form is embedded into the contours of the immediate environment of the current location of the viewer. All these spatial elements are determined by mapping the traces of the visitors of the site according to their different walking-pace and according to their frequency of presence onto a SOM, which feeds a mathematical shape-the Isosurface that changes according to behaviour.

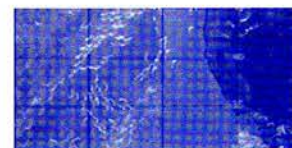
043

Shawn Decker, Sydney, Australia;
Ed Osborn, Sydney, Australia; and Nigel Helyer, a.k.a. Dr. Sonique, Sydney

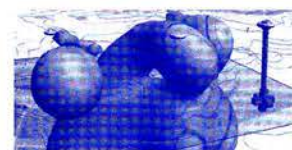
Nigel Helyer: Sculptor, sound artist, visiting Professor at Stanford University; Artist in Residence at the Paul Scherrer Institut in Switzerland; a fellow of the Australia Council for 2002/3; winner of the Helen Lempriere National Sculpture Award 2002 and curator of "Sonic-Differences" (Biennale of Electronic Arts Perth) 2004.

SoundCulture Panel

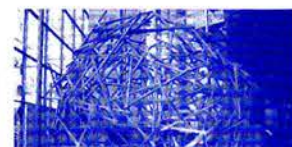
SoundCulture is an international collective doing sound-related work that explores artistic and cultural contexts for this work outside of the traditional modes of presentation of music. For members of SoundCulture, sound is a transvergent medium. Presentation of sound in public works and installations involves objects and systems for producing sound, interactivity, and other modes of presentation associated with the plastic arts. SoundCulture practitioners are increasingly object makers, programmers, and visual artists. In this panel discussion, SoundCulture artists will discuss this aspect of their current practices in particular, and how working from a background in sound informs these other activities.



041



042



043

044

David Drake, Bristol, UK

Writer and producer of films, books, online artworks, programmed events, festivals and exhibitions.

Electric Pavilion: Reimagining the City

Electric Pavilion is an online representation of a modern city overlaid on the real city of Bristol, in the United Kingdom, commissioned for the Creative Bristol celebratory year. The aim was to present the City's creative talent and energy in all its forms, but also capture the City's unique character—an intriguing mix of laid-back and edgy, cosmopolitan and introspective, welcoming and uncompromising. Not the city of Bristol in a literal sense, but a re-imagined city seen through the eyes of its creative community.

045

etoy.SILVAN, Zurich, Switzerland

etoy.CORPORATION is art and invests in art. The firm represents the core and code of the corporate sculpture, and controls, protects, promotes, and exploits the cultural substance (intellectual property), particularly the U.S. trademark "etoy" and the etoy.ART-COLLECTION. The firm shares cultural value and intends to reinvest all financial earnings in art—the final link in the value chain. By sharing risks and resources etoy.AGENTS, art collectors and fans invest time, knowledge, and ideas (or simply capital) in etoy.OPERATIONS, which focus on the overlap of entertainment, cultural, social and economic values. etoy.SHAREHOLDERS participate in a dynamic artwork that takes place 24 hours a day in the middle of society—on and offline.

Britney: dynamic public display system

Britney is a system that allows for creating simple choreographies from people's digital material for public display. Individual screens can be composed out of images, movies, slideshows or texts. Multiple screens form a play list that is preferably projected onto a public wall or canvas. The structure of Britney is quite simple, making for an almost zero training curve for content producers.

046

etoy.VINCENT, Zurich, Switzerland;
etoy.MONOROM, Zurich

etoy.CORPORATION is art and invests in art. The firm represents the core and code of the corporate sculpture, and controls, protects, promotes, and exploits the cultural substance (intellectual property), particularly the U.S. trademark "etoy" and the etoy.ART-COLLECTION. The firm shares cultural value and intends to reinvest all financial earnings in art—the final link in the value chain. By sharing risks and resources etoy.AGENTS, art collectors and fans invest time, knowledge, and ideas (or simply capital) in etoy.OPERATIONS, which focus on the overlap of entertainment, cultural, social and economic values. etoy.SHAREHOLDERS participate in a dynamic artwork that takes place 24 hours a day in the middle of society—on and offline.

18

048

Gorbet Design, Inc.: **Matt Gorbet**, Toronto, Canada; **Susan Gorbet**, Toronto, Canada and **Rob Gorbet**, Ontario, Canada

Matt Gorbet: Interdisciplinary technologist, researcher, artist, co-founder of Gorbet Design Inc. B.Sc in Architecture, M.Sc and Interval Research Fellow at MIT Media Laboratory. Former Researcher at PARC, Faculty member of the Canadian Film Centre, original member of ZeroOne advisory board and of the San Francisco Media Arts Commission (SMAC).

Susan Gorbet: Experience designer, educator, researcher, artist, co-founder of Gorbet Design, Inc., faculty member at the Canadian Film Centre and the Ontario College of Art and Design. Former graduate research fellow at Stanford, research team leader at Silicon Graphics, and Director of User Experience Design for Excite@Home and Snapfish.com.

Rob Gorbet: Registered Professional Engineer, professor, researcher, artist, collaborative partner with Gorbet Design, Inc., faculty member at the University of Waterloo. Director of the facility for Theoretical and Applied Research in Smart Actuators and Sensors, holds a PhD in Electrical Engineering from the University of Waterloo.

Vanity to Profanity: Lessons from Participatory Art

P2P: Power to the People is a metaphor for the enabling power of technology for individual expression. In creating this piece we've experienced first-hand the friction, the excitement and the unanswered questions that accompany bold new opportunities for people to engage. We will discuss what we've learned so far, having installed the piece in three fairly different cities and cultural contexts. We will relate the piece to the significant issues of accessibility, accountability, empowerment and oversight. In addition, we'll give a brief overview of the technical and user interaction design of the P2P installation itself: our goals with the project, how we achieved them, and what we'd do differently.

049

Nigel Helyer, a.k.a. Dr. Sonique; and **Daniel Woo**, Australia

Nigel Helyer: Sculptor, sound artist, visiting Professor at Stanford University; Artist in Residence at the Paul Scherrer Institut in Switzerland; a fellow of the Australia Council for 2002/3; winner of the Helen Lempriere National Sculpture Award 2002 and curator of "Sonic-Differences" (Biennale of Electronic Arts Perth) 2004.

Dr. Daniel Woo is responsible for Human Computer Interaction teaching and research in the School of Computer Science and Engineering, University of New South Wales.

