2003 • Documentation of Activities

Golan Levin

Select exhibition catalogs, ephemera and other documentation of professional activities.

022  Visiting Artist Lecture Series, SUNY Purchase Art Department, New York. 11/2003.
024  Microwave International Media Art Festival. Hong Kong. 12/2003.
De conferentie

De conferentie geeft een breed overzicht van de kunst van het 'gecomponeerde licht': het in tijd vormgeven van licht en kleur op een manier die vergelijkbaar is met de manier waarop geluid vorm krijgt in muziek.

Een groot deel van de conferentie bestaat uit werkpresentaties door kunstenaars die uitleg geven over de achtergronden van hun werk, over de technieken die ze gebruiken en die fragmenten van hun werk laten zien. Het andere deel van de conferentie bestaat uit meer theoretische en historische presentaties die de huidige ontwikkelingen in een bredere context plaatsen. De voertaal is engels.

vr.21/13.00uur
Fred Collopy - The Contributions of Painters to the Development of Visual Music
Earl Reiback - My Work in Lumia
Eleonore de Lavendeyra-Schöffer - Luminodynamics in the Work of Nicolas Schöffer

vr.21/16.00uur
Seth Rikin - Light Dance
Paul Friedlander - 3-D Light Forms

vr.21/20.00uur
Robert Haller - Cosmic Concepts in the Films of Jordan Belson (met film)

za.22/13.00uur
Frans Evers - Synaesthesia and the Unity of the Arts
Sylvie Dallet - Groupe de Recherche Images
Bart Vegter - My Abstract Films

za.22/16.00uur
Chris Casady - Calder would have Loved Flash
Peter Luining - The Emergence of the Soundengine

zo.23/13.00uur
Pascal Rousseau - Light Experiments in the Beginnings of Abstraction. An archaeology of participative Art
Peter Stasny - The Farblichtspiele of Hirschfeld-Mack
Michael Scroggins - Absolute Animation Through Improvisation

zo.23/16.00uur
Benton-C Bainbridge - Try This at Home: Analog Video Synthesis
Fred Collopy - An Instrument for Performing Real-time Abstract Animations
Golan Levin - Interface Metaphors for Audiovisual Performance Systems

Zie voor de exacte gegevens de speciale Sonic Light folder.
The fourteenth annual San Francisco Design Lecture Series at the Yerba Buena Center for the Arts Theater is presented by the San Francisco Chapter of the American Institute of Graphic Arts and the San Francisco Museum of Modern Art’s Architecture + Design Forum. Coming from the diverse disciplines of art, fashion, illustration, graphic design, product design, and new media, this year’s speakers include:

- **04/14/03** Golan Levin
- **05/05/03** Eva Zeisel
- **05/12/03** LUST
- **05/19/03** Maïra Kalman and Rick Meyerowitz
- **06/02/03** James Dyson

The Yerba Buena Center for the Arts Theater is located at 700 Howard Street (at Third) in San Francisco. All lectures begin at 7:30 p.m. Tickets are available from the Yerba Buena Center for the Arts Box Office by calling 415.978.ARTS or by visiting the Box Office at 701 Mission Street (at Third). Price: $20 per lecture or $60 for the series. Students $10 per lecture or $30 for the series. AIGA and SFMOMA members may purchase series tickets for $50 through April 1. For more information visit aigasf.org or call 415.626.6008.

---

**04/14/03  Golan Levin**

Golan Levin develops artifacts and events that explore supple new modes of reactive expression. His work focuses on the design of systems for the creation, manipulation, and performance of simultaneous image and sound as part of a more general inquiry into the formal language of interactivity. Levin received undergraduate and graduate degrees from the MIT Media Laboratory, where he studied with John Maeda in the Aesthetics and Computation Group.
user_mode

Emotion & Intuition in Art & Design
International Symposium

A collaboration between Central Saint Martins
College of Art & Design and Tate Modern

Tate Modern
Friday 9th & Saturday 10th May 2003

Tate Modern
Electronic Music Concert on Saturday evening 10th May 2003

Science Museum
Sunday 11th May 2003

www.usermode.net
Participants

Akufen (Marc Leclair) [Canada]: a musician who constructs electronic compositions from micro samples of radio broadcasts.

Dr. Maribeth J. Back [USA]: a researcher, formerly at MIT, who will be presenting the Listen Reader book.

Simon Biggs [UK]: an artist who creates immersive art installations.

Natalie Bookchin & Jacqueline Stevens [USA]: an artist and a political theorist who are presently working on online multiplayer artworks.

Jonah Brucker-Cohen [Ireland | USA]: an artist and designer whose work addresses physical interfaces.

Anthony Burrill [UK]: a graphic designer working with sound toys and interaction.

Carol Collet [France | UK]: a textile designer who explores smart textiles and their socio-political context.

