2004 • Documentation of Activities

Golan Levin

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

007 Announcement for large-scale installation at SAP Headquarters, Berlin, Germany. 2/2004.
041 Microwave International Media Art Festival. City Hall Exhibition Hall, Hong Kong. 11/2004.
ABSTRACTION NOW

/IN: JAI//DANIEL_BISIG//BRIGITTA_BOEDENAUER//VICTORIA_COELN//D-FUSE/
/DEXTRO//EPY//FARMERSMANUAL//ELLEN_FELLMANN//TINA_FRANK//HC_GILJE/
/LIAM_GILICK//KAROL_GOLDT//MICHAELA_GRILL//MAIA_GUSBERTI/
/MARGIT_HARTNAGEL//LISA_HOLZER//SABINA_HÖRTNER//INSERTSILENCE//JASCH/
/JODI//DAVID_JOURDAN//BAS_REHUIJLJ//DARIUSZ_KRZECZK/
/JAN_ROBERT_LEEGTE//JÖRG_LEHNI//GOLAN_LEVIN//LIA//PETER_LUINING/
/Lotte_LYON//M.ASH//RAINER_MANDL//DORIS_MARTEN//GERHARD_MAYER//META/
/SARAH_MORRIS//RAFAEL_MOSE//GLEN_MURPHY//CHRISTOPHER_MUSGRAVE/
/MAKNAPIER//STEFAN_NEMETH//CARSTEN_NICOLAI//NORM//TIMO_NOVOTNY/
/NULLPOINTER//OPTICAL_NOISE//NORBERT_PFaffenbichler//JÖRG_PIRINGER/
/FLORIAN_PUMHÖSL//RE-P.ORG//REAS//REMI//RETURN//BILLY_ROISZ/
/STEFAN_SANDNER//LOTTE_SCHREIBER//MICHAELA_SCHWENETNER/
/GÜNTER_SELICHAR//SEMICONDUCTOR//SUMUGAN_SIVANESAN//SKOTOPARC/
/SODA_CREATIVE.LTD//ESTHER_STOCKER//FRED.J_SZYMSK/
/GEROLD_TAGWERK//MANNY_TAN//TECOLOR//NIK_THOENEN//JAMES_TINDALL/
/TINHOKO//WALKERHILL//CHRISTIAN_WALLNER//MARIUS_WATZ//YUGOP/

Edition Camera Austria
Abstraction and Complexity

If we take abstraction and wire it to software, do we get anything new and useful beyond what already took place in the first part of the 20th century, when the new abstract visual language was adopted by graphic design, product design, advertising and all other communication, propaganda and consumer fields? Do the elegant algorithmically driven abstract images which started to populate more and more web sites since the late 1990s have a larger ideological importance, comparable to any of the political positions and conceptual paradigms which surrounded the birth of modern abstract art at the beginning of the 20th century? In short, is there some common theme that can be deduced from the swirling streams, slowly moving dots, dense pixel fields, mutating and flickering vector conglomerations coming from the contemporary masters of Flash, Shockwave, Java and Proces5ing?

Modernistic reduction

When we compare the years 2004 and 1914, we will in fact realize a similar breadth of abstract styles: the strict northern diet of horizontal and vertical lines by Mondrian, more flamboyant circular forms of the Paris-based Delaunay, the emotionally charged fields of Russian Kandinsky, the orgy of motion vectors of the Italian futurists. The philosophical presuppositions and historical roots which have led to the final emergence of "pure" abstraction in the 1910s are similarly multiple and diverse and result from a variety of philosophical, political and aesthetic positions: the ideas of synesthesia (the correspondence of sense impressions), symbolism, theosophy, communism (abstraction as the new visual language for the proletariat in Soviet Russia), and so on. And wet, it is possible and appropriate to point at a single paradigm which differentiates modernist abstraction from realist painting of the 19th century and simultaneously connects it to modern science. This paradigm is reduction.

In the context of art, the abstraction of Mondrian, Kandinsky, Delaunay, Kupka, Malevich, Arp and others represents the logical conclusion of a gradual development of preceding decades: from Manet, impressionism, post-impressionism, symbolism to fauvism and cubism, the artists progressively streamline and abstract the images of visible reality, until all recognizable traces of the world of appearances are taken out. In general, this reduction of the visual experience in modern art was a very gradual process which began already in
Here are some examples, all drawn from the online section of the exhibition ABSTRACTION NOW. I decided to test my hypothesis by systematically visiting each online work in the exhibition, rather than selecting only a few works that would fit my preconceived ideas. I have also looked at all the accompanying statements - of which none, as far I could see, explicitly evoke the sciences of complexity. My experiment worked even better than I had expected, since almost all pieces in the online component of the show turn out to follow the aesthetics of complexity, invoking complex systems in a natural world even more often and even more literally than I had expected.

Gotan Levin’s Yellowtail software amplifies the gestures of the user, producing ever-changing organic-looking lines of constantly varying thickness and transparency. The complexity of the lines and their dynamic behavior make the animation look like a real-time snapshot of some possible biological universe. The work perfectly illustrates how the same element (i.e. a line) that in modernist abstraction represented the abstract structure of the world, now evokes instead the world’s richness and complexity. (A similar effect is at work in the piece by Manny Tan.) In other words, if modernist abstraction assumes that behind sensorial richness of the world there are simple abstract structures that generate all this richness, such a separation of levels is absent from software abstractions. Instead, we see the dynamic interaction of the elements that periodically leads to certain orderly configurations.

Insert Silence by James Paterson and Amit Pitaru starts with the few tiny lines moving inside a large circle; a click by the user immediately increases the complexity of the already animated line cob, making lines multiply, break, mutate, and oscillate until they “cool down” to form a complex pattern which sometimes contains figurative references. While the artists’ statement makes no allusions to complexity sciences, the animation in fact looks like a perfect illustration of the concept of emergent properties.

As I already noted, software works often deploy vector graphics to create distinct biologically looking patterns. However, a much more modernist looking rectangular composition made of solid blocks can also be reworked to function as an analog to the complex systems studied by scientists. The pieces by Peter Luingen, Retrun, and James Tindall evoke typical compositions created by students at Bauhaus and Vhutenas (Russian equivalent of Bauhaus in the 1920s). But again, with a single click of the user the compositions immediately come to life, turning into dynamic systems whose behavior no longer evokes the ideas of order and simplicity. As in many other software pieces which subscribe to the aesthetics of complexity, the behavior of the system is neither linear nor random - instead we are witnessing a system which seems to change from state to state, oscillating between order and chaos - again, exactly analogue to complex systems found in natural world.