The Art of Science and the Science of Art: The AudioNomad

AudioNomad is an interdisciplinary project that explores mobile, location sensitive immersive sound experiences for public art performances. This presentation will be presented as a conversation between Daniel Woo and Nigel Helyer, the two principal collaborators in the AudioNomad R+D project and will examine the philosophical, cultural and scientific elements of their work.

A Storage Solution for MISSION ETERNITY

We present a low-cost, long-term storage solution which is currently being developed for the MISSION ETERNITY project presented at ISEA2006 by the etoy.CORPORATION. The persistence of data over time-scales much longer than that of typical storage media is achieved using a collaborative distributed network, similar to e.g. freenet or the OceanStore projects. In this paper, we provide an overview of the technical, social and usability challenges encountered during the development process and our approaches taken to solve or circumvent them.

050

Tiffany Holmes, Chicago, Illinois

Multimedia installation artist, former painter, received a public art commission from the state of Illinois for the new National Center for Supercomputing Applications (NCSA) building, BA in art history and environmental studies from Williams College, MFA in painting from the Maryland Institute College of Art and an MFA in digital arts from the University of Maryland, awarded a three-year postdoctoral research fellowship at the University of Michigan, the Illinois Arts Council grant, an Artists-In-Labs residency in Switzerland, NCSA design award, and Associate Professor and Chair, Department of Art and Technology at the School of the Art Institute of Chicago.

047

Mathias Fuchs, Manchester, UK

Musician, game artist, media critic, Programme Leader MA Creative Technology at University of Salford, School of Art & Design, former Guest Professor at CMT, Sibelius Academy, Helsinki, Lecturer at Lehrkanzel für Kommunikationstheorie at University of Applied Arts in Vienna.

PlastiCity: A Cybrid Sprawl

The game presented, based on the architectonic visions and challenges of British architect Will Alsop will be demonstrated, its features will be explained, and a variety of planning processes, strategies and problems will be shown in detail. The presenter will show how to rethink and rebuild a city, using special wands (tools) to change the city centre of Bradford (England). The operations of altering the cities many attributes will be shown. Aesthetic and sociological considerations will then be cast on the nature of the city built.

Environmental Awareness through Eco-visualization: Designing Software and Technology To Promote Sustainability

Eco-visualization technology offers a new way to dynamically visualize invisible environmental data. Eco-visualization can take many forms. My own practice of eco-visualization involves animating information typically concealed in building monitoring systems, such as kilowatts or gallons of water used. A public display with real time feedback promotes awareness of resource consumption. The long-term goal of most eco-visualization technology is to encourage good environmental stewardship through hybrid practices of art and design. The presentation will provide a critical survey of this emerging field.

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051

Olga Kisseleva, Paris, France

Professor, Paris X University, Paris

LANDSTREAM Workshop

An experimental program, which creates a representation of landscape through the analysis of flows (stream) which cross a space (land), in this « landscapes » the initial scientific data are transformed into visual information by urban graffers. Identity is defined especially by our position in the network, by the information which we emit and which we receive, we fix our attention on these invisible flows and we try to determine their importance, their form and their direction. Financial support provided by Cultural Services of the French Embassy, Consulate General of France, in San Francisco.

052

Thom Kubli, Berlin, Germany

Composer, media artist, graduated from the Academy of Media Art, Cologne; recipient of a Research Stipend at EMPAC, New York; Member of Junge Akademie, Akademie der Künste, Berlin; and has held workshops and lectured at Goldsmiths College, London, the University of São Paulo, São Paulo, the Garage Festival, Straalsund, and the Transmediale 03, Berlin.

Strategies of Behaviour in a Hybrid Space

The artist presentation focuses on a selected range of my works that relate to the implications of the interweavement of flows of digital data in the urban environment. The interplay of virtuality and materiality, the strategies of urban interfaces and physical anchors in space that interrupt and transform the flows of data to let experience "both sides" of an urban reality are initial elements of the selected installation works. Different aspects of spatial perception related to the use of new media like peer-to-peer systems, cell phone- and surveillance technologies as well as the experimental use of the "old and loved" radio transmission are highlighted. While confronted with this mediating instruments the human being with its elementary needs, its rituals and ability to subversion of sovereign power always stands in the centre of attention.

20

055

Paula Levine, San Francisco, California

Visual artist, Associate Professor of Art teaching in Conceptual/Information Arts at San Francisco State University.

Transposing Spaces Radical: mapping in radical times

"Being a spectator of calamities taking place in another country is a quintessential modern experience..."—from *Regarding the pain of others* by Susan Sontag. It is difficult to create a sense of equivalence in terms of impact and scale between what is distant and what is local. This paper discusses "transpositional mapping"—creating templates of events or circumstances that take place elsewhere and overlaying them on local spaces. This paper presents Shadows from another place, a series of transposed mapping projects that are discussed within a larger practice where hypothetical spaces are created in order to destabilize, recast, reinvent and reorder familiar ground.

056

Atteqa Malik, Karachi, Pakistan

Freelance Digital Artist and scholar in Media Studies; MA in Media Arts, New School University, New York; Presenter at International Conference on the Histories of Media Art, Science and Technology, Banff New Media Institute Canada, 2005; Mentor for UNESCO Young Digital Creators "Sound of our water" project, 2005; recipient of a travel grant for ISEA2006 from Canada Council of Arts.

Diary of a Pakistani Vegetable Cart: Community Culture through Multimedia

For this project, still under production, local community culture was interpreted for a global audience through my interactions. Multimedia is being used to bring all the participants together in one installation. With the help of digital technology I will be attempting to capture, then present some integral contributions that the presence of the vegetable-cart and its owner has made to the communities of Karachi.

057

Robert Nideffer, US

Researcher, teacher, author, holds an MFA in Computer Arts and a Ph.D. in Sociology, Associate Professor, Affiliated Faculty and Co-Director for the Art, Computation and Engineering (ACE) Program at UC Irvine, directing the UC Irvine Game Culture & Technology Lab and an academic Specialization in Game Culture and Technology.

unexceptional.net

A mystical realist journey catalyzed by a series of interconnected events related to sexual infidelity, political conspiracy, and spiritual transformation. The project draws on the traditions of comics, graphic novels and computer games in order to create an environment that crosses boundaries between pop culture, fine art, and social critique. unexceptional.net incorporates an extensive database infrastructure for storing and delivering game-state data via Weblogs, GPS enabled mobile phones, and a 3D game clients.

