2005 • Documentation of Activities

Golan Levin

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

002   WIRED Rave Awards, 1/2005.
004   *Art meets Media: Adventures in Perception,* NTT ICC, Tokyo, Japan. Catalogue, 1/2005.
005   *Banquete_05: 2nd International ACTS Festival,* Conde Duque Centre, Madrid, Spain. 1/2005.
006   *ALT.terrain Lecture Series,* College of Santa Fe NM, Department of Moving Image Arts, 2/2005.
007   *Bis Repetita Placent,* Rurart Espace d'Arts, Rouillé, France. Exhibition web site, 2/2005.
008   *Making Things Public: Atmospheres of Democracy,* ZKM, Karlsruhe, Germany. Catalogue, 3/2005.
009   *New Media: What.* Neuberger Museum of Art at SUNY Purchase, New York. 3/2005.
012   *Interactive Multimedia Culture Expo.* Chelsea Museum, NYC. Programme catalogue, 4/2005.
014   *Cut and Splice.* SonicArtsNetwork at The Jerwood Space, London. 5/2005.
015   *Slash Arts Lecture Series,* Princeton University, 3/2005.
016   *Making Things Public: Atmospheres of Democracy,* ZKM, Karlsruhe, Germany. 3/2005.
017   Keynote lecture. *Cybersonica 2005.* The Dana Centre, London, 4/2005.
018   *MOVE: Stories in Motion.* AIGA / NYU Skirball Center, New York City, 4/2005.
019   *Sensing Spaces: Media, Architecture & Design Lecture Series,* UCLA, 5/2005.
020   *International Conference on New Interfaces for Musical Expression* (NIME 2005), University of British Columbia, Vancouver, 5/2005.
021   *Generative X: OneDotZero9 Exhibition.* Institute for Contemporary Art (ICA), London. 5/2005.
024   *Expo Art Numerique* at *Festival ArtRock,* Saint-Brieuc, France. 6/2005.
029   *Sonarama* at *SONAR Festival,* Barcelona, Spain. 6/2005.
032   *Das digitale Bauhaus* at *Kunstfest Weimar,* Bauhaus Universität, Weimar, Germany. 8/2005.
033   Stocker, Gerfried et al. *2005 Ars Electronica Festival Catalogue,* 9/2005.
035   *Listening Between the Lines,* 2005 Ars Electronica Festival. Linz, Austria. 9/4/2005.
036   *Ars Electronica Center Performance Tour.* Ars Electronica Center, Linz, Austria. Flyer, 9/2005.
037   Artwork projected onto the facade of the Ars Electronica Museum of the Future, and featured on the cover of a promotional catalogue. Ars Electronica Center, Linz, Austria. 9/2005.
038   *Generator.X.Exhibition & Conference.* National Museum of Art, Architecture & Design, Oslo. 9/2005.
040   Kunsthøgskolen i Oslo (KHiO), Norway, 9/26/2005.
041   *Computational Design Colloquium Lecture Series,* CMU School of Architecture, Autumn 2005.
042   *Sur le Fil.* Biche de Bere Gallery, Exhibition press release, 10/6/2005.
043   *Golan Levin Presents... at Monkeytown,* Brooklyn, NYC. Event web site, 11/2005.
044   *Ultrasound Festival*, Huddersfield, England. 11/2005.
049   *Festa Elettronica,* RomaEuropa Festival, Rome, Italy. 11/2005.
051   *Cimatics'05: Brussels International Festival for Audiovisual Live Performance,* MediaRuimte, Brussels, Belgium. 11/2005.
052   *Busy Signals: Telephonic Art in Motion.* Berkeley Art Museum & Pacific Film Archive, University of California at Berkeley. 11/30/2005.
056   *Digital Arts Festival,* Tokyo, Japan. 12/2005.
064   *US Embassy Sponsored Performance Tour,* Kyoto University of Arts and Design, Kyoto. 12/2005.
066   *Media Art Meets Media Archaeology,* Waseda University, Tokyo. 11/30/2005.

Wired Rave Awards programme, 1/2005.

///CHRIS ANDERSON
WIRED MAGAZINE
EDITOR-IN-CHIEF

INVITES YOU TO A
COCKTAIL RECEPTION

HONORING THE
NOMINEES AND WINNERS
OF
THE 6TH ANNUAL
WIRED RAVE AWARDS

CELEBRATING
THE PEOPLE
CHANGING
YOUR MIND

WIRED RAVE AWARDS

///NOMINEES

ARCHITECT
SANTIAGO CALATRAVA
World Trade Center
PATH Terminal, New York City
(Santiago Calatrava SA)
JAMES CORNER AND
ELIZABETH DILLER, RICARDO
SCOFIDIO, CHARLES RENFRO
The High Line, New York City
(Field Operations and Diller
Scofidio + Renfro)
FRANK GEHRY
Stata Center, MIT, Cambridge, MA;
Jay Pritzker Pavilion, Chicago
(Gehry Partners)
REM KOOLHAAS
Seattle Central Library, Seattle;
Netherlands Embassy, Berlin;
Casa da Musica, Porto, Portugal
(OMA)
YOSHIO TANIGUCHI
Museum of Modern Art
New York City
(Yoshio Taniguchi and Associates)

ARTIST
EDWARD BURTYNSKY
Manufactured Landscapes
MICHAEL LAU AND ERIC SO
Vinyl action-figure artists
GOLAN LEVIN AND
ZACHARY LIEBERMAN
messa di voce
JENNIFER AND KEVIN McCOY
Soft Rains
GERFRIED STOCKER,
ANDREAS EXNER, HANNES
LEOPOLDSEDER AND
CHRISTINE SCHOEPF
Digital Avant-Garde: Celebrating
25 Years of Ars Electronica

AUTHOR
THOMAS BARNETT
The Pentagon's New Map
SUSANNA CLARKE
Jonathan Strange & Mr. Norrell
RAEL DORNFEST, DALE
DOUGHERTY AND TIM O'REILLY
O'Reilly Hacks series
JEFF HAWKINS
On Intelligence
JAMES SUROWIECKI
The Wisdom of Crowds

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JONATHAN CAOUETTE
Tarnation
MICHEL GONDRY
Eternal Sunshine of the
Spotless Mind
TREY PARKER AND
MATT STONE
Team America: World Police
QUENTIN TARANTINO
Kill Bill Vol. 2

GAME DESIGNER
JACK EMMERT
City of Heroes
(Cryptic Studios)
GABE NEWELL
Half-Life 2
(Valve Software)
PETE PARSONS AND
THE BUNGIE CREW
Halo 2
(Bungie Studios)
KEITA TAKAHASHI
Katamari Damacy
(Namco)
ALEX WARD
Burnout 3
(Criterion Games)

WIRED

January 13, 2005

Golan Levin
C/o Golan Levin
School of Art, CFA-300; Carnegie Mellon University
5000 Forbes Ave
Pittsburgh, PA 15213

Dear Golan:

I am delighted to let you know that you've been nominated in the Artist category for WIRED Magazine's 2005 WIRED Rave Awards.

The WIRED Rave Awards is an annual magazine feature celebrating "The People Changing Your Mind." The Rave Awards, as selected by WIRED Editors, honor innovators in 14 categories ranging from business to design to entertainment to science.

Please keep your nomination under wraps, as we will formally announce the nominees on January 18, 2005. This year's winners will be unveiled at the 6th annual Rave Awards Celebration at the legendary Fillmore in San Francisco on February 22, 2005, and published in WIRED's March 2005 issue.

Please save the February 22nd date, as we would be honored to have you attend the awards celebration, which will feature a special live musical performance by The Polyphonic Spree.

As the Rave Awards announcement nears, we will keep you updated with information about the celebration. Maya Draisin will be your contact for Nominee hospitality. Don't hesitate to call (415-276-4919) or email her (maya_draisin@wiredmag.com) with any questions.

Congratulations on your nomination. I look forward to seeing you in San Francisco at the WIRED Rave Awards!

Sincerely,

Chris Anderson
Editor-in-Chief

SOD is an extremely minimalistic and elegant deconstruction of the first 3D-computer game, Wolfenstein 3D. All objects, characters and shapes are replaced by simple black-and-white geometrical shapes, such as squares and triangles. The game still remains 100% playable.
http://sod.jodi.org [*PC or Mac]

25* Tempest for Eliza(2001)
by Erik THIELE／エリック・ティエーレ
「テンペスト」はアメリカ政府の極秘プロジェクトの名称である。人々を密かに遠隔監視する可能性を探る研究で、基本的には人々がコンピュータでしていることを見ようとするものだった。《イライザのためのテンペスト》はそうした可能性を、遊びとして、かつアーティスティックに示そうとするもので、コンピュータのモニターが発するラジオ電波をAMラジオで受信できるというものである。
TEMPEST was the name of a secret U.S. government project, which aim was to study the possibilities of spying on people at distance, basically seeing what they are doing on their computers. *Tempest for Eliza* proves such possibilities in a playful and artistic way–computer monitor transmits radio waves that can be received with AM radio receiver.
http://www.erikyyy.de/tempest/ [*needs a dedicated Linux computer with non-LCD monitor + AM radio]

26* Visual Poetry(2003)
by Douwe OSINGA／ドウェ・オシンガ
任意の文章を入力すると、Googleのサーチ・エンジンが生成する一連の画像が返ってくる。このプロジェクトは、テキストとヴィジュアルという二つの表現システムを、(不適当に)連結するというものである。言葉と画像はアルゴリズム的に関係づけられていて、想像力の働く余地が残されているので、その結果はつねにポエティックなものとなる。
Submit any sentence and it will return a sequence of images, generated by Google search engine. The project (mis-)communicates two major representational systems: textual and visual. The result is always poetic as the relations between words and images are algorithmic, therefore leaving space for imagination.
http://douweosinga.com/projects/visualpoetry

27* Vote-auction(票のオークション)(2000)
by Ubermorgen.com
《票のオークション》は2000年のアメリカの選挙と同時に動いていたプロジェクトである。「資本主義と民主主義をより近づける」という考えに基づくもので、ユーザー(アメリカ市民)にその選挙権の売買を提案するものだった。このプロジェクトはアメリカのメディアの中で大きなスキャンダルを引き起こした (追記：2004年の選挙には《SELLtheVOTE.COM》を展開)。
Vote-auction is a project that was running parallel to the US elections of 2000. Based on the idea of "Bringing Capitalism and Democracy Closer Together," it was proposing to users (US citizens) to

sell and buy their votes. The project has caused a big scandal in the US media. (In the elections of 2004, *SELLtheVOTE.COM* was operated).
http://www.vote-auction.net/

28* Wolfenstein 5k(2002)
by Lee SEMEL／リー・シーメル
有名なシューターのリメイク。JavaScriptで書かれ、ゲーム全体で5119バイトのディスク・スペースしか占めていない。このプロジェクトは2002年の「ザ・5k」のコンペで勝者となったものである(http://www.the5k.org)。そのサイズの小ささにもかかわらず、ゲームは断然遊べて面白い。
Remake of the famous shooter. Written in JavaScript, the whole game takes only 5119 bytes of disk space. This project became the winner of "The 5k" competition in 2002 (http://www.the5k.org). Despite its size, the game is absolutely playable and enjoyable.
http://www.wolf5k.com/ [*Internets]

29* %WRONG Browser(2000)
by Jodi
オルタナティヴ・ブラウザとして自動的に3文字ドメイン (例えば「ibm」「4pw」)をランダムに生成、サイトが実在するとそこからの要素を取りこみながら、抽象的なパターンが予測不可能な変化を続けていく。これまでに「.com」「.org」「.nl」「.co.kr」「.co.jp」「.ch」版がリリースされている。
This alternative browser automatically generates 3-letter domains (such as "ibm" or "4pw" for example), and whenever one of the randomly created Web addresses exists in reality, the *%WRONG Browser* picks up elements from the respective site and produces abstract patterns that keep changing in an unpredictable manner. Previously released editions include ".com," ".org," ".nl," ".co.kr," ".co.jp" and ".ch."
http://wrongbrowser.com [*PC or Mac]

30* Yellowtail(1998)
by Golan LEVIN／ゴラン・レヴィン
これもヴィジュアル生成ツール。《イエローテイル》はユーザーのマウスの動きを繰り返し、手の動きをリアルタイムに目に見えるかたちでアニメーション化する。この種の他のプログラムとは違って《イエローテイル》は、「ドライ」なアルゴリズムよりも「古い」絵画技法を多く参照している。
Yet another visual generative tool. *Yellowtail* repeats user's mouse movements and creates visually reach animations in real time. Unlike other programs of this kind, *Yellowtail* refers more to "old" painting techniques, rather than to "dry" algorithms.
http://www.flong.com/yellowtail/ [*PC]

[テキスト：アレクセイ・シュルギン (07、12、29のみ四方幸子)／texts by Alexej SHULGIN, except 07*, 12*, 29* by SHIKATA Yukiko]

Banquete_05: 2nd International ACTS Festival, Conde Duque Centre, Madrid, Spain. 1/2005.

El mito de la conectividad absoluta, ¿es una estrategia para ocultar el déficit emocional de nuestra sociedad? *Mobile Feelings* explora irónicamente en esta ambivalencia, recordándonos que lo más profundo del hombre es la piel.

Una de las teorías acerca del origen de la vida, la teoría de la Panspermia, propone que nuestro planeta fue polinizado por esporas desprendidas de las colisiones de cometas y asteroides. Tres mil millones de años después, la evolución de esas esporas ha generado un organismo sumamente complejo al que llamamos *Homo sapiens,* cuya mayor ambición es generar una panspermia inversa, la *Transpermia.*

Tal vez nada nos define más que nuestra propia voz y, sin embargo, aunque hablemos de su tono y color, no podemos verla. Pero a veces, el lenguaje actúa como un conjuro donde el hombre canta y el software baila. Y en la pantalla, una voz que se vuelve fluido táctil, ola cromática, hilo de plata entre los labios de su emisor y el tímpano de un programa informático.

CHRISTA SOMMERER Y LAURENT MIGNONNEAU (AUSTRIA/FRANCIA)
MOBILE FEELINGS, 2002-2004
INSTALACIÓN INTERACTIVA, CALABAZAS, TELEFONÍA MÓVIL.
DESARROLLADO EN IAMAS INSTITUTE OF ADVANCED MEDIA ARTS AND SCIENCES.
CORTESÍA DE CHRISTA SOMMERER Y LAURENT MIGNONNEAU, IAMAS.
IMAGEN DE CHRISTA SOMMERER Y LAURENT MIGNONNEAU, IAMAS INSTITUTE OF ADVANCED MEDIA ARTS AND SCIENCES, GIFU JAPAN CON LA COLABORACIÓN DE FRANCE TELECOM STUDIO CRÉATIF, PARIS.

MARCEL.LÍ ANTÚNEZ ROCA (ESPAÑA)
TRANSPERMIA, 2003
PERFORMANCE (VERSIÓN CD_ROM EN SALA).
CORTESÍA E IMAGEN DE MARCEL.LÍ ANTÚNEZ ROCA.

PERFORMANCE MULTIMEDIA
DÍAS: 20.01.05 Y 21.01.05
HORARIO: 21:30 H
LUGAR: AUDITORIO CONDE DUQUE

GOLAN LEVIN Y ZACHARY LIEBERMAN (EE.UU.)
MESSA DI VOCE, 2003
INSTALACIÓN INTERACTIVA, PROYECCIÓN AUDIOVISUAL.
CON LA COLABORACIÓN DE JAAP BLONK Y JOAN LA BARBARA.
CORTESÍA DE GOLAN LEVIN Y ZACHARY LIEBERMAN.
IMAGEN 2003-2004 DE TMEMA/BLONK/LA BARBARA.

31

banquete_
comunicación en evolución

19 DE ENERO-20 DE FEBRERO 2005
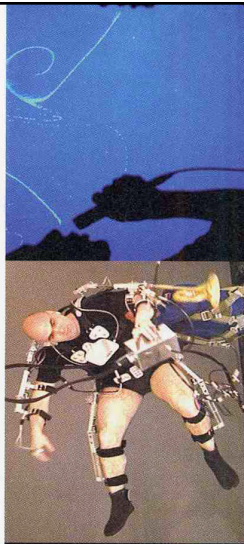EXPOSICIÓN Y SIMPOSIO
CENTRO CULTURAL CONDE DUQUE

SIMPOSIO
ARTE
CIENCIA
TECNOLOGÍA
SOCIEDAD

madrid
ÁREA DE LAS ARTES

CONDE DUQUE

medialab madrid

Colabora:

ALT.terrain Lecture Series, College of Santa Fe, Department of Moving Image Arts, New Mexico, 2/2005.

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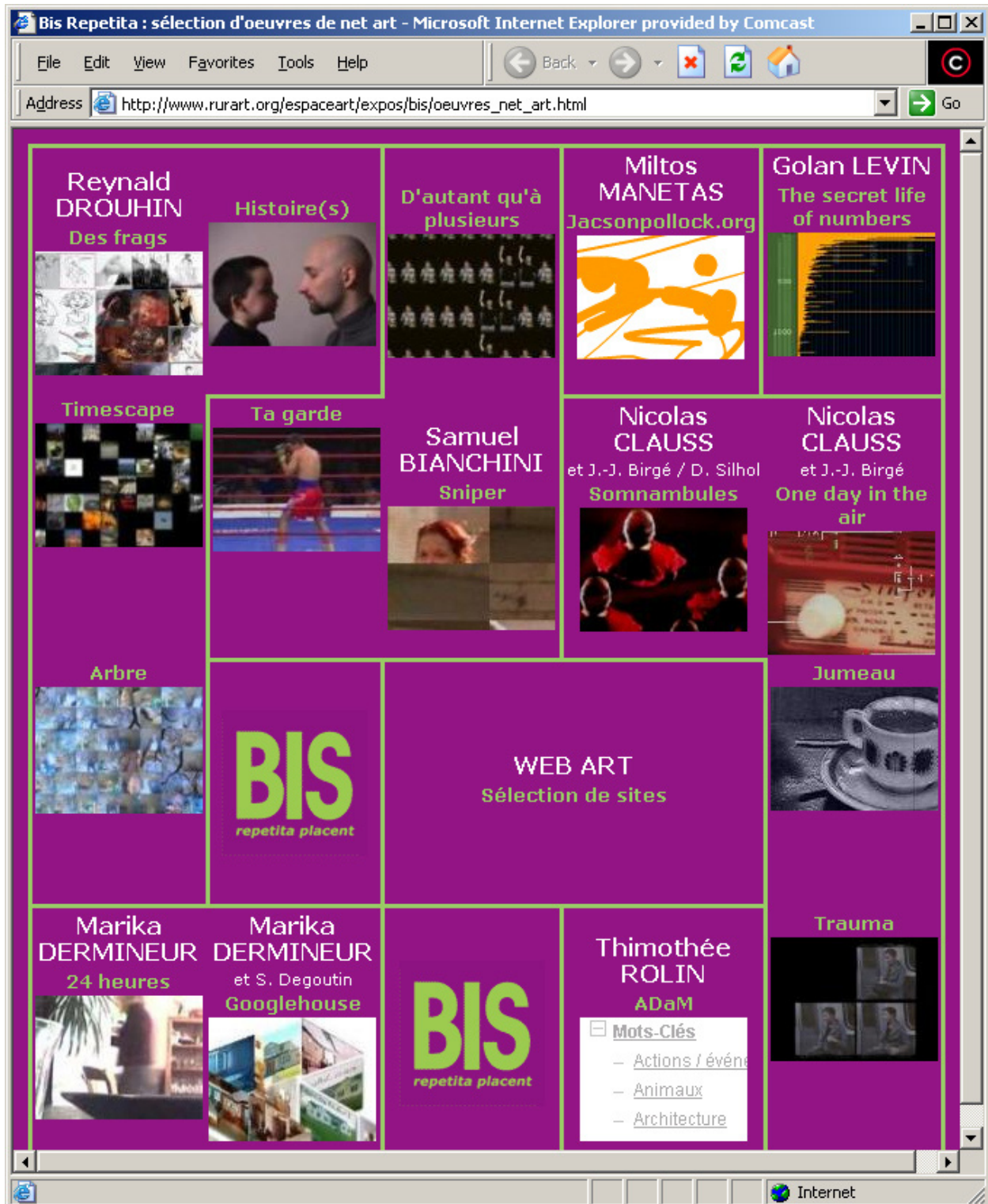HOLLYWOOD VISIONARIES

FEBRUARY 7 - MARCH 11, 2005
COMPLETE SCHEDULE AT
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CAROLYN MILLER	02.07.05,	7:30PM
JARED TARBELL	02.08.05,	7:30PM
STEINA	02.14.05,	7:30PM
GOLAN LEVIN	02.19.05,	2:00PM
DEREK HOLZER	02.21.05,	7:30PM
ROGER HOLZBERG	02.25.05,	3:00PM
MARCIA ZELLERS	02.28.05,	7:30PM
YVONNE SPIELMANN	02.28.05,	1:00PM
JULIA HEYWARD	03.08.05,	7:30PM

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ALL PUBLIC EVENTS FREE, AT THE SCREEN

Bis Repetita Placent, Rurart Espace d'Arts, Rouillé, France. Exhibition web site, 2/2005.

Making Things Public: Atmospheres of Democracy, ZKM, Karlsruhe, Germany. Exhibition catalogue, 3/2005.

JJ
Golan Levin

Golan Levin, *JJ* , 2002, web-based project, based on Carnivore Client software, stills, © Golan Levin

Synopsis: The Radical Software Group's Carnivore project is a surveillance tool that listens to the Internet traffic (e-mail, web surfing) on a given local network and serves this data stream over the net to a variety of interfaces called "clients". These clients – created by a number of computational artists and designers from around the world – are each designed to animate, diagnose or interpret the network traffic in various ways. JJ is one such client, a software agent that uses facial expressions to visualize the emotional content of network traffic.

While many visualizations rely on charts or graphs to convey numeric data, other visualization research has leveraged certain affordances of human cognition in order to represent information in a more qualitatively readable way. One important example of this is the work of Hermann Chernoff, who pioneered the use of cartoon faces as a tool for portraying high-dimensional multivariate data. Chernoff's research demonstrated that our intuitive and highly sensitive ability to interpret facial expressions could be incorporated into unusually legible visualizations of complex information.

JJ is an autonomous software agent who displays facial expressions appropriate to the emotional content of the words that are presented to him. Implemented as a Carnivore client, JJ literally "puts a face" on the information transmitted through his host network, in order to provide a data visualization of the network's "emotional content". JJ operates according to a mapping established between two well-known psychological data bases: (A) Ekman and Friesen's set of "universal facial expressions" – the set of face photographs that have been shown to embody basic cross-cultural human emotions (anger, fear, sur-

prise, disgust, sadness and pleasure) – and (B) the Linguistic Inquiry and Word Count (LIWC) dictionary by Pennebaker, Francis and Booth, which categorizes the "emotional associations" of several thousand common English words and provides an efficient and effective method for evaluating the various affective components present in oral and written speech samples.

JJ scans his host network for text packets, reading each packet one word at a time. When JJ finds a word that matches a term in the LIWC dictionary, his emotional state (represented as an array of affective activation levels) is updated in response to that word's emotional associations. JJ then displays a (morphed) mixture of facial expressions, weighted according to the current intensity of his different emotions. Considered cumulatively, JJ's expressions reflect the overall "mood" of his information environment in an extremely simple, yet direct and unmistakable way.

At present, JJ's emotional responses conform to those of the statistical "everyman": for example, if JJ sees a word commonly associated with disgust, then he will present a "disgust" face. An alternate version of JJ could permit his user to modify these associations and thus modify JJ's apparent personality. Thus, for example, a "perverted" JJ might appear happy when he hears a disgusting word, while a "repressed" JJ might appear angry.

Making Things Public
Atmospheres of Democracy

Assembling or Disassembling?

Which Cosmos for Which Cosmopolitics?

The Problem of Composition

From Objects to Things

From Laboratory to Public Proofs

The Great Pan Is Dead!

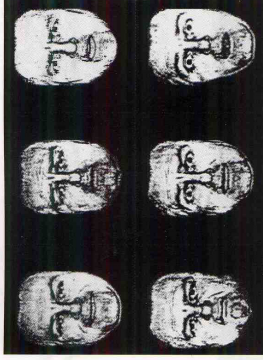Reshuffling Religious Assemblies

The Parliaments of Nature

edited by Bruno Latour and Peter Weibel

New Media: What, announced in *Neuberger Museum News.* Neuberger Museum of Art at SUNY Purchase, New York. 3/2005.

MUSEUMNEWS

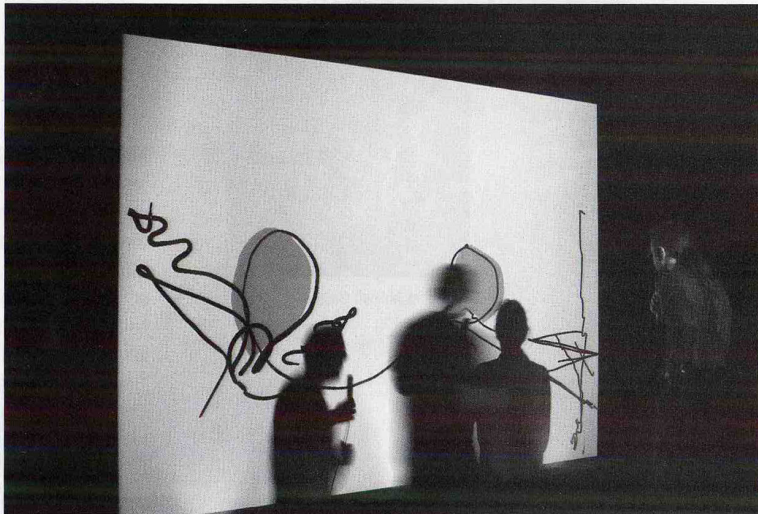**NEUBERGER** Museum of Art

EXHIBITIONSOPENINGSLECTURESCONCERTSWORKSHOPSTOURS

SPRING05

New Media: What

March 6 – June 26, 2005
Klein Gallery

This is the second of five focused exhibitions that sample and contextualize electronic artwork. *New Media: What* examines sound-based art, including *Messa di Voce* by Golan Levin and Zachary Lieberman, an installation for voice and interactive media; *evoë* by Motomichi Nakamura, four looped animations with music by Otto von Schirach; and a rotating selection of audio pieces featuring digital sampling, manipulation and generation, soundmapping, and micro-sound. Look for *New Media: Where; New Media: When; New Media: Why* in 2006/2007.

Curated by Jacqueline Shilkoff, Neuberger Museum of Art Assistant Curator.

Golan Levin and Zachary Lieberman, *Messa di Voce,* 2003, installation for voice and interactive media. Courtesy of the artists

New Media: What. Neuberger Museum of Art at SUNY Purchase, New York. Promotional card, 3/2005.

Programs

Art Sandwiched-In
Wednesday, June 15, Noon
Free with Museum admission
Exhibition tour and talk

For additional programs, please call
914-251-6112 or visit www.neuberger.org

Exhibitions at the Neuberger Museum of Art
are made possible, in part, by the Westchester
Arts Council, with funds from Westchester
County government; with public funds from the
New York State Council on the Arts, a state
agency; and the Friends of the Neuberger
Museum of Art.

Neuberger Museum of Art
Purchase College, State University of New York
735 Anderson Hill Road
Purchase, NY 10577-1400
914-251-6100 www.neuberger.org

front: Golan Levin and Zachary Lieberman,
Messa di Voce, 2003, installation for voice and
interactive media, courtesy of the artists

Please join Interim Director Anne Bradner and the Board of the Friends of the
Neuberger Museum of Art at a members' reception celebrating the presentation of

new media: what

Saturday, March 5, 2005
6:30 – 8:00 pm
Neuberger Museum of Art

New Media: Who, What, Where, When and *Why* comprise five small sequential
exhibitions that sample and contextualize technology-based artwork. The second,
New Media: What focuses on sound-based art, including *Messa di Voce* by Golan
Levin and Zachary Lieberman, an installation for voice and interactive media, *evoë*
by Motomichi Nakamura, four looped animations with music by Otto von Schirach,
and several audio pieces featuring digital sampling, manipulation and generation,
soundmapping, and microsound.

Curated by Jacqueline Shilkoff, Assistant Curator, Neuberger Museum of Art

Exhibition on view March 6 – June 26, 2005

This invitation admits two and must be presented at the door.
Additional guests $10 per person.
Reservations required by February 26: 914-251-6125

Neuberger Museum of Art
Purchase College
State University of New York
735 Anderson Hill Road
Purchase, NY 10577-1400
914 251 6100 fax 251 6101

March 15, 2005

Golan Levin
3441 Parkview Avenue
Pittsburgh, Pennsylvania 15213

Dear Golan:

Please allow me to thank you for participating in the show and for coming to the opening event. *Messa di Voce* is delightful: people of all ages are intrigued, charmed into it, and its wonderful interface compels people to consider not just the aesthetic harmony, but the logistical and technical elegance of it as well.
We truly appreciate all the effort that you and Zach offered to make it a seamless installation.

You also might be interested that several classes have scheduled time in the gallery to discuss your piece and your work in general. I have changed the label this week to include your gallery and the tmema website so people can pursue your work further.

I was very glad to have met you, and look forward to hearing about your future success in Europe. I hope you like the hamantaschen, but please don't eat the brown ones if you are allergic to nuts. Best regards, and see you soon.
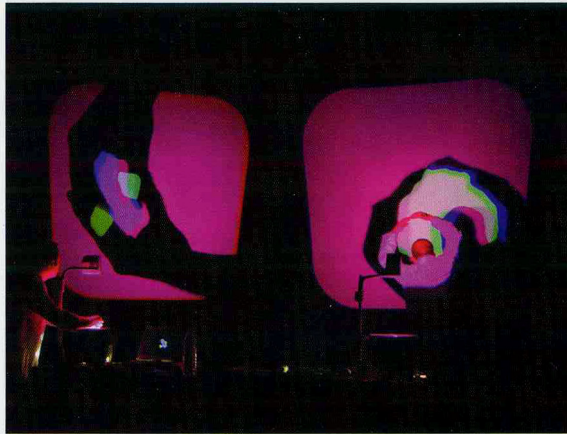
Sincerely,

Jacqueline Shilkoff
Neuberger Museum of Art

The Manual Input Sessions

By TMEMA (Golan Levin & Zachary Lieberman)

The Manual Input Sessions is a series of audiovisual vignettes which probe the expressive possibilities of hand gestures and finger movements. The 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. *A video documenting the performance is presented here.* www.tmema.org/mis

Solar Wallpaper

By Marta Lwin, Ty Whitfield, Teresita Cochran, & Ramakrishnan Subramanian

Sustainable energy is the motivation and inspiration for this unique lighting product. The Solar Powered Wallpaper is a result of the efforts to bring together environmentally conscious design with a strong sense of aesthetics and the latest in innovative lighting technology. Designed to work both with solar power and conventional energy to bring beautiful lighting to your environment. The Solar Wallpaper is the collaborative project created during the Sustainable Energy Class at ITP by Teresita Cochran, Marta Lwin, Ramakrishnan Subramanian and Ty Whitfield. By embedding electroluminescent materials into the design pattern of the wall paper and incorporating a built-in light sensor, the wallpaper can respond to the lighting requirement of a room, acting as a decorative element when a room is naturally bright, and as a flat wallpaper light when the room requires more light. With power supplied either from a solar charged battery or standard electricity, it can also be manually controlled to increase or decrease luminosity. Sustainable, efficient, functional, and technologically sexy, the idea was inspired by the sustainable designs of Ross Lovegrove, Julian Lwin and Droog Design. Special thanks to White Electronics for their generous donation of EL lamps.

Introduction

The IMC (Interactive Multimedia Culture) Expo will take place at the Chelsea Art Museum from April 14 – 23, 2005. The first annual event of its kind in New York City, the IMC Expo is a hybrid technology tradeshow and art exhibition focused on immersive and interactive new media with applications in the arts, entertainment, and retail. The event brings together pioneering executives and entrepreneurs with the next generation of artists, engineers, programmers and designers. The IMC Expo is produced by the new media design firm Studio IMC, in association with the Interactive Telecommunications Program (ITP) at NYU's Tisch School of the Arts and other partner organizations.

The IMC Expo **invites museum visitors to become participants** by actively taking part in the artworks and exhibition booths. The works exhibited imagine the future emergence of increasingly powerful, **democratic modes of communication** that encourage all people to express themselves more freely. By **challenging traditional concepts of art, technology, and commerce**, the IMC Expo attracts **pioneers from around the world who envision a new role for technology in contemporary art and commercial culture**: one where boundaries are blurred between digital and physical realms, between viewers and artworks, as well as between industries and academic disciplines. The event's mission is to provide **fertile ground for the interdisciplinary seeds of innovation in the new media arts and business**.

Among the innovative artists and engineers featured are Zachary Lieberman and Golan Levin, who have exhibited at Ars Electronica and have worked closely with the Future Lab; Jaanis Garancs who has exhibited at Ars Electronica; Jean-Marc Gauthier, NYU ITP Professor and author of an upcoming book on interactive 3D worlds; James Clar, winner of Design Distinction award in I.D. Magazine's Annual Design Review; Kathleen Ruiz, Rensselaer Polytechnic Institute professor and esteemed artist; and Daniel Shiffman, Studio IMC Principal Designer and ITP Adjunct Researcher.

Among the IMC Expo Keynote Panel, Educational Symposium, and Special Event participants are Michael Naimark, member of the original design team for the MIT Media Lab, and founding member of the Atari Research Lab and the Apple Multimedia Lab; Paul D. Miller, aka DJ Spooky, musician, artist, and author of the book, "Rhythm Science", published by The MIT Press; Hank Shocklee, producer Public Enemy; Natalie Jerimijenko, UCSD new media professor who was recently named in the I.D. Magazine Forty as one of Design's most influential people; W. Bradford Paley, whose deployed and working information visualizations span the New York Stock Exchange, Structuralist literary research, the Whitney's ARTPORT, and The Museum of Modern Art; Clay Shirky, NYU ITP Professor and social software expert; Luke DuBois, ITP Professor and co-programmer of Jitter live image processing software; and Matthew Suttor, multimedia Professor and composer at Yale University.

All of us at Studio IMC are truly honored and inspired to be working with a group of such visionary individuals.

- James A. Tunick, President, Studio IMC

Cut and Splice. SonicArtsNetwork / The Jerwood Space, London. 5/2005.

SONIC ARTS NETWORK & BBC RADIO 3 PRESENT

CUT AND SPLICE

THIS YEARS CUT AND SPLICE FESTIVAL PRESENTS DOTS AND LINES, A CLUSTER OF EVENTS THAT EXPLORE THE IDEA OF NOTATION AND THE RELATIONSHIP BETWEEN SCORE, IMAGE, TEXT AND SOUND IN ELECTRONIC MUSIC AND SOUND ART.

FOCUSING ON THE GAP BETWEEN IDEAS AND EXPERIENCE, BETWEEN ABSTRACT CONCEPTS AND THEIR RELATION TO THE TANGIBLE, DOTS AND LINES CONSIDERS THE ANALYTICAL, PERFORMATIVE AND DOCUMENTARY NATURE OF MUSIC AS WRITTEN DOCUMENT AND CODE. IT THROWS INTO RELIEF OUR VERY CONCEPT OF WHAT CONSTITUTES THE MUSICAL EXPERIENCE AND CONSIDERS THE COMPLEX DIALOGUE BETWEEN TIME BASED AND STATIC ART FORMS.

A SPECIALLY CURATED DOTS AND LINES WEBSPACE
WWW.SONICARTSNETWORK.ORG
WWW.BBC.CO.UK/RADIO3

PRSFoundation for new music · arts council · sonic arts network · JERWOOD SPACE

BBC RADIO 3 · WIRE

SONIC ARTS NETWORK & BBC RADIO 3   CUT AND SPLICE

13/05 - 11/06/2005

TEMPORAL LOBE

MEMORY BANK

CHILDHOOD

13 MAY, 7.30PM PRIVATE VIEW
KURT SCHWITTERS - URSONATE
PERFORMED BY JAAP BLONK
JERWOOD SPACE, LONDON SE1
FREE EVENT
A LIMITED NUMBER OF TICKETS ARE AVAILABLE FROM THE BBC TICKET LINE: 0870 333 1918

3 JUNE, 7.30PM CLOSING EVENT
JOHN CAGE - WILLIAMS MIX
JERWOOD SPACE, UNION ST, LONDON, SE1, TUBE - SOUTHWARK
FREE EVENT
A LIMITED NUMBER OF TICKETS ARE AVAILABLE FROM THE BBC TICKET LINE: 0870 333 1918

22 MAY, 7.30PM CONCERT 1
ROBERT ASHLEY - THE WOLFMAN
MAURICIO KAGEL - ACUSTICA
PETER ABLINGER - IEAOV PART 4 "FÜR JOHANN MICHAEL FISCHER"
PERFORMED BY APARTMENT HOUSE
LSO ST. LUKE'S, LONDON, OLD STREET, LONDON, EC1, TUBE - OLD STREET
TICKETS: £10/8 BARBICAN BOX OFFICE: 020 7638 8891 (9AM - 8PM, DAILY, BKG FEE) OR WWW.BARBICAN.ORG.UK/ETICKETING (REDUCED BK FEE)

29 MAY, 7.30PM CONCERT 2
YASUNAO TONE - NEW WORK
RASTER-NOTON ARTISTS:
OLAF BENDER (aka BYETONE)
FRANK BRETSCHNEIDER (aka KOMET)
CARSTEN NICOLAI (aka ALVA NOTO)
LSO ST. LUKE'S, OLD STREET, LONDON, EC1, TUBE - OLD STREET
TICKETS: £10/8 BARBICAN BOX OFFICE: 020 7638 8891 (9AM - 8PM, DAILY, BKG FEE) OR WWW.BARBICAN.ORG.UK/ETICKETING (REDUCED BKG FEE)

14 MAY - 3 JUNE GALLERY SHOW
INCLUDING WORK BY: ASHLEY, BRECHT, CAGE, HIGGINS, KAGEL, LEVIN/LIEBERMANN, MCLAREN, RASTER-NOTON & SCHWITTERS
PLUS ARTIST TALKS, TOURS AND WORKSHOPS
JERWOOD SPACE, UNION ST, LONDON, SE1, TUBE - SOUTHWARK
MONDAY - SATURDAY, 10 - 6, FREE ENTRY

21 MAY, 28 MAY, 11 JUNE BROADCASTS
BBC RADIO 3 HEAR AND NOW 90-93FM

DESIGN & ARTWORK: NIKOLAUS GANSTERER
GANSTERER.ORG

/@rts*

presents

Golan
Levin

March 9 - 4:00 pm
Computer Science Bldg
Room 105

*The /@rts speaker series explores interrelations of new media, technology and traditional forms and practices of arts and humanities. Organized by:

School of Engineering and Applied Science**
**SEAS funding provided by the William Pierson Field Fund
Office of Information Technology
Visual Arts Program   Council of the Humanities   Music
Computer Science
Princeton Art Museum

The SPEAKERS:: Jennifer & Kevin McCoy> 11.16.04:: Tony Oursler> 02.22.05:: George Lewis> 03.02.05:: Golan Levin> 03.09.05:: Paul Lansky> 03.24.05:: Justine Cassell> 04.14.05:: Princeton Art Museum> 04.19.05

www.princeton.edu/slasharts

Wir laden Sie herzlich ein zur /
We cordially invite you to the

Eröffnung der Ausstellung /
Opening of the Exhibition

Samstag, 19. März 2005 /
Saturday, 19 March 2005

19 Uhr / 7 pm, ZKM-Foyer

Begrüßung / *Welcome*

Heinz Fenrich
Oberbürgermeister der Stadt Karlsruhe /
Lord Mayor of Karlsruhe

Einführung / *Introduction*

Peter Sloterdijk
Rektor / *Rector*
Staatliche Hochschule für Gestaltung Karlsruhe

Peter Weibel
Vorstand des ZKM /
CEO and Chairman of ZKM

Bruno Latour
Wissenschaftssoziologe /
Professor of Sociology, Paris

Eine Ausstellung unter der kuratorischen
Leitung von Bruno Latour und Peter Weibel

*An exhibition curated by
Bruno Latour and Peter Weibel*

Mit Beiträgen von /
Works and contributions by:

Captain W.A.D. Acland | Richard Aczel, Marton Fernezelyi, Robert Koch, Zoltan Szegedy-Maszak | Michel Authier | Dario Azzellini, Oliver Ressler | Andrew Barry, Lucy Kimbell | Wiebe Bijker, Emilie Gomart | Ecke Bonk | Abraham Bosse | Pieter Bruegel d.Ä. | Bureau d'Etudes | Baltasare Castiglione | Daniel Chodowiecki | Franck Cochoy, Catherine Grandclément, Alexis Bertrand | Lucas Cranach d.J. | Cranach-Schule | Honoré Daumier | Carbon Defense League | Didier Demorcy, Vincianne Despret, Anne Frézard, Gilles Le Pape, Isabelle Mauz, Studio Polo, Julien Gravelle, Gérard Jadoul | Raymond Depardon | Barbara Dölemeyer | Albrecht Dürer | Johann Dürr | Elizabeth Edwards | Olafur Eliasson | Harun Farocki | Jean-Noël Ferrié, Baudouin Dupret | Tom Fürstner | Futurefarmers (Amy Franceschini, Josh On, Brian Won) | Peter Galison | Sir Francis Galton | Dario Gamboni | Matthias Gerung | Philippe Geslin, Ellen Hertz, Nicolas Yazgi, Patrick Burnier | Matthias Gommel, Christelle Gramaglia, Jean-Pierre Le Bourhis | Anke te Heesen | Chris Herzfeld | Francisco de Goya | Johann Oswald Harms | Graham Harwood/Mongrel | John Heartfield | Hermann von Helmholtz | Anita Herle, Amiria Henare | Steve Hilgartner, Michael Lynch, Carin Berkowitz | Antoine Hennion, Geneviève Teil, Frédéric Vergnaud | Michel Jaffrennou, Thierry Coduys | Felix S. Huber | Peter James | Pablo Jensen | Natalie Jeremijenko | Joseph Leo Koerner | Hans Kreutter | LARK | Bruno Latour | Cyrille Latour | Pierre Lemonnier | Golan Levin | Michael Light | Armin Linke | Thomas Locher | Ambrogio Lorenzetti | Raimondi Marcantonio | Noortje Marres, Richard Rogers | Eden Medina | Meister des Sforza-Gebetbuches | Matthias Merian | Eduard Meyer | Ana Miljacki | Lorenza Mondada | Robb Moss | Jean-Luc Moulène, Laurent Pfister, Anne-Geneviève Hakim, Fréderique André-Rafajah | Fabian Muniesa, Daniel Beunza, Alex Preda | Otto Neurath | Christian Nold | Wilhelm Ostwald | Guillaume Paris | Bruno Paul | Esther Polak, Ieva Auzina, RIXC, Riga | Lisa Pon | Enno Poppe | Diego Rivera | Ben Rubin | Warren Sack | Sammlung Karl Frölich | Simon Schaffer | F.W.J. Schelling | F.D.E. Schleiermacher | Henning Schmidgen, Hans-Jörg Rheinberger | Ludger Schwarte, Hütten & Paläste, Felix Forthmejer | Allan Sekula | Hanna Rose Shell | Susan S. Silbey | Robert Silvers | Peter Sloterdijk | Brian Springer | Sir Benjamin Stone | Leonhard Christoph Sturm | Anne-Christine Taylor, Philippe Descola | Nigel Thrift, Amin Ash | Olivier Vallet | Giorgio Vasari | Otto Warburg | Xperiment | Carey Young | Zhuang Hui

MAKING
THINGS
PUBLIC

atmosphären der demokratie
atmospheres of democracy

20. März – 07. August 2005

||||||/|<|||||
Zentrum für Kunst und Medientechnologie
Karlsruhe

CYBERSONICA '05

SYMPOSIUM
28-29th April
DANA CENTRE d.studio

FOUR SESSIONS:
Presentations
Demonstrations
Discussion

Hosted by leading UK agencies and promoting the latest developments in sound and technology

KEYNOTE ADDRESSES:
Golan Levin
Dr. Michael Bull

Artist's talk. *MOVE: Stories in Motion.* AIGA / NYU Skirball Center, New York City, 4/2005.