Susan Collins [UK]: an artist who creates participatory and immersive artworks.

Joshua Davis [USA]: a designer and artist who makes evocative web-based artworks.

Sara Diamond [Canada]: Artistic Director of Media & Visual Arts & Research, Banff Centre, Canada.

Arthur Elsenaar & Remko Scha [Netherlands]: artists and researchers who work with robotics and facial expression.

The Faraway Project: Kristina Andersen, Margot Jacobs & Laura Polazzi [Sweden | Italy] who work with wireless navigation and emotional space.

FoAM [Belgium | Netherlands]: represented by Nat Muller, FoAM are a group who create immersive environments in sound, interactive textiles and visual media.

Masaki Fujihata [Japan]: an artist who works with interactive installation.

Peter Higgins [UK]: an interaction designer who creates interactive discovery environments.

Anna Hill [Ireland]: an artist who uses sound recordings from the Aurora Borealis and human breath to create interactive experiences.

Gary Hill [USA]: an artist who creates some of the world’s most compelling video installations.

Crispin Jones [UK]: an interaction designer whose work explores pain and fear.

Stuart Jones [UK]: a sound artist who is presently working with responsive architectural environments.

Golan Levin [USA]: an artist and engineer who works with interactive sound and performance.

Lev Manovich [USA | Russia]: a theorist and writer of new media.

Irene McAra-McWilliam [UK]: Professor of Interaction Design at the Royal College of Art (RCA), UK.

Gordana Novakovic [UK | Yugoslavia]: a theorist presently exploring relationships between theatre and interactive installation.

Hannah Redler [UK]: curator for c | PLEX, West Bromwich, UK.

David Ross [USA]: a curator and former Director of SFMOMA and the Whitney, USA.

Janek Schaefer [UK]: a musician who works with the vinyl record as compositional tool.

Tobi Scheidler [Sweden]: an architect and designer at the Interactive Institute, Sweden.

Selectparks [Australia]: represented by Julian Oliver, Selectparks are a group of games developers working with multiplayer games, music and architecture.

Jenny Tillotson & George Dodd [UK]: a designer and a scientist working with the artistic properties of aroma.

Brendan Walker [UK]: a designer who is presently exploring methods of engineering thrill.
In this brief presentation I will discuss two works which attempt to bring about social and immersive experiences through interactive means. The Hidden Worlds of Noise and Voice is an augmented-reality speech-via-brain-computer interface system which creates an interactive social space by presenting interactive abstractions of conversations. Participants in \textit{HWNV} are able to "see" each other’s voices, made visible in the form of animated graphic figures that appear to emerge from the participants’ mouths while they speak. In the installation, visitors wear special transparent data glasses, which superimpose 3D graphics into the real world; when one of the users speaks or sings, colourful abstract forms appear to emerge from his or her mouth. The graphics representing these utterances assume a wide variety of shapes and behaviours that are tightly coupled to the unique qualities of the speaker’s volume, pitch and timbre. \textit{HWNV} permits up to six visitors to participate in the consensus hallucination, enabling a wide range of audio-visual and conversational play.

A second project, \textit{DiaItone}, is a large-scale performance whose sounds are wholly produced through the carefully choreographed dialling of the audience’s own mobile phones. Because the exact location and tone of each participant's mobile phone can be known in advance, \textit{DiaItone} affords a diverse range of unprecedented sonic phenomena. In \textit{DiaItone}, the phones, and not their owners, speak to one another. By summoning communication between communications technologies in which there is no interlocutor, \textit{DiaItone} invites its participants to perceive an order in what is otherwise disorganized public noise, and rationally as a chorus of organized social sound.

\textbf{Susan Collins}

\textbf{Truth, Trust and Verification: the role of belief in creating collective fiction}

Showcasing documentation from works including \textit{Tate in Space} and \textit{In Conversation}, Collins will discuss the works as case studies for generalizing collective and participatory fictitious, interactive fiction as immersive experience, and in a broader sense the emotional engagement of the viewer in the realization of the work – as subject and object, observer and observed.

The presentation will examine the opportunities opened up through recent technological development – in particular the internet – for choreographing collective experiences and interactions by users in realizing or "inhabiting" the work.

The works – which rely in various ways on expected behaviour within specific contexts – will be discussed in relation to observed connections between desire, belief and control among users as well as the extent of the role of the author in manipulating the experience.

Documentation of \textit{In Conversation}, which provided a live link between the public spaces of the internet and the street, shows the emotional control that some users exercised over others, whilst the desire for control appeared greater than the desire for content for many of the users involved. \textit{With Tate in Space} each browser/participant brings their own extra terrestrial cultural fantasies to the project – in some instances the work relying on browser/participants `wishing' or `believing' aspects of the work into existence.

- In Conversation: http://www.inconversation.com
- \textit{Tate in Space}: http://www.tate.org.uk/SPACE
- links to all projects: http://www.susan-collins.net

\textbf{Julian Oliver}

\textbf{Julian Oliver}

Julian Oliver interrogates the duality of virtual and real in discussions on games, proposing the video-game as an event field that transforms both poles of this popular dialectic through the gamers’ unique experience. Rather than positing ‘experience’ as a symptom of gameplay, Julian argues that experience is itself the medium of play, actively engaged as a mechanic of eventual adaptation.

Julian will discuss several key projects of select parks within three fields of recurrent interest, the Tactical, Sonic and Mythic.

Tactical projects include game design for the controversial Export from Woomera project, one that explores and contest the privately sanctioned interior of real refugee camps in Outback Australia. Sonic works employ computer gaming engines as highly responsive public performance environments. Mythic works, such as acmi (/i park/) for the Australian Centre of the Moving Image, mix and manipulate the architecture, content and surrounds of a large cultural centre, transforming the experience of being at the centre while playing the games on and off-site. Demonstrations of work done and in progress will be given in support of this presentation.

\textbf{Natalie Brochhini}

\textbf{Jacqueline Stevens}

In our presentation we will talk about the online multiplayer game as a hugely popular form that offers among the most successful examples of interactive and immersive engagement in a virtual environment, eliciting sustained participation and substantial emotional investment from its users. We will go over a few very popular games that simulate political conditions on a global scale as well as locally. We’ll talk about how these games elicit feelings of identification and reinvigorate a stunted ‘human nature’ and greedy, anti-social liberal democratic practices.

We will then discuss our project in progress – an online massive multiplayer game based on a political satire formulated by Jackie Stevens that proposes a radical, worldwide change in political institutions. We will talk about the form that our game will take in order to encourage active creativity among its users and to encourage critical and creative thinking about alternatives to institutions run in the name of Liberal Democracy. We will explain why we think artists have a special stake in such a project, detailing how the global, legal form of Liberal Democracy wrecked the world for those with any imagination, and why we have chosen the game form as a medium to express these ideas.
<ALT>Thursdays, May 2003
The Computed Moving Image in Live Performance

May 8  242.pilots Performance
242.pilots uses custom software in live performances to dynamically generate video and sound. The group is comprised of HC Gilje (Norway), Kurt Ralske (US), and Lukasz Lysakowski (Poland). Their performance will be a series of solos followed by the group working collaboratively with a guest musician to create a layered image and soundscape. Presented in conjunction with Harvestworks Digital Media Arts Center. Tickets: $12 general, $8 members.

May 15  Talks and Demonstrations: Moving Images Performed with Software
Greg Hermanovic, Art Jones, and Golan Levin discuss live moving image performance and its underlying software. Levin will present an illustrated history of moving image performance; Hermanovic will demonstrate Touch, performance software based on his Academy Award-winning 3D graphics compositing program, Houdini; and Jones will speak to the "Art of VJ-ing." Tickets: $10 general, free for members.

May 29  DJ Spooky Performance, Rebirth of A Nation, followed by a discussion
DJ, theorist, and writer Paul Miller, a/k/a DJ Spooky, That Subliminal Kid, will present a prototype of his live, radical remix of DW Griffith's controversial and landmark film, Birth of A Nation. In Miller's hands, the film is transformed into a meditation on how "myths migrate through the culture's operating system." Tickets: $15 general, $10 members.

All programs start at 7:30 p.m.
For ticket sales, call 718-784-4520. For travel directions, call 718-784-0077 or visit www.movingimage.us.
And for more information about <ALT>Thursdays, visit www.movingimage.us/thursdays.

Photo Credits (left to right): 242.pilots, DJ Spooky's Rebirth of A Nation

American Museum of the Moving Image
35 Avenue at 36 Street, Astoria, New York • www.movingimage.us
COOPERATION
SAP & ARS ELECTRONICA

2002 saw the start of a cooperation between SAP and Ars Electronica, the world's premier media art institution, located in Linz, Austria. This partnership is a prototype for a new model of cooperation among the arts, technology, and society. SAP brings the experience of a global company into the partnership: innovative thinking, employee creativity, and the technological strengths of a leading software provider.

HIDDEN WORLDS@SAPPHIRE '03

In line with this collaboration, SAP supports the "Hidden Worlds" exhibition at the Ars Electronica Center. The exhibition's major attraction is Golan Levin's "The Hidden World of Noise and Voice," which SAP presents in association with Ars Electronica at SAPPHIRE '03.

How can we determine the tracks that we leave behind us in cyberspace? How do we perceive the reality around us? How do we relate to things that only exist virtually? The ever-present streams of digital information have created a parallel world of data, which remains hidden if we do not have the right tools to decipher it.

The playful approach of the "Hidden Worlds" exhibit gives visitors a stimulating look into the secret world of bits and bytes.