053

Norene Leddy, Jersey City, New Jersey;
Brooklyn, New York; Andrew Milmo, New York;
Brooklyn, New York

Norene Leddy: received an M.F.A. from and teaches at Parsons School of Design, currently Artist In Residence at Eyebeam Art + Technology Center, New York.

Andrew Milmo: New media artist, B.F.A. from Carnegie Mellon and a M.P.S. from New York University.

The Aphrodite Project: Platforms

Platforms, the latest series of work in the ongoing *Aphrodite Project*, is an interactive, wearable device that is both a conceptual homage to the cult of the Greek goddess Aphrodite, as well as a practical object for the contemporary sex worker. An integrated system of shoes and online services, *Platforms* uses the latest technology to improve the working conditions of sex workers. Implicit in this gesture is an acknowledgement of sex work as comparable to those socially and culturally esteemed public professions that likewise engage risk in order to serve a particular community's needs.

058

Randall Packer, US

Artist, composer, educator, and scholar in the field of multimedia, Assistant Professor at American University in Washington, DC, author of *Multimedia: From Wagner to Virtual Reality*.

Art as Mediation in the Age of Global Communication: Mediation and Intervention Through Contemporary Media Art

Mediation in the current art discourse is the process in which the different disciplines are employed in questioning, challenging and experimenting with new models and forms that propose social and political change. This presentation describes artistic strategies and methodologies developed over the past five years in conjunction with the US Department of Art & Technology, a virtual government agency created as a critique of the role of the artist in society and politics.

054

George Legrady, US

Professor at UC Santa Barbara; received awards from Creative Capital Foundation, the Daniel Langlois Foundation for the Arts, Science and Technology, the Canada Council, and the National Endowment for the Arts.

Making Visible the Invisible: The City as a Data Exchange Center

George Legrady will discuss the conceptual and technical realization of a data visualization project *Making Visible the Invisible*, commissioned by the Seattle Public Library. The installation consists of animated visualizations on 6 plasma screens located on a glass wall horizontally behind the librarians' main information desk in the Mixing Chamber. The screens feature visualization generated by custom designed statistical and algorithmic software that map the flow of data received from the library's Information Technology center. The project focuses on data flow and the library as a data exchange center where the circulation of books can be made visible and expressed statistically.

059

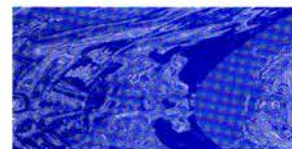
Andrea Polli, New York, New York

Digital media artist, Director of the Integrated Media Arts MFA Program at Hunter College, recognized by UNESCO Digital Arts Award, Awarded funding from the New York Department of Cultural Affairs, the Greenwall Foundation, The Mid-Atlantic Arts Council, Rhizome, Harvestworks, Franklin Furnace.

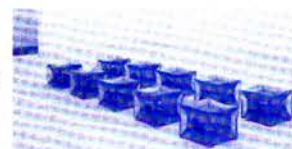
Eco-Media: How the Natural World is Transforming the Nature of Media

Eco-media is the creative use of new media tools to connect to the natural world. Recent projects include digital media systems that respond to real time and model-based data describing the global environment. As was seen in the recent Tsunami disaster, thousands of lives can depend on the interpretation of global data, and Eco-media art explores how the interpretation of data impacts life aesthetically, socially and politically.

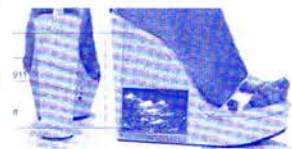
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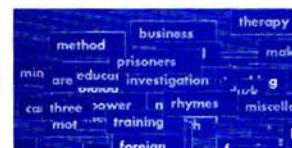
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060

Markus Schneider and Christian Riekoff

RISCLAB, Berlin, Germany

Introduction of >TREE< and >FLIGHTTRACKER<

The presentation will contain a detailed description and specification of >tree< and >flighttracker<. >tree< accesses the source code of a web domain through its URL and transforms the syntactic structure of the web site into a tree structure represented by an image (with sound). >flighttracker< generates a global view of over 30,000 flight movements in real-time by reading out the flight data of the corresponding day, fully operable by the user with a wireless game controller pad—including the options: local position, time zone and time set.

061

Jill Scott, Zurich, Switzerland

Writer, Artist, Professor, Lecturer, holds a Masters Degree in Communications from San Francisco State University, Research Professor at The University of Applied Science (FHA) and the Academy of Art and Design (HGKZ) in Zurich, Switzerland, former Professor of Installation Design at the Bauhaus University in Weimar, Germany, lecturer at the University of New South Wales, College of Fine Arts, Sydney, awards include an Award of distinction at Ars Electronica, a Doctorate in Media Philosophy from the University of Wales, Great Britain, Artist in Residence and project coordinator for the Medien museum at the Zentrum für Kunst und Medien Technology in Karlsruhe (ZKM) and a Research Fellow at The Center for Advanced Inquiry into the Interactive Arts.

e-skin: wearable interfaces for the visually impaired

For the visually impaired, navigating the city is a truly invisible experience, one that relies on cross-modal interaction from audible and tactile stimuli. *E-skin* uses new technologies of mobile and pervasive computing, and new touch and sound-based metaphors, which may help the visually impaired learn to experience the city as a shared cultural feedback loop.

22

064

Mare Tralla, London, UK and Tallinn, Estonia

Media artist and organizer, former Programme Chair of ISEA2004 in Tallinn, previous Professor and the Head of E-media Centre at the Estonian Academy of Arts.

The Friendship of All Nations

The Friendship of All Nations investigates a possibility to realize an old Soviet propaganda in a contemporary world through a network of real people and their existing or forming friendships. These individuals will become contributors to the work by submitting a song they consider characteristic to their country. The songs will be re-performed by a foreigner and become part of a mobile sound installation and a website.

065

Angelo Vermeulen, Sint-Niklaas, Belgium

Angelo Vermeulen: Visual artist, photographer, videographer, new media artist, PhD in biology from the University of Leuven, Belgium, studied photography at the Art Academy of Leuven, post-graduate studies at the Higher Institute of Fine Arts (HISK), Antwerp, Belgium, lecturer at the Institute for Higher Education in the Sciences and the Arts, Sint-Lucas, Ghent, Belgium.

Blue Shift [LOG. x]: a Darwinian art project connecting human and water flea behavior

Angelo Vermeulen, artist and biologist will present *Blue Shift [LOG. x]*, a Darwinian art project realized together with biologist Luc De Meester (University of Leuven, Belgium) and engineers from Philips. The project consists of an interactive installation piece with an evolving model ecosystem at its core. Visitors induce a microevolution of the light-responsive behavior of water flea populations. The project aims to question the status of the utilitarian in art and science. Video footage, photos and biological data will be used to demonstrate the working process.

066

Jennifer Willet, Montreal Canada; and Shawn Bailey, Montreal

Jennifer Willet: Artist, part-time faculty member in Studio Arts and PhD candidate at Concordia University, Montreal; collaborator in BIOTEKNICA; BIOTEKNICA residencies at The Banff Centre for the Arts Banff, Canada, and SymbioticA, The University of Western Australia, Perth, Australia.

Shawn Bailey: digital print media, video and installation artist; Associate Professor at Concordia University, Montreal; artist-researcher with the Hexagram Institute; collaborator in BIOTEKNICA; BIOTEKNICA residencies at The Banff Centre for the Arts Banff, Canada, and SymbioticA, The University of Western Australia, Perth, Australia.

BIOTEKNICA: Laboratory Remix

BIOTEKNICA is a fictitious corporation, generating designer organisms on demand. Irrational and grotesque, our specimens are modeled on the Teratoma, a cancerous multi-tissue growth. Initially virtual, our organisms are now under laboratory development using living tissue. BIOTEKNICA embraces and critiques biotechnology and the contradictions and complexities these technologies offer.

062

Tamiko Thiel, Munich, Germany

B.S. from Stanford University in Product Design Engineering, M.S. in Mechanical Engineering from the Massachusetts Institute of Technology, Diploma in Applied Graphics from the Academy of Fine Arts in Munich, exhibited internationally, taught and lectured at MIT Media Lab, the Bauhaus-University/Weimar, Carnegie Mellon, the USC film school in Los Angeles and the Babelsberg film school in Germany, former Japan Foundation Fellow at the Kyoto Art Center, and Research Fellow at the Center for Advanced Visual Studies, Massachusetts Institute of Technology

Creating the Unknown World: Limits and freedom of the imagination

The talk describes images, concepts and strategies that pre-modern artists in Japan and Europe used to "create" each other's worlds in their imagination. This material is the result of background research I did in Japan for my VR-installation *The Travels of Mariko Horo*, which will be exhibited in the festival.

067

Stephen Wilson, San Francisco, California

Professor, Art Department, San Francisco State University.

IntroSpection and Protozoa Games

Introspection enables people to interact with microorganisms and cells derived from their own body in a non-invasive way. The contradiction of interacting with these alien, unfamiliar life forms (which are nonetheless intimately connected with our bodies) focuses on the boundaries between self and non-self and the cultural interest in bio-identification. Reflecting on animal experimentation and the relationships between species, the *Protozoa Games* interactive installations allow humans and live protozoa to compete in a pinball-like environment mediated by digital microscope and motion tracking technologies. If time allows, other projects in physical computing will also be discussed. Visit: <http://userwww.sfsu.edu/~swilson/>

063

Pia Tikka, Rasmus Vuori, and Joonas Juutilainen, Helsinki, Finland

Pia Tikka: M.A., Director-Cinematographer and Researcher at the University of Art and Design.

Rasmus Vuori: M.A. Software architect, Lecturer and Head of Education in Medialab, at the University of Art and Design.

Joonas Juutilainen: Sensor designer and New Media M.A. student at the University of Art and Design.

Enactive Cinema: Theory and practical implementation

The *Obsession* team introduces a novel kind of interactive cinema genre described as enactive cinema: How the narrative unfolds depends on how the spectator experiences the emotional dynamics between the characters. In *Obsession's* core the Eisensteinian "montage-machine"—based on a narrative logic—matches cinematic content with spectators' psycho-physiological states. The spectator's unconscious emotional experience is connected to the installation's real-time biosensitive montage-dynamics. In this manner, enactive cinema enables a fully immersive interactive cinema experience.

068

Jody Zellen, Los Angeles, California

Artist, MFA from the California Institute of the arts, Valencia, California, 1983; BA from Wesleyan University, Middletown, Connecticut; and received a 2004 Los Angeles Cultural Affairs (COLA) Grant.

Ghost Cities

Jody Zellen will present her recent interactive installations. In her work she explores architectural spaces as well as digital spaces, making projects that are both site specific and unexpected. Her works mirror the experience of navigating a charged metropolitan area. Through a bombardment of disparate images her pieces celebrate the complexity and unpredictability of urban space. A walk through the city becomes a vehicle for a meditation on space, time, and human interaction. Interested in the patterns, structure and design of the urban environment, rather than document the cities she sees, she employs media-generated representations of contemporary and historic cities as raw material for aesthetic and social explorations.

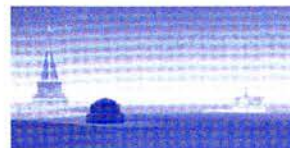
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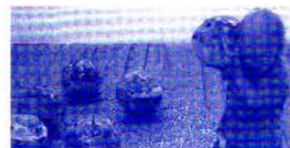
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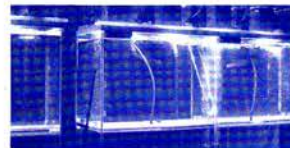
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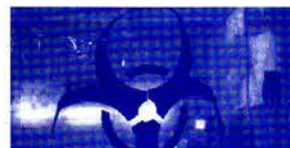
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067



068



A

GORBET + BANERJEE: **Matt Gorbet**; **Susan Gorbet**, Toronto, Canada; and **Banny Banerjee**, Belmont, California

Matt Gorbet: Interdisciplinary technologist, researcher, artist, co-founder of Gorbet Design Inc. B.Sc in Architecture, M.Sc and Interval Research Fellow at MIT Media Laboratory. Former Researcher at PARC. Faculty member of the Canadian Film Centre's Interactive Art and Entertainment Program, original member of ZeroOne advisory board and of the San Francisco Media Arts Commission (SMAC).

Susan Gorbet: Experience designer, educator, researcher, artist, co-founder of Gorbet Design, Inc., faculty member at the Canadian Film Centre and the Ontario College of Art and Design. Former graduate research fellow at Stanford, research team leader at Silicon Graphics, and Director of User Experience Design for Excite@Home and Snapfish.com.

Banny Banerjee: Sculptor and Senior Designer at IDEO. Instructor at IDEO's internal project management classes, design consultant, software engineer, mechanical engineer, architect, furniture designer, structural engineer. Completed projects with Xerox PARC and Jet Propulsion Laboratories; Bachelors Degrees in Architecture and Computer Science; Masters Degrees in Architecture, Product Design (Stanford), and Mechanical Engineering (Stanford).