SESSION D

3:00 to 6:00 pm

Skirball Auditorium

GOLAN LEVIN

ARTIST, COMPOSER, PERFORMER, ENGINEER

Golan Levin develops artifacts and events which explore supple new modes of reactive expression. Golan will present excerpts from installation/performances and discuss the creative twists he applies to digital technologies that highlight the intersection of abstract communication and interactivity.

Golan Levin is Assistant Professor of Electronic Art at Carnegie Mellon University in Pittsburgh. His work is represented by the Bitforms gallery in New York City.
Moderator Q & A

INTERSTITIAL 6

THE FILMS OF OSKAR FISCHINGER

German artist Oskar Fischinger made more than 50 short experimental films using abstract patterns and shapes choreographed to music, which pre-date computer graphics and music videos by several decades. How did the master of ambient animation approach narrative? Sit back and watch the first master of motion graphic design.

American Institute of
Graphic Arts
New York Chapter

AIGA

MOVE

STORIES IN MOTION

DAY TWO SATURDAY 30, 2005

Artist's Talk. *Sensing Spaces: Media, Architecture & Design Lecture Series*, UCLA, 5/2005.

UCLA. design | media arts department presents:

2005 spring lecture series:

sensing spaces: media, architecture and design lecture series

by professors rebeca méndez and casey reas

04.11: diana thater

05.02: marcos novak

05.09: sanford kwinter

05.16: golan levin

lectures begin at 6 PM and are open and free to the public.

location: EDA design | media arts. 11000 kinross avenue. LA 90095

2005 ucla dlma spring lecture series:

sensing spaces: media, architecture and design lecture series

by professors rebeca méndez and casey reas

architects, media artists, and theorists take a broad look at contemporary space interventions that are technologically driven.

diana thater: 04.11
video artist whose installations describe a technologically mediated nature while revealing the mechanics of media representation.

marcos novak: 05.02
architect, or a self-described trans-architect, artist and theorist, whose work revolves around 'liquid architectures,' 'navigable music,' and 'trans-modernity.'

sanford kwinter: 05.09
New York based writer, editor and one of the leading American philosophers of our time. He is co-founder and editor of Zone and Zone Books.

golan levin: 05.16
artist, composer, performer and engineer, who applies creative twists to digital technologies that highlight our relationship with machines and explore the intersec- tion of abstract communication and interactivity.

for more information call: 310.206.4471

May 27, Friday, 9:00-10:00
- **Golan Levin**

Carnegie Mellon University College of Fine Arts, CFA-300 5000 Forbes Avenue Pittsburgh, PA, 15213 USA

A Personal Chronology of Audiovisual Systems Research

In this invited lecture, I present an informal overview of seven years' research into the design of real-time systems for the creation, manipulation and performance of simultaneous image and sound. This research explores the intersection of abstract communication and interactivity, as part of a more general inquiry into the formal languages of the responsive medium, and of nonverbal communications protocols in cybernetic systems. I present a combination of live demonstrations and video documentations in order to illustrate the various systems, reveal some common threads, and propose some design desiderata.

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 nonverbal 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 has exhibited widely in Europe, America and Asia.

Levin's work combines equal measures of the whimsical, the provocative, and the sublime in a wide variety of online, installation and performance media. He is known for the conception and creation of Dialtones [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 information visualization of global numeracy. 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 have presented RE:mark [2002], Messa di Voce [2003], and The Manual Input Sessions [2004], a series of interactive systems which use augmented-reality technologies to create multi-person, real-time visualizations of their participants' speech and gestures. Levin is now in the preliminary research phase of a new body of work, which centers about interactive robotics, machine vision, and the theme of gaze as a primary new mode for human-machine communication.

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. Presently Levin is Assistant Professor of Electronic Time-Based Art at Carnegie Mellon University; his work is represented by the bitforms gallery, New York City.

Generative X: OneDotZero9 Exhibition. Institute for Contemporary Art (ICA), London. 5/2005.

Generative X: OneDotZero9 Exhibition. Institute for Contemporary Art (ICA), London. 5/2005.

exhibition: generative x

the internet has created a generation of contemporary artists who have used the mass-populism of the web to give the field of computational aesthetics an increasing audience. growing up with technology, their work is less techno-centric than previous generations, utilising state of the art technology for more aesthetic and cultural purposes across contemporary art and entertainment, from games to music video. generative x showcases and demonstrates the basic principles and thinking from the worlds' leading artists in this field

01 james paterson
02 lia

daniel brown
a new media director for renowned fashion photographer / image maker nick knight. he was chosen as the london design museum's designer of the year in 2004, and selected for the observer's '80 people who will define the next 10 years'. most well known for his seminal site noodlebox in 1997.
www.danielbrowns.com

paul brown
'one of the unheralded pioneers of a-life. since the mid-70's'. explores computational and generative processes with the ambition that significant computational processes will themselves make artworks without the need for human intervention.
www.paul-brown.com

ed burton
originally designed the acclaimed sodaconstructor. current research interests are reflected in his ongoing doctoral thesis applying artificial intelligence as a framework to represent and investigate the way young children learn to draw.
www.soda.co.uk
www.sodaplay.com/constructor

ben fry
a doctoral candidate at the mit media laboratory, his research focuses on methods of visualizing large amounts of data from dynamic information sources. this work is currently directed towards 'genomic cartography' which is a study into new methods of representing the data found in the human genome.
acg.media.mit.edu/people/fry/

golan levin
artist, composer, performer and engineer. his work focuses on the design of systems for the creation, manipulation and performance of simultaneous image and sound, applying creative twists to digital technologies making visible our ways of interacting with each other.
processing.org
www.flong.com

lia
austrian-born artist lia works across graphic design, net art and visual creation. lia's work develops the relationship between digital audio and images, performed in realtime.
lia.sil.at

zachary lieberman
artist-engineer concerned with themes of kinetic and gestural performance, interactive imaging and sound synthesis. has been artist-in-residence at the ars electronica futurelab, linz, austria; contributed to mark napier's 'net.flag' commissioned by the guggenheim museum.
www.thesystemis.com

james paterson
introduced to flash in 1997, paterson realised the potential of the computer teaching himself to create images from code and has since continued his programming experiments and to use the computer 'like a sketchbook'.
www.presstube.com

c.e.b. reas
artist and educator exploring process and abstraction through diverse digital media. reas received his ms degree in media arts and sciences from mit where he was a member of the aesthetics and computation group.
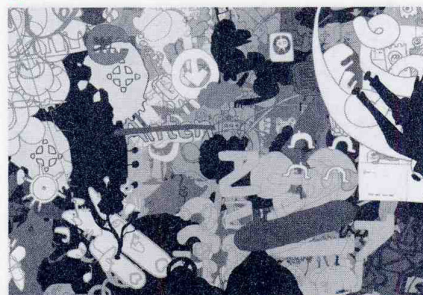groupc.net
processing.org

james tindall
art directed, designed and built complex, digital solutions [websites, kiosk software and playful interfaces] for clients; personal work focuses on the creation of responsive, dynamic, audio-visual artworks.
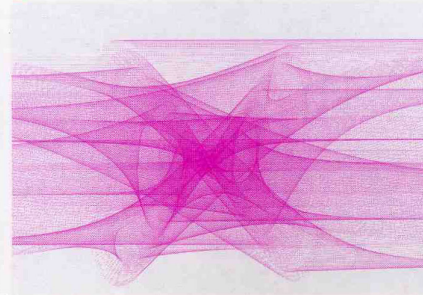www.atomless.com
www.modifyme.com

marius watz
discovered the computer aged 11 and immediately found his direction in life. his work is concerned with the algorithmic generation of form, whether still, animated or interactive. his signature style is a particular brand of visual hedonism, marked by colourful organic shapes and a "more is more" attitude.
www.unlekker.net
www.evolutionzone.com

media partner
DIGIT

01

02

Dear Golan,

Thank you for being a
part of the generative X show
and a part of onedotzero9.
Please do stay in touch and
let us know of your projects.

All the best,

Anne.

Expo Art Numerique, Festival ArtRock, Saint-Brieuc, France. 6/2005.

Expo Art Numerique, Festival ArtRock, Saint-Brieuc, France. 6/2005.

Expo Art Numerique, Festival ArtRock, Saint-Brieuc, France. 6/2005.
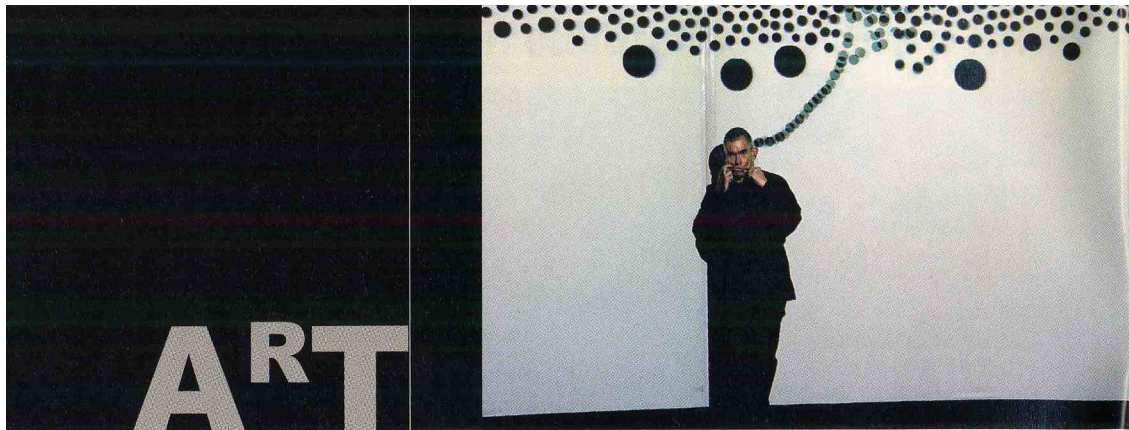

MESSA DI VOCE

ARt
NUMéRIQUE

DES INSTALLATIONS
LUDIQUES, INTERACTIVES
OU POÉTIQUES CRÉÉES PAR
DES ARTISTES RECONNUS
INTERNATIONALEMENT
SONT PRÉSENTÉES TOUTE
LA SEMAINE AU MUSÉE
DE SAINT-BRIEUC,
ET À LA CHAPELLE
LAMENNAIS (EN FACE
DU MUSÉE).

PREMIÈRE FRANÇAISE

Messa Di Voce
de Golan Levin
et Zachary Lieberman

Golan Levin et Zachary Lieberman sont artistes et ingénieurs. Ils travaillent à l'élaboration d'artefacts et d'expériences explorant de nouveaux modes d'expression informatique flexibles. Saisissez-vous d'un micro et jouez avec les formes que vous créez !

http://tmema.org/messa/   USA

PREMIÈRE FRANÇAISE

Healing Series
de Brian Knep

Brian Knep explore les rapports physiques et spirituels. Il crée des pièces qui réagissent aux comportements des visiteurs pour encourager l'interaction entre eux.
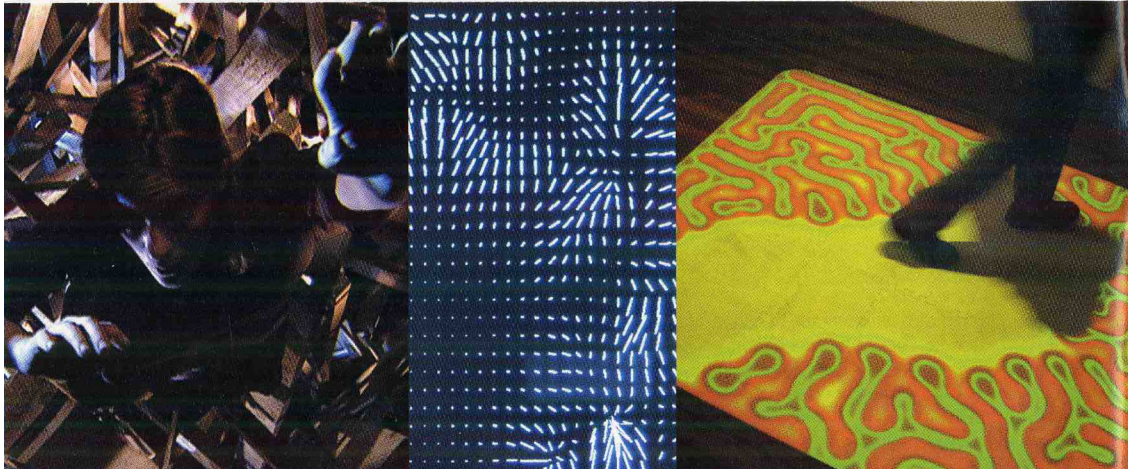
www.blep.com   USA

IL FAUDRA DESCENDRE VERS LE HAUT   LINEA   HEALING SERIES

ART ROCK

NOTES⁴

2|3|4|5 juin 2005
saint-brieuc
côtes d'armor

LE JOURNAL DU FESTIVAL

PROGRAMME

VENDREDI 3 JUIN 2005

Installations de Golan Levin
et Zachary Lieberman / Brian Knep /
Music2eye / Miguel Chevalier /
Sabrina Montiel-Soto
PAVILLON ART NUMÉRIQUE
Musée de Saint-Brieuc – 10h à 22h – Gratuit

Christa Sommerer et
Laurent Mignonneau
CHAPELLE LAMENNAIS – 10h à 22h – Gratuit

Ktribe / La Phaze
VILLAGE
Place de la Résistance – 17h à 19h30 – Gratuit

The Sunday Drivers / Mercury Rev /
Sonic Youth / Luke
PLACE POULAIN CORBION – 18h à 1h – 20 euros

Film Arte : Nan Goldin et Jeff Wall
PETIT THÉÂTRE – 19h à 19h30 – Gratuit

Plateau nouvelle scène française
Daphné / Florent Marchet /
Francoiz Breut
BLEU PLURIEL
Trégueux – 20h à 23h30 – 10 euros

Art Futura Show et DJ Koulechov
VILLAGE
Place de la Résistance – 20h à minuit – Gratuit

Par le Boudu de Bonaventure Gacon
PETIT THÉÂTRE – 21h à 22h – 5 euros

Thomas Dybdahl /
Rubin Steiner / Nosfell
FORUM – 23h à 3h – 10 euros

INFORMATIONS
02 96 68 18 40
ou www.artrock.or

ACCUEIL – BILLETTERIE
(Village et Place de la Résistance)
ouvert de 10h à 3h du matin

ART ROCK

2 | 3 | 4 | 5 juin 2005
saint-brieuc
côtes d'armor

<u>*Pavillon Art Numérique*</u>

Messa Di Voce   *Première Française*

De Golan Levin et Zachary Lieberman avec Joan La Barbara et Jaap Blonk (USA, HOLLANDE)

Golan Levin et Zachary Lieberman sont artistes et ingénieurs. Ils travaillent à l'élaboration d'artefacts et d'expériences qui explorent de nouveaux modes d'expressions informatiques. Leur travail est centré sur la conception de systèmes pour la création, la manipulation et l'exécution de l'image et du son, en simultané.

Messa Di Voce est le fruit d'un travail sur la détection et l'analyse sonore, dans laquelle la silhouette du spectateur interagissant avec l'œuvre évolue en fonction du timbre, de la fréquence et du volume de sa voix. Ainsi les graphiques générés par les voix deviennent des instruments que l'utilisateur peut manipuler. Les manipulations de ces graphiques diffusent en boucle le son de sa voix.
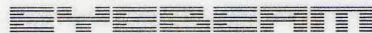
<u>*Crédits :*</u>

Messa di Voce
de Golan Levin et Zachary Lieberman (logiciel)
Joan La Barbara et Jaap Blonk (voix)
L'installation Messa di Voce est une commande du Festival Ars Electronica 2003.
Elle a été produite grâce aux généreux soutiens de :
• la Fondation Daniel Langloi
• l' Atelier Programme de Résidence d'Artistes Eyebeam
• le festival Ars Electronica
• le Lower Manhattan Cultural Council
• la fondation Rockefeller Multi-Arts Production Fund
• le New York State Council on the Arts

ARS ELECTRONICA CENTER MUSEUM OF THE FUTURE   EYEBEAM   la fondation Daniel Langlois pour l'art, la science et la technologie   LMcC   THE ROCKEFELLER FOUNDATION 1913

Sonarama

radioqualia Radio Astronomy

Sound installations

r a d i o q u a l i a (UK)
"Radio Astronomy"
www.radioqualia.net

r a d i o q u a l i a consider radio telescopes to be radio receivers, which are listening to radio signals being transmitted from planets and stars. Thinking of radio in this way radically enlarges the concept. "Radio Astronomy" is located within this expanded field of radio. Many of the sounds emitted by these objects are fascinating from both an aesthetic and conceptual perspective, prompting comparisons with avant-garde music and electronic sound art. Yet very few people have heard these sounds, considering space to be silent, rather than the rich acoustic environment it turns out to be.

**Golan Levin /
Zachary Lieberman
With Jaap Blonk and
Joan La Barbara** (US)
"Messa di Voce"
www.tmema.org/messa

"Messa di Voce" is an audiovisual system in which the speech, shouts and songs produced by two vocalists are radically augmented in real-time by custom interactive visualization software. The installation touches on themes of abstract communication, synaesthetic relationships, cartoon language, and writing and scoring systems, within the context of a sophisticated and playful virtual world.
"Messa di Voce" lies at an intersection of human and technological performance extremes, melding the unpredictable spontaneity of the unconstrained human voice with the latest in computer vision and speech analysis technologies. Utterly wordless, yet profoundly verbal, "Messa di Voce" is designed to provoke questions about the meaning and effects of speech sounds, speech acts, and the immersive environment of language.

Software presentations

rand0%
Presented by Joe
Gilmore y Tom Betts
(UK)
www.r4nd.org

rand0% is an automated net radio station streaming real-time generative music. It is a platform for broadcasting process-based audio art by artists, musicians and programmers and for investigative research into randomness, chance and probability in algorithmic music composition.

Gullibloon
Presented by
Gullibloon (AT)
www.gullibloon.org

Gullibloon is about sonification and visualization of network activities – network activity is scanned, processed and transformed into sound and images in real time. The result of the transformation into multi media data is also being fed back into the system as audio and video streaming sources available to the public.

Robot Software
Presented by
Paul Webb (ES)
www.fexia.com
www.sindi-entes.org

Since 1998 Paul Webb has worked on experimental music applications, software art projects, sound installations, generative systems for live performance and music agents – systems in which multiple computers are able to improvise music with each other without human intervention. Current projects include "Cindy" (with musician Isbell Espin), an autonomous, post-human co-performer, rich with satirical humour and personality, and "liveCodeD-SP", a language for on-the-fly music programming.

Processing
Presented by
Casey Reas (US)
www.processing.org
www.reas.com

Processing is a programming language and environment built for the media arts and design communities. It is created to teach fundamentals of computer programming within a visual context and to serve as a software sketchbook. Processing is an open project initiated by Ben Fry and Casey Reas.

TOPLAP
Presented by Adrian
Ward, Alex McLean
and Dave Griffiths (UK)
http://toplap.org

TOPLAP (the Temporary Organisation for the Promotion of Live Algorithm Programming) is a collective of over twenty artists interested in live manipulations of running algorithms. TOPLAP compliant artists are programmers who edit their code while it is executing, allowing immediate feedback and fast development of improvised works, even during a performance.

Modul8
Presented by
Garagecube (CH)
www.modul8.ch

Modul8 is a revolutionary MacOS X application designed for real time video mixing and compositing. It has been designed for VJs and live performers. Created by professional VJs and developed by real time imaging specialists, all coming from the video game industry, Modul8 offers a state of the art user-interface combined with very high performances. Simply the fastest...

**Red Libre
Red Visible**
Presented by
Clara Boj (ES)
www.redvisible.tk
www.lalalab.tk

Red Libre Red Visible (Free Network Visible Network) looks at the visualisation of the exchange of information flows through wireless networks as a means of helping communities that demand free of charge access to the Internet. At the same time, it uses the effort to intervene in an urban setting, generating new meanings in the collective space.

Gollum
Presented by Lluis
Bigorda & Tatiana de la O
(ES)
www.artefacte.org/gollum

Gollum aims to be a web interface for the Al-jwarizmi project. Based on Pure Data, a graphical programming environment for the real-time processing of audio-video, Gollum has taken advantage of the free software for the distributed production of multimedia contents on the Network. Al-jwarizmi captures and mixes real-time streams produced by a swarm of geographically disseminated participants/producers.

MIDIPoet
Presented by
Eugenio Tisselli (ES)
www.motorhueso.net

MIDIPoet is a development environment that allows visual pieces with text and images to be created through a diagram-based visual language. With the pieces created using MIDIPoet, texts and images are manipulated using the PC keyboard, or via a MIDI device. Download it free of charge from www.motorhueso.net

Lives

Fuss! (ES)
www.fuss.cc

Fuss! presents "Ambientador": an experiment of advanced artistic communication. A multimedia application. A versatile audiovisual sequencer. An enhancer of sensations and ideas in real time. A generator of personalised settings.

SMGWAW + DREGS
(ES)
http://hackitectura.net/
smgwaw/

SMGWAW (Sadomasochist Global War Against Women) + DREGS (Direct Raw Experimental Grand Stamina). A simulation of

Golan Levin/Zachary Lieberman
With Jaap Blonk and Joan La Barbara (US)
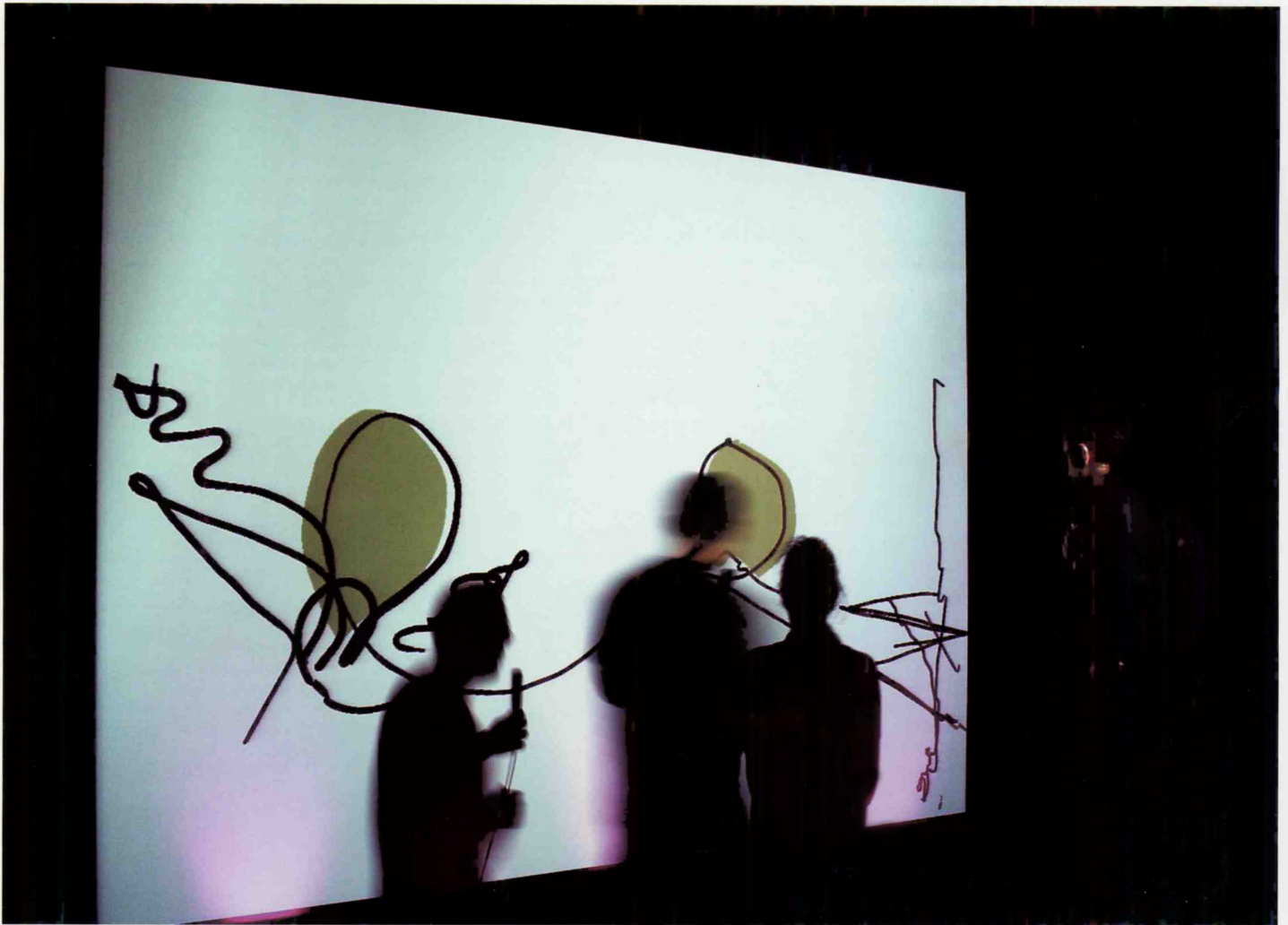Messa di Voce
www.tmema.org/messa

"Messa di Voce" es un sistema audiovisual en el cual el habla, los gritos y los cantos de dos vocalistas son radicalmente aumentados en tiempo real a través de un software propio de visualización interactiva. La instalación reflexiona sobre temas como la comunicación abstracta, las relaciones sinestéticas, el lenguaje de los dibujos animados o la escritura de sistemas, dentro de un mundo virtual sofisticado y lúdico.
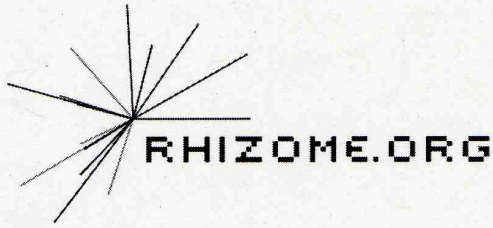
El software de Levin y Lieberman transforma cada pequeño matiz vocal en complejos gráficos equivalentes, expresivos y sutilmente diferenciados entre sí. Estos elementos visuales no sólo representan gráficamente las voces de los usuarios, sino que al mismo tiempo sirven como controles de su reproducción acústica. Así, mientras los gráficos generados por la voz se convierten en un instrumento, la manipulación corporal de estos gráficos vuelve a disparar los cortes de voz de los usuarios, dando lugar a un ciclo de interacción que logra integrar al visitante en un ambiente construido a base de sonido, objetos virtuales y procesos en tiempo real.

"Messa di Voce" se encuentra justo en la intersección de la performance humana-tecnológica, mezclando el carácter espontáneo e impredecible de la voz humana con los últimos avances en gráficos por ordenador y tecnología de análisis de voz. Tan tremendamente silenciosa como verbal, "Messa di Voce" se diseñó para suscitar preguntas sobre el significado y los efectos de los sonidos del habla humana, el acto del habla en sí y el lenguaje como entorno inmersivo.

"Messa di Voce" is an audiovisual system in which the speech, shouts and songs produced by two vocalists are radically augmented in real-time by custom interactive visualization software. The installation touches on themes of abstract communication, synaesthetic relationships, cartoon language, and writing and scoring systems, within the context of a sophisticated and playful virtual world. Levin and Lieberman's software transforms every vocal nuance into correspondingly complex, subtly differentiated and highly expressive graphics. These visuals not only depict the users' voices, but also serve as controls for their acoustic playback. While the voice-generated graphics thus become an instrument which the users can perform, body-based manipulations of these graphics additionally replay the sounds of the users' voices thus creating a cycle of interaction that fully integrates the visitors into an ambience consisting of sound, virtual objects and real-time processing.

"Messa di Voce" lies at an intersection of human and technological performance extremes, melding the unpredictable spontaneity of the unconstrained human voice with the latest in computer vision and speech analysis technologies. Utterly wordless, yet profoundly verbal, "Messa di Voce" is designed to provoke questions about the meaning and effects of speech sounds, speech acts, and the immersive environment of language.

RHIZOME.ORG

August 10, 2005

Golan Levin
School of Art, CFA-300
Carnegie Mellon University
5000 Forbes Avenue
Pittsburgh, PA
USA 15213-3890

Dear Golan,

I hope this mail finds you well, and enjoying your Summer. Thank you again for your participation in Rhizome ArtBase 101. With positive feedback from the press, the Museum and art audiences, the exhibition has been quite a success. Please find an exhibition brochure enclosed, and also a copy of the New York Times review "Web Works That Insist On Your Full Attention" which ran on June 28, a week after the show's opening. Several bloggers have also reviewed the show; and you can see a short Quicktime video of it that aired on the local new channel NY1 by going to their website (ny1.com) and searching for "artbase."

It has truly been a pleasure working with you; the show wouldn't have been so strong without your enthusiasm and cooperation. Please keep us up to date on your future projects.

Yours Sincerely,

Lauren Cornell
Executive Director, Rhizome.org
New Museum of Contemporary Art
210 Eleventh Ave, NYC, NY 10001
tel. 212.219.1222 X 208
ema. laurencornell@rhizome.org

Das digitale Bauhaus at Kunstfest Weimar, Bauhaus Universität, Weimar, Germany. Exhibition web site, 8/2005.

pèlerinages – Microsoft Internet Explorer provided by Comcast

File   Edit   View   Favorites   Tools   Help

Back

Address http://www.kunstfest-weimar.de/kunstfest.php?nav=programm&view=ct_prevent_digit_003   Go

pèlerinages
KUNSTFEST WEIMAR

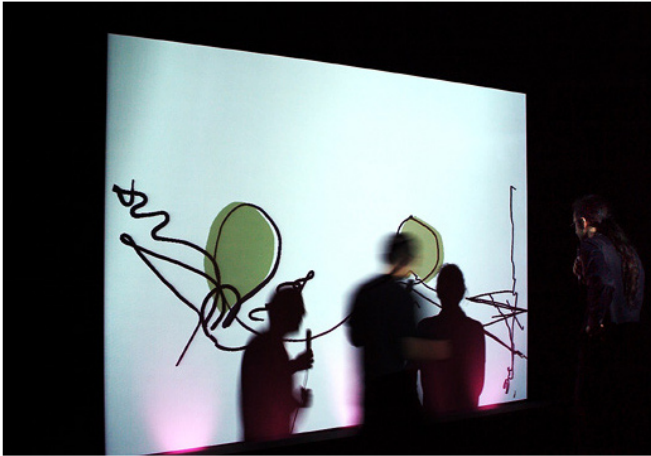theater   tanz

Künstlerische
Leitung
Künstler
Ensembles
& Orchester
Spielstätten
Besucherinfo
Tickets
Partner
Kontakt
Kunstfest
Weimar GmbH
Pressebereich/
Fotogalerie
▶ Programm 2005
Programm 2004

Samstag 20. August, 16 Uhr, Bauhaus Universität, Hauptgebäude,
Eröffnung der Ausstellung
21. August bis 11. September

Das digitale Bauhaus

Meisterwerke der Klangkunst aus der Sammlung des ZKM Karlsruhe

Messa di Voce
Golan Levin, Zachary Lieberman
Audiovisuelle interaktive Installation
2004

Die audiovisuelle Installation *Messa di Voce* bildet durch die Einbindung des Besuchers eine
faszinierende Symbiose aus Klang und Bild, aus realen Stimmen und projizierten 3-
DGrafiken. Die für dieses Projekt entwickelte Software verwandelt stimmliche Geräusche
– lange und kurze, hohe und tiefe Töne – in eine visuelle Echtzeit-Entsprechung. Durch
eine Klanganalyse werden alle Nuancen stimmlichen Ausdrucks in Lautstärke und
Intensität abstrakt visualisiert. Die bildliche Entsprechung kann wiederum manipuliert
werden, so dass sich der Sound erneut verändert. Es entsteht eine technisch komplexe und
doch spielerische Interaktion zwischen Besucher, Soundambiente und den 3-D-Grafiken,
die die Illusion entstehen lässt, dass Klang sichtbar ist. Der Begriff »Messa di Voce«
bezeichnet eine Gesangsübung, die bei gleichbleibender Tonhöhe ein An- und Abschwellen
des Tones, also ein Crescendo und Decrescendo beinhaltet, wobei sich Intonation und
Resonanz nicht verändern dürfen. Messa di Voce war als audiovisuelle Performance mit
den Lautpoeten Jaap Blonk und Joan La Barbara und dem multimedialen System von Golan
Levin und Zachary Lieberman erstmals auf der Ars Electronica 2003 zu sehen. Das
Interesse dieser Künstlergruppe gilt der Phonesthesia, dem Phonetischen Symbolismus,
dessen Ursprung in der synästhetischen Kunst und Forschung zu sehen ist.

Done   Internet

| So/*Sun* | 19:30 – 00:30 |
| 4. 9. | Lentos, Brucknerhaus, Donaupark |

Listening between the Lines

Der Konzertabend „Listening between the Lines" unternimmt eine Reise durch die Geschichte der elektroakustischen Musik, mit Stationen von der Musique Concrète über den Dadaismus und die Konkrete Poesie bis zur Elektronischen Musik und den Digital Composers unserer Tage. Bei einer Interpretation eines Teiles von Kurt Schwitters „Ursonate" wird dabei ebenso Halt gemacht wie bei Kompositionen von Pionieren der Radiokunst und der Elektronischen Musik, wie Herbert Eimert, Pierre Boulez oder Györgi Ligeti.

"Listening between the Lines" is a concert evening that undertakes a journey through the history of electro-acoustic music. The milestones along the way are musique concrete, Dada, concrete poetry, electronic music and works by contemporary digital composers. Featured pieces include an interpretation of a part of Kurt Schwitter's "Ursonate" and videos of readings by Ernst Jandl as well as compositions by such pioneers of radio art and electronic music as Herbert Eimert, Pierre Boulez and György Ligeti.

"Listening between the Lines" is a further step in an ongoing collaboration between Brucknerhaus Linz and Ars Electronica that attempts to create new experimental fusions between music and visual art.

Line I   19:30   Lentos

György Ligeti: Artikulation for Tape
Produced by Studio für elektronische Musik WDR, Köln 1958, Visuals by Gabriel Coutu-Dumont
Shoko Shida: Der Wind weht zum Mond (2005)
Performed by Maki Namekawa, Dennis Russell Davies, Visuals by Zdenko Hlinka
Erich Berger: Tempest (2004)
Music and visuals performed by Erich Berger
Bei Line I im Lentos besteht beschränkte Sitzplatzkapazität.
For Line I in the Lentos there is only a limited number of seats available.

Line II   20:15   Donaupark

Sussann Deyhim: Turbulent
produced De Construct Music / Isle X Records 1998 – 2000

Line III   20:30   Brucknerhaus, Foyer, Großer Saal

John Cage: In the Name of the Holocaust (1943)
Performed by Maki Namekawa
Herbert Eimert: Epitaph für Aikichi Kuboyama
produced by Studio für elektronische Musik WDR, Köln 1960–62
György Ligeti: Apparitions (1958)
Performed by Bruckner Orchester Linz / Dennis Russell Davies, Visuals by Stefan Schilcher, Andreas Jalsovec, Friedrich Kirschner, Reinhold Bidner (Ars Electronica Futurelab)
Pierre Boulez: Notation I – IV (1978)
Performed by Bruckner Orchester Linz / Dennis Russell Davies, Visuals by Kirk Woolford
Maryanne Amacher: Sound Characters (2005)
performed by Bruckner Orchester Linz / Dennis Russell Davies
John Oswald: Ariature (1999)
Performed by Bruckner Orchester Linz / Dennis Russell Davies

Line IV   22:00   Brucknerhaus, Mittlerer Saal

Jaap Blonk: Adaption Kurt Schwitters Ursonate (1986 and 2003) ◀
Performed by Jaap Blonk, Visuals by Golan Levin
John Cage: Muoyce (excerpt)
Produced by Studio Akustische Kunst WDR, Köln 1988, Visuals by Reinhold Bidner (Ars Electronica Futurelab)
Charles Amirkhanian: Pas De Voix (excerpt)
Produced by Studio Akustische Kunst WDR, Köln 1988, Visuals by Friedrich Kirschner (Ars Electronica Futurelab)
Ernst Jandl performning Ernst Jandl (videorecordings)
Josef Klammer: VoxFox (2005)
Performed by Josef Klammer

Line V   23:00   Brucknerhaus, Großer Saal

Elliott Carter: Dialogue (2004)
Performed by Bruckner Orchester Linz, Maki Namekawa / Dennis Russell Davies, Visuals by Eva Teppe
Philip Glass: Low Symphony II "Some Are" (1992)
Performed by Bruckner Orchester Linz, Dennis Russell Davies, Visuals by Eva Teppe

Line VI   23:45   Brucknerhaus, Großer Saal

AGF.3 and SUE.C: excerpts from „mini movies" (2005)
Visuals by SUE.C
Biosphere (Geir Jenssen): Path Leading to the High Grass (2005)
Visuals by Egbert Mittelstädt
Scott Arford: TV IV (2004)
Performed by Scott Arford
Louis Dufort: excerpts from "Hi_Res" (2005)
Fe-Mail, Masako Tanaka: excerpt from "It Becomes Her" (2005)
Otomo Yoshihide, Masako Tanaka: Quadrant (2005)
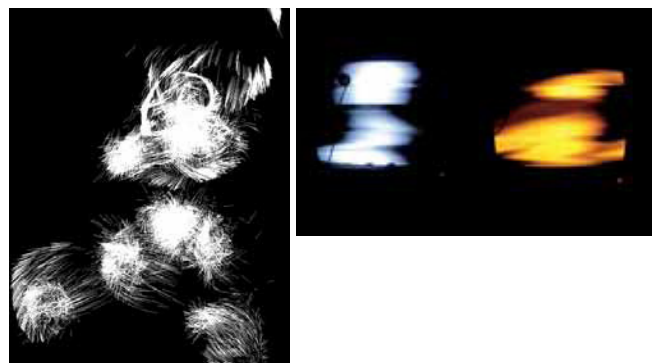Pan Sonic with spring string quartet
Chris Musgrave: excerpts from the "Oscilloclast" series
Maryanne Amacher: Sound Characters (2005)
Performed by Maryanne Amacher

Curators: Dennis Russell Davies, Naut Humon, Gerfried Stocker
The participation of Zdenko Hlinka has been made possible thanks to a residency grant of KulturKontakt Austria

Ars Electronica Center

Conspiratio
Yuki Hashimoto (JP)

Auf einem großen Tisch können die Besucher ein Bild eines Getränkes oder einer Speise auswählen. Sie stellen einen Becher darüber und „trinken" mit dem Strohhalm ihr selbst zusammengestelltes Menü. Der zweite Teil der Installation bietet eine Spieloption: Comicfiguren, die Lebensmittel tragen, müssen mit dem Becher eingefangen werden, um in den „Genuss" der Speisen und Getränke zu kommen.

At a large table, installation visitors can select the image of an item of food or drink. They place a mug on top of them and then use a straw to "drink" the courses they have selected. The second part of the installation offers a game option: cartoon figures carrying foodstuffs have to be captured with the mug in order for the user to be able to "enjoy" his/her food and drink.

Team: Yuki Hashimoto, Minoru Kojima, Tomoyasu Mitani, Satoru Miyajima, Naohisa Nagaya, Akio Yamamoto: Inami Laboratory, Graduate School of Electro-Communications, The University of Electro-Communications, Japan
Junichiro Ohtaki: Yamada Laboratory, Graduate School of Electro-Communications, The University of Electro-Communications, Japan
Masahiko Inami: Assistant Professor Department of Mechanical Engineering and Intelligent Systems, University of Electro-Communications, Japan

Scrapple: A physical active score table ◀
Golan Levin (US)

Eine virtuelle Partitur wird auf einen Tisch projiziert. Aufziehspielzeuge, die sich darauf bewegen, werden zu klangerzeugenden Elementen und bestimmen Rhythmus und Tonhöhe.

A virtual musical score is projected onto a table. Wind-up toys that move about upon it become sound-producing elements that determine the score's rhythm and pitch.

Jumping Rope
Daphna Talithman, Sharon Younger, Orna Portugaly (IL)

Das Kinderspiel Seilhüpfen wird in die Welt der Computer übertragen und der Hüpferfolg des Nutzers ausschlaggebend für das Fortschreiten der filmischen Handlung. Auf einander gegenüber stehenden Projektionsflächen schwingen zwei Figuren ein Seil und fordern die Besucher zum Mithüpfen auf. Erfolg oder Misserfolg werden über eine mit Motion-Tracking-Technologie ausgestattete Videokamera ausgewertet und sind Auslöser für weitere Reaktionen der Figuren auf die Aktionen der Besucher.

The children's game of jump rope is transferred into the world of computers, whereby the user's skill at jumping rope determines the course of a film narrative. Two projection surfaces arranged facing each other display a figure jumping rope and invite the installation visitor to join in. The user's success or failure is evaluated by a video camera equipped with motion-tracking technology. The results trigger reactions on the part of the figures to the actions of the visitor.

Sharon Younger is supported by the School of the Art Institute of Chicago

Perfect Time
h.o. (JP)

Projektionen auf ein ungewöhnliches Medium: Der Besucher muss Sand rieseln lassen, um projizierte Bilder sichtbar zu machen. Wenn man den Sand berührt, verschwindet die Projektion – physisches Eingreifen zerstört die virtuellen Bilder.

Projections on an unusual medium: the visitor has to sprinkle sand to make projected images visible. When you touch the sand, the projection disappears; physical intervention destroys the virtual images.

Listening Between the Lines, 2005 Ars Electronica Festival. Linz, Austria. 9/4/2005.

For "Listening between the Lines", the normal motion tracking has been replaced with an audio analysis system to allow the particle dancers to respond to the orchestra.

Concept/direction: *Kirk Woolford*
Movement: *Ailed Izurieta, Patrizia Penev, Marjolein Vogels*
Produced with support from the Amsterdamse Fonds voor de Kunst

John Oswald – Ariature

(from the ballet "The Idea of This", for the voice of Glenn Gould, robot piano, ghost pianist, and orchestra, commissioned by the National Ballet of Canada, 1999)

This overture features the residue from the extraction of a precise transcription of a recorded performance (of a familiar piece of music, which becomes gradually recognizable) by Gould (derived from analysis of both the recording and the piano with which that recording was made) reproduced by a robot piano in the final movement of the 10-part work. Analysis and implementation by Benjamin Butterfield, Christopher Butterfield and Ernest Cholakis. The photo is a collage sketch of the set for the work, by the composer, featuring a suspended Disklavier and a reproduction of Gould's chair.

Performed by Bruckner Orchester Linz / Dennis Russell Davies

Pan Sonic with Spring String Quartet

Finnish minimalist techno group Pan Sonic are among the most active and paradoxical artists from that country's tiny experimental techno underground, and the first to reach acclaim at an international level. Pursuing the jagged edges of minimal techno and hardcore, the group has earned an enduring association with industrial and noise music through their incorporation of magnified production techniques and power-tool electronics, landing them in 1995 on the English Mute label's experimental subsidiary Blast First!

The Spring String Quartet's repertoire has included quite a musical spectrum which has included everything between baroque to modern music (commissioned works and arrangements of jazz- and rock oriented materials as well). Vocal interludes and the extension of the instrumental equipment add a very special flavour to this string quartet's performance. In 2002 the debut CD "Train Songs" was released by CCn'C records (Germany) and is available worldwide.

Line IV   **Jaap Blonk I John Cage I Charles Armirkhanian I Ernst Jandl I
Josef Klammer**

Brucknerhaus   22:00
(Mittlerer Saal)

Jaap Blonk – Adaption of Kurt Schwitters' Ursonate

Kurt Schwitters' "Ursonate" is certainly the best-known work in the "sound poetry" genre. Here, verbal utterances are taken as sound; their elements constitute the raw material for sound poems and sound texts, or are even compositions in their own right. Kurt Schwitters extracted the significance from words, syllables and letters in that he used them like notes and composed with them according to the rules of music.

"Adaptation of Kurt Schwitters' Ursonate" is Jaap Blonk's take on this sound poetry.

Performed by Jaap Blonk

HYBRID
living in paradox

Visuals: *Golan Levin*
When Kurt Schwitters was interned in a refugee camp after World War II, he apparently appalled fellow inmates by barking like a dog, causing them to fear for his sanity. He may just have been trying to keep sane by reciting his "Ursonate" ("Sonate in Urlauten"), the masterpiece of 20th century concrete poetry which he developed over a period of ten years (1922-1932). Dutch composer, sound poet, and virtuoso vocalist Jaap Blonk has performed Schwitters' "Ursonate" more than 500 times; in this presentation, computer artist Golan Levin augments Blonk's interpretation with a modest but elegant new form of expressive, "intelligent subtitles."

John Cage – Muoyce (excerpt)

"Muoyce"–Music from Joyce–was produced in 1984 at WDR's Studio for Acoustic Art. John Cage whispered aloud his "Fifth Writing through 'Finnegans Wake'" four times and overlaid the four individual recordings. The resulting transparence–with has been described as being akin to "Chinese canon"–is achieved by superimposing the act of speaking, the language and the onomatopoeic ambiguousness of the linguistic universe constructed in the "Wake". "Muoyce" is simultaneously an hommage to Joyce's work and an act of interpretation that takes it to another level.

Visuals: *Reinhold Bidner*

A visual-typographic interpretation of "Muoyce", a work of sound poetry composed by John Cage. The title is a merger of the words "music" and "Joyce". "Cage's meditative musical and vocal "wall of sound" alludes to James Joyce's extremely difficult novel "Finnegan's Wake". Reinhold Bidner took Cage's transformation of language into sound and translated it, in turn, into a digital-abstract work of interwoven typography.

Charles Armirkhanian – Pas de Voix (excerpt)

"Pas de Voix" is a portrait of Nobel Prize-winning author Samuel Beckett, which was commissioned in 1987 by WDR Cologne. Actually, Amirkhanian had wanted to collect recordings of Samuel Beckett's voice and to process them subsequently in the studio, but since Beckett rejected the idea, Amirkhanian began to record different sounds in Paris–for example, in the lobby of the building in which Beckett lived, in the subway station across the street or the peeling of the bells of Notre Dame–thus, sounds that were related–directly or indirectly, spatially or biographically–to Beckett. The result, a work composed on a Synclavier, is a narrative tonal portrait featuring references to many different aspects of Samuel Beckett's life.

Visuals: *Friedrich Kirschner*

The juxtaposition and blending of synthetically generated sounds with human voices and organic intermediate tones characterize Charles Amirkhanian's "Pas de Voix" and define the basic theme of the accompanying visual interpretation. In the visuals that enhance and construe this work, algorithms generate sectional, ornament-like forms that come across as lifelike despite their purely digital origins.
That which is hidden and unheard, and the amorphous, often inchoate interassociation of the sound and visual patterns produce a projection space positioned at the intersection of anxiety and curiosity.

Ernst Jandl performing Ernst Jandl

falamaleikum
falamaleikum
falamaleitum
falnamaleutum
fallnamalsooovielleutum
wennabereinmalderkrieglanggenugausist
sindallewiederda.
oderfehlteiner?

Ars Electronica Center Performance Tour. Ars Electronica Center, Linz, Austria. Promotional flyer, 9/2005.

PERFORMANCE TOUR
ARS ELECTRONICA CENTER

ARS ELECTRONICA 2005

Tuesday, 6

7:00 - 7:15 pm   tenori-on
Toshio Iwai, Yu Nishibori
(YAMAHA)
[basement]

7:15 - 7:30 pm   Scrapple
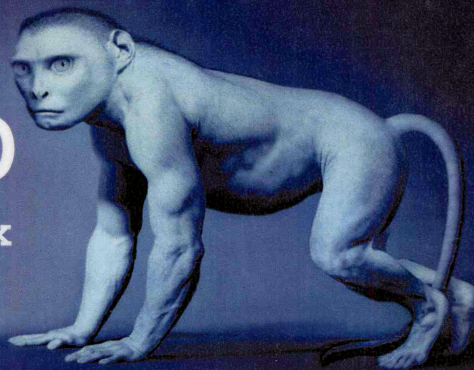Golan Levin
[ground floor]

7:30 - 7:40 pm   Jumping Rope
Daphna Talithman, Sharon
Younger, Orna Portugaly
[1st floor]

7:40 - 7:55 pm   Music Box
Jin-Yo Mok
[2nd floor]

8:00 pm   In Two Worlds
Roberto Paci Dalò
[3rd floor, Sky Media Loft]

www.aec.at/hybrid

HYBRID
living in paradox

Artwork projected onto the facade of the Ars Electronica Museum of the Future, and featured on the cover of a promotional catalogue. Ars Electronica Center, Linz, Austria. 9/2005.
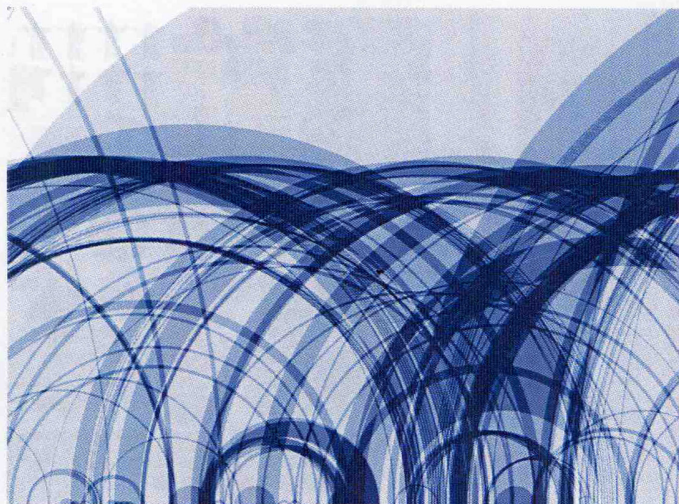
GENERATOR.X.CONFERENCE
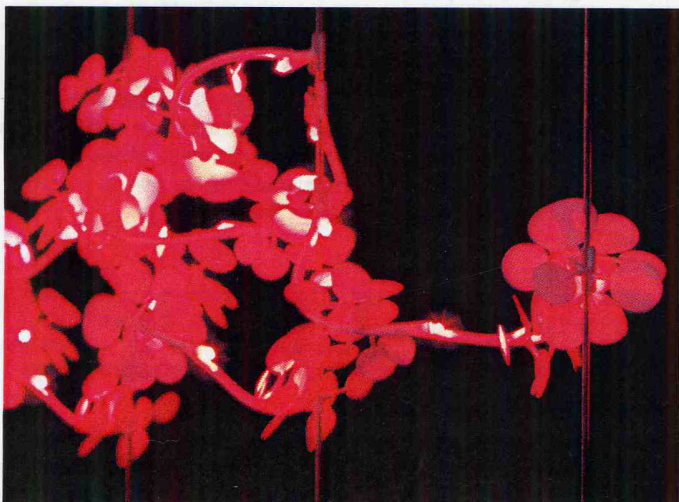

MARTIN WATTENBERG (US): SHAPE OF SONG

GENERATOR.X.CONFERENCE:
23-24 SEPTEMBER, 2005
ATELIER NORD, LAKKEGT. 55 C

CONFERENCE: The Generator.x conference is organized by Atelier Nord and explores current positions in art and design that employ generative systems either as a tool or as an end in itself. The speakers are experienced practitioners and theorists in the field. Themes of discussion will include:

- GENERATIVE AESTHETICS
- PROCESS-BASED DESIGN
- PERFORMATIVE SOFTWARE
- ARTIST-MADE SOFTWARE & OPEN SOURCE

LIONEL THEODORE DEAN (UK): CREEPER.MGX

FRIDAY 23 SEPTEMBER

10.00   INTRODUCTION

10.30   SUSANNE JASCHKO (DE)
        Process as paradigm. A non-linear observa-
        tion of generative art.

11.20   ERICH BERGER (AT)
        Surfing the space of possibilities - live
        performance and interface in the context of
        generative art

12.10   LUNCH

13.00   CODE SESSIONS: Even Westwang (NO),
        Meredith Hoy (US), Jan Kremlacek (CZ)

14.10   CASEY REAS (US)
        Process / Drawing

15.10   GISLE FRØYSLAND (NO)
        Piksel - open your code and the art will
        follow

16.10   PANEL. MODERATOR AMANDA STEGGELL.

SATURDAY 24 SEPTEMBER

10.00   HANS CHRISTIAN GILJE (NO)
        Within the space of an instant

11.20   PABLO MIRANDA CARRANZA (SE/SP)
        Post-human design: Architecture after cyber-
        netics

12.10   Lunch

13.00   CODE SESSIONS: Lia (AT),
        Trond Lossius (NO), Dennis Paul (DE)

14.10   SEBASTIAN OSCHATZ (DE):
        To be announced

15.10   GOLAN LEVIN(US)
        Graphic Concepts - Graphic Algorithms

16.10   PANEL. MODERATOR MARIUS WATZ.

The conference will take place in the gallery space of UKS, Lakkegata 55 C.

Price: NOK 700,- / 350,- for artists and students. Includes a simple lunch and entrance to the concert 24.september.

Register by email to info@generatorx.no.

Åpent forum

Kunsthøgskolen (billedkunst): St. Olavs g 32
Åpent Forum inviterer alle interesserte.

Mandag 26. september kl 19.00 i auditoriet:
GOLAN LEVIN - Tommy Olsson

Golan Levin (1972) is an American artist, composer, performer and engineer interested in developing artefacts 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 nonverbal communications protocols in cybernetic systems. Through performances, digital artefacts, 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.

The artist studied fine art and music at the MIT Media Laboratory in Massachusetts where i graduated in 2000. He is currently working as Assistant Professor of Electronic Time-Based Art at Carnegie Mellon University in Pittsburgh.
His work is represented by Bit forms gallery in New York and he has exhibited widely in Europe, America and Asia.

After Levin's talk artist and art critic Tommy Olsson will comment upon the ongoing KHIO debate.

For more info contact Helga-Marie Nordby, e-mail helga-marie@nordby.to

26.09.05.

Computational Design Colloquium Lecture Series, CMU School of Architecture, Autumn 2005.

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Computational Design Colloquium
-- Thursday 4:30 - 6:00 @ MMCH 407

9/1  Tony Tang, infoCube - navigating information

9/8  Yeonjoo Oh, Thinking with Your Hands

9/9  Friday 10:00 am, Hoda's defence, CFA Architecture, Kerr Conf. Room

9/15 Mike Weller, Flexy + framework

9/22 Mark D Gross, Computationally Enhanced Construction Kits

9/29 Susan Finger, TBA

10/6 Jeff Jacobson, Exploring Architectural Spaces in the Virtual Theater
     (field trip, U Pitt)

10/7  Friday 2:00 John Gero and Mary Lou Maher -
      Situated Design Computing: What Design Computing Can Learn from
      Situated Cognition - John Gero

      Curious Places as Motivated Learning Agents - Mary Lou Maher

10/13 Golan Levin, FLONG ++

10/19 (Wed) 1:30, Illah Nourbakhsh - Robotis For the Masses: Educational
       Robotics and the Toy Robots Initiative

10/20 Janet Stocks, Kristin Hughes, Explantoids

10/27 Ramesh Krishnamurti, Computational Geometry

11/3  Levent Burak Kara, Sketching for Mechanical Engineering

11/10 John Zimmerman, title TBA

11/17 Ron Conescu, Tactile Display as navigation aid

12/1  Anind Dey, Usability Challenges in Ubiquitous Computing

12/8 - Last meeting - Happy Winter Break!
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Sur le Fil. Biche de Bere Gallery, Exhibition press release, 10/6/2005.
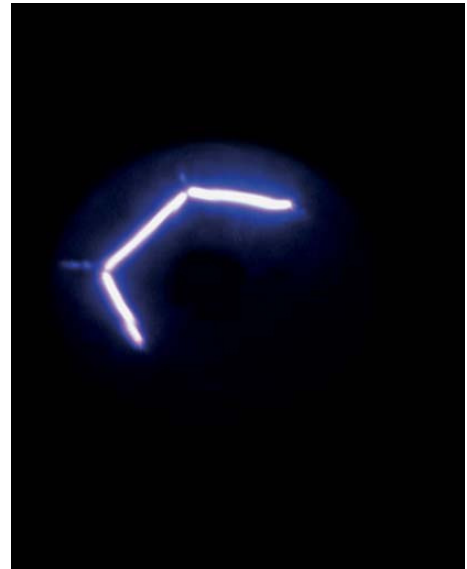
SUR LE FIL

Opening on Thursday, October 6th, at 7 pm
Exhibition October 6th – November 6th, 2005
Curated by numeriscausa

Sig Drunk**, Jean-Charles Blais**, courtesy Art-Netart Paris France.
Nuage Fractal, **Miguel Chevalier** & **Emmanuel Berriet**
Suite, **Marion Duclos**
La Disparition, **Thomas Lannes**
Floccus**, Golan Levin**, courtesy Bitforms Gallery. New York. USA.
Linea, **Music2eye**
Tubulae 999, **Monsieur QQ**
Le Pixel Blanc, **Antoine Schmitt**

Biche de Bere Gallery
1506 Manhattan Avenue,
Union City, New Jersey 07087
Opening hours from Tuesday to Saturday at 2:00 – 7:00 PM

Tel: 201 866 3919 - Fax: 201 866 8585
www.numeriscausa.com / info@numeriscausa.com

This is about being **Sur le fil**, or "on the line," stuck between vertigo and an actual fall. This is an instable and fragile situation, which echoes the uneasy position digital arts has in art today. **Sur le fil** is an image that conjures both an emerging confidence and an obvious ambition for recognition. It is in order, to engage these themes, that Biche de Bere, the French prêt-a-porter and jewelry company and numeriscausa, a French producer of digital art exhibitions, have become partners in a series of exhibitions to be held in 2005-2006, in Paris, New York and Shanghai.
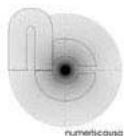This project has a dual ambition: to help artists produce their artwork and diffuse them to the art market worldwide, but also to create a place of reference and discovery in each of these cultural capitals.

After exhibiting in Paris at the Biche de Bere's Gallery, **Sur le fil** will unite six artists and designers around the themes of the string, the line and the pixel, thus assembling the fundamental components of digital art. In accepting these themes as the foundation of digital expression, each of the presented installations plays with notions of fragility, tension and motion subtly recalling other artistic references, located everywhere between kinetics and minimalism.

Interactive artworks (Miguel Chevalier & Emannuel Berriet, Music2eye), generative painting (Golan Levin, Jean-Charles Blais, Antoine Schmitt), optical and luminous installations (Marion Duclos, Thomas Lannes), monumental sculpture (monsieur QQ) and photographic prints: This choice may seem strange because of the perhaps unlikely bringing together of artists using mixed mediums next to others who are exclusively digital artists. However, there is definite confrontation and interconnection within this exchange. From interactive artwork to the digital representation through analog representation, we witness an alteration of the digital process: from its creative inception to the last moment of photographic printing.

Originally, set within an atypical exhibition space (the Biche of Bere Gallery in Paris) **Sur le fil** occupies space like a territorial marker, operating on the structure and its components in order to create hybridization between the artworks and the architecture. Thus, **Sur le fil** manifests numeriscausa's desire to seamlessly merge digital artwork with a exhibiting space and the all too important participation of the spectators.

You will find enclosed the complete press release to download on**: http://www.numeriscausa.com/surlefil_eng.pdf**

numeriscausa
Stéphane Maguet / Julie Miguirditchian
Jean Noel Colas / David Remondeau / Galaad Milinaire
tél : +33 (0)1 43 15 98 03 /+33 (0)6 13 50 56 16

Golan Levin Presents...

return to calendar

November 4 & 5
Golan Levin Presents...
with Hilary Harp & Suzie Silver, Cassandra C. Jones, AGF.3 + SUE.C,
and Tanya Bezreh

Admission: $10
Showtimes: 7:30pm and 10pm, Friday and Saturday

For those who were lucky enough to catch his performances at our
previous space, well...you now know a new dimension in overhead
projector use. For those who missed it, do not sleep on this. Get
your reservations soon! This will sell out.

Two-time Monkey Town alumnus Golan Levin has shown his audiovisual
performances and installations all over the world, including
exhibitions
in the Whitney Biennial, Ars Electronica festival, and a bombed-out
palace in Zagreb. For this weekend's four shows, Golan will present
a
World Premiere of his latest audiovisual performance, "Scrapple".

Acting in the capacity of "guest curator", Golan has also selected
a
complementary menu of hot new video works by his friends and
colleagues -- Hillary Harp and Suzie Silver, Sue Costabile & AGF,
Cassandra C.
Jones and Tanya Bezreh.

Cassandra C. Jones
Eventide (2004)
http://www.pghfilmmakers.org/news/jones.html

AGF.3 + SUE.C (Antye Greie and Sue Costabile)
Selections from *Mini Movies* (DVD, 2005)
http://www.minimoviemovement.com/

Tanya Bezreh
The Naughty Garden (2004) and other short films
http://www.tanyabezreh.com

58 N 3rd St (btw Wythe & kent)   Williamsburg, Brooklyn
Subway: L Train (Bedford stop)   718.384.1369

Golan Levin Presents... at Monkeytown, Brooklyn, NYC. Event web site, 11/2005.

Ultrasound Festival, Huddersfield, England. Promotional card, 11/2005.

Ultrasound Festival 2005

Ultrasound 2005
21 – 26 November 2005

Warm Up Event
Memnon [Finland]
Friday 18 November 2005

Main Event
Thu 24, Fri 25, Sat 26 Nov

This year's Ultrasound festival will be held at The Media Centre and Bates Mill. For full details of the programme, event times and locations please visit the festival website: **www.ultrasound.ws**

Ultrasound 2005 presents a diverse programme of live performances, installations, workshop and talks by UK and international artists often working in new interdisciplinary ways across the interrelated fields of new media, contemporary electronic music, software production, new technologies and audio-visual performance.

We are pleased to announce the *Finnish Partition* of the festival, programmed in collaboration with Helsinki based artist, organiser and curator Juha Huuskonen. The *Finnish Partition* represents a cross-section of the new and emerging creative talent practising in Finland today, supported by established names such as Pan Sonic.

Ultrasound 2005 also features guest artists from the UK, USA, Japan, Germany, France and Holland.
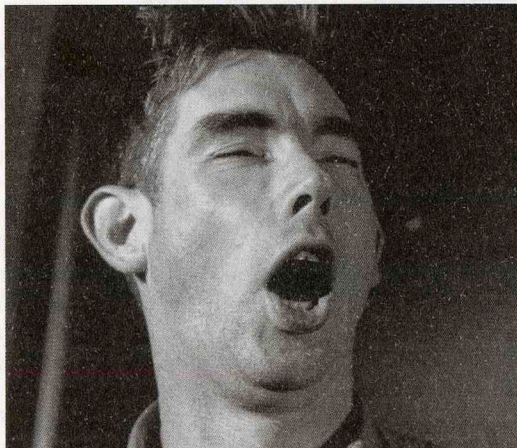
Contact and Information
Email: info@ultrasound.ws
Tel: 0870 990 5007

Kurt Schwitters' Ursonate
Performed by Jaap Blonk with Golan Levin [Holland/USA]

Friday 25 November 2005
Bates Mill

Schwitters developed Ursonate over a ten year period between 1922 and 1932 into a 30 page work, which he considered to be one of the two masterpieces he created. This unique collaborative performance will be presented for only the second time, and should not be missed!

www.jaapblonk.com

Ultrasound
Finnish Partition

Mo21 — Sa26 November 05

Music
Pan Sonic
AGF
Jaap Blonk
Sue Costabile
Greyzone
Aymeric Mansoux
Marloes de Valk
Memnon
O Samuli A
Owl Project

Workshop
Tiletoy

Installation
Kick Ass Kung-Fu
Jan Robert Leegte

AV Performance
Golan Levin
Zach Lieberman
Sue Costabile
Pardon Kimura
Sancho Plan
World of Piku

The Media Centre
7 Northumberland St.
Huddersfield
HD1 1RL England
www.ultrasound.ws
info@ultrasound.ws
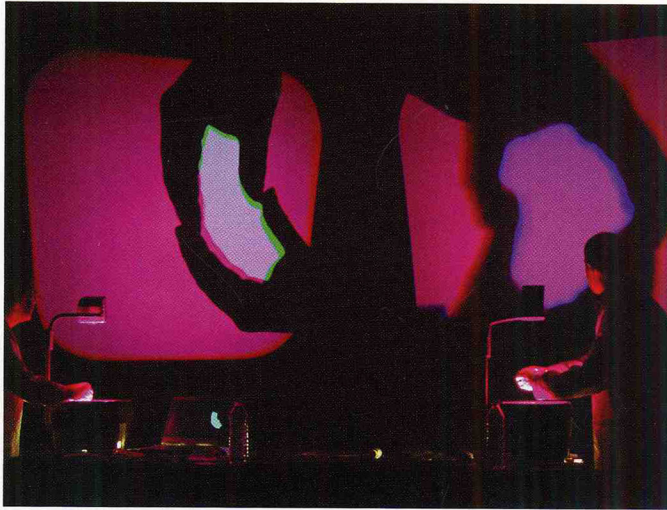T: +44 (0)870 990 5007

Ultrasound 2005 presents a diverse programme of live performances, installations, workshops and talks by UK and international artists working in the related fields of new media, contemporary electronic music, software, new technologies and audio-visual performance.

Ultrasound is pleased to announce the 'Finnish Partition' of the festival, programmed in collaboration with Helsinki based artist, organiser and curator Juha Huuskonen. The 'Finnish Partition' represents a cross-section of the new and emerging creative talent practising media arts in Finland today.

Ultrasound 2005 also features guest artists from the UK, USA, Japan, Germany, France and Holland.

Ultrasound 2005 will be presented at The Media Centre, Bates Mill and other venues near the town centre.

Ultrasound Festival, Huddersfield, England. Catalogue, 11/2005.

The Manual Input Sessions
USA

Th24 Nov 2005
The Media Centre / 9:30pm
Golan Levin, Zachary Lieberman

The Manual Input Sessions is nearly impossible to describe; an almost magical new form of audiovisual performance created from a unique marriage of high technology and antique overhead projectors. Structured as a series of audiovisual vignettes which probe the expressive possibilities of hand gestures and finger movements, this concert is performed on a combination of custom interactive software, analogue OHP's and data projectors. The analogue and digital projectors are aligned so that their projections overlap, resulting in an unusual quality of hybridised, dynamic light. During the performance, a computer vision system analyses the silhouettes of the performers' hands as they move across the glass tops of the overhead projectors. The hand gestures are then analysed by custom software. In response, the 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 analogue shadows, resulting in a startlingly organic form of augmented reality shadow play.

www.tmema.org/mis/
http://thesystemis.com

14 Ultrasound 2005 / Tmema and Friends

Scrapple
USA

Th24 Nov 2005
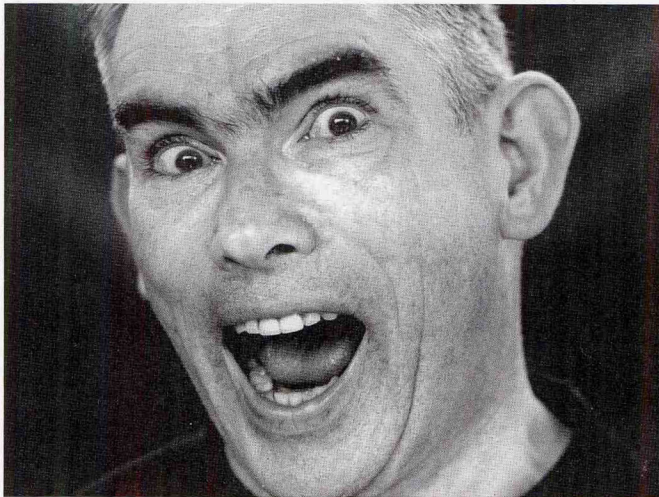The Media Centre / 8:30pm
Golan Levin, Sue Costabile

This new work will be performed for the first time during Ultrasound 2005. In the *Scrapple* performance, objects placed on a table are interpreted as sound producing marks in an active score. The system makes use of a variety of playful physical forms: in particular, long flexible curves allow for the creation of melodies, while an assemblage of simple felt shapes, small objects and wind-up toys yield ever changing rhythms. In addition to these objects, the performers draw directly onto the table, drafting immediately recognisable relationships between sound and image. Graphic layers superimposed onto the *Scrapple* table transform the surface into a simple augmented reality, in which the objects become elaborated through luminous and explanatory computer graphics. The two metre long table produces a four second audio loop, allowing the performers to improvise and experiment with tangible, audiovisual composition.

Golan Levin is an artist/engineer interested in the exploration of 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 formal languages of interactivity, and of nonverbal communications protocols in cybernetic systems. Through performances, digital artefacts, and virtual environments, 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 is Assistant Professor of Electronic Art at Carnegie Mellon University, Pittsburgh.

www.flong.com
www.orthlorng.com/sue/

16 Ultrasound 2005 / Tmema and Friends

Ursonate
Holland / USA

Fr25 Nov 2005
Bates Mill / 6pm
Jaap Blonk, Golan Levin

Schwitters: Ursonography Adaptation is performed for only the second time, and is the first showing of this unique performance in the UK. A rare collaboration between two outstanding artists makes this sublime work unmissable!

When Kurt Schwitters was interned in a refugee camp after WWII, he apparently appalled fellow inmates by barking like a dog, causing them to fear for his sanity. He may just have been trying to keep sane by reciting his *Ursonate* [Primordial Sonata], the half-hour masterpiece of 20th century concrete poetry which he developed over a period of ten years between 1922 and 1932.

Dutch sound poet and virtuoso vocalist Jaap Blonk, who has performed the Ursonate more than a thousand times, may be the world's foremost living interpreter of this tour de force of meticulously patterned nonsense. In this new audiovisual treatment of the *Ursonate*, Blonk's performance is augmented by Golan Levin's modest but elegant form of expressive, real-time, 'intelligent subtitles'. Using computer based speech recognition and score-following technologies, projected subtitles are tightly locked to the timing and timbre of Blonk's voice, and brought forth with a variety of dynamic typographic transformations that reveal new dimensions and hidden resonances within the poem's structure.

Jaap Blonk is a self-taught musician and voice performer. His unfinished studies in physics, mathematics and musicology mainly created a penchant for activities in a Dada vein, as did several unsuccessful jobs in offices and other well-organised systems. In reciting poetry, he discovered the directness and flexibility of vocal utterance, whether using meaningful words or no He developed into a specialist in the performanc of sound poetry, supported by a powerful stage presence and an almost childlike freedom in improvisation.

www.jaapblonk.com
www.flong.com

auditorium parco della musica
dom 27 novembre dalle ore 19

musica/video

Dalla Germania, dal Giappone, dalla Lituania, dalla Norvegia, dagli Stati Uniti... Provengono da tutto il mondo gli artisti che, consolidando quella che è ormai una tradizione, il 27 novembre concluderanno Romaeuropa Festival con la **Festa Elettronica**: a partire dalle 19 le tre sale dell'Auditorium Parco della Musica saranno invase da suoni, installazioni, dj set.

festa elettronica

Nella sala Santa Cecilia, dopo l'apertura con **Maurizio Martusciello** aka **Martux_m** (esploratore delle nuove musiche sperimentali e di ricerca) e **Markus Stockhausen** (tra i più interessanti compositori viventi, figlio dell'ineguagliabile Karlheinz) che presenteranno in anteprima mondiale il nuovo progetto ideato e composto per l'occasione dallo stesso Martux_M, potremo ascoltare gli **Asian Dub Foundation**, che suoneranno sulle immagini del potente film *La Haine* di Mathieu Kassovitz.

Nelle altre sale si alterneranno poi le performance del trio norvegese **Agrare** (**Maja Ratkje** con **Hild Sofie Tafjord** e **Lotta Melin**) tra canto, suoni e danza sperimentale; della **Gameboyzz Orchestra**, collettivo polacco composto da strumentisti che riescono a suonare la consolle per videogiochi Nintendo; della **Dj Grazzhoppa's Dj Big Band**, che unisce turntablism, fiati funk, splendide voci femminili e ritmiche accattivanti. Vivremo l'esperienza del noise di **Merzbow** e ci lasceremo affascinare dai suoni e dalle immagini create da **Scanner** e **TeZ**; scopriremo le nuove creazioni di **Golan Levin** con **Sue Costabile** e di **Zachary Lieberman** con **Pardon Kimura**; e infine le sonorità velate e profonde dei lituani **Bumstein & Garbstein** ci accompagneranno nel foyer, avvicendandosi con quelle dei britannici **The Wire Sound System**.

Festa Elettronica: un'esperienza frenetica e scioccante, una giostra che vi confonderà e divertirà, come bambini che la sanno troppo lunga ma che non vogliono più scendere.

For the third year, the conclusive event of Romaeuropa Festival will be Festa Elettronica: a nucleus of unpredictable geniuses of electronic music from Germany, Japan, Hungary, Norway, Italy and Britain, etc., who will perform in 8 great concerts at Auditorium Parco della Musica, which will become the soul and pulsating heart of this unmissable international event.

gran bretagna/italia
scanner + TeZ

sala petrassi
h 21.00–21.50

Blindscape è una performance audio-visiva che ricostruisce tra immaginazione e movimento l'eco di un pipistrello che vola sopra le città, esplorando i luoghi del tessuto urbano. I suoni sono tradotti visivamente grazie a un computer e proiettati, costruendo un racconto non lineare. I sensi dell'udito e della vista vengono coinvolti contemporaneamente e su più piani: i suoni diventano immagini e le immagini diventano suoni, richiamandosi vicendevolmente.

Scanner

L'artista inglese Robin Rimbaud (**Scanner**) attraversa il terreno della sperimentazione tra suono, spazio, immagine e forma, creando opere sonore costruite su più piani, che intrecciano le tecnologie in modo sorprendente. Ha composto per film, performance, radio, installazioni e ha realizzato performance per i più prestigiosi spazi del mondo.

TeZ

Artista multimediale italiano, **TeZ** è residente ad Amsterdam dal gennaio del 2002. Nel 1995 ha fondato a Roma un laboratorio di ricerca multimediale (Sub) trasformatosi in un centro di sperimentazione di tecniche digitali per applicazioni interattive e creazioni artistiche. È da sempre interessato alle nuove tecnologie come mezzi per esplorare il linguaggio e le sue performance di musica elettronica dal vivo includono supporti visivi creati con differenti tecniche digitali.

stati uniti/giappone
tmema & friends presenta
scrapple di golan levin e sue costabile
drawn di zachary lieberman e pardon kimura

sala petrassi
h 22.00–23.00

Due performance in cui suoni, immagini, tecnologia e strumenti tradizionali si mischiano e giocano assieme.
Protagonisti di *Scrapple*, di **Golan Levin** e **Sue Costabile**, sono alcuni giocattoli a molla che si muovono su un piano, assumendo con le loro posizioni il ruolo di note su uno spartito. In *Drawn* **Zachary Lieberman** dipinge sulla superficie di uno speciale scanner immagini a inchiostro, che si trasformano e si animano attraverso il computer, accompagnate dalla chitarra di **Pardon Kimura**.

Gameboyzz Orchestra Project

Musica per Roma
FONDAZIONE

Romaeuropa
Festival 2005

festa
elet
tro
ni
ca

martux_m/
markus stockhausen
sala santa cecilia h 20.40-21.30

**asian dub
foundation**
live on *La Haine* (M. Kassovitz)
sala santa cecilia h 22.20-00.05

gameboyzz
orchestra project
sala sinopoli h 20.00-20.40

agrare - maja ratkje/
hild sofietafjord/
lotta melin
sala sinopoli h 21.30-22.30

dj grazzhoppa's
dj big band and visual
vector project
sala sinopoli h 23.00-00.00

merzbow
sala petrassi h 20.00-20.40

scanner + tez
sala petrassi h 21.00-21.50

▶ scrapple di **golan levin/**
sue costabile
drawn di **zachary**
lieberman/
pardon kimura
sala petrassi h 22.00-23.00

bumstein & garbstein
foyer

the wire sound system
foyer

27 novembre

auditorium parco della musica
viale P. de Coubertin - Roma

sala santa cecilia, sala sinopoli,
sala petrassi, foyer, cavea
dalle ore 19
ingresso nelle tre sale consentito
fino ad esaurimento posti

biglietti
intero festa elettronica 17 euro
info e prevendite
numero verde 800 795525

auditorium parco della musica
tel. 199 109 783 (ore 11-18)

www.romaeuropa.net
vendita on-line

co-realizzazione
Romaeuropa Festival 2005
e Fondazione Musica per Roma

cult   SENSORALIA   B/impact   Radio 3

Festa Elettronica, RomaEuropa Festival, Rome, Italy. 11/2005.

Cimatics'05: Brussels International Festival for Audiovisual Live Performance, MediaRuimte, Brussels, Belgium. 11/2005.

Busy Signals: Telephonic Art in Motion. Berkeley Art Museum & Pacific Film Archive, University of California at Berkeley. Event programme, 11/30/2005.

Busy Signals: Telephonic Art in Motion

Telephones, November 16

Bring Your Camera Phones!

Though classified as a communications device, the telephone really is an instrument of culture. The phone has always shaped the way people relate by collapsing distance, reinventing conversation, even questioning the notion of privacy. But in recent years, especially with the advent of the cell phone, this device has been at the hub of a lively and inventive commerce in data delivery, fashion, recreation, intercourse, and even art. Now we have miniaturized movies dropped into waiting receivers; camera phones uploading stills to Web storage; ringtones merchandised as personal branding; text messaging coming on like a poetry slam. As usual, artists have answered the call, wringing minimalist melody from polyphonics, disrupting the everyday with creative pranks, or simply investigating the meaning of messages from nowhere. Join us for two evenings of Busy Signals: toney performance, cellular trickery, and films about phones. We promise, not a single wrong number.

On both evenings, Benjamin Hill and Carrie Burgener from UC Berkeley's School of Information Management and Systems will involve us in a projected mosaic using your camera phone images as raw material.

WEDNESDAY NOVEMBER 16
7:30 Rotary
Works by Andy Warhol, Christian Marclay, Pocket Shorts, and Others

◉ **Live Performance by Marisa Olson**

Marshall McLuhan claimed that the word *phony* didn't enter the language until the word *telephone* did. This idea inspired Andy Warhol to develop a quasi–TV show with people arguing on the phone. Starring such Factory luminaries as Candy Darling, John Richardson, and Brigid Berlin, **Phoney** (1973, 50 mins, B&W, DVD, From The Andy Warhol Museum) is a riotous compilation of greatest spats. Christian Marclay's **Telephones** (1995, 7.5 mins, B&W, Video, BAM Collection) pillages Hollywood films to reconstitute a montage about the anxiety of human exchange. A wash of emotions is borne by the haunted handset as Marclay creates a perky collage of the phone's alarming ring, the plaintive voice, and the silences of the psyche. Also included will be **Pocket Shorts**, a U.K.-based project of short movies for cell phones, and a telephonic performance by Marisa Olson, who will give us the 411 on heartache.

• (Total running time: 90 mins)

WEDNESDAY NOVEMBER 30
7:30 Touchtone
Works by Eric Saks, Chris Sollars, Golan Levin, Lee Walton, and Others

◉ **Live Performance by Jon Brumit**

Telemarketers aren't the only ones plundering Ma Bell. There are also the phonephreaks, drawn to the live wires of talk and titillation. Eric Saks is one such telephiliac who has made remarkable works out of errant chitchat and free-floating communiqués. **Dirt** (2004, 25 mins, Color) is a mash of answering-machine messages Saks has collected over the years. The image track, a strange concoction of educational films, ignites and decomposes as we watch. As a companion, we bring back Saks's crank-call classic **Don from Lakewood** (codirected by Patrick Tierney, 1989, 23 mins, B&W) in which Don, an annoying agoraphobe, drives a sofa salesman bonkers. Two street actions involving phones follow: Chris Sollars's **Phone Tag** (2001, 6 mins, Color) and Lee Walton's **Off the Hook** (2005, 1:30 mins, Color); as well as Golan Levin's ambitious **Dialtones: A Telesymphony** (2001, 9 mins, Color). Jon Brumit, who has composed for telephonic ensembles, will conduct live musical auditions on the phone.

• (Total running time: 90 mins, DVD/Mini-DV, From the artists)

Busy Signals: Telephonic Art in Motion. Berkeley Art Museum & Pacific Film Archive, University of California at Berkeley. Program web site, 11/30/2005.

CURRENT PFA PROGRAMS

  BUSY SIGNALS: TELEPHONIC ART IN MOTION

    Rotary

    Touchtone

ABOVE: *Dirt,* November 30

CURRENT PFA PROGRAMS

BUSY SIGNALS: TELEPHONIC ART IN MOTION:

WED NOV 30 2005
7:30 **Touchtone**
Works by Eric Saks, Chris Sollars, Golan Levin, Lee Walton, and Others

Live Performance by Jon Brumit

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—Steve Seid

(Total running time: 90 mins, DVD/Mini-DV, From the artists)

November 21, 2005

Dear Mr. Levin,

On behalf of the Pacific Film Archive, I would like to thank you for your participation in the series **Busy Signals: Telephonic Art in Motion**.

I have included three copies of the Film Notes/Calendar in this package, for your personal archives. You will find specific mention of your work on Page 7 of the PFA section.

If you have any questions, or need more copies of the program, feel free to call me at (510) 642-6883 or email me at anujv@berkeley.edu.

We look forward to working with you again in the future,
Sincerely,

Anuj Vaidya
Outreach Coordinator
Pacific Film Archive

Tokyo, Japan
December 1, 2005

To Whom it May Concern:

I would like to request your cooperation with and assistance to distinguished
American artist Mr. Golan Levin, in connection with his visit to Japan in
December 2005.

Mr. Levin will be in Japan at the invitation of the United States Embassy as one
of the featured performers in the "Tokyo Digital Art Festival" and will also
undertake digital art performances in Nagoya and Kyoto under our auspices.
The U.S. Embassy supports this event to promote cultural exchange between the
United States and Japan.

His presence in Japan will make a major contribution to cultural exchange and
mutual understanding between the United States and Japan.

Please contact me at the United States Embassy in Tokyo if I may offer any
additional information at (81-3) 3224-5242 or davidsonmj@state.gov.

Very truly yours,

Mark J. Davidson
Cultural Affairs Officer

Digital Arts Festival, Tokyo, Japan. Event guide, 12/2005.

SPECIAL PROGRAMS　こちらのプログラムはwebによる事前申しこみが必要です。 http://www.daf-tokyo.jp

海外メディアアーティストによる先端映像パフォーマンス!!

世界の最先端を行く映像アーティストによる来日公演が実現。
身近なものを投影し即興で音を奏でてゆく映像パフォーマンス作品や、
精巧なミニチュアを駆使し不思議な映像世界を作り出す作品など、
DAF東京一押しのパフォーマンスが目白押し。衝撃のアートを見逃すな!

12月 9日(金) 18:15開場 18:30開演
12月10日(土) 17:45開場 18:00開演

会場:日本科学未来館 1F シンボルゾーン

Golan Levin + Zachary Lieberman & Friends (USA)

ゴラン・レヴィン＋ザッカリー・リーバマン ＆フレンズ

このコンサートは、特製のインタラクティブ・ソフトウエアと、オーバーヘッド式のアナログ・プロジェクター、そしてデジタル・コンピューター・ビデオ・プロジェクターの組み合わせの上に演じられるものである。アナログとデジタルのプロジェクターは、投じられる映像が重なるように設置され、その結果、風変わりな質を持つ、ハイブリッド化された、ダイナミックな光が生じる。パフォーマンス中、コンピューターによる視覚的読み取り装置が、オーバーヘッド式プロジェクターのガラスの上面部の上を動く演者の手のシルエットを分析する。次に手の仕草と透明板上の絵がわれわれの特製のソフトウエアによって分析される。それに反応して、われわれのソフトウエアがコンピューター映像と音を作りだし、それが演者の形と動きに密に結びつけられる。コンピューターの反応は、有機的な、アナログの影と一緒に上映され、その結果、ほとんど魔術的ともいえる、増大させられた現実の影の戯れが形の表れである。

THE MANUAL INPUT SESSIONS (2004)

Drawn (2005)

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, traditional analog overhead projectors and digital computer video projectors. The analog and digital projectors are aligned such that their light beams 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 move across the glass tops of the overhead projectors. The hand gestures are then analysed by custom software. In response, the 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 analog shadows, resulting in an startlingly organic form of augmented-reality shadow play.

Golan Levin

アーティスト/作曲家/デザイナー。芸術の創造、コンピュータによって生み出される新たな表現の探求に関心を持っている。インタラクティブ・ソフトウエアである「Audiovisual Environment Suite」(2000)と、それに付随する音と映像による演奏「走り書き(Scribble)」(2000)で、アルス・エレクトロニカ優秀賞を受賞している。マサチューセッツ工科大学メディア・ラボにて学士号および修士号を取得。同校では、ジョン・マエダと共に《美学とコンピュータ》を学んだ。

Zachary Lieberman

遊び心を取り入れながら謎めいた方法でテクノロジーを活用し、コミュニケーションの本質や目に見えるものと見えないものの微妙な境界線を探求している。最近では、Wired誌の年間最優秀アーティスト賞にノミネートされている。アルス・エレクトロニカ・フューチャーラボ、アポビーム、ダンス・シアター・ワークショップに、招待アーティストとして箱を置いてきた。現在、障害を持つ学生のために、彼らの動きを音と映像による反応に置き換え、パフォーマンスと自己表現の手段とするソフトウエアを開発中である。

Gregory Shakar

感情に訴え、内面を表現する活動的なアートを創るという目標のため、さまざまな道筋を探求している。2001年は招待アーティストとしてアルス・エレクトロニック・センターで過ごし、その後ニューヨーク大学のインタラクティブ・テレコミュニケーションズ・プログラムに、リサーチ研究員として着任した。ニューヨーク市に生まれ、ニューヨーク大学で音楽、テクノロジー、電子芸術の学士号及び修士号を取得している。
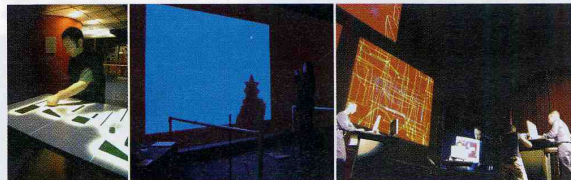
パードン木村

周波(音波)サーファーであり、作曲家・プロデューサー・エンジニアで、エレクトロニックミュージシャン。1999年にヤン冨田プロデュースによるファーストアルバム『Locals』でデビュー。2005年6月にHIPHOPラッパーKILLERBONGとの共作『KILLER PARDONG』をリリース。独自のサウンドメイキングは、ジャズ、テクノ、R&B、フォーク、ロック、ヒップホップ等、あらゆるジャンルで展開されている。

Scrapple (2005)
© 2005 Scott Sribbe

Messa di Voce (2003)

Scribble (2000)

[協力] アメリカ大使館

Julien Maire (FRANCE)　ジュリアン・メール

「Demi-Pas」は、《逆転させられたカメラ》というテクニックを用いる、短編映画パフォーマンスである。プロジェクターを改造して、映画カメラに近い原理を使って映像アニメーションを作り出すマイクロ=メカニズムを内部に仕込む。この作品では、実際の物体とその写像とが、プロジェクター内で立場を逆転させられている。

この実験的上映形態を用いた時、映画は極めて単純なストーリー・ラインを持つ話を語ることになる―1人の男の日々の日課が、それである。この映画のハイライトは、同時に日常的現実の単純さと複雑さである。

「Demi-Pas(半歩)」は、プロジェクターの《ステッパー・モーター》を人間の動きの《半歩》と結びつけ、上映された映像は運動と物語のダイナミックな関係を確立する。事実上、「Demi-Pas」は、機械の動きと、肉体の動きを両方喚起することによって、イメージ・マシンをタイム・マシンに変えてしまう。しかしメールの複雑な考古学の第一の関心は、錯覚のさまざまなトリックを復活させようとすることにあるようには見受けられない。むしろそれは、その装置そのものを人を惑わすものとして、その中で映像とその創造が念入りに絡み合っている装置として、想像し直そうとするものである。「Demi-Pas」は機械と映像の隙間で戯れ、《映画想像的(シネマジナリー)》インターフェイスの真剣な再考を促すものである。

会場
日本科学未来館
1F シンボルゾーン
ゲスト:藤幡正樹
guest:Masaki Fujihata
(Artist)

Demi-Pas (2002)

ティモシー・ドラックレイ/MIT(マサチューセッツ工科大学)出版

Demi-Pas (2002)

Demi-Pas (2002)

Demi-Pas is a short film performance that uses a "reversed camera" technique. A projector has been converted to house micro-mechanisms, which produce animated images using a principle similar to that of cinematography. In this piece, real objects and photographic material are transposed within the projector.
Using this experimental form of projection, the film narrates a tale with an extremely simple storyline: one man's daily routine. The film highlights simultaneously the simplicity and the complexity of everyday reality.

Demi-Pas ("half step") links the "stepper motors" of the projector with the "half steps" of human motion, as the projected images establish a dynamic relationship between movement and narrative. In effect, Demi-Pas transforms the image machine into a time machine by evoking both mechanical and physical movements. Maire's intricate archaeology, however, does not appear to be primarily concerned with reviving the ploys of optical illusion, but rather re-imagines the apparatus itself as illusory, one in which the image and its creation are meticulously intertwined. Demi-Pas plays in the interstices between machine and image, and provokes a serious reconsideration of the "cinemaginary" interface.
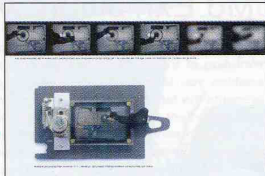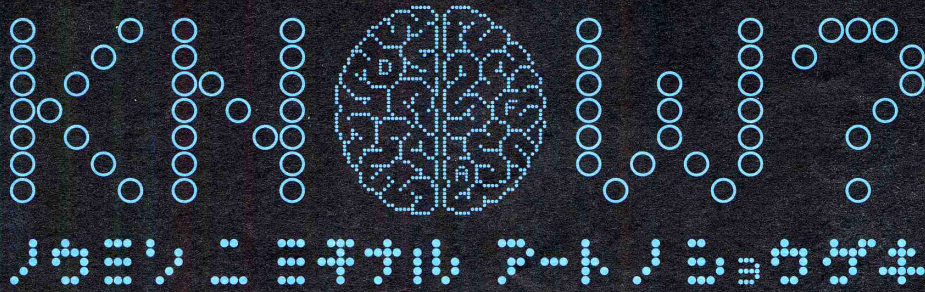
Timothy Druckrey / M.I.T PRESS

Julien Maire

1969年フランス・メッス市に生まれる。メッス美術学校を卒業。アルル国際写真展(フランス)、ハル・タイムベース・アート(英国)、フランス国立現代センター(パリ)、国際シンポジウム「シャドー」(ロンドン)などで作品を発表。サイド・ギャラリー・シェフィールド(英国)、ZKM芸術・メディア学センター(ドイツ)、トランスメディアーレ(2001年、2004年)、アルス・エレクトロニカ(2004年)とEMAF、ヨーロピアン・メディアアート・フェスティバル(2004年)でパフォーマンスを行う。2004年に現代アートセンター「Podewil」(ベルリン)、そして2005年の秋にヴィラ九条山(京都)のレジデンス・アーティストとなる。

[後援] フランス大使館文化部 [協力] 関西日仏交流会館・ヴィラ九条山

KNOW?

ノ/ヨ゛ヨゾ ニ ミ ラ゛タナル アート/ショウカ イ

岩井俊雄＋NHK放送技術研究所
モルフォビジョン〜ゆがむ家 (2005)

Alexandre Pilot
新剣戦士 FRANCE FIVE (2004)

梅津城梨奈
Howlin (2004)

Golan Levin and Zachary Lieberman
The Manual Input Sessions (2004)

Julien Maire
Demi-pas (2002)

警察戦車隊「TANK S.W.A.T. 01」(2005)
(C)2005士郎正宗青心社・DoGA/ロマのフ比良

DIGISTA AWARDS 2005 EXHIBITION

デジスタ・アウォード2005展
12月9日(金)〜13日(火) @パナソニックセンター東京

2005年に放送されたNHK「デジタル・スタジアム」の中から、
激戦を勝ち抜いたベストセレクション全38作品を一挙展示＆上映。
インタラクティブ／インスタレーション部門のほか、
アニメーション、CGなど映像部門も見逃せない！
今年度デジタルアートNO.1の称号を手にするのは誰だ!?

DAF TOKYO SELECTION

DAF東京セレクション
12月9日(金)〜13日(火) @パナソニックセンター東京

国内外一流アーティストの作品をDAF東京が独自にセレクト。
回転するとゆがむ家、怪しい動きをする液体、音を奏でる水など、
世界的に評価の高いアート作品を展示。
デジタル仕掛けのおもちゃを集めた「東京ガジェット展」や、
携帯電話の未来を示す「携帯アート展」など、未知なる刺激が盛り沢山！

EVENTS

イベント
12月9日(金)〜13日(火) @パナソニックセンター東京
DAF東京ライブ／アーティストトーク／
DAF東京マーケット and more...

《参加団体イベント》
NTTDoCoMo展示（Vライブほか）、デジタル・メディア・ラボ展示＆上映会、
TOPPANモバイル端末向コンテンツセミナー、
Microsoft imagine cup ショートフィルム部門上映会他

■番組 TV-PROGRAM（予定）
「デジタルアートフェスティバル東京2005」NHK BS2 12/9(金) 14:00〜15:00(生放送)
「デジスタ・アウォード2005 Part 1」 NHK BS2 12/17(土) 24:00〜25:00
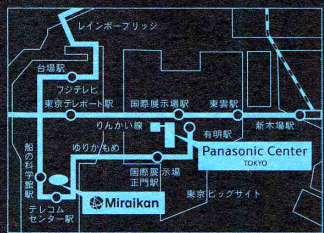「デジスタ・アウォード2005 Part 2」 NHK BS2 12/24(土) 24:00〜25:00

SPECIAL PROGRAMS

スペシャルプログラム
12月9日(金)〜11日(日) @日本科学未来館

**Golan Levin + Zachary Lieberman & Friends（米）
Julien Maire（仏）による映像パフォーマンス＆トーク**

世界の最先端を行く映像アーティストによる来日公演が実現。
身近なものを投影し即興で音を奏でてゆく映像パフォーマンス作品や、
精巧なミニチュアを駆使し不思議な映像世界を作り出す作品など、
DAF一押しのパフォーマンスが目白押し。衝撃のアートを見逃すな！
●日時：12月9日(金)、10日(土) 18:00〜21:00 1Fシンボルゾーン

パーソナルCGアニメ 先行プレミアム上映会
「警察戦車隊「TANK S.W.A.T.01」（士郎正宗原作・ロマのフ比嘉監督）
「ペイル・コクーン」（吉浦康裕監督）
「鉄路の彼方」（御影たゆた監督）等、近日リリースの話題作を先行上映！
●日時：12月10日(土) 13:00〜14:30
15:00〜16:30（予定）7Fイノベーションホール

DAFノンストップ映像＆トークライブ
PROJECT TEAM DoGA主催の「CGアニメコンテスト」、
ウェブアニメーションの話題作を集めたmove on web.の「JAWACON」、
世界の学生コンテストMicrosoft imagine cup「ショートフィルム部門」、
NHK「デジタル・スタジアムセレクション」など、
最新映像てんこ盛り、ノンストップ5時間半の上映会＆トークライブ！
●日時：12月11日(日) 11:00〜16:30（予定）7FみらいCANホール

※日本科学未来館では2005年12月10日(土)〜2006年2月27日(月)まで
『サイエンス＋フィクション』─ナノ世界とグローバルカルチャーのはざまで─
を開催します。

※スペシャルプログラムについての詳しい内容や参加をご希望の方は、
ホームページ（http://www.daf-tokyo.jp）をご覧下さい。

《関連イベント》
シンポジウム「コンピュータミュージックとマルチメディアパフォーマンス」
2005年12月10日(土)・11日(日) 10:00〜18:00＠東京都写真美術館
ライブ・パフォーマンス 12月10日(土) 主催：フランス大使館 東京都写真美術館
詳しくは、www.ambafrance-jp.org/digitalmusic

ARTISTS 参加アーティスト

◎招待アーティスト◎ ゴラン・レヴィン＋ザッカリー・リバーマン＆フレンズ（Golan Levin＋Zachary Lieberman & Friends）、ジュリアン・メール（Julien Maire）、岩井俊雄（Toshio Iwai）＋NHK放送技術研究所（NHK Science & Technical Research Laboratories）、児玉幸子（Sachiko Kodama）、師井聡子（Satoko Moroi）、鈴木康広（Yasuhiro Suzuki）、つかもとひろあき＆クロコダイル・パパ（Hiroaki Tsukamoto & Krocodile Papa）

◎デジスタ・ベストセレクションアーティスト◎ 橋本悠希＋小島睦＋三谷知靖＋宮島悟＋永谷直久＋山本能夫＋大瀧順一朗＋古川正昌＋稲見昌彦、ジェームス・クラー、川島高、柳澤貴梨奈、HIHI group（アルバロ・カシネリ＋伊藤崇仁＋石川正俊）、sadmb（三沢一修＋藤岡宏、後藤英則、杉本麻樹＋中村享大＋小島睦＋冨田正浩＋稲見昌彦、左山誠、細川憲、伊藤雄一郎、雨宮恒平、里見佳音、小原正至＋福田琢、山川晃、中嶋展子、小泉智彦、木ッカズヒロ、あかね丸（川口鉄也＋阿曽夢寿子）、小林和彦、かぶしきがいしゃ（たかはしよしひで＋高橋浩司＋水谷しゅん）、村嶋容＋山本雄一、田向潤、ヴァンサン・パタール＋ステファン・オビエ、堀岡光次、柴田大平、アレクサンドル・ピロ、瓜生まどか、大石勝徹、太田建人、遠藤ゆかり、外山光男、前野優一、鈴木晴子、青木純、石橋加奈子、佐藤真喜子

DAF東京2005ビジュアルワークス：杉山ユキ＋大八木翼（博報堂）

総合アドバイザー：藤幡正樹 Masaki Fujihata（東京芸術大学教授／アーティスト）デジスタ・ナビゲーター：中谷日出 Hide Nakaya（NHK解説委員）

ACCESS
●パナソニックセンター東京／りんかい線「国際展示場駅」下車徒歩2分／ゆりかもめ「有明駅」下車徒歩3分
●日本科学未来館／ゆりかもめ「テレコムセンター駅」下車徒歩4分「船の科学館駅」下車徒歩5分

デジタルアートフェスティバル東京2005事務局 mail:info@daf-tokyo.jp Tel.03-3481-7920 http://www.daf-tokyo.jp/

［協賛］松下電器 NTT DoCoMo 加賀電子 TOPPAN Microsoft macromedia 学校法人岩崎学園 東京ベイ有明ワシントンホテル KIRIN NHKアート

［協力］サン・プロモーション 太陽企画 IYO 東北新社 D.A.Consortium hanabi.tv HAKUHODO Panasonic Center TOKYO Miraikan アメリカ大使館 Digital Media Lab

DIRECTIONS 吉本興業 ASCII 有明地区街づくり賑わい創出協議会 臨海副都心まちづくり協議会 ［後援］東京都港湾局経済産業省 財団法人デジタルコンテンツ協会 (財)CG-ARTS協会 フランス大使館文化部

GOLAN LEVIN + ZACHARY LIEBERMAN & FRIENDS:

ゴラン・レヴィン + ザッカリー・リーバマン & フレンズ

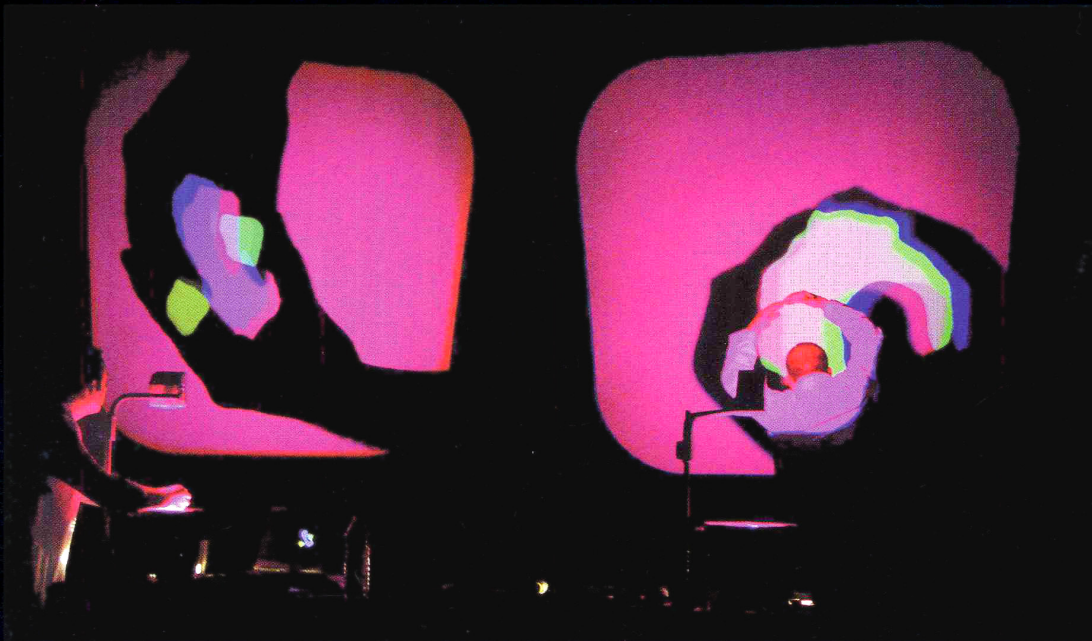12月9日(金)・10日(土) 18:00～21:00　＠日本科学未来館

SPECIAL PROGRAM

THE MANUAL INPUT SESSIONS (2004) 「The Manual Input Sessions」

GOLAN LEVIN + ZACHARY LIEBERMAN　ゴラン・レヴィン & ザッカリー・リーバマン

われわれのコンサートは、特製のインタラクティブ・ソフトウエアと、オーバーヘッド式のアナログ・プロジェクター、そしてデジタル・コンピューター・ビデオ・プロジェクターの組み合わせの上に演じられるものである。アナログとデジタルのプロジェクターは、投じられる映像が重なるように設置され、その結果、風変わりな質を持つ、ハイブリッド化された、ダイナミックな光が生じる。パフォーマンス中、コンピューターによる視覚的読み取り装置が、オーバーヘッド式プロジェクターのガラスの上面部の上を動く演者の手のシルエットを分析する。次に手の仕草と透明板上の絵がわれわれの特製のソフトウエアによって分析される。それに反応して、われわれのソフトウエアがコンピューター映像と音を作りだし、それが演者の形と動きに密に結びつけられる。コンピューターの反応は、有機的な、アナ

ログの影と一緒に上映され、その結果、ほとんど魔術的ともいえる、増大させられた現実の影の戯れが形の表れである。

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, traditional analog overhead projectors and digital computer video projectors. The analog and digital projectors are aligned such that their light beams 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 move across the glass tops of the overhead projectors. The hand gestures are then analysed by custom software. In response, the 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 analog shadows, resulting in an startlingly organic form of augmented-reality shadow play.

SPECIAL PROGRAM

MESSA DI VOCE (2003) 「Messa di Voce」
GOLAN LEVIN AND ZACHARY LIEBERMAN WITH JAAP BLONK AND JOAN LA BARBARA

ゴラン・レヴィン & ザッカリー・リーバマン with ジャープ・ブロンク&ジョアン・ラ・バーバラ

「Messa di Voce」は、人間の声を『見えるもの』にするという詩的な意味合いへの関心に立脚した視聴覚的な装置である。このシステムでは2人のヴォーカリストによる話し声、叫び声、歌声が、特製のインタラクティブな視覚的ソフトウエア(GUI)によって、リアル・タイムに増幅させられる。このプロジェクトは、洗練され遊び心に富んだビジュアルの世界の中で、抽象的コミュニケーション、インスピレーション、風刺、譜面化のシステム、といったテーマに触れている。

レヴィンとリーバマンのソフトウエアは、あらゆる声のニュアンスを、等しく複雑で、微妙に差異化された、高度な表現のグラフィックスへと変えてしまう。このようにビジュアル化されたニュアンスは、演者の口から直接投影されたかのように見える。これらの視覚的要素は、歌い手の声を描写するにとどまらず、進化した肉体による遊戯、および情報操作への題材を提供する – こうして、相互作用のサイクルにより演者は、音、視覚的物体、そしてリアルタイムな情報処理の環境と同化してしまうのである。

「Messa di Voce」は、人間とテクノロジーによるパフォーマンスの両極端が交わる地点に位置しており、制約のない人間の声の持つ予測不能の自発性を、最先端のコンピューターによる映像及びスピーチ分析テクノロジーと融合させている。全く単語を欠きながら、しかし深く言語的である「Messa di Voce」は、話し言葉の持つ音、話すという行為、そして言語というどっぷり浸からざるを得ない環境の持つ、意味と効果について、さまざまな質問を喚起する。

Messa di Voce is an audiovisual installation concerned with the poetic implications of making the human voice visible. In this system, the speech, shouts and songs produced by two vocalists are radically augmented in real-time by custom interactive visualization software. The project touches on themes of abstract communication, synaesthetic relationships, cartoon language, and writing and scoring systems, within the context of a sophisticated and playful virtual world.

Levin and Lieberman's software transforms every vocal nuance into correspondingly complex, subtly differentiated and highly expressive graphics. These visualizations are projected such that they appear to emerge directly from the performers' mouths. These visuals not only depict the singers' voices, but also serve as materials for further body-based play and manipulation - thus creating a cycle of interaction that fully integrates the performers into an ambience consisting of sound, virtual objects and real-time processing.

Messa di Voce lies at an intersection of human and technological performance extremes, melding the unpredictable spontaneity of the unconstrained human voice with the latest in computer vision and speech analysis technologies. Utterly wordless, yet profoundly verbal, Messa di Voce is designed to provoke questions about the meaning and effects of speech sounds, speech acts, and the immersive environment of language.

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SPECIAL PROGRAM

GOLAN LEVIN
ゴラン・レヴィン

アーティスト/作曲家/デザイナー。コンピューター表現の柔軟な新モードの数々を探求するような作品及び経験を作り上げることに関心を持っている。これまでの仕事は、同時的に存在する映像と音の創造・改変・演奏のためのシステムのデザインに、焦点を当ててきた。それは、個人が携わること、そして言語を介さずに対話を持つことを目指した、通信プロトコルのより広範な検証の一環として、なされている。これまで、聴衆の携帯電話の着信音のみによって演奏されるコンサート「ダイヤルトーンズ・テレシンフォニー」(2001)などといった作品を発表している。インタラクティブ・ソフトウエアである「Audiovisual Environment Suite」(2000)と、それに付随する音と映像による演奏「Scribble」(2000)で、アルス・エレクトロニカ優秀賞を受賞している。
マサチューセッツ工科大学メディア・ラボにて学士号および修士号を取得。同校では、ジョン・マエダと共に《美学とコンピューター計算グループ》で学んだ。
http://www.flong.com

Artist, composer and designer interested in developing artifacts and experiences which explore supple new modes of computational expression. Work has focused on the design of systems for the creation, manipulation and performance of simultaneous image and sound, as part of a more general examination of communications protocols for individual engagement and non-verbal dialogue.
Work includes "Dialtones"(2001), a concert whose sounds are wholly performed through the choreographed ringing of the audience's own mobile phones. 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).
Received undergraduate and graduate degrees from the MIT Media Laboratory, where he studied with John Maeda in the Aesthetics and Computation Group.

SPECIAL PROGRAM

ZACHARY LIEBERMAN
ザッカリー・リーバマン

テクノロジーを遊び心に富みながら同時に謎めいた方法で用い、コミュニケーションの本質と、見えるものと見えざるものとのあやうい境界線を探求する。
共同制作者であるゴラン・レヴィンと共に、インスタレーション・シリーズ「Remark」と「隠された世界(Hidden Worlds)」を創り、われわれが自らの話す言葉を見ることができたら、声はどのように見えるのか、という命題のさまざまな解釈を提示した。また、2人の抽象的なヴォーカリストによる話し声、叫び声、歌声が、リアルタイムで過激に増大させられるコンサート、「Messa di Voce」を創っている。最近では、Wired誌の年間最優秀アーティスト賞にノミネートされている。
アルス・エレクトロニカ・フューチャーラボ、アイビーム、ダンス・シアター・ワークショップに、招待アーティストとして籍を置いてきた。現在、障害を持つ学生のために、彼らの動きを音と映像による反応に置き換え、パフォーマンスと自己表現の手段とするソフトウエアを開発中である。
http://www.thesystemis.com

Uses technology in a playful and enigmatic way to explore the nature of communication and the delicate boundary between the visible and the invisible.
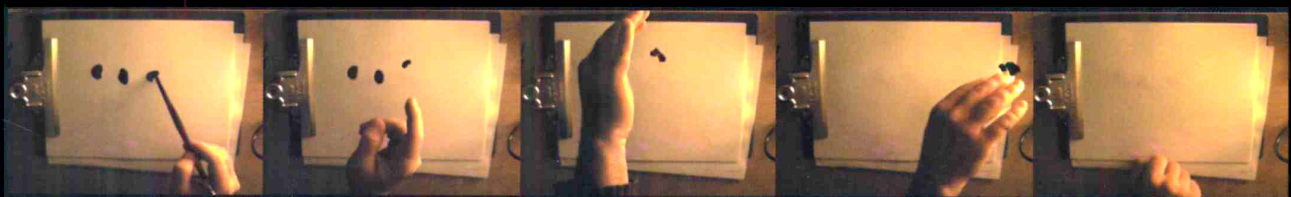Created a series of installations with collaborator Golan Levin - "Remark" and "Hidden Worlds" - which presented different interpretations of what the voice might look like if we could see our own speech, and "Messa Di Voce," a concert performance in which the speech, shouts and songs of two abstract vocalists were radically augmented in real-time. Recently nominated for Wired magazine's artist of the year award.
Has held artist residencies at Ars Electronica Futurelab, Eyebeam, and Dance Theatre Workshop. Currently developing software that transforms their movement into an audio-visual response as a means for performance and self-expression.

SPECIAL PROGRAM

DRAWN (2005) 「Drawn」
ZACHARY LIEBERMAN and PARDON KIMURA　ザッカリー・リーバマン＆パードン・キムラ

「Drawn」はコンサート・パフォーマンスである。そこでは、ライブ・ペインティングがリアルタイムで過激に増大され、ペイントされた形に命が吹き込まれ、ページから立ち上がって、外部の世界と交渉しあう虚構の世界を創り出す。
ステージ上のテーブルには、演者が絵を描くのに使う紙とインクとブラシがある。テーブルの真上に固定されたカメラが、絵の描かれるさまを捉え、

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このカメラから来る、見たところ《ライブの》映像は、観衆が観察できるよう上映される。特製のソフトウエアがカメラとプロジェクターの間に入り、ビデオ映像の複雑な分析をこなして、コンピューター・グラフィックスでリアルタイムに映像を増大する。その結果、ハイブリッドのビデオ信号が生じ、現実と虚構のピクセルを組み合わせて、人工的でありながら全く信じることのできる世界を創り出す。そこでは手書きの仕草がそれ自身の心を持つかのように現れる。

「Drawn」は、ライブで増大される描画をするリーバマンと、アナログ・シンセサイザーとの効果を演ずるパードン・キムラによる、デュエットである。大きな狙いは、アニメーション化された絵と音の間の極度にニュアンスに富んだ関係であり、そこではスケッチやいたずら書き、そして仕草が音環境と融合し、密で生き生きとした音楽形式を創り出すのである。その結果が、映像・音の両面にわたって遊び心に富み、謎に満ちた風景になる。

Drawn is a concert-performance in which live painting is radically augmented in real time, creating a fictional world in which the painted forms appear to come to life, rising themselves off the page and interacting with the outside world.

A table on stage holds the paper, ink and brushes the performer uses to draw. A mounted camera positioned above the table captures the drawing and this seemingly "live" image from the camera is then projected for the audience to observe. Custom software works as an intermediary step between the camera and projection, performing complex analysis of the video image and augmenting the image in real-time with synthetic graphics. The result is a hybrid video signal, combining both factual and fictional pixels in order to create an artificial but entirely believable world in which hand-drawn gestures appear to have a mind of their own.

Drawn presents a duet between Lieberman, performing live, augmented drawing, and Pardon Kimura, performing analog synthesizer and effects. The central aim is an extremely nuanced relationship between animated drawing and sound, where the sketches, doodles, and gestures mix together with the sonic environment in order to create a dense and lively musical form. The result is a playful, enigmatic landscape in both image and sound.

SPECIAL PROGRAM
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SCRAPPLE (2005) 「Scrapple」
GOLAN LEVIN and GREGORY SHAKAR ゴラン・レヴィン＆グレゴリー・シャカー

「Scrapple」のパフォーマンスでは、テーブルに置かれた物体を能動的楽譜における音を生み出す印として解釈する。別の言葉で言い換えると、「Scrapple」システムは、テーブルの表面をあたかもそれがある種の音楽の譜面表記であるかのように読み取り、それが何であれそこにある物体や印からリアルタイムに音楽を創り出すのである。そのパフォーマンスは遊び心に満ちたさまざまな形を利用する。特に長くて柔軟なカーブはメロディを醸しだし、単純なフェルトの切り抜きや小さな物体やねじ巻き式の子供のおもちゃの寄せ集めは、躍動的なリズムを生み出す。「Scrapple」テーブルに重ね合わせられた映像のレイヤーは、その表面を簡素な強調化された現実へと変化させ、そこではユーザーたちによって置かれた物体の数々が、光によるコンピューター・グラフィックスの解釈を通じてより精密なものへと高められていく。長さ3メートルのテーブルは、4秒間の音楽のループを創り出し演奏者はインタラクティブな視聴覚的創作を自由に試みることができるのである。

In the Scrapple performance, objects placed on a table are interpreted as sound-producing marks in an active score. Put another way, the Scrapple system scans a table surface as if it were a kind of music notation, producing music in real-time from any objects or other markings that are lying there. The installation makes use of a variety of playful forms; in particular, long flexible curves allow for the creation of melodies, while an assemblage of simple felt shapes, small objects and windup children's toys yield ever-changing rhythms. Video layers superimposed onto the Scrapple table transform the surface into a simple augmented reality, in which the objects placed by users are elaborated through luminous and explanatory computer graphics. The 3-meter long table produces a 4-second audio loop, allowing the performers to experiment freely with tangible, interactive audiovisual composition.

(c)Scott Snibbe

SPECIAL PROGRAM
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SCRIBBLE (2000) 「Scribble」

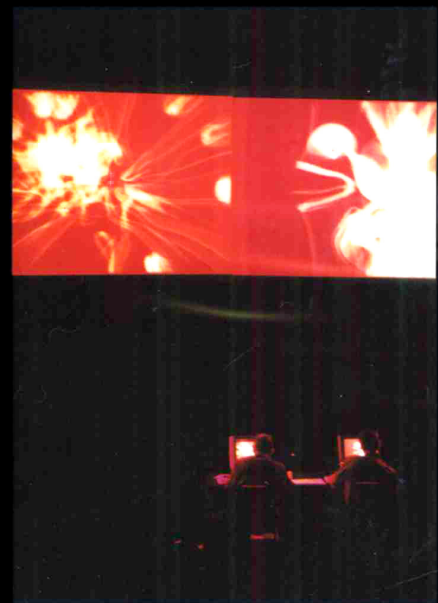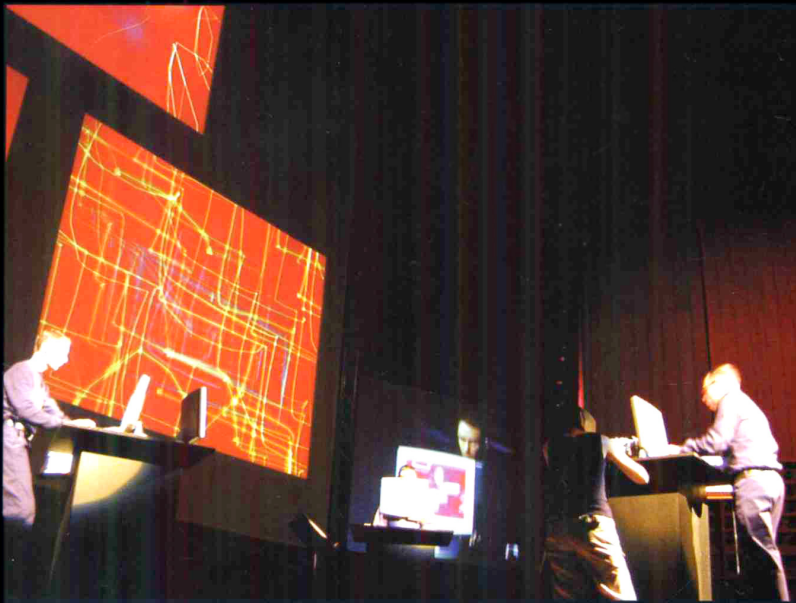## GOLAN LEVIN and GREGORY SHAKAR　ゴラン・レヴィン＆グレゴリー・シャカー

「Scribble」は、もともと2000年にアルス・エレクトロニカ・フェスティバルの注文を受けて創られたライブの視聴覚的コンサートである。特製ソフトウエアを使って演じられる「Scribble」は、何十年も前からある、動く光によるパフォーマンスの伝統を蘇生させ、アップデートする。核をなすのは、密に結びつけられた、音とダイナミックな抽象映像で、それらは、時には注意深く譜面化され、時にはゆるく即興演奏される。「Scribble」は、ソロやデュオやトリオの形で、さまざまな国際フェスティバルや会場で紹介されてきた。ザ・キッチン（ニューヨーク市）、P. S. 1（ニューヨーク市）、ザ・ニッティング・ファクトリー（ニューヨーク市）、IRCAM（パリ）、SONAR.02（バルセロナ）、Opera Totale 6（ヴェニス）、Schleswig-Holstein音楽祭（ハンブルグ）、インタラクション'01（岐阜県大垣市）などがそこに含まれる。

「Scribble」は「Audio Environment Suite」という、6つのインタラクティブ・ソフトウエア・システムからなるセット上で演じられる。これを用いれば、人々は、ジェスチャーによって抽象的なアニメーションや合成音をリアルタイムで作ったり演奏したりすることができる。それぞれの環境は、柔軟で簡単に習得できるインターフェイスでも、同時に興味深く無限に変化をつけられるような、また個人を表現できるようなパフォーマンスを、視覚的な領域と聴覚的な領域の両方で生み出せるものをデザインしようという、実験的な試みである。システムは、画家のような、非＝図表的映像空間において、ジェスチャーによって創られたり、改変されたり、消去されたりできるような、《視聴覚的物質》、という比喩に基礎を置いている。

Scribble is a live audiovisual concert originally commissioned in 2000 by the Ars Electronica Festival. Performed on custom software, Scribble revives and updates a decades-old tradition of kinetic light performance, featuring tightly-coupled sounds and dynamic abstract visuals which are at times carefully scored, and at other times loosely improvised. Scribble has been presented in solo, duo and trio formats at a variety of international festivals and venues, including the Kitchen (NYC), P.S.1 (NYC), The Knitting Factory (NYC), IRCAM (Paris), SONAR.02 (Barcelona), Opera Totale 6 (Venice), Schleswig-Holstein Musik Festival (Hamburg), and the Interact Biennial 01 (Ogaki, Japan).

Scribble is performed on the Audiovisual Environment Suite, a set of six interactive software systems which allow people to gesturally 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. The systems are based on the metaphor of an "audiovisual substance" which can be gesturally created, manipulated, and deleted in a painterly, non-diagrammatic image space.

ゴラン・レヴィン＋ザッカリー・リバーマン in Kyoto

パフォーマンス＆ポストトーク

「デジタルアートフェスティバル東京2005」招待作家
ゴラン・レヴィンとザッカリー・リバーマンが来校
メディアアートに新機軸をもたらすパフォーマンスを行います
その後、ゲストにダムタイプの藤本隆行氏
ATRメディア情報科学研究所のロドニー・ベリー氏を迎え
テクノロジーとアートの新たな関係構築にむけて、縦横無尽のトークを展開します
古都京都で、メディアアートのエッジに出会えるこの機会、ぜひお見逃しなく！！

★パフォーマンス★★★★★★★★★★

マニュアル・インプット・セッション Manual Input Sessions

有機物と影を合成し、不思議な影絵芝居のような映像を映し出すパフォーマンス
パフォーマーがスライド上に描いた走り書きや、オーバーヘッドプロジェクターにかざ
した手の影を、彼らの創造したアルゴリズムが解析！

★ポストトーク★

「テクノロジーと生きる」 ー近未来のメディアアート像をさぐるー
パネリスト：ゴラン・レヴィン、ザッカリー・リバーマン
　　　　　　藤本隆行（ダムタイプビジュアルクリエーター）
　　　　　　ロドニー・ベリー（ATRメディア情報科学研究所）
モデレーター：椿昇（京都造形芸術大学空間演出デザイン学科教授）

ゴラン・レヴィン　Golan Levin
アーティスト、作曲家、パフォーマー、エンジニア。
MITメディアラボにてB.A.とM.A.を取得。
現在カーネギーメロン大学（U.S.A.）のElectronic Time-based Art助教授。

ザッカリー・リバーマン　Zachary Lieberman
ニューヨーク市立大学ハンターカレッジ卒業。
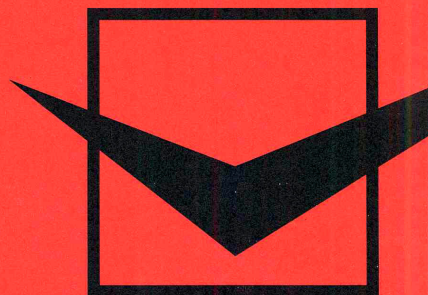現在パーソンズデザインスクール（U.S.A.）で助手を務める。
「アルス・エレクトロニカ」「光州ビエンナーレ2002」などで活躍。

日時：2005年12月15日（木）6:30pm－8:30pm
場所：ギャルリ・オーブ（人間館1F）
定員：100名（先着順）

主催：京都造形芸術大学空間演出デザイン学科、関西アメリカンセンター
協力：アメリカ大使館、NHKエンタープライズ

www.step21.jp/dec17/

Media Art Meets Media Archaeology
An Evening of Lecture & Performances

Saturday, December 17, 2005
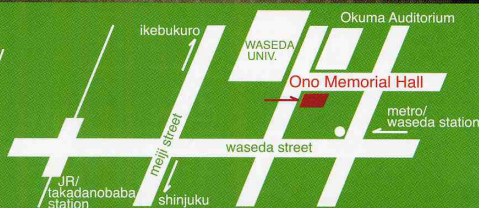18:00 - 21:10 (open at 17:30)

Admission free

Sponsored by:
Device Art Project (Japan Science and Technology Agency CREST project)
Art and Architecture School of Waseda University
Kawaguchi Art School of Waseda University

In collaboration with:
School of Letters, Arts and Sciences, Waseda University
Graduate School of Global Information and Telecommunication Studies,
Waseda university (GITS)
Embassy of the United States
Villa Kujoyama Programme de Residences d'Artistes et de Chercheurs
Digital Art Festival

Ono Memorial Hall, Waseda University

(Subway: Tozai Line, 5 minutes from Waseda
Station to the direction of Okuma Auditorium.
Down the steps behind Waseda Gallery and
the Information Square)

Performers & Lecturers

Erkki Huhtamo

Erkki Huhtamo (born Helsinki, Finland, in 1958) is a media archaeologist, educator, writer, and exhibition curator. He is Professor of Media History and Theory at the University of California Los Angeles (UCLA), Department of Design | Media Arts. He has published extensively on media archaeology and media arts, lectured worldwide, curated media art exhibitions and created television programs on media culture. His most recent book, together with Sonja Kangas, is Mariosofia. Elektronisten pelien kulttuuri ("Mariosophy: The Culture of Electronic Games"), published in Finnish by the University Press of Finland (2002). He has since published several studies in English, dealing with topics like peep media, Marcel Duchamp's optical experiments, the use of 3-D imaging by media artists, the pre-history of the screen, and the archaeology of mobile media. He is currently working on two books, one on the history of the moving panorama, and the other on the archaeology of interactivity. Together with Doug Kahn and Margaret Morse, Professor Huhtamo is the editor for the book series "Technoculture and the Arts" for the University of California Press.

Zachary Lieberman

Zachary Lieberman (USA) is an artist, engineer and educator whose work explores the creative and human uses of technology. He produces installations, on-line works and concerts concerned with the themes of kinetic and gestural performance, interactive imaging and speech visualization. He was recently Artist-in-Residence at the Futurelab, Ars Electronica, working on a suite of immersive installations for children with profound multiple learning disabilites as part of a NESTA education grant.

Julien Maire

Julien Maire, born 1969 in Metz (F),studied art in Metz. Lives and works in Berlin.
Solo exhibitions at Galleries in France and Germany , his work was also shown at les rencontres internationales de la photographie in Arles, Hull Time Based Art, Centre National de la Photographie, Paris, International Symposium of Shadow, London. Performances include venues such as Transmediale 01, 04, ZKM Karlsruhe , Ars Electronica 04, Australian centre for the moving Image, DAF 05 in Tokyo .
Julien Maire is in residency in Kyoto at the Villa Kujoyama .

Yuko Tanaka

Yuko Tanaka is the art director of Minwa-za, Besides designing shadow puppets and backdrops for their regular performances Tanaka restores original Utsushi-e slides digitally combining photographic and computer technologies. She also performs in Utsushi-e and shadow theatre.

Wakamatsu Tatsutayu II

Wakamatsu Tatsutayu II is a successor of Sekkyobushi, a form of storytelling which used to be a nationwide favorite popular entertainment since medieval age, originated from Buddhist preachers. As Utsushi-e was accompanied with Sekkyobushi in the western Tokyo area before it disappeared in early 20th century, Wakamatsu has collaborated with Minwa-za to perform Utsushi-e in its most authentic form. Wakamatsu joined the UK tour.

Fumio Yamagata

Fumio Yamagata leads Minwa-za, a theatre company that specializes in shadow theatre. Since 1978 Yamagata has experimented to recover the lost Utsushi-e tradition with materials and advices offered by the family of Genjiro Kobayashi and Keiichi Yamamoto. The first performance of Utsushi-e was realized in 1993. Since then Yamagata and his company have performed at major theatres including Japan's New National Theatre. Minwa-za toured in England as a part of the Japan Year events in 2001, performing at the Magic Lantern Society Annual Meeting, Brighton Festival, London University, among other venues.

Golan Levin

Golan Levin (USA) is an artist/engineer interested in the exploration of 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 formal languages of interactivity, and of nonverbal communications protocols in cybernetic systems. Through performances, digital artifacts, and virtual environments, 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 is Assistant Professor of Electronic Art at Carnegie Mellon University, Pittsburgh.

Machiko Kusahara

Machiko Kusahara is a media art curator and a scholar who has published internationally. Her recent researches are on correlation between digital media, art, the society, and traditional culture. She was involved in founding art venues such as NTT/ICC and the Tokyo Metropolitan Museum of Photography, and has served as a jury member for SIGGRAPH, Ars Electronica, ISEA, LIFE, the Japan Media Arts Festival, among many others. Kusahara is a professor at Waseda University and a visiting professor at UCLA. She holds a Ph.D in engineering from University of Tokyo for her theoretical research in the field.

Gregory Shakar

Gregory Shakar (USA) is exploring various paths toward the goal of creating emotive and expressive active art. In the course of this effort he taps his experience as an artist, musician, and composer with the intention of teasing out the fundamentals of human attention and fascination. While participating with his recent reactive sound sculptures, viewers have controlled thunderous 30-meter long wires, unassuming 3-meter tall metronomes, dozens of dangling tentacles, sociable spiny metal spheres and musical bolts of lightning. Shakar holds graduate and undergraduate degrees from New York University in music, technology and electronic art.

Tade Koyoma

Tade Koyoasa is a professionally trained vocal and instrumental musician in traditional Kouta and Shamisen. Tade has collaborated with Minwa-za in performing Utsushi-e in its traditional form in 19C to early 20C. She joined the Minwa-za tour to UK.
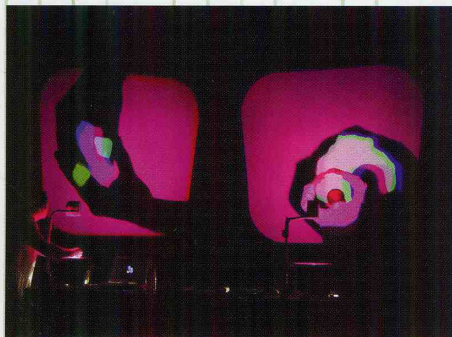
かつて、リアルタイムに幻影を作り出すのは、魔術だった。
幻燈、写し絵、マジック、コンピュータ。映像と身体、リアル
タイムのイリュージョン、テクノロジーと表現の関係、西欧と
日本、歴史と現在。
これらのテーマを横断した、デモンストレーション、レクチャー、
パフォーマンスの組み合わせから、何が見えてくるだろうか。

アーティストと共に映像の魔術に酔う一夜。

Magic lantern brought from Europe developed into Utsushi-e
in Japan. The real time-ness and materiality in making the
illusion was lost when magic lantern was taken over by cinema.

Today new media technologies bring back the magic once again
in a different form, with body and hand interacting with ghosts.

出演：（出演順）
エルキ・フータモ（UCLA、メディア考古学）、
山形文雄（劇団みんわ座、写し絵・平成玉川文楽）、
田中祐子（劇団みんわ座）、仲亀達哉（同）、相原美奈子（同）、
ジュリアン・メール（フランス政府派遣芸術家）、
ゴラン・レヴィン（カーネギーメロン大学、アーティスト）、
ザカリー・リバーマン（ＮＹ在住アーティスト）、
グレゴリー・シャカール（ＮＹ在住アーティスト）

特別出演：蓼胡与麻（三味線）、二代目若松多津太夫（語り）

司会・企画：草原真知子（早稲田大学、メディア論）

ジュリアン・メール、ゴラン・レヴィン、ザカリー・リーバマンは
このイベントの前の週にDAF東京に出演予定です。
今回の企画では、彼らのパフォーマンスの背後にある思想に焦点を当てます。
（ジュリアン・メールはパフォーマンスではなく講演を予定）

Media Art Meets Media Archaeology
- An Evening of Lectures & Performances -

Magic lanterns brought from Europe developed into Utsushi-e in Japan. Their real time quality and materiality in illusion-making was forgotten when they were replaced by cinema. Today new media technologies bring back the magic once again in a different form, with body and hand interacting with digital ghosts.

Saturday, December 17, 2005 18:00 - 21:10pm (open at 5:30pm)
Admission free
Ono Memorial Hall, Waseda University
map: http://www.waseda.jp/eng/campus/nishiwaseda.html
(Subway: Tozai Line, 5 minutes from Waseda Station to the direction of Okuma Auditorium. Down the steps behind Waseda Gallery and the Information Square)

Sponsored by:
Art and Architecture School of Waseda University
Kawaguchi Art School of Waseda University
Device Art Project (Expressive Science and Technology for Device Art, Core Research for Evolutional Science and Technology supported by Japan Science and Technology Agency)

3. The Electric Image
Lecture by Julien Maire

Works in progress : " Free Wheeling" and "Low resolution Cinema"
Extract of the conference the "Electric image": experimental approach of the video process"

Part 2   Media Magic: Ghost in the Hand - A dialogue between theory and practice, media art and media archaeology (7:40 - 9:10pm)
 By Tmema & Friends + Erkki Huhtamo

Lecture by Erkki Huhtamo in media archaeology will be interleaved with a series of thematically-related performances by Tmema & Friends, led by Golan Levin and Zachary Lieberman, bridging the "archaeology of interactivity" with the cutting-edge present.

1. Scribble (2000)   By Golan Levin and Gregory Shakar, performed solo by

Golan Levin
Lecture by Erkki Huhtamo

2. Scrapple (2005) By Golan Levin and Gregory Shakar
Lecture by Erkki Huhtamo

3. The Manual Input Sessions (2004) By Golan Levin and Zachary Lieberman, performed solo by Zachary Lieberman
Lecture Erkki Huhtamo

4. Drawn (2005) By Zachary Lieberman and Pardon Kimura