Some of the software pieces in the Online Project part of ABSTRACTION NOW adopt the combinatorial aesthetics common to both early modernist abstraction and
Yellowtail is a reactive paint system in which a user’s linear marks transform into an animated display of lively, worm-like lines. After the user deposits a mark, the system then procedurally displaces that mark end-over-end, making possible the simultaneous specification of both a line’s shape as well as its quality of movement. Straight marks move along the direction of their own principal axes, while circular marks chase their own tails. Marks with more irregular shapes move in similarly irregular, but nonetheless rhythmic patterns. Yellowtail’s screen space obeys periodic (toroidal-topological) boundary conditions, such that marks which cross the edge of the screen reemerge on the screen’s opposite side, rather than disappearing altogether. No randomness is employed in the procedural animation of the marks. Instead, their animated behaviors is strictly determined by their shape and speed when drawn. Nevertheless, because each line repeats according to its own natural period, the complex phase relationships of the different marks produce the effect of an ever-changing yet coherent animated texture.
What are you best known for?
The creation of the “Daltones Telesymphony”, a concert whose sounds were wholly performed through the carefully-choreographed ringing of the audience’s own mobile phones.

What are you working on at the moment?
I'm touring a new concert in which the speech and songs of two abstract vocalists are visualized in real time.

What makes you angry?
Although I may be remembered for my work as an audiovisual software artist, few people are aware how much I truly detest computers. Much of my work is intended to highlight the deficiencies in the way we currently use and conceive of human-computer interfaces.

What excites you?
The fact that so many artists and designers are learning how to program computers. C++ has become a language of design.

Looking at where the world is heading do you feel mainly optimistic? (and why, or why not?)
Like many people, I'm concerned about the ways in which we are spoiling our environment. I'm pessimistic that humans will assume the responsibility of maintaining our own ecosystem before it's too late.
ERSCHAFFEN SIE MIT IHRER STIMME
digitale Formen!

Wie sieht es aus, wenn Sie einmal richtig laut werden? Machen Sie Ihre Stimme zum Instrument, mit dem Sie virtuelle Skulpturen formen. Sprechen Sie in die Mikrofone an der Fassade entlang der Rosenthaler Straße und beobachten Sie, wie durch Ihre Geräusche unterschiedliche Formen entstehen, die sich durch das Gebäude bewegen.

SAP-Headquarter in Berlin. Ein Gebäude nimmt Kontakt mit der Außenwelt auf. (Foto: Pascal Maresch)
Technik bedient Menschen

Das Spannungsfeld von Kunst, Technologie und Gesellschaft auszuloten, zu forschen, wie künftige Prozesse, Arbeitsweisen oder Entwicklungen aussehen könnten und Prototypen zu entwickeln: das sind die ehrgeizigen Ziele des Ars Electronica Futurelab.

ELISABETH STIFTINGER

Eingebettet in ein internationales Netzwerk von KünstlerInnen und WissenschaftlerInnen verwirklicht das Ars Electronica Futurelab größere und kleinere Projekte, von denen zwei vorgestellt werden sollen.

Das SAP-Headquarter Berlin

Inmitten eines kleinräumigen Stadtteils in Berlin-Mitte, wo sich Studierende mit KünstlerInnen treffen und die Nacht zum Tag wird, ließ der Software-Riese SAP sein Headquarter errichten. Auftrags Bauherrn war, die Außenwelt mit der Innenwelt des Gebäudes in einen engen Kontext zu setzen. Ein transparentes Glaskunstwerk war geplant.

SAP band frühzeitig das Ars Electronica Futurelab des AEC mit seiner gebündelten Ideenkraft in die Planung ein und erhielt ein Haus, das sich der Umgebung öffnet und Impulse in beide Richtungen, nach innen und nach außen, zulässt.


Mit Einbruch der Dunkelheit wird das Gebäude zudem durch eine Reihe von Großprojektionen durchdrungen. Die Architektur des Foyers und die Plafonds der einzelnen Stockwerke werden durch die wandernenden Bilder visuell aufgelöst, wodurch sich der Blick durch die Außenhülle der „Hidden World“ eröffnet.

Die Zaubergeist können den Weg der Wärmer und Kugeln von ihrer Entstehung durch die einzelnen Stockwerke bis zu ihrem Verschwinden im Himmel über Berlin verfolgen.

BesucherInnen des Ars Electronica Centers kennen die „Hidden World of Noise and Voice“ als Thema der letzjährigen Ausstellung im Museum. Beim SAP-Gebäude wurde die gleiche Technologie in großem Maßstab eingesetzt.
The Kitchen presents

Performing Technology: From the 2004 Whitney Biennial
April 30 & May 1, 2004  8 pm

Pizza Party
by Cory Arcangel
Technical assistance from Michael Frumin

The Manual Input Sessions
by Golan Levin and Zachary Lieberman

Part 2: Practice
by Tracy + The Plastics

BEIGE iPOD
by Cory Arcangel

Media Programs at The Kitchen are made possible with generous support from Bloomberg, The Andy Warhol Foundation for the Visual Arts and with public funds from the New York State Council on the Arts, a state agency.

This program is made possible in part with funding from The Experimental Television Center's Presentation Funds Program, which is supported by the New York State Council on the Arts, a state agency.

Bloomberg

ELECTRONIC

The Kitchen
8:00pm Performing Technology
$12; $10 students and seniors. Featuring performances from Tracy + the Plastics, Golan Levin and Cory Arcangel from Beige.
512 W 19th St, between Tenth and Eleventh Aves (E, L to 23rd St) 212-255-5793
www.thekitchen.org

Program Notes
The Kitchen is thrilled to be a participating venue of the 2004 Whitney Biennial. The featured artists for this program represent a shared artistic mission between two institutions dedicated to contextualizing an experimental edge in contemporary art. As a multidisciplinary organization with a history in performance and technology, The Kitchen finds particular interest in this selection of artists who engage with digital tools in live art situations. Whether in re-purposing seemingly outdated hardware in new inventive ways or in commenting on older forms of technology through a clever manipulation of state-of-the-art custom software or constructing fellow electronic souls, the artists in this program reflect a deep awareness of today’s artistic mediums to find expression for prescient ideas.

The program includes the following works:

Pizza Party by Cory Arcangel
Pizza Party--A command line program for ordering pizza by Cory Arcangel with awesome tech help from Michael Frumin. Pizza Party is an Eyebeam R + D commission.

The Manual Input Sessions by Golan Levin and Zachary Lieberman
The Manual Input Sessions is a series of audiovisual vignettes which probe the expressive possibilities of hand gestures and finger movements. We present it as a first glimpse of a work-in-progress.

Our concert is performed on a combination of custom interactive software, analog overhead projectors and digital computer video projectors. The analog and digital projectors are aligned such that their projections overlap, resulting in an unusual quality of hybridized, dynamic light. During the performance, a computer vision system analyzes the silhouettes of the performers hands as they scribble on transparencies and move across the glass tops of the overhead projectors. The hand gestures and transparency drawings are then analyzed by our custom software. In response, our software generates synthetic graphics and sounds that are tightly coupled to the forms and movements of the performers actions. The synthetic responses are co-projected with the organic, analog shadows, resulting in an almost magical form of augmented-reality shadow play.

Part 2: Practice by Wynne Greenwood
Tracy + The Plastic will perform Part 2: Practice, a twenty minute interactive video performance, set in a carpeted hill-scape of a bedroom where three friends are having band practice. Part 2: Practice is a new work made for the 2004 Whitney Biennial.

BEIGE iPOD by Cory Arcangel
BEIGE iPOD--A Nintendo iPOD emulator by Cory Arcangel.

Biographies
Cory Arcangel began hacking obsolete 8bit computers while studying classical guitar at the Oberlin Conservatory of Music. After school, he was a founding member of BEIGE (a.k.a. the Beige programming crew / Beige Records), a loose-knit gang of like-minded computer programmers and enthusiasts who make records, DVDs, videos and installations. After moving to NYC, Cory has also worked with the Radical Software Group, the Contagious Media Group at Eyebeam and can occasionally be heard in the band Jamie Arcangel and the Arcangels with his sister Jamie. Recent exhibitions include ABC, a curated night of video at Deitch Projects, Seeing Double at the Guggenheim Museum and the 2004 Whitney Biennial.

Current interests include Edward Van Halen, cyber surfing and the 6502 microprocessor.

Michael Frumin began his career in original and creative technology-based research while working on advanced networking protocols as an undergraduate at Stanford University. After school, he was a founding member of a team of ex-hackers using their quantitative skills to find proprietary, novel real-time sources of qualitative information for hedge fund managers. Eager to develop projects in the public domain and for the arts community, Mike accepted an R&D Fellowship at Eyebeam, where he has been the primary developer of www.fundtrace.org and the rBlog, as well as other projects still in development.

Wynne Greenwood is Tracy + The Plastics, an electronic art punk band.

Golan Levin is an artist, engineer and composer interested in developing artifacts and events which explore supple new modes of interactive 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 non-verbal communications protocols in cybernetic systems. He is known for the conception and creation of Dijitalones (2001), a concert whose sounds are wholly performed through the carefully choreographed dialing and ringing of the audience’s own mobile phones, and for The Secret Lives of Numbers (2002), an interactive online data visualization featured in the 2004 Whitney Biennial. Levin is Assistant Professor of Electronic Art at Carnegie Mellon University. (http://www.flong.com)
Interactions/Art and Technology (a component of Digital Avant-Garde: Celebrating 25 Years of Ars Electronica).
Digital Avant-Garde Celebrating 25

In the William Fox Gallery
Interactions/Art and Technology
May 21–July 18, 2004

On the occasion of Ars Electronica's 25th anniversary, a series of exhibitions, screenings, and lectures will take place in New York City from May 21 through July 18. Generously supported by SAP and hosted by the American Museum of the Moving Image, Eyebeam, and the Austrian Cultural Forum, the celebration will feature outstanding media art projects and inspiring new developments from the Ars Electronica Futurelab and artist-in-residence program. Complete information is available online at www.aec.at/nyc.

Ars Electronica was founded in Linz, Austria in 1979 as a festival of electronic and technology-based art and music. The festival brings thousands of artists, academics, and professionals to Linz each year. In 1987, the festival added an international competition, the Prix Ars Electronica, which awards cash prizes for digital and online art, animation, and music, and in 1996, the Ars Electronica Center, a permanent gallery and education facility, and the Futurelab, a major arts and technology research center, opened in Linz.

Interactions/Art and Technology presents seven ground-breaking interactive digital media installations.

RE:MARK
Golan Levin and Zachary Lieberman, Artists-in-Residence, and Christopher Lindinger, Futurelab (2001-2004). Based on the playful conceit that speech casts visible shadows, Re:Mark converts users’ vocalizations into whimsically animated letters and shapes that appear to float from the shadow of the speaker’s head.

WORLD SKIN
Jean Baptiste Barrière and Maurice Benayoun, Artists-in-Residence, with Futurelab staff (1998). World Skin is a virtual stereoscopic environment that takes visitors, armed with cameras that can record still images, through a war-torn landscape.

INTERACTIVE BARS

KEY GRIP
Justin Manor, Artist-in-Residence, with Futurelab staff (2003). Users create three-dimensional effects incorporating their own image, in an installation that combines the possibilities of television, video games, and audiovisual performance.

NETWORKED PORTRAIT
John Gerrard, Artist in Residence; Erwin Reitböck, Martin Bruner, and Andreas Jalovec, Futurelab (2003). Networked Portrait presents two 3D models of a human face that can be altered by the viewer, and can “react” to each other.

INTERACTIVE POETIC GARDEN

CAVE
Peter Kogler and Franz Pomassl, Artists-in-Residence, with Futurelab staff (1999). Cave places visitors in front of a labyrinthine abstract space. They can navigate through the space independently, or be “sucked through” according to a preordained path.

Photos: Ars Electronica
RE:MARK
Golan Levin (USA), Zachary Lieberman (USA), Christopher Lindinger (A) (2002)

RE:MARK presents the fiction that spoken language casts visible shadows. The written letters and abstract shapes in RE:MARK are rendered as silhouettes, and appear to emerge from the shadow of the speaker’s head. A computer vision system permits visitors to manipulate these forms directly, with the shadow of their own body. The result is a playful illusion, in which the installation’s visitors become actors in a shadow world of reactive cartoon language.

RE:MARK shifts the inquiry of speech visualization towards the symbolic domain of the spoken and written word. In this exhibit, spoken sounds are classified by a phoneme recognition system. When a phoneme is recognized with sufficient confidence, its name is written on the installation’s display. If the user’s sound is not recognized by the system’s classifier, then an abstract shape is generated instead, based directly on the timbral characteristics of the user’s utterance.

The presence of a separate world of information remains hidden from us without the help of technical aids. RE:MARK is an aesthetic and sensory observatory for the perception of this parallel reality, wherein the idea of virtuality as a sort of “world of the spirits” is completely intentional.

This project was produced in conjunction with the Siemens Artist-in-Residence Program at Ars Electronica.
Interactions/Art and Technology presents a selection of interactive digital media installations from artist-driven projects and residencies at the Ars Electronica Futurelab and Ars Electronica Center. The exhibition is supplemented by works (including one from the Museum’s collection) from other digital media studio/laboratory environments that combine artistic and technical inquiry.

The works in "Interactions/Art and Technology" derive their unique character from their combinations of artistic, technological, and commercial goals, and from the distinct interests of their creators. These works were made in a strongly collaborative and team-oriented environment, reflecting a diversity of input and mirroring the adaptable nature of digital code itself. During the decade represented in "Interactions/Art and Technology," digital media has gone from exotic to everyday. In the mid-1990s, "the digital" was considered a clean break from everything that came before it. In media art and research, cyber-space and virtual worlds were thought of as realms distinct from the physical world, visited by individuals through the process of interacting with machines. Today, the discourse has shifted, recognizing that "the digital" exhibits continuity with existing traditions and practices. It inhabits and augments the physical world, with which it is inextricably intertwined. We live in a culture of "real virtuality."

Many works in "Interactions/Art and Technology" anticipate or embody this shift, while others acquire a new relevance because of it. Older virtual-reality-based works (World Skin; CAVE) still struggle with unique, abstract visual styles, and a rejection of the naive utopianism that often accompanied VR-based works. A set of portraits (Networked Portrait) and a Japanese rock garden (Poetic Garden) are "forward-engineered" as digital objects that belong in everyday environments. Another work takes the form of a pre-cinema device (See Banff!). Some works use familiar input metaphors from video games (Key Grip) or output metaphors from comic strips (RE:MARK). Rather than offer the clean break of an alternative virtual world, these works posit new ways of mediating social interaction within, or otherwise augmenting, the real world.

Carl Goodman, Dietmar Offenhuber and Horst Hörtner
Interactive Bars
Golan Levin (USA), Zachary Lieberman (USA), Gernfried Stocker (A), Erwin Reitzböck (A), Horst Hörnter (A), Dietmar Offenhuber (A), Christopher Lindinger (A), Stefan Mittlböck-Jungwirth (A), Martin Honzik (A)

The Interactive Bar forms the natural biotope of a species of creatures that exhibits a very unique pattern of social behavior. When someone touches the surfaces of their virtual terrarium, these digital organisms react with playful curiosity. They flock to glasses placed in their vicinity like hungry sharks and teem around everything that comes anywhere in the vicinity of their environment. But have no fear: they don’t bite. If you catch one with your fingers, it will follow your movements and you can send it on in any direction and from table to table. If you leave them alone, they’ll descend back into the depths of their digital biotope. In this way, the colorful creatures become part of a communicative game involving the users of the Interactive Bar, whereby the flow of communication extends throughout the individual terrariums and creates an interconnection among the participants.

Made possible by SAP.
AUSTRIAN CULTURAL FORUM

POSITIONS AND PERSPECTIVES SYMPOSIUM

The two-day symposium will focus on issues that pertain specifically to the kind of art works featured at Ars Electronica over the course of the last 25 years. Whereas one could say more traditionally formal works are actually focused mostly on a finished product, work produced at the confluence of art, science, and technology is usually the result of a process closer to the one of scientific research than to the more introspective ones usually associated with "fine arts." As technology changes, informed by genuine improvements and the economic need for new, faster, etc., the formal resolution of those works evolves. This poses a number of challenges, with regards to the definition of a work, as well as its conservation. Formal instability does indeed call for a rethinking of what is considered the work of art. Related issues of authorship and interpretation become core, as one attempts to collect and present these works.

The group of pioneering artists, most of whose work is presented at either the American Museum of the Moving Image or at Eyebeam will discuss those issues, and their work in relation to the field, in an attempt to further the ongoing debate that informs the sphere of art and science in general, and Ars Electronica in particular.

Benjamin Weil

Symposium
Interaction, Immersion and the Illusion of Control
Friday, May 21

11 A.M. Registration and Welcome Addresses  by
Christoph Thun-Hohenstein (Austrian Cultural
Forum New York), Hannes Leopold, and
Gerfried Stocker (Ars Electronica Center Linz,
Austria)

1 – 5.30 P.M. Symposium Part I – Introduction:
Christine Schöpf (Austrian Broadcasting
Corporation), Benjamin Weil (Eyebeam)

With: Maurice Benayoun (F)
Jim Campbell (USA)
Luc Courchesne (CDN)
John Gerrard (IRL)
Lynn Hershman (USA)
Perry Hoberman (USA)
Paul Sermon (UK)
Jeffrey Shaw (AUS)

Moderator: Benjamin Weil (F)

Symposium
Broader Contexts: Art, Technology and Society
Saturday, May 22

12 Noon Welcome Coffee

1 – 5.30 P.M. Symposium Part II
Introduction: Carl Goodman
(American Museum of the Moving Image)

With: Christa Sommerer (A)
Laurent Mignonneau (F)
Kazuhiko Hachiya (J)
Zachary Lieberman (USA)
David Rokeby (CDN)
IAA – Institute for Applied Autonomy (USA)
Justin Manor (USA)
Golan Levin (USA)
Myron W. Krueger (USA)

Moderator: Michael Naimark (USA)

Programs subject to change
“Positions and Perspectives” Symposium on Electronic Art at the Austrian Cultural Forum, NYC.
Programme web site. 5/21/2004 (web site).

May 21 and 22, 2004 Symposium, ACF

**Positions and Perspectives**
Having developed out of a small and often marginalized segment of contemporary art into a wide-ranging category of its own, digital arts plays an important role in major museums and cultural events around the world.

**PROGRAM**

**FRIDAY, MAY 21**

"Positions and Perspectives" Symposium at the Austrian Cultural Forum, Part 1

11:00 AM - 1:00 PM:
Registration. Welcome Coffee, and Welcome Address by Christoph Thun-Hohenstein, ACF, Harald Leopoldsteiner and Gufrain Stocker, AFB

1:00 PM - 5:30 PM:
Symposium - Part 1: "Interaction, Immersion, and the Illusion of Control"
Introduction by Christine Schoepf (Austrian Broadcasting Corporation), Benjamin Weil (Eyebam) with Lynn Harshman (USA), Paul Sermon (UK), Maurice Benayoun (F), John Gerrard (IRL), Luc Courchesne (CAN), Perry Hoberman (USA) and Jim Campbell (USA), Moderators: Benjamin Weil (F)

**SATURDAY, MAY 22**

"Positions and Perspectives" Symposium at the Austrian Cultural Forum, Part 2

12:00 noon - 1:00 PM:
Welcome Coffee

1:00 PM - 5:30 PM:
Symposium - Part 2: "Art and Technology - Product to Process - Research and Commercial"
Introduction by Carl Goodman (American Museum of the Moving Image)
with Jeffrey Shaw (AUS), Christa Sommerer (A) and Laurent Migonneau (F), Pyron Krueger (USA), Solan Levin (USA), Justin Manor (USA), David Ricks (CAN), Zach Lieberman (USA), Kazuhiko Hachiya (J), and JAA - Institute for Applied Autonomy (USA), Moderation: Michael Naheim (USA).

**VENUE**
Austrian Cultural Forum
11 East 52nd Street
New York City
212 315 5300
Free admission.

Golan Levin

指戲1-3
攝影
2003

靈光與黃尾巴
數位電腦装置
2004

Finger spies, hand model: andrea boykowycz
concept
Digital Print
2003

Aurora & Yellowtail
Digital Video Installation
Software
2004
Golan Levin is an artist, composer, performer and engineer interested in developing artifacts and events which 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, and of non-verbal communications protocols in cybernetic systems. Through performances, digital artifacts, and virtual environments, often created with a variety of collaborators, Levin applies creative twists to digital technologies that highlight our relationship with machines, make visible our ways of interacting with each other, and explore the intersection of abstract communication and interactivity.

Levin’s work spans a variety of online, installation and performance media. He is known for the conception and creation of Diatones [2001], a concert whose sounds are wholly performed through the carefully choreographed clanging and ringing of the audience’s own mobile phones, and for The Secret Lives of Numbers [2002], an interactive online data visualization. Previously, Levin was granted an Award of Distinction in the Prix Ars Electronica for his Audiovisual Environment Suite [2000] interactive software and its accompanying audiovisual performance, Scribble [2000]. Most recently, Levin and collaborator Zachary Lieberman premiered Re:mark [2002], an interactive installation, and Messa di Voice [2003], a new-media performance. These projects use augmented-reality technologies to create multi-person, real-time visualizations of their participants’ speech and song.
Digital Sublime: New Masters of Universe (2nd Media City Seoul Biennale),

- **Modérateurs (Moderators)**
  - Craig Kaplan
    - Professeur/Professor
    - Science Department, Princeton University, USA
  - Aaron Hertzmann
    - Professeur/Professor
    - Department of Computer Science and Engineering, University of Toronto, Canada

- **Invités (Special Guests)**
  - Golan Levin
    - Professeur/Professor
    - Science Department, Princeton University, USA
  - Ted Adelson
    - Professeur/Professor
    - Department of Computer Science and Engineering, University of Washington, USA
  - Chris Landreth
    - Réalisateur/Director
    - Canada

- **The third NPAR symposium brings together researchers and practitioners from academia and industry, and showcases cutting-edge research. It will also feature keynote talks by scientist Ted Adelson, new media artist Golan Levin and director and animator Chris Landreth. The technical program covers recent research ranging from simulation of traditional artistic media to real-time rendering of non-photorealistic imagery using programmable graphics hardware.**

MATTHEW BARNEY  LOWELL BOYERS  MARY ELLEN CARROLL
PETER DUDEK  JOHN GERRARD  ALEX GREY  MICHAEL JOAQUIN GREY
GRAHAM GUERRA  MARA HASELTINE  YAEL KANAREK
GOLAN LEVIN  FABIAN MARCACCIO  STEVE MILLER
MICHAEL NAJJAR  JOSEPH NECHVATAL  SABINA OTT  CASEY REAS
KATIE SCHIMERT  MAKAI SMITH  MICHAEL SOMOROFF
TED T. STANKE  JAMES STEWART  MARY ANN STRANDELL

touched on June 24 2004

TOUCH AND TEMPERATURE:
ART IN THE AGE OF CYBERNETIC TOTALISM
CURATED BY MICHAEL REES
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bitforms
visit www.bitforms.com or call 212 366 6939
Golan Levin's digital art creativity spans aspects of visual/audio performance, composition, interactive programs and Internet art. His live audio/visual performance Scribble employed the Audiovisual Environment Suite software developed by the MIT Media Lab. An environmental performance creating simultaneous visuals and sound, the work stunned audiences at the Ars Electronica Festival, Linz in 2000.

Golan Levin's The Secret Lives of Numbers is an Internet work with profound philosophical ideas. With the assistance of software, a public search engine, and powerful databank statistics technology, the artist conducts a thorough empirical research that determines the relative "popularity" of each integer within the numerical range from zero to a million. According to the research, some numbers, such as 212, 486, 911, 1040, 1492, 1776, 68040 and 90210 appear more often than other numbers around them since they are being used everywhere in phone numbers, tax returns, chip recordings, important dates, or come up frequently in TV culture.... Moreover, some numbers seem to be more popular than others, simply because they are easy to remember or possess special meanings. An instance is the number 8888; its pronunciation is close to the word "prosperity" in Chinese.

The Secret Lives of Numbers returns us to the public analysis with its crossover-kinescoping format. It aims to stimulate people's consciousness about the meanings of numbers. The information that follows reveals a particular reflective mode that refracts our culture, our mind-set, as well as our physical body.

GOLAN LEVIN, ZACHARY LIEBERMAN, JAAP BLONK, JOAN LA BARBARA, 
*Messa di Voce*, audiovisuelle interaktive Installation, Videoprojektion, Audiosystem, Bühnenequipment, 3 x 4 m, © Tnema/Blonk/La Barbara

Abb. 10


WOLFGANG DORNINGER, PETER WEIBEL, 

2004 marks another new highpoint in the Prix Ars Electronica’s 18-year history. With a record of more than 3,400 submissions from 85 countries, two new categories and total prize money of 130,000 euros, the Prix Ars Electronica has once again shown why it’s the most important, highest endowed and most successful international showcase of the best of digital media art.

Joining the “traditional” Prix Ars Electronica categories—Computer Animation / Visual Effects, Digital Musics, Interactive Art, Net Vision und u19—freestyle computing—this year are the new Digital Communities category and [the next idea] art and technology grant.

**Computer Animation / Visual Effects**

**Golden Nica**

Chris Landreth – Ryan

**Distinctions**

François Blondeau / Thibault Deloof / Jérémie Drouëts / Christophe Stampe – Parenthèse
Sejong Park – Birthday Boy

**Honorary Mentions**

Andrew Stanton – Finding Nemo
Markus Bledowski – Mother – Excerpt from Lines of Unity – Eleven Aboriginal Poems
Joe Takayama – Microcosm
Leigh Hodgkinson – Moo(n)
Richard James – New Balls Please
Heidi Wittlinger / Anja Perl / Max Stolzenberg – No Limits
Mikitaka Kurasawa / Takashi Yamazaki – Onimusha 3
Guillaume Herent / Xavier André – Piffirate
Paul Debevec – The Parthenon
Liam Kemp – This Wonderful Life
Luc Froehlicher – Toyota RAV4 Deflate
Morio Kishida / Yoshikiko Dai / Hiroshi Chida – Winning Eleven Tactics

**Digital Musics**

**Golden Nica**

Thomas Körner – Banlieue du Vide

**Distinctions**

Janet Schaefer – Skate
AGF – Westernization Completed

**Honorary Mentions**

Paul Panhuysen – A Magic Square of 5 To Look at + A Magic Square of 5 To Listen To

Anne Laplantine – Anne:Hamburg
Chorgeschlecht – Unyoga
Tom Hamilton – London Fix
Felix Kubin – Matki Wandalki
Alvin Curran / Domenico Sciascio – OUR UR
Ikue Mori / Zeena Parkins – Phantom Orchard
Leafcutter John – The Housebound Spirit
Sine Wave Orchestra – The Sine Wave Orchestra Static
Christian Fennesz – Venice
Horacio Vaggione – 24 Variations
John Duncan – The Keening Towers

**Interactive Art**

**Golden Nica**

Mark Hansen / Ben Rubin – Listening Post

**Distinctions**

Feng Mengbo – Ah,Ω – A Mirror of Death
Ken Rinaldo – Augmented Fish Reality

**Honorary Mentions**

Barbara Musil – Alert
Julien Maire – Demi-Pas

ESG Extended Stage Group – Interactive Generative Stage and Dynamic Costumes for André Werner’s “Marlowe: The Jew of Malta”
Marc Coniglio / Dawn Stoppelli – Isadora / Future of Memory Improvisation
Stefan Agamanolis / James Auger / Jimmy Loizeau – Iso-phone
Marc Dow nie / Shelley Estikar / Paul Kaiser – Loops
Golan Levin / Zachary Lieberman / Jaap Blonk / Joan La Barbara – Messa di Voce
Hayes Raffles / Amanda Parkes – Topobo
Tmema (Golan Levin / Zachary Lieberman)

The Manual Input Sessions

*The Manual Input Sessions* is a series of audiovisual vignettes which probe the expressive possibilities of hand gestures and finger movements.

Our concert is performed on a combination of custom interactive software, analog overhead projectors and digital computer video projectors. The analog and digital projectors are aligned such that their projections overlap, resulting in an unusual quality of hybridized, dynamic light. During the performance, a computer vision system analyses the silhouettes of the performers’ hands as they scribble on transparencies, and move across the glass tops of the overhead projectors. The hand gestures and transparency drawings are then analysed by our custom software. In response, our software generates synthetic graphics and sounds that are tightly coupled to the forms and movements of the performers’ actions. The synthetic responses are co-projected with the organic, analog shadows, resulting in an almost magical form of augmented-reality shadow play.

Aus dem Amerikanischen von Ingrid Fischer-Schreiber

Golan Levin
at Fabrica
"Workshop in Media
for Interactive Performance"
Workshop
27-28-29 October 2004
Lecture open to all
Thursday 28 October 2004 at 6:00 pm
Fabrica, via Ferrarezza
31020 Catena di Villorba (Tv) Italy
tel +39 0422 516209
fax +39 0422 609088
e-mail fabrica@fabrica.it

Fabrica
The Bertolli Group communications research center

Front: "Jazz's Solo from Messa di Voci" COMBO by Golan Levin, Zach Lieberman, Jeff Blank and Joan LaBarbara
The Algorithmic Revolution: On the History of Interactive Art. ZKM (Center for Art and Media), Karlsruhe, Germany. 

Kovac Architecture, World Trade Center, 2002
Prints

Michael Krause/Armin Steinke, Magnetablenkung, 1996
ZKM_Sammlung

La Monte Young, Jackson Mac Low (Hg.),
George Maciunas (Design),
AN ANTHOLOGY, 2. Auflage München, 1970
(1. Auflage New York, 1966)
Fluxus-Manifest, Buch
ZKM_Sammlung

Marc Lee, loogie.net
work in progress
Interaktive Netzwerkinstallation
Technische Beratung und Unterstützung: Deivan Gore

Golan Levin, Yellowtail, 1998-2000
Software
Courtesy Bitforms Gallery, NewYork

David Link, Poetry Machine, 2001
Interaktive Netzwerkinstallation
ZKM_Sammlung

Rafael Lozano-Hemmer, 33 Questions Per Minute, Relational Architecture 5, 2001
LED-Installation
Mitwirkende: Conroy Badger, Rebecca MacSween, Ana Parga, Maria Velarde Torres, Luis Jiménez-Čarlés, Luis Parga, Gabriela Raventos, Jonathon Carroll Collection

Boris Lurie/Seymor Krim, Nohart/PIN-UPS/EXCREMENT/PROTEST/JEW-ART, 1988
Buch, 517 Seiten, Edition Hundertmark
ZKM_Mediathek

Golan Levin with Martin Wattenberg, Jonathan Feinberg and Shelly Wynnecoop,
The Secret Lives of Numbers, 2002
Software
Courtesy Turbulence.org

Greg Lynn, Eyebeam Museum, 2001
Prints
Mitwirkende: Rebecca Mendez, Skidmore Owings, Merrill

Zentrum für Kunst und Medientechnologie | Karlsruhe

digital selections

Work from the New York Digital Salon

October 12 - November 6, 2004

Opening Reception, 5:00 pm October 12

check out our website for information about other events

featuring:

John Gerrard
Golan Levin
Dennis H Miller
Manfred Mohr
Josh On
Casey Reas

*This exhibition is made possible with support from The New York State Council on the Arts, The National Endowment for the Arts, the Visual Arts Foundation and the School of Visual Arts

**Monkey Town Invitational**

October 15 Golan Levin, Caspar Stracke, and Gabriela Monroy
October 16 Golan Levin, Les Leveque, & Delia R. Gonzalez and Gavin K. Ruesom
October 22 Miranda July presents...
October 23 Theo Angell, Jeremiah Clancy, Mika Rottenberg, and Meredith Drum

_Friday & Saturday_

two seatings per night,
8pm & 10pm, $10 reservations recommended

**Absent/Vm**

a meditative horror movie on 4 screens
a Monkey Town exclusive
running time: 1 hr. 20 mins.
a Ranch House Production
created by Ian Caskey & Adrian Rieder
with D. Carlton Bright

_Saturday & Sunday_

October 30 & 31

two seatings per night
8pm & 10pm, $10 reservations recommended

**Cicatrix and The Bands**

Theo Angell’s video “Cicatrix Blastoidisc”
November 12 Artanker Convoy
13* Stars Like Fleas
19* Airborne Audio*
20* White Magic

_Friday & Saturday_

two seatings per night,
8pm & 10pm, $10, $12 reservations recommended

**Sagan vs. Dead Texan + Porn Week**

December 10-11
Sagan (Blevin Blectum, J Lesser, Ryan Junell)
Dead Texan (Stars of the Lid), playing Live
marking both groups CD/DVD releases

December 17-18
Porn Week
4 screens of blowjobs, martial arts sex, gymnastics, and animation with a very special host

_Friday & Saturday_

two seatings per night
8pm & 10pm, $10 reservations recommended

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_Goodnight Monkeys_

- **Battistelli**
- **Martux-m**
- **Experimentum mundi remix**
  
  **Sala Santa Cecilia** h 18.00-19.00

- **Gibbons/Guidi**
- **Societas Raffaello Sanzio**
  
  **Sala Petrassi** h 18.15-19.00

- **Susanna & The Magical Orchestra**
  
  **Sala Sinopoli** h 18.30-19.20

- **Ddg Crew, Cliché Video, Mr. Reeks**
  
  **Foyer Dalle** h 19.00

- **Riccardo Petitti**
  
  **Cavea Dalle** h 19.00

- **Biosphere**
  
  **Sala Petrassi** h 19.30-20.20

- **Carsten Nicolai**
  
  **Sala Sinopoli** h 19.45-20.40

- **Zeena Parkins, Ikue Mori**
  
  **Sala Santa Cecilia** h 20.00-21.00

- **Golan Levin**
  
  **Sala Petrassi** h 20.50-21.40

- **Kyô**
  
  **Sala Sinopoli** h 21.00-21.50

- **Terra(e)**
  
  **Sala Petrassi** h 22.00-23.00

- **Kevin BLECHDOM**
  
  **Sala Petrassi** h 22.10-23.30

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**FESTA ELETTRONICA**

- **Co-realizzazioni**
  
  RomaEuropa Festival & Musica per Roma Fondazione

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**Auditorium Parco della Musica**

- **Segnaposto**
  
  Viale P. de Coubertin - Roma

- **Prima Nazionale**
  
  28 novembre h 18.00

- **Intero Festa elettronica 16 euro**
- **Intero Festa elettronica + Fennesz/Sakamoto 32 euro**

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**Biglietti**

Imprese nelle tre sale: comunica fino al mattino presto
RomaEuropa Festival, Rome, Italy. 11/2004 (programme).

esecutive e processi digitali. Zeena Parkins ha lavorato all’incontro fra acustico ed elettronico, digitale ed analogico, suoni processati e concreti in molte sue composizioni. Ha realizzato le colonne sonore di film, video, spettacoli teatrali e, soprattutto, coreografie di danza.

**ikue mori**, dopo aver lasciato Tokyo per New York nel 1977, ha iniziato la sua carriera suonando la batteria nella band DNA, caratterizzata da ritmi radicali e suoni dissonanti, con Arto Lindsay e Tim Wright. Il nuovo gruppo fondato da Ikue Mori nel 1986 con Luli Shiol, Tohnan Djan, ribalta i concetti di oriente, femminilità ed ossessione. Già alla metà degli anni ‘80 Ikue Mori utilizza la drum machine durante le improvvisazioni, non abbandonando però la sua sensibile cifra stilistica. Nel 1998 Ikue Mori riceve il Distinctive Award for Prix Ars Electronics Digital Music e nel 2000 si apre ulteriormente alla musica digitale per esplorare la propria espressione musicale.

**SALA SANTA CECILIA**

**20.00-21.00**

**golan levin**

**scribble con** Golan Levin e Gregory Shakar

**dura**ta 25 minuti

**manual input session con** Golan Levin e Zachary Lieberman

**dura**ta 20 minuti

golan levin è un artista, compositore, performer e inventore interessato allo sviluppo di artifici ed eventi in cui sia possibile indagare nuove modalità di espressione reattiva. Il suo lavoro è fondato sulla progettazione di sistemi di creazione e manipolazione di immagini e suoni in simultanea, come parte di uno studio ad ampio spettro sul linguaggio formale dell’interattività e sui protocolli di comunicazione nei sistemi cibernetici. In **Scribble Levin** e Gregory Shakar creano dal vivo una simbiosi di suoni e cangiamenti animazioni luminose, grazie ad un set di cinque sistemi interattivi.

**SALA PETRASSI**

**20.50-21.40**

**kyo**

**suono** Marco Messina

**video** Claudio Sinatti

**recitazione** Monica Nappo e Michelangelo Dalisi

Quello ideato dai Kyō (collettivo artistico formato dai sound designer Marco Messina e dagli attori Monica Nappo e Michelangelo Dalisi) è un suggestivo e penetrante esperimento di contaminazione fra poesia e musica, nel quale anche l’elemento visivo (con le proiezioni di Claudio Sinatti) arricchisce e commenta i versi di Jean Genet, Antonin Artaud, Pablo Neruda, Wislawa Szymborska, Oskar Kokoschka, Hans Magnus Enzenberger, Gertrude Stein, Mariangela Guattari e Guido Cavalcanti.

**SALA SINOPO**LI

**21.00-21.50**

**terrae**

Il progetto di **terrae** (Pasquale Basso - musicista, ingereniere del suono e produttore) nasce in Italia all’inizio del 2000, concentrandosi su risorse sonore inconnesse come rumori e disturbi audio di sintesi. La composizione musicale di TERRae scaturisce quindi da masse elettriche e funzioni matematiche, quali il seno e l’onda quadra. TERRae compie una specie di riciclaggio sonoro, impiegando software e comuni personal computer.

**SALA PETRASSI**

**22.00-23.10**

**kevin blechdom**

Il disincantato computer pop di **kevin blechdom** (virile nome d’arte della musicista e cantante Kristin Erickson) ci ristrasmette in una chiave gioiosa e delicata folk d’autore e marce, accompagnati dal banjo e da sonorità artificiali. Kevin Blechdom ci spiazza celebrando scanzonati ed ambigui amori e mirabili inezie quotidiane, mentre i suoni elettronici sostengono questa ironica ed originale ricerca di felicità.
battistelli
martux-m
SALA SANTA CECILIA h 18.00-19.00

gibbons/guidi
societas raffaello sanzio
SALA PETRASSI h 18.15-19.00

susanna & the
magical orchestra
SALA SINOPOLI h 18.30-19.20

ddg crew cliché video/
mr. reeks
FOYER DALLE h 19.00

riccardo petitti
CAVEA DALLE h 19.00

biosphere
SALA PETRASSI h 19.30-20.20

carsten nicolai
SALA SINOPOLI h 19.45-20.40

zeena parkins/
Ikue Mori
SALA SANTA CECILIA h 20.00-21.00

golan levin
SALA PETRASSI h 20.50-21.40

kyō
SALA SINOPOLI h 21.00-21.50

terrae
SALA PETRASSI h 22.00-23.10

kevin blechdom
SALA SINOPOLI h 22.10-23.15

Sarà chiamato quest’anno festa elettronica l’evento di chiusura del RomaEuropa Festival co-realizzato con Musica per Roma Fondazione in collaborazione con il Brancione. L’evento sarà incentrato sulla vera e propria mutazione che coinvolge il mondo musicale da alcuni anni e che ha come epicentro l’universo magmatico, articolato e complesso delle “nuove musiche elettroniche”.

La festa elettronica presenta non solo proposte musicali molto diverse, ma soprattutto un formato straordinario: unico biglietto economicamente accessibile, dieci concerti che si alterneranno nelle tre sale, libera circolazione nei suggestivi spazi della struttura trasformati in dj-set.

I live della festa elettronica partiranno alle ore 18 all’Auditorium Parco della Musica, anima e cuore pulsante di questo appuntamento internazionale imperdibile. Nelle sale Sinopoli e Santa Cecilia, dopo l’inizio folgorante affidato alla complicità tra Giorgio Battistelli (tra i maggiori compositori italiani viventi) e Maurizio Marusscielo (uno dei più importanti esploratori delle nuove musiche sperimentali o di ricerca) che presenteranno una versione remix dello storico concerto per artigiani e voci Experimentum Mundi, potremo ascoltare tanta musica al femminile: con interpreti come Ikue Mori assieme a Zeena Parkins, l’unica co-fondatrice con Arto Lindsay dei DNA e l’altra partner artistica di Björk e Yoko Ono, e poi con Susanna & The Magical Orchestra e Kevin Blechdom. E’ inoltre Biosphere e il Kyō, con il nuovo progetto di Marco Messina, Monica Nappo e Michelangelo Dalisi sulle poesie di Neruda, Genet, Artaud, Enzensberger.

Microwave International Media Art Festival. City Hall Exhibition Hall, Hong Kong. 11/2004.
Microwave International Media Art Festival. City Hall Exhibition Hall, Hong Kong. 11/2004.

Chris Ceasekimnichii (MFA UC San Diego, BFA Art Institute of Chicago) is the Fulbright Assistant Professor of Media Arts and Sciences and directs the Computing Culture Group at the MIT Mlab. He has worked in the intersection of new technologies, media, and the arts for 10 years – lecturing, writing, and curating exhibitions in both Europe and North America. Interested in cultural narratives, his work typically aims to create a new technology that embodies a particular social agenda. His most recent solo show, Skin and Control, is on display in the Location 1 Gallery in San Diego, New York City. Afghan Explorer was a technology designed to defend the First Amendment by creating a two-man-trapped robot that bypasses American military censorship. It recently won an AICA award for Best Web Art. His previous piece, D.U. Robot, won the Special Award for New Media at the Spil Film Festival, and was nominated for the "Best Artistic Software" award at Berlin's Transmediale. His Natural Language Processor, commissioned by the Kiasma Museum in Helsinki, Finland.

鈴聲交響樂


葛蘭・李文 Golan Leviens (美國 USA)

『鈴聲交響樂』其實是2001—2002年一個跟格里哥利・沙卡爾・史葛 - 季昂及其同事合作的大型音樂會，由入場聽眾合縐的電話打聲，經過精心安排，構成精美的電子樂章。