Creating an Art & Technology Infrastructure for the San José International Airport

The team of GORBET + BANERJEE was selected as the Airport Art Activation Team for the San José International Airport. Our mandate is to: 1) create an infrastructure that will support an ongoing program of Art & Technology; 2) design and build "flexible technological platforms" that will enable a rotating series of artworks commissioned for the airport; and 3) create a number of "pilot artworks" using the platforms. At the Symposium we will present our research and designs, report on progress, and offer insights gained from the project.

B

Ben Rubin, New York, New York

Ben Rubin: Media artist. B.A. from Brown University, M.S. in visual studies from the MIT Media Lab in 1989. Winner the 2004 Golden Nica Prize from Ars Electronica with Mark Hansen. Teacher at the Yale School of Art. New York, NY.

An Intent to Communicate Semaphores, Listening Posts, and other recent work

Can artworks help to reveal a latent "intent to communicate" in architecture, urban landscapes, financial markets, and computer source code? Ben Rubin will discuss his latest public artwork, *San Jose Semaphore*, and place it in the context of his other recent projects, including *Dark Source*, *The Quiet Ticking of Dreams*, *Checked Out*, *Open Outcry*, and *Listening Post*.

070

San José Residency

A

Shona Kitchen and **Ben Hooker**, London, UK

Shona Kitchen: Graduate of Royal College of Art, London, in Architecture and Interiors. Multidisciplinary Designer. Previously ran KRD (Kitchen Rogers Design), Former part time Research Fellow in Interaction Design Department at the Royal College of Art, London. Collaborated at RCA with designer Ben Hooker and exhibited at the 9th Venice Architecture Biennale, 2004. Teaches in Design Products at the Royal College of Art, London.

Ben Hooker: Multimedia designer, consultant, researcher and teacher. Part-time research fellow in the Interaction Design Research Studio at the Royal College of Art and tutor to final-year students on the Graphic Design course at Central Saint Martins College of Art and Design (University of the Arts, London).

DataNature

Airports are awe-inspiring places: concentrated, tangible examples of the wider notion of "technology," the application of scientific knowledge for practical purpose; to travel from point A to point B. But scratch beneath the surface of these massive man-made structures and you start to find a much more intimate, human-scale landscape.

DataNature is a multi-site electronic artwork that reveals and celebrates the strange, secret beauty and interconnectedness of seemingly disparate natural and man-made aspects of Norman Y. Mineta San José International Airport and its environs.

B

Antonio Muntadas, New York, New York

Studied at the Escuela Técnica Superior de Ingenieros Industriales in Barcelona and the Pratt Graphic Center in New York, visiting Professor at Massachusetts Institute of Technology, and the I.U.A.V. in Venice, taught and directed seminars at the University of

California in San Diego, the Ecole des Beaux Arts in Bordeaux and Grenoble, the San Francisco Art Institute, the Ecole Nationale des Beaux Arts in Paris, the University of São Paulo in Brazil, Cooper Union in New York, received prizes and grants from the Guggenheim Foundation, the Rockefeller foundation, the National Endowment for the Arts, the New York State Council on the Arts, Ars Electronica, Laser d'Or, and the Premi Nacional d'Arts Plàstiques de la Generalitat de Catalunya, commissioned by the Centre Nationale des Arts Plastiques in Paris, the Fonds d'Arts Publiques in Marseille, the Public Art Fund in New York, Resident artist and consulting advisor at Visual Studies Workshop in Rochester, the Banff Center in Canada, Arteleku in San Sebastian, Spain and the University of Western Sydney in Australia.

On Translation: Social Networks

On Translation: Social Networks is an examination of the complex networks of economic, cultural, technological and military systems operating throughout the social fabric of the present day. The vocabulary used by diverse organizations provides a reference point for how each of these organizations situates themselves within this context. The project will be realized by 'scraping' text from the websites of a broad range of organizations. Vocabulary usage will be analyzed and associated with latitude and longitude data for a spatial reference to each organization. The four systems mentioned (economic, cultural, technological and military) form axes along which vocabulary usage data can be visualized. This project has been developed with students at CADRE at San José State University.

C

Cobi Van Tonder, South Africa

Composer, producer, performer, worked with various dance choreographers, video artists and actors holds a BHons in Music in History and Society (University Of The Witwatersrand); a National Diploma in Light Music (Technikon Pretoria) and a National Certificate in Musical Theatre (Technikon Pretoria).

Skatesonic

This uniquely augmented skateboard called *_the Lickr_* is a new musical controller instrument/toy. Equipped with a wireless microphone, battery pack, optical wheel rotation sensor, two proximity detectors, three gyro sensors and a bluetooth transmission device, the system tracks the 3D-movement of the skateboard. Movement is analyzed and turned into musical fantasy. The music becomes a game and skaters can jam like a band.

D

Ashok Sukumaran, Bombay, India

Ashok Sukumaran holds degrees in architecture and media art, received art and research support from the India Foundation for the Arts and the Daniel Langlois Foundation for Art Science and Technology in 2006/07.

Park View Hotel

Park View Hotel provides focused optical communications, or "shooting," opportunities between the Park and the Fairmont Hotel, neighbors in downtown San José. Using devices mounted in the park, the audience can "light up" interior hotel spaces in their line-of-sight. In response, these interiors leak out their properties: onto the exterior of the building, onto other "properties" public and private, and into the park below. This work was developed in collaboration with Sun Microsystems Inc., Menlo Park, using SunSPOT™ embedded technology, and is a residency project commissioned by ZeroOne San Jose and the Sally and Don Lucas Artists Programs at the Montalvo Arts Center.

E

Nancy Nowacek, Katie Salen, and Marina Zurkow, Brooklyn, New York

Nancy Nowacek: Art Director, writer and photographer affiliated with *Metropolis* magazine, and Parsons the New School for Design

Katie Salen: Director of Graduate Studies, Design and Technology, Parsons the New School for Design, affiliated with gameLab

Marina Zurkow: Artist, affiliated with Parsons the New School for Design, and NYU Interactive Telecommunications Program

Karaoke Ice

Imagine an ice cream truck transformed into a mobile karaoke unit, driven by a squirrel cub with a penchant for cheap magic, deployed to spark spontaneous interaction between citizens of Cesar Chavez Plaza. Participants perform for an audience from a stage in the transformed rear of the vehicle, and use a customized karaoke engine to select, sing, and record a song. Free popsicles lure passersby to participate. The resulting mix is one that celebrates the power of music to entice and inflame, as well as the sense of community that can be fostered among strangers trapped in a terrestrial network.

071

Wetware Hackers Discussed

Paul Vanouse, Buffalo, New York;
Natalie Jeremijenko, New York, New York;
Beatriz da Costa, Irvine, California, and
Oron Catts, Australia

Paul Vanouse, Interdisciplinary artist, Associate Professor of Visual Studies, University at Buffalo.

Natalie Jeremijenko: Design engineer, technoartist, named one of the top one hundred young innovators by the MIT Technology Review, commissioned for the opening of the museum MASSMoCA, and a Rockefeller Fellow.

Beatriz da Costa: Interdisciplinary artist, researcher, former collaborator of Critical Art Ensemble, a co-founder of Preemptive Media, an Assistant Professor of Arts, Computation, Engineering at the University of California, Irvine.

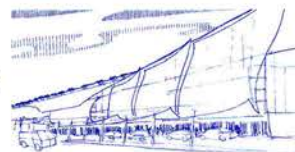
Oron Catts: Artistic Director and Co-Founder of SymbioticA, artist/researcher, Founder of the Tissue Culture and Art Project (TC&A), Curator of Biofeel exhibition and The Aesthetics of Care? Symposium, BEAP 2002 and BioDifferences exhibition and conference, BEAP 2004, Research Fellow at The Tissue Engineering & Organ Fabrication Laboratory in 2000-2001, Massachusetts General Hospital, Harvard Medical School.

Wetware Hackers Discussed: A responsive/reflective discussion of Hands-On How-To Workshops on Biotech Art and Wet Lab Procedures

Wetware Hackers Discussed is a responsive/reflective discussion of Hands-On How-To Workshops on Biotech Art and Wet Lab Procedures. In addition to the issues of using biotech within an art practice, teaching biotech procedures presents additional issues that differ from teaching within an electronic/computational paradigm. The panel will generate, problematize, discuss and record observations of informal biotech instruction, specifically responding to the "Wetware Hackers" ISEA2006 workshop conducted by the panelists.

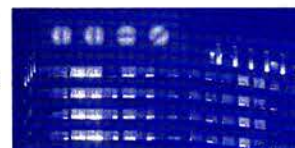
069

A



069

B



25

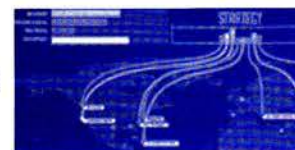
070

A



070

B



070

C



070

D



070

E



August 10-12, 2006
Adam Hyde, Curator
Brenda Cleniuk, Assistant

International new media art discourse is stimulated by festivals and events like ISEA2006 that form temporary cultural centers to represent, present and discuss networked and digital technologies. However by forming temporary centers we also tacitly create a notion of a periphery—with temporary centers also come temporary peripheries. In new media culture this is a paradox as much new media art, theory, and discourse reflects on the network itself and the elusiveness and redundancy of centers and peripheries.

ISEA2006 re:mote attempts to dissuade us from imposing these distinctions by providing a platform for artists, commentators, curators, performers and theorists to participate in ISEA2006 via online and pre-recorded media. Technologies used will be up to each presenter, the premise is that the technologies should be easy to use and access. ISEA2006 re:mote will focus on presenting media spaces and people that would otherwise be excluded from presenting their work at ISEA2006 due to financial, political, or logistical reasons.

ISEA2006 re:mote invited media spaces and individual artists, theorists, and curators from around the world to speak or perform via remote technologies to the audience at ISEA2006. Presentations will be directed at the four themes of ISEA2006: Interactive City, Community Domain, Transvergence, and Pacific Rim. Participants are invited to present or perform on topics included within the ISEA2006, and onsite audience interaction with the presenters is also encouraged.

ISEA2006 re:mote is a collaboration between ISEA2006 and Adam Hyde, and is based on the re:mote series of events:

re:mote Auckland

Organized by radioqualia and (ethermap
<http://www.remote.org.nz/>

re:mote Regina

Organized by radioqualia and soil media lab
<http://soilmedia.org/remote/>

ISEA2006 re:mote Presenters

Stella Brennan
Christophe Bruno
Diana Burgoyne
Clarissa Chikiamco
Sarawut Chutiwongpeti
Critical Artware
Vince Dziekan
Gillian Fuller
Sylvia Grace Borda

Ken Gregory
Jen Hamilton
Dr. Ross Harley
Sementara Hartanto
Derek Holzer
Luke Jerram
Deborah Kelly
Sean Kerr
Eric Kluitenberg
Frederic Madre
Elliot Malkin
Nancy Mauro-Flude
Susana Menes Silva
Ann Morrison
Tom Mulcaire
Marcus Neustetter
Christian Nold
Julian Oliver
Santiago Peresón a.k.a. Yaco
Janine Randerson
Francisca Riviero-Lake
Tijmen Schep
David Spensley
Jason Sweeny/Unreasonable Adults
Share Montreal
Simon Tegala
Streamtime
Maura Traumane

Adam Hyde

A musician, media producer and format artist working at the convergence of broadcasting and Internet technologies, Adam Hyde has a background in independent media organizations in television and radio in New Zealand (where he founded b.net and Static Television). Now he is based in Europe, where he co-founded the Internet radio project, radioqualia, and HelpB92 and Open Channels for Kosovo, which assisted independent media in the former Yugoslavia. He was the initiator of Net Congestion: the International Festival of Streaming Media, held in Amsterdam in October 2000, and a co-founder of the Open Streaming Alliance, an initiative that has established several internationally distributed, networked QuickTime streaming servers for arts and cultural use. Under the name 'eset', Adam is presently developing his practice as a software artist, and has designed and built several applications including the Theory Machine and the radioqualia MediaBrowser. His performances as a live experimental electronica musician have also incorporated live software development as an integral and demonstrative part of the performance. He also works as Manager of Software Development, Web Development, Streaming Media, NT Hosting, and Internal Systems at XS4ALL in Amsterdam, the Netherlands.
www.xs4all.nl/~adam

Performances

072

Karaoke Ice: Celebrity Sing-off, Nancy Nowacek, Katie Salen, Marina Zurkow, US
Wednesday, August 9, 6:00p.m.
Parkside Courtyard

Karaoke Ice is an ice cream truck-turned-mobile karaoke-unit. Participants karaoke for an audience using a customized karaoke engine as the truck makes its way to a variety of festival locations. Free frozen treats lure prospective performers to participate, distributed by Remedios the Squirrel Cub, who also participates in his own special way.

073

Skatesonic, Cobi van Tonder, South Africa
Wednesday, August 9, 8:00p.m.
Parkside Courtyard

Skatesonic is a project that involves a uniquely augmented skateboard called "the Lickr." The Lickr has its ear close to the ground and it hears in audio and data. Each move is analyzed and translated into musical parameters and the rider ends up skating through a landscape of music (which s/he influences over time).

074

Time Code—The New Live Mix, Mike Figgis, UK
Friday, August 11, 8:00p.m., Parkside Hall

This performance is Mike Figgis' most recent interpretation of this seminal work he started in 2000. Figgis will be "playing" with the image and re-mixing the sound to create a new way to experience this story. Shot simultaneously on four cameras and presented in four frames, *Time Code* tracks the lives of a smitten lesbian lover as she obsesses over her partner's dalliances and the tense goings-on of a Hollywood film production company. *Time Code* is, as one of its critics points out, one of the "first films shot in real time in one take, to be truly interactive, and to present four different concurrent stories filmed simultaneously."

075

assemblage for collective thought (act), 2006, Anna Munster and Andrew Murphie, Australia
Saturday, August 12, 4:00p.m., Parkside Hall

This presentation will use a combination of dynamic software including wiki's mapping tools and vj processing to explore how new concepts emerge transversely from collective practice. Assembled texts and visualizations in this presentation construct open machines that nurture collaborative authoring, technozoosemiotic processes, technozoomorphic forms and transvergent networks.

Pacific Rim New Media Summit (PNMRS)

August 7 and 8

Martin Luther King Junior Library
Hosted and sponsored by San José State
University and Leonardo/ISAT

The political and economic space of the Pacific Rim represents a dynamic context for innovation and creativity. From experimentation in art, science, architecture, engineering, design, literature, theater and music, new forms of cultural production and experience are emerging that are unique to the region. The complex relations and diversity of Pacific Rim nations is exemplified throughout the hybridized communities that comprise Silicon Valley.

As the 10th largest city in the United States, San José is an important portal on the Eastern edge of the Pacific region, which shares deep historical and cultural connections that range from Latin America, the South Pacific, and Southeast Asia to Asia. ZeroOne San Jose: An International Festival of Art on the Edge highlights the Pacific Rim as a central theme by presenting the most significant achievements in art, theory and research from throughout the region.

The CADRE Laboratory for New Media at San José State University will host the two-day, pre-symposium Summit, co-sponsored by Leonardo. The Summit is intended to explore and build interpretive bridges between institutional, corporate, social and cultural enterprises with an emphasis on the emergence of new media arts programs in eight areas: Distributed Curatorial; Education; Place, Ground, and Practice; Urbanity and Location; Latin American-Pacific/Asia New Media Initiatives; Residencies/Symposia/Directory; Piracy and the Pacific; The Invisible Dynamics of the Pacific Rim and the Bay Area.

One of the primary objectives of the PRNMS is to examine and create new transaction spaces for creativity and innovation. With a purview encompassing all states and nations that border the Pacific Ocean, including all of Southeast Asia, Latin America, and the Pacific Islands, this trans-disciplinary event will address the developmental role and capacity of new media arts initiatives to foster greater mutual understanding. Summit objectives include the exploration of innovative models for cooperation among institutions, development of interaction strategies with technology corporations, investigation of radical responses to emergent cultural issues and conditions, engagement with diaspora communities, and the establishment of an on-going Pacific Rim network of new media educational institutions.

A special edition of the *Leonardo Journal* reflecting on the Pacific Rim theme will be available for purchase.

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Zhang Ga
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Tamiko Theil
Paul Thomas
Meredith Troble McDonald
Dominic Wilsdon
Ricardo Rivera
Jean Biagini

076

ELSE/WHERE: MAPPING

Janet Abrams, US

Friday, August 11, 6:00p.m. to 8:00p.m.

Paragon Restaurant and Bar at the
Montgomery Hotel, 211 South 1st Street

ELSE/WHERE: MAPPING—New Cartographies of Networks and Territories charts the ascendancy of mapping as a fundamental design process—a powerful interdisciplinary strategy that links people and places, data and organizations, and physical and virtual environments. Its four sections: Mapping Networks, Mapping Conversations, Mapping Territories, and Mapping Mapping, address the evolving relationship between new location technologies and new modes of visual representation, through critical essays, interviews, profiles, and nearly 300 images including several specially commissioned projects. www.elsewheremapping.com

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Wednesday August 9

- 8:30-9:30 Coffee
- 9:30-10:00 ISEA2006 Opening Remarks:
Steve Dietz, (US) Director ISEA2006/ZeroOne San Jose
Joel Slayton, (US) Chair ISEA2006/ZeroOne San Jose
- 10:00-12:00 Keynote Presentation and Conversation with
Artist, Writer and Curator Lu Jie
- 12:00-1:30 Break
- 1:30-3:30 Interactive Session 1
Moderator: Anthony Burke
Papers: *The Urbane Potential of Public Screens for Interaction*, Mirjam Struppek (017);
Redefining The Basemap, Alison Sant (015);
From Scenography to Planetary Network for Shanghai 2010, Franck Ancel (001); and
Ars Memorativa in the Interactive City, Tapio Mäkelä (011)
- 3:30-4:00 Break
- 4:00-6:00 ISEA2006 Poster Session and Reception;
Remarks: Joel Slayton, Chair ISEA2006/ZeroOne San Jose;
Intelligent Agent Conference Proceedings:
Christiana Paul and Patrick Lichty;
ISEA Board Presentation
- Performances:
6:00-7:00 *Karaoke Ice Celebrity Sing-Off*, Parkside Courtyard (072)
8:00 *Skatesonic*, Cobi van Tonder, Parkside Courtyard (073)

Thursday August 10

- 9:30-10:00 Coffee
- 10:00-12:00 Transvergent Session 1
Moderator: Sally Jane Norman
Papers: *Phyloctic BodyScapes*, Gheorghe Dan and Alisa Andrasek (006);
Towards New Class of Being-The Extended Body, Oron Catts and Ionat Zurr (005);
Voice and Code, Josephine Bosma (004)
- 12:00-1:30 Break
- 12:00-1:30 ISEA Organization: Meeting Room A
- 1:30-3:30 Community Domain Session 1
Moderator: Sara Diamond
Papers: *The Participatory Challenge: Incentives for Online Collaboration*, Trebor Scholz (016);
Community Networked Tales: Stories and Place of a Dublin, Valentina Nisi, Dr. Ian Oakley, Dr. Mads Haahr (013);
Absence in Common: An Operator for the Inoperative Community, Kevin Hamilton (008);
- 3:30-4:00 Break
- 4:00-6:00 Keynote Presentation and Conversation with Sociologist and Globalization Expert, Professor Saskia Sassen

Friday August 11

- 9:30-10:00 Coffee
- 10:00-12:00 Pacific Rim Session 1
Moderator: Amanda McDonald-Crowley
Papers: *Chinese Archival Futures: Thinking Digitally Via Cornell's Wen and Goldsen Archives of New Media Art*, Timothy Murray (012); and
Device Art: A New Concept from Japan, Machiko Kusahara (010)
Discussants: Zhang Ga and Hung Keong
- 12:00-1:30 Break
- 1:30-3:30 Report on the ISEA2006 Interactive City Summit
Moderator: Eric Paulos
Panelists: TBA
- 3:30-4:00 Break
- 4:00-6:00 Transvergence Session 2
Moderator: Wendy Chun
Papers: *Aporias of the Digital Avant-Garde*, Steve Anderson (002);
Art as Antibody: A Redefinition of Art for the Internet Age, Jon Ippolito and Joline Blais (009); and
Organized Networks, Transdisciplinarity and New Institutional Forms, Ned Rossiter (014)
- 8:00 Performance: *Time Code*, Mike Figgis (074)

Saturday August 12

- 9:30-10:00 Coffee
- 10:00-12:00 Community Domain Session 2
Moderator: Alice Ming Wai Jim
Papers: *Indigenous Domain: Pilgrims, Permaculture & Perl*, Joline Blais (003)
The Public Secret: Information and Social Knowledge, Sharon Daniel (007)
- 12:00-1:30 Break
- 12:00-1:15 Upgrade International Meeting: Room A
- 1:30-3:30 Report on the Pacific Rim New Media Summit
Moderators: Raqs Media Collective with Shuddha Sengupta and Monica Narula
Panelist: TBA
- 3:30-4:00 Break
- 4:00-5:00 Performance: *assemblage for collective thought (act)*, 2006, Anna Munster and Andrew Murphie (075)
- 5:00-5:15 Rapporteur Summary: Edward Shanken
Closing Remarks: Joel Slayton and Steve Dietz
- 6:00-8:00 Book Launch: Janet Abrams, Paragon Restaurant and Bar, Montgomery Hotel, 211 South 1st Street (076)

Wednesday August 9

- 1:00-1:20 *Enactive Cinema*, Pia Tikka, Rasmus Vuori and Joonas Juutilainen (063)
- 1:25-1:45 *unexceptional.net*, Robert Nideffer (057)
- 1:50-2:10 *Metaphor Machines*, Peter d'Agostino (041)
- 2:10-2:20 Break
- 2:20-2:40 *Strategies of Behavior in a Hybrid Space*, Thom Kubli (052)
- 2:45-3:05 *e-skin*, Jill Scott (061)
- 3:10-3:30 *The Aphrodite Project*, Norene Leddy and Andrew Milmo (053)

Thursday August 10

- 10:00-12:00 Panel: City of San José Public Art Program (069)
Moderator: Barbara Goldstein
SJC Airport, GORBET + BANERJEE: Matt Gorbet, Susan Gorbet and Banny Banerjee
An Intent to Communicate, Ben Rubin
- 12:00-1:00 Lunch
- 1:00-1:20 *BIOTEKNICA*, Jennifer Willet and Shawn Bailey (066)
- 1:25-1:45 *Blue Shift [LOG. x]*, Angelo Vermeulen (065)
- 1:50-2:10 *IntroSpection & Protozoa Games*, Stephen Wilson (067)
- 2:10-2:20 Break
- 2:20-2:40 *Eco-Media*, Andrea Polli (059)
- 2:45-3:05 *Environmental Awareness through Eco-visualization*, Tiffany Holmes (050)
- 3:10-3:30 *Utility Pets*, Elio Caccavale (040)
- 3:30-4:00 Break
- 4:00-4:20 *Timescape (51 13. 6 6 north, 6 46.523 east)*, Ursula Damm, Matthias Weber and Peter Serocka (042)
- 4:25-4:45 *Making Visible the Invisible*, George Legrady (054)
- 4:45-5:00 Break
- 5:00-5:20 *Transposing Spaces Radical*, Paula Levine (055)
- 5:25-5:45 *Art as Mediation in the Age of Global Communication*, Randall Packer (058)

Friday August 11

- 10:00-10:20 *The Friendship of All Nations*, Mare Tralla (064)
- 10:25-10:45 *Diary of a Pakistani Vegetable Cart*, Atteqa Malik (056)
- 10:50-11:20 *LANDSTREAM Workshop*, Olga Kisseleva (051)
- 12:00-1:00 Lunch
- 1:00-1:20 *The Art of Science and the Science of Art*, Dr. Sonique: Nigel Helyer; and Daniel Woo (049)
- 1:25-1:45 *For an Aesthetics of Transmission*, Giselle Beiguelman (039)
- 1:45-2:00 Break
- 2:00-3:30 Panel: ZeroOne Residencies (070)
Moderator: Gordon Knox
DataNature, Shona Kitchen and Ben Hooker
On Translation, Antonio Muntadas
Karaoke Ice, Katie Salen, Nancy Nowacek and Marina Zurkow
Skatesonic, Cobi van Tonder
Park View Hotel, Ashok Sukumaran
- 3:30-4:00 Break
- 4:00-4:20 *Open I/O*, Burak Arikan and Vincent Leclerc (038)
- 4:25-4:45 *Four Wheel Drift*, Julie Andreyev (037)
- 4:50-5:10 *A Storage Solution for MISSION ETERNITY*, etoy.VINCENT and etoy.MONOROM (046)
- 5:15-5:45 *Creating the Unknown World*, Tamiko Thiel (062)

Saturday August 12

- 10:00-11:00 Panel: Wetware Hackers Discussed (071)
Paul Vanouse, Natalie Jeremijenko, Beatriz da Costa and Oron Catts
- 11:00-12:00 SoundCulture Panel, Shawn Decker, Ed Osborn and Nigel Helyer (043)
- 12:00-1:00 Lunch
- 1:00-1:20 *PlastiCity*, Mathias Fuchs (047)
- 1:25-1:45 *Ghost Cities*, Jody Zellen (068)
- 1:50-2:10 *Electric Pavilion*, David Drake (044)
- 2:10-2:20 Break
- 2:20-2:40 Britney, etoy.SILVAN, etoy.MONOROM (045)
- 2:45-3:05 *Vanity to Profanity*, Gorbet Design, Inc.: Matt Gorbet, Susan Gorbet and Rob Gorbet (048)



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