THE HIDDEN WORLD OF NOISE AND VOICE

Have you ever seen your voice? And how does your voice look when you get really loud? The interactive installation, created by the American artist Golan Levin, makes everything that is audible visual. Your larynx becomes an instrument with which you can form virtual sculptures.

For every sound generated in the room, a computer produces animated 3D graphics that correspond in form, color, and movement to the pitch, tonal quality, and intensity of the sound. A snap of the fingers becomes a minor graphical explosion and low tones become fat, sluggish blobs. The room fills with sound and their visual equivalents, becoming a dynamic, colorful world of computer graphics.

Levin invites you to try your hand at forming the human voice and be part of his attempt to bring emotion to the digital world.

GOLAN LEVIN

The American artist Golan Levin (b. 1972) works with interactive art and examines new, flexible ways of non-verbal expression. He completed a degree at the MIT Media Laboratory, studying under John Maeda in the Aesthetics and Computation group. Levin lives in New York, where he teaches interactive art and data visualization at the Parsons School of Design.

---

MEDIA ART@SAPPHIRE ’03
OPENING RECEPTION
FOR PRESS/ANALYSTS

SAP Global Communications invites you to a presentation of Media Arts@SAPPHIRE '03. Media Artists create an interactive installation "The Hidden World of Noise and Voice." June 16, 2003 at 6 pm in the Global Customer Pavilion.

PROGRAM
SAP MEDIA ART LOUNGE

SAP Media Art Lounge. Hannover, Germany. 3/2003.

research lab #1 took place 7-11 September 2003 in the context of the Ars Electronica Festival in Linz and in collaboration with the Futurelab's Pixelspaces Conference focusing on the relation between the programmable interface and an interactive physical environment. A number of DAMPF lab research lines were pursued within this theme, e.g. bodies normal, trained and virtuosic; hacking social behaviour; dramaturgy for the interactive stage. The research lab at Ars Electronica organised a series of breakfast meetings to further develop and fine tune research questions with the following artists selected from the larger Festival programme: Casey Reas, Christa Sommerer and Laurent Mignonneau, Marie Sester, Scott Snibbe, Golan Levin and Zach Lieberman.

research lab #2 takes place from 25 November to 5 December 2003 at the Animax Multimedia Theater in REBOUND'S LAB an integrated artistic/technical research process will be conducted based on questions derived from work by choreographer François Raffinot and percussionist Roland Auzet; based on REBONDS by Iannis Xenakis integrating real time tracking and video processing using a variety of software (e.g. Evesway, Isadora and the unique capabilities of the Animax Theater and the development of special staging for the performance: 20’ long, based on the trials of Xenakis’s work, a transformation of the gestures of Roland into a choreography of execution of the piece that will manifest in visual and sonic architectures for the space.” - François Raffinot.
Conferences

Tangible Code

<table>
<thead>
<tr>
<th>Di/tues</th>
<th>10:30 – 13:30</th>
</tr>
</thead>
<tbody>
<tr>
<td>9. 9.</td>
<td>Brucknerhaus / Mittlerer Saal</td>
</tr>
</tbody>
</table>

10:30 – 11:00 Hiroshi Ishii (USA)
11:00 – 11:30 Oliver Fritz (CH)
11:30 – 11:45 Discussion
11:45 – 11:55 Break
11:55 – 12:20 Joachim Sauter (D)
12:20 – 12:45 Scott deLahunta (UK / NL)
12:45 – 13:10 Jonathan Norton (USA)
13:10 – 13:30 Panel and discussion

Moderation: Hiroshi Ishii (USA)

Software & Art I

<table>
<thead>
<tr>
<th>Mi/wed</th>
<th>10:30 – 13:30</th>
</tr>
</thead>
<tbody>
<tr>
<td>10. 9.</td>
<td>Brucknerhaus / Mittlerer Saal</td>
</tr>
</tbody>
</table>

10:30 – 10:50 Golan Levin, Zachary Lieberman (USA)
10:50 – 11:10 Sebastian Oschatz (D)
11:10 – 11:30 Alex Galloway (USA)
11:30 – 11:50 Ben Fry (USA)
11:50 – 12:10 Break
12:10 – 12:30 James McCartney (USA)
12:30 – 12:50 Lia (A)
12:50 – 13:10 Christa Sommerer (A), Laurent Mignonneu (F)
13:10 – 13:30 Panel and discussion

Moderation: Casey Reas (USA)

Hiroshi Ishii (USA): Associate Professor of Media Arts and Sciences at the MIT Media Lab; founder of the Tangible Media Group focusing on Human Computer Interaction (HCI); since 2002 co-director of the Things That Think Consortium at the MIT Media Lab

Oliver Fritz (CH): Architect, numerous works entered in architectural competitions; member of the scientific staff of the ETH Zurich; has done work on programmable architecture

Joachim Sauter (D): Co-founder and Chairman of ART+COM e.V., Professor for digital media at the Academy of Fine Arts, Berlin.

Scott deLahunta (UK / NL): Author and researcher at the nexus of performance practice and technology

Jonathan Norton (USA): works in computer-based music theory at the Center for Computer Research in Music and Acoustics at Stanford University; works for dance, acoustic instruments, tape, soundtracks


Zachary Lieberman (USA): artist-engineer concerned with themes of interactive imaging and sound synthesis; 2003 Artist-in-Residence at Arizona State University

Sebastian Oschatz (D): Teacher for interaction design and new media; record releases and video works with group Oval; development of the real time video synthesis toolkit vvvv at meso.

Alex Galloway (USA): Member of Rhizome.org; lectures on issues of electronic art and technological culture; one of the founders of RSG (Radical Software Group)

Ben Fry (USA): Member of the Aesthetics and Computation Group at the MIT Media Laboratory; specialist in the visualization of data from dynamic information sources

James McCartney (USA): Composer and author of the object oriented synthesis language Supercollider

Lia (A): Graphic programmer; first project, "re:move" (1999), was honored with the Josef Binder Award; since 2000, performances with visuals generated live and accompanied by music

Christa Sommerer (A): Media artist working in the field of interactive computer installation. With Laurent Mignonneu (F) artistic director at the Media Integration and Communications Research Lab in Kyoto, Japan and Associate Professor at the International Academy of Media Arts and Sciences in Gifu, Japan

Casey Reas (USA): Associate professor at the Interaction Design Institute, Ixrea (I); lectures and exhibitions in Europe, Asia and the US; currently developing “Processing” as a platform for learning computer programming
## Conferences

### Prix Ars Electronica Forum

<table>
<thead>
<tr>
<th>Di/tues – Do/thurs</th>
<th>ORF Oberösterreich</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>9. 9. – 11. 9.</strong></td>
<td><strong>ORF Oberösterreich</strong></td>
</tr>
</tbody>
</table>


*Speeches, presentations and discussions by and with the Prix Ars Electronica 2003 prizewinners and jurors.*

#### Di/tues

<table>
<thead>
<tr>
<th>Zeit</th>
<th>Thema</th>
<th>Gästeherausgeber</th>
</tr>
</thead>
<tbody>
<tr>
<td>14:30–15:00</td>
<td>Computer Animation / Visual Effects</td>
<td>William H. Frake / Blue Sky Studios / 20th Century Fox (USA)</td>
</tr>
<tr>
<td>15:00–15:30</td>
<td>Koji Yamamura / Yamamura Animation, Inc. (J)</td>
<td></td>
</tr>
<tr>
<td>15:30–16:00</td>
<td>Romain Segaud, Christel Pougeoise / Supinfocom / One plus One (F)</td>
<td></td>
</tr>
<tr>
<td>16:30–17:30</td>
<td>Itsuo Sakane (J): “Changes in Media Art”</td>
<td></td>
</tr>
</tbody>
</table>

#### Mi/wed

<table>
<thead>
<tr>
<th>Zeit</th>
<th>Thema</th>
<th>Gästeherausgeber</th>
</tr>
</thead>
<tbody>
<tr>
<td>14:30–15:00</td>
<td>Digital Musics</td>
<td>Florian Hecker, Mego (D / A)</td>
</tr>
<tr>
<td>15:00–15:30</td>
<td>Maja Solveig Kjelstrup Ratkje, John Hegre,</td>
<td>Lasse Marhaug (N)</td>
</tr>
<tr>
<td>15:30–16:00</td>
<td>Ami Yoshida, Sachiko M, Utah Kawasaki /</td>
<td>F.M.N. Sound Factory (J)</td>
</tr>
<tr>
<td></td>
<td>blast theory / mixed reality lab (UK)</td>
<td></td>
</tr>
<tr>
<td>16:30–17:00</td>
<td>Moderation: Naut Humon (USA)</td>
<td></td>
</tr>
</tbody>
</table>

#### Mi/wed

<table>
<thead>
<tr>
<th>Zeit</th>
<th>Thema</th>
<th>Gästeherausgeber</th>
</tr>
</thead>
<tbody>
<tr>
<td>16:30–17:00</td>
<td>Interactive Art</td>
<td>Maywa Denki (J)</td>
</tr>
<tr>
<td>17:00–17:30</td>
<td>Margarete Jahrmann, Max Moswitzer (A)</td>
<td></td>
</tr>
<tr>
<td>17:30–18:00</td>
<td>Blast Theory / Mixed Reality Lab (UK)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Moderation: Stahl Stenslie (N / D)</td>
<td></td>
</tr>
</tbody>
</table>

#### Do/thurs

<table>
<thead>
<tr>
<th>Zeit</th>
<th>Thema</th>
<th>Gästeherausgeber</th>
</tr>
</thead>
<tbody>
<tr>
<td>14:30–15:00</td>
<td>Net Vision / Net Excellence</td>
<td>David Crawford (USA / S)</td>
</tr>
<tr>
<td>15:00–15:30</td>
<td>Golan Levin (USA)</td>
<td></td>
</tr>
<tr>
<td>15:30–16:00</td>
<td>Carlos J. Gomez de Llarena, Yury Gitman</td>
<td>VEN / USA</td>
</tr>
<tr>
<td>16:30–17:00</td>
<td>Sulake Labs Oy (SF)</td>
<td></td>
</tr>
<tr>
<td>17:00–17:30</td>
<td>Lia (A)</td>
<td></td>
</tr>
<tr>
<td>17:30–18:00</td>
<td>James Tindall (UK)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Moderation: Steve Rogers (UK)</td>
<td></td>
</tr>
</tbody>
</table>
electrolobby

Processing
Casey Reas, Ben Fry (USA)


Processing: a programming language, a graphical programming environment, an instructional user interface and, at the same time, a designer community. Workshops and demonstrations display the potential of Processing, which enables users—even those with no programming skills—to create dynamic screen designs with a high level of sophistication. Processing is an expanded version of Java with a highly simplified and abbreviated syntax. In this way, graphical programming is transformed from technical writing into a communicative procedure. Every piece of software developed thereby is made available to the community at www.processing.net, which thus develops into an artistic, open source network.

Processing is an open project initiated by Ben Fry and Casey Reas. It is currently developed in the Aesthetics and Computation Group at the MIT Media Lab, the Interaction Design Institute Ivrea (I), and by a group of developers distributed across the Net.

Teilnehmer / Participants:
Casey Reas (USA), Ben Fry (USA), Amit Pitaru (USA), Hernando Barragan (COL / l), Golan Levin (USA), Lia (A), Marius Watz (SF / D), Schoenerwissen (D), Juha Huuskonen (SF)


The electrolobby engenders and cultivates a workshop atmosphere, and artists are invited to work on-site with software. Visitors in turn, have the chance to observe the creative process up close and to experience a personal introduction by the artists themselves to the work being done. One highlight will be the beta-launch of Processing software, which will be presented to the general public in Linz and put to the test once more by the artistic works of invited electrolobby participants.

```
stroke(255, 102, 0);
line(30, 20, 80, 5);
line(80, 75, 30, 75);
stroke(0);
bezier(30, 20, 80, 5, 80, 75, 30, 75);
```

noStroke();
colorMode(HSB, 100);
for(int i=0; i<100; i++) {
  for(int j=0; j<100; j++) {
    stroke(i, j, 100);
    point(i, j);
  }
}
The Prix Ars Electronica 2003 marks the 17th edition of the competition for cyberarts, which is organized by the Austrian Broadcasting Corporation (ORF), Upper Austrian Regional Studio, in conjunction with the Ars Electronica Festival. The Prix Ars Electronica 2003 is awarded in the categories Interactive Art, Digital Musics, Computer Animation / Visual Effects, NetVision and NetExcellence. These categories are complemented by “cybergeneration—u19—freestyle computing”, a competition with an open platform for young people under the age of 19. 2,500 media activists from 85 countries have responded to the invitation by submitting 2,714 entries in 2003. In each category one Golden Nica and two Awards of Distinction have been honoured with cash prizes; and 61 Honorary Mentions have been awarded. The Prix Ars Electronica’s cash prizes total EURO 109,900. Five juries of international experts have selected 79 works which display particular expertise and visionary force.

**Net Vision**

**Golden Nica**

Yury Gitman / Carlos J. Gomez de Llarena: Noderunner

**Distinctions**

David Crawford: Stop Motion Studies

Golan Levin: The Secret Lives of Numbers

**Net Excellence**

**Golden Nica**

Sulake Labs Oy: Habbo Hotel

**Distinctions**

Lia: re:move

James Tindall: Boards of Canada Website

**Net Vision / Net Excellence**

**Honorary Mentions**

Antoni Abad: Zexe.net

Christophe Bruno: The Google AdWords Happening

Amit Pitaru / James Paterson: InsertSilence

Agathe Jacquillet / Tomi Vollauschek / FLØ33: Bzzzpeek.com

Jared Tarbell / Lola Brine: Levitated.net

Axel Heide / onesandzeros / Philip Pocock / Gregor Stehle: Unmovie

Wiggle / Han Hoogerbrugge: Flow

LAN: SuPerVilainizer

LAN: TraceNoizer

Last.Team:

Last.fm The Last Online Music Station

LeCielEstBleu: PuppetTool

ubernorgen: Injunction Generator

Shinya Yamamoto: Sinplex Show

OSDN: www.souergeorge.net

**Interactive Art:**

**Golden Nica**

Blast Theory / Mixed Reality Lab: Can you see me now?

**Distinctions**

Margarete Jahrmann / Max Mositzer: nybble-engine-toolZ

Maywa Denki: Tsukuba Series

Ross Cooper & Jussi Ängeslevå: Last

dECOi: Aegia Hyposurface

Sibylle Hauert / Daniel Reichmuth / Volker Böhm: instant city

Haruo Ishii: Hyperscratch

George Legrady: Pockets full of Memories

Justin Manor: Cinéma Fabriqué

Agnes Meyer-Brandis:

Earth Core Laboratory and Elf-Scan

Iori Nakai: Streetscape
Prix Ars Electronica 2003

Wiggle / Jan Hoggerbrugge: Flow

Golan Levin: The Secret Lives of Numbers
Golan Levin
Artist, Flux

Golan Levin is an artist, composer, performer and engineer interested in developing artifacts and events which explore new modes of reactive expression. His work focuses on the design of systems for the creation, manipulation and performance of simultaneous image and sound, as part of a broader inquiry into the formal language of interactivity, and of non-verbal communications protocols in cybernetic systems.

Levin's work spans a variety of online, installation and performance media. He is known for the conception and creation of Bittones (2001), a concert whose sounds are wholly performed through the carefully choreographed dancing and singing of the audience's own mobile phones. Previously, Levin was granted an award of distinction in the Prix Art Electronique for his Audio Visual Environment suite (2000), interactive software and its accompanying audiovisual performance, Scribble (2000). Most recently, Levin and collaborator Zachary Lieberman premiered Roomark (2002), an interactive installation and performance which uses augmented-reality technologies to create a multi-person, real-time visualization of its participants' speech and song. Levin is now in the preliminary research phase of a new body of work, which will lead to audiovisual performances conducted on highly miniaturized, interactive robotic systems.

Levin received undergraduate and graduate degrees from the MIT Media Laboratory, where he studied with John Maeda in the Aesthetics and Computation Group. Between degrees, he worked for four years as an interaction designer and research scientist at Interval Research Corporation. Levin resides in New York City, where he teaches interactive art and data visualization at the Parsons School of Design. He also holds an artist-in-residence position at the Eyebeam Art Studios. Levin's work is represented by the Bitforms gallery, Chatsworth.

Bibliography:
4x4 Computer Design: (with Arts Illustrator, Java, BMP, LiGo) Life/Art written by Golan Levin, Ltd. Matta, Adrian Ward

Levin's PopTech Appearances:
PopTech 2003: "So Change!"
BETA LAUNCH ‘03 Artists in Residence
Tuesday through Saturday, 12-6 pm

EXHIBITION PART ONE
October 23 – November 15
eteam
Golan Levin & Zachary Lieberman
Dan O’Sullivan
Reynold Reynolds
Carolee Schneemann

EXHIBITION PART TWO
November 19 – December 13
Adam Frank & Zack Booth Simpson
Carlos J. Gomez de Llarena & Yury Gitman
Jacqueline Goss
Eunjung Hwang
Jennifer & Kevin McCoy

BETA LOUNGE EVENTS
The BetaLounge is a space for continual interaction with the Artist in Residence projects in the main gallery. Daytime programs in the BetaLounge will include: artist displays; computer stations to allow visitors to explore Eyebeam programs such as the Distributed Creativity online forum; WiFi access; a book/video station; and a space for screenings, informal presentations, workshops and more.

BETA LOUNGE
October 23 – December 13

October 30
7-8:30 pm
Wireless
Julian Bleecker
Yury Gitman
Carlos Gomez de Llarena

November 6
7-8:30 pm
Mediascapes
Jacqueline Goss
Erik Reiffsteck
Michael Rosenthal
Rebekah Rutfkoff

November 11
7-8:30 pm
Sound Visualization
Golan Levin
Zachary Lieberman

Nov. 12-Dec. 19 Distributed Creativity
Online Forum
www.eyebeam.org/distributedcreativity

November 13
7-8:30 pm
Live Auction
eteam

November 21
7-8 pm
Share/Share Alike:
A Conversation with Lawrence Lessig

Opening Reception

November 22
2-6 pm
Noderunner
Re: Play book party

Tracking Behaviors
Adam Frank
Dan O’Sullivan
Marie Sester

December 4
7-8:30 pm
Performing Video
Carolee Schneemann
Carrie Dashow
Erika deVries

December 11
7-8:30 pm
The Sculpted Image
Jennifer and Kevin McCoy
Eunjung Hwang
Reynold Reynolds
Flocus is software environments which allow people to gesture create and perform abstract animation and synthetic sound in real time. Each environment is an experimental attempt to design an interface which is supple and easy to learn, yet can also yield interesting, infinitely variable and personally expressive performances in both the visual and aural domains.

Users create synthetic sound and image by depositing a series of fluid sources across the terrain of the screen, and then steering a large quantity of particles through the flow field established by these singularities. An image is gradually built up from the luminous trails left by the particles. The shapes of these trails are entirely a result of the forces originating from the user’s cursor and the fluid singularities. As the particles tread again and again over a given location, that spot becomes brighter and brighter. In Flocus (the name is a Latin term for “hairball”), ductile filaments drawn by the user swirl around a shifting, imaginary drain centered at the user’s cursor. These filaments--torn by conflicting impulses to simultaneously preserve their length, yet also move towards or away from the cursor--find an equilibrium by forming gnarly, tangled masses.

---

Golan Levin

Massachusetts Institute of Technology
Bachelor of Science in Art and Design/MA in Media Arts and Science

Selected Group Exhibition

2003
- ‘In Media Res’, Exit Art Gallery, NYC, TBA
- ‘Microwave international/Media Festival’, Hong Kong
- ‘Abstraction Now’, Kunsterhaus Wien, Vienna, Austria
- ‘SAPPHIRE’03: Ars Electronica, Media Art Lounge’, Orlando, FL
- ‘Animation’, Kunsterhaus, Berlin, Germany

2002
- ‘Audvisual Matrix’, Space iMA, Seoul, Korea
- ‘FutureScreen02: Data Terra’, dLux Artspace, Sydney, Australia
- [ALT] DigitalMedia, American Museum of the Moving Image, NYC
- ‘TempOz’, Microwave International Media Art Festival, Hong Kong
- ‘Prix Ars Electronica’ O.K. Centrum Gegenwartskunst, Linz, Austria
- ‘Special Effects’, Daejeon Municipal Museum of Art, Daejeon, Korea
- ‘Impress Yourself’, Cafe Digital
- Foundation Beyeler, Basel, Switzerland
- ‘Cibervision 02’, Dinamicas Fluidas, Madrid, Spain
- ‘Inside the Display: Inaugural Exhibition’, Austin Museum of Digital Art, Austin, TX
- ‘Gola Levin/Casye Rea’, Bitforms Gallery, NYC

DIVINING FRAGMENTS:
RECONCILING THE BODY
CURATOR KOAN-JEFF BAYS / ARTISTS: JUSTINE COOPER, MARK KESSELL, LILLA LOCURTO & WILLIAM OUTCAULT, PATRICK MARTINEZ (WITH ASSISTANCE FROM THE NATIONAL LIBRARY OF MEDICINE), STEVE MILLER, WARREN NEIDICH, CHRYSANNE STATHACOS, KUNIÉ SUGIURA, DAVID WEBSTER, JEFF WYCOFF (IN COLLABORATION WITH ORANG COLORISED, JON DESMARAS, XAVI FRANCO, AND PRITZ HELLO)

SYNTHETIC LIGHTNING:
COMPLEX SIMULATIONS OF NATURE
CURATOR ELLEN K. LEVY / ARTISTS: SUZANNE ANKER, SUSAN DERGES, NINA KATCHADOURIAN, GOLAN LEVIN, CHARLES LINDSAY, JOSEPH NECHVATAL, CAROL PFEFFER, SUSAN RANKAITIS

both shows November 1 - December 21, 2003

center gallery & resources are free & open to the public, wed–sun, noon to 5 pm
these exhibitions are made possible in part with funds from the Institute of Museum & Library Services, the New York State Council on the Arts, a state agency: individuals & members, T 845 679 9957 / F 845 679 6337 / www.cpwn.org. / front © Chrysanne Stathacos, Aura Grid, 2003, archival pigjet print

Beverly McLiver paints self portraits that document her journey as an African American woman. Her paintings address issues of racial stereotypes as well as the complexities of family relationships.

Julianne Swartz makes interactive sculpture and installations in which the site and the viewer are incorporated as subject and material. In her installations, light and sound are manipulated through devices such as globes, mirrors and optical lenses.

Andrew Raftery is a "narrative" printmaker and is the head of the printmaking department at the Rhode Island School of Design. He has worked in many collections including the Whitney, Fogg and Cleveland Museums of Art.

Julie Talen, scriptwriter and collaborator with Robert Altman and other noteworthy directors, will show "Pretend," a multi-perspective feature film shot in 3-D which recently premiered at the New York Video Festival this past summer.

Golan Levin is an artist, computer performer and engineer interested in developing artifacts and events which explore subtle new modes of reactive expressions.

Alan Berliner's uncanny ability to combine experimental cinema, artistic pursuit and popular appeal into compelling film essays has made him one of America's most acclaimed independent filmmakers.

Sponsored by the School of Art+Design and the New Media Program.
Microwave International Media Art Festival. Hong Kong. 12/2003.