2005 • Documentation of Activities

Golan Levin

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

002 WIRED Rave Awards, 1/2005.
005 ALT.terrain Lecture Series, College of Santa Fe NM, Department of Moving Image Arts, 2/2005.
006 Bis Repetita Placenta, Rurart Espace d'Arts, Rouillé, France. Exhibition web site, 2/2005.
018 MOVE: Stories in Motion. AIGA / NYU Skirball Center, New York City, 4/2005.
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.
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.
040 Kunstføgskolen i Oslo (KHiO), Norway, 9/26/2005.
041 Computational Design Colloquium Lecture Series, CMU School of Architecture, Autumn 2005.
043 Golan Levin Presents... at Monkeytown, Brooklyn, NYC. Event web site, 11/2005.
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.
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 Draisín 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
28* Wolfenstein 5K (2002)
by Lee SEMEL／リー・シーレル
有名なシューターのリメイク。JavaScriptで書かれ、ゲーム全体で519バイトを制御し、スペースかさめていない。
このプロジェクトは2002年の“The 5K”コンペで優勝
となったものである(http://www.thef5k.org)。そのサイズの
小ささに驚く人々が、ゲームは順番に選べて面白いくだ。
Mechanic” texts by Alex H. Shefter. Written in
JavaScript, the whole game takes only 519 bytes of
disk space. This project became the winner of “The 5K”
competition in 2002 (http://www.thef5k.org).
Despite its size, the game is absolutely playable and
enjoyable.
http://www.wolf5k.com/"/internet"]

29* %WRIGHT Browser (2000)
by iodi
オルタナティブブラウザとして自動的に3文字ドメイン(例えば“ibm”、“4op”)をランダムに生成、サイトが実在する
とそこからの要求を受け取りながら、抽象的なパターンが
予測不可能な変化を繰り返す。これまでに“.com”、“.org”
“.nl”、“co.uk”、“co.jp”、“.ch”等がリースされている。
This alternative browser automatically generates 3-
letter domains (such as “ibm” or “4op” for
example), and whenever one of the randomly
created Web addresses exists in reality, the
%WRIGHT 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.uk,” “.co.jp” and “.ch.”
http://www.wrongbrowser.com/"/PCorMac]

30* Yellowtail (1998)
by Golan LEVIN／ゴーラン・リヴィン
これもヴェルジュール生成ツール。イエロー・タイルはユーザーのマウスの動きを読みとり、手の動きにリアルタイム
に目を引かれでアニメーションを生む。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良い」観察手法を多く用いている。
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]

Swift: Konskat: Akisei: Shokult (07, 12, 29のみ四方
帯) texts by SHULGIN, except 07*, 12*, 29*
by SHIKATA Yukiko. 

Software Art——Software Art

SDO is an extremely minimalistic and elegant
decoration 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.ioji.org/"/PCorMac]
ALT.terrain Lecture Series, College of Santa Fe, Department of Moving Image Arts, New Mexico, 2/2005.
Bis Repetita Placent, Rurart Espace d'Arts, Rouillé, France. Exhibition web site, 2/2005.
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

Synopsis: The Radical Software Group’s Carnivore project is a surveillance tool that monitors network traffic (e-mail, web surfing) on a given local network and sends this data stream over the Internet 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. W 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 innate ability to interpret facial expressions could be incorporated into visualizations of complex data.

W is an autonomous software agent who displays facial expressions appropriate to the emotional content of the messages that are presented to him. Implemented as a Carnivore client, W 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.” W 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, surprise, 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.

W scans his host network for text packets, reading each packet one word at a time. When W 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. W then displays a (morphed) mixture of face expressions weighted according to the current intensity of his different emotions. Considered cumulatively, W’s expressions reflect the overall “mood” of his information environment in an extremely simple, yet direct and unmistakable way.

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

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

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, evocative 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

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

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 Schiffman, 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 Suttar, 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

/arts*

presents

Golan Levin

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

*The /arts 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
Visual Arts Program Council of the Humanities
Computer Science Music
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

Mit Beiträgen von/Works and contributions by:

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

Zentrum für Kunst und Medientechnologie
Karlruhe

atmosphären der demokratie
atmospheres of democracy
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.
04.11: diana thater
05.02: marcos novak
05.09: sanford kwinter
05.16: golan levin
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

daniel brown (designer of the year 1990) curates a selection of ten prominent interactive designers including le james paterson, ben my, green fives, casey neyes, james hodges, and ed burman. their work utilises emerging technology across contemporary art and entertainment, from games to music video.

smart studio: touching the invisible

a playful and progressive exhibition of hybrid installations by interdisciplinary swedish research lab smart studio. fusing technology and art, design and science, includes a 'delay' mirror and a box that moves bricks to match your whereabouts.

hidden europe

an unseen selection of games from two of europe's finest avant-garde developers - for you to take home and spin out now. select dvds a mix of cutting-edge releases.

onedotzero dvd label + book

dvd series dedicated to contemporary and progressive moving image from ground-breaking artists - for you to take home and spin out now. select dvds a mix of cutting-edge releases.

onedotzero9 adventures in moving image

27 may - 6 june 2005, institute of contemporary arts [ica], the mall, london sw1, uk. box office: 020 7930 3647

pioneering motion graphics digitally twisted short films next generation cut features fresh new music videos, contemporary japanese anime, multi-sensory live events, inspirational workshops.

essential talks

www.onedotzero.com
www.ica.org.uk

ICA

daniel brown
da 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-90'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
da doctoral candidate at the mit media laboratory, his research focuses on methods of visualizing large amounts of data from dynamic information sources.

www.fry.com

michael 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.flock.com

lia
austrian-born artist lia works across graphic design, net art and visual creation. lia's work develops

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.

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 12 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
Dear Solar,

Thank you for being a part of the Generative X show and a part of onedotzero.

Please do stay in touch and let us know of your projects.

All the best,

Anne.

PAVILLON ART NUMÉRIQUE

Ludiques, interactives, inédites : les installations d'art numérique font sensation au Musée de Saint-Brieuc et à la Chapelle Lamennais (face au musée), dès le lundi 30 mai. Profitez en avant la folle du week end !

Messa Di Voce de Golan Levin et Zachary Lieberman USA

Sur-Natures de Miguel Chevalier FRANCE

Healing Series de Brian Knef USA

Línea de Music2eye FRANCE

EauDeJardin de Christa Sommerer et Laurent Mignonneau AUTRICHE FRANCE

Il faudra descendre vers le haut de Sabrina Montiel Soto FRANCE

Info-réa : 02 96 68 18 40 | www.artrock.org
POINTS DE LOCATION NATIONAUX : FNAC, CARREFOUR, GÉANT, BAH BAH 69 38 22 16 54 41 MINI | www.fనc.com

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://mema.org/messa/

USA

Healing Series
de Brian Knepp
Brian Knepp explore les rapports physiques et spirituels. Il crée des pièces qui réagissent aux comportements des visiteurs pour encourager l’interaction entre eux.

www.blop.com
USA
2 | 3 | 4 | 5 juin 2005
saint-brieuc
côtes d'armor

LE JOURNAL DU FESTIVAL

PROGRAME

VENDREDI 3 JUIN 2005

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

Christa Sommerer et
Laurent Miliau
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 CORBIEN – 16h à 1h – 20 euros

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

Plateau nouvelle scène française
daphné / florent marchet / francois breut
BLEU PLURIEL
Tréguézeux – 20h à 23h30 – 10 euros

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

Par le Boudou 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.org

ACCUEIL – BILLETTERIE
(Village et Place de la Résistance)
ouvert de 10h à 1h du matin
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
der 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.

Crédits :

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 Langlois
- 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
Software presentations

rond0% Presented by Joe Gilmore y Tom Beata (UK) www.rond0.com rond0% 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.com 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 multimedia data is then fed back into the system as audio and video streaming sources available to the public.

ModuliX Presented by Garagelucu (CH) www.modulix.ch ModuliX is a revolutionary Mac OS X application designed for real time video mixing and composition. It has been designed for use by visual artists and developers of real time imaging specialists. It is coming from the video game industry. ModuliX offers a state of the art user interface combined with very high performance. Simply the fastest.

Processing Presented by Caseys Reus (US) www.procorgan.com www.rees.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.

Lives


SMGWAX + DREGS (GB) www.smgwax.com/smgwax/ SMGWAX (Sando) presents 'Global War Against Women' + DREGS (Direct Real) Experimental Grand Slam. A simulation of...
“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 sinestésicas, 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 sustantivamente 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-teknomática, 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 ambiance 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.
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,

[Signature]

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

Südstand 26. August, 10 Uhr, Bauhaus Universität, Hauptgebäude,
Eröffnung der Ausstellung
21. August bis 11. September

Das digitale Bauhaus
Meisterwerke der Klängkunst 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 Einblendung der Benutzer eine faszinierende Synthese aus Klang und Bild, aus realem Stimmen und projizierten 3-

### Events

**Line I**  
**19:30**  
*Lentos*

**György Ligeti: Artikulation for Tape**
Produced by Studio für elektronische Musik WDR, Köln 1958, Visuals by Gabriel Coutu-Dumont
Performed by Maki Namekawa, Dennis Russell Davies, Visuals by Zdenko Hilinka

**Erich Berger: Tempest (2004)**
Music and visuals performed by Erich Berger

*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 Schlicher, 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

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**Line IV**  
**22:00**  
*Brucknerhaus, Mittlerer Saal*

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 performing Ernst Jandl (videorecordings)**
Performed by Josef Klammer

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**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

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**Line VI**  
**23:45**  
*Brucknerhaus, Großer Saal*

**AGF:3 and SUE.C: excerpts from „mini movies“ (2005)**
Visuals by Egbert Mittelstädt

**Scott Arford: TV IV (2004)**
Performed by Scott Arford

**Louis Dumont: 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 Hilinka has been made possible thanks to a residency grant of KulturKontakt Austria
Conspiratio
Yuki Hashimoto (JP)

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

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

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

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

Eine virtuelle Partitur wird auf einen Tisch projiziert. Aufziehpinselzeuge, die sich darauf bewegen, werden zu klang- erzeugenden Elementen und bestimmten 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.

Perfect Time
h.o. (JP)

Projektionen auf ein ungewöhnliches Medium: Der Besucher muss Sand rie- seln 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.

EVENT

John Cage – Muoyce (excerpt)

“Muoyce”–Music from Joyce—was produced in 1994 at WDR's Studio for Acoustic Art. John Cage whispered aloud his “Vaults Writing through Finnegan's Wake” four times and overlaid the four individual recordings. The resulting transparent–with has been described as being akin to “Chinese canons”–is achieved by superimposing the act of speaking, the language and the onomatopoeic ambiguities of the linguistic universe constructed in the “Wake”. “Muoyce” is simultaneously an homage to Joyce’s work and an act of interpretation that takes it to another level.

Visaals: 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 transforms of language into sound and translated it, in turn, into a digital-abstract work of interwoven typography.

Charles Amirkhanian – 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 bell’s 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 total portrait featuring references to many different aspects of Samuel Beckett’s life.

Visasals: Friedrich Kirschnier

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 construct this work, algorithms generate sectional, ornament-like forms that come across as lifecycle 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 Jandi performing Ernst Jandi

falamaleikum
falamaleikum
falamaleitum
falamaleitum
falamaleikum
falamaleikum
werntavereinwallerkriegfangenunngaust.
sindbewiederda.
derfehleiter?

08 / 09

ARS ELECTRONICA 2005 | HYBRID – living in paradox
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]

HYBRID
living in paradox

www.aec.at/hybrid
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.
23. september - 16. oktober, 2005
Kunsthallen, Nasjonalmuseet på Tullinløkka

Kunst fra Kode - Generator.x
Vi inviterer herved til åpning av Generator.x den 23. september kl. 18.00 i den nye Kunsthallen på Tullinløkka.

Kurator og enkelte av kunstnerne vil være til stede.

Generator.x er en konferanse, utstilling og konsert om bruk av generative strategier i kunst og design. Prosjektet fokuserer på nye estetiske uttrykk basert på software, hvor dynamiske systemer og algoritmer er en naturlig del av den kreative prosessen. Temaer som børres inkluderer generativ estetikk, prosessbasert design, performativ software for nye audiovisuelle former for performance, samt kunstnerskap programvare.


LES GENERATOR.X BLOGG: WWW.GENERATORX.NO

KODE SOM MATERIALE
Lisa (AT)
Trond Lossius (NO)
Sebastian Oschatz (DE)
C.E.B. Reas (US)

KODE SOM METODE
Pablo Carreno (SE / SP)
Lionel Theodore Dean (UK)
Ben Fry (US)
Jing Lehni (CH)
Golan Levin (US)
Martin Wattenberg (US)
Processing (US)
VVV (BE)

Kurator: Marius Watz
GENERATOR.X CONFERENCE

FRIDAY 23 SEPTEMBER

10.00 INTRODUCTION

10.30 SUSANNE JASCHKO (DE)
Process as paradigm. A non-linear observation 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 Kremilcek (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 FABIO MIRANDA CARRANZA (SE/SP)
Post-human design: Architecture after cybernetics

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.
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 he 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.

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!
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 & Emmanuel 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](http://www.numeriscausa.com/surlefil_eng.pdf)
Golan Levin Presents...

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)

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
Ultrasound Festival 2005

21 – 26 November 2005

Warm Up Event
Mennon [Finland]
Friday 18 November 2005

Main Event
Thu 24, Fri 25, Sat 26 Nov

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.
The Manual Input Sessions
USA

Thu 24 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://thethesystemis.com

14 Ultrasound 2005 / Trnema 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/
Ursonate
Holland / USA

Fr 25 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 not.

He developed into a specialist in the performance of sound poetry, supported by a powerful stage presence and an almost childlike freedom in improvisation.

www.jaapblonk.com
www.flong.com

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/
lotha melin
sala sinopoli h 21.30-22.30

dj grazhoppa'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 levina/
sue costabile
drawn di zachary
lieberman/
pardon kimura
sala petrassi h 22.00-23.00

bumstein & garstein
foyer
the wire sound system
foyer

27 novembre
co della musica
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RomeEuropa Festival 2005
e Fondazione Musica per Roma
Cimatics’05: Brussels International Festival for Audiovisual Live Performance, MediaRuimte, Brussels, Belgium.
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: tone 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 phonny didn’t enter the language until the word telephone did. This idea inspired Andy Warhol to develop a quiz-TV show with people arguing on the phone. Starring such Factory luminaries as Candy Darling, John Richardson, and Briged Berlin, *Phoney* (1973, 50 mins, B&W, DVD, From The Andy Warhol Museum) is a riotous compilation of greatest hits. 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 Ms Bell. There are also the phonepeeks, drawn to the live wires of talk and titillation. Eric Saks is one such telephile 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 confection of educational films, ignites and decomposes as we watch. As a companion, we bring back Saks’s crank-call classic *Don from Lakewood* (co-directed by Patrick Terrace. 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, 8 mins, Color) and Lee Walton’s *Off the Hook* (2005, 3:30 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:

WED NOV 30 2005
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.

—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 Vajdyá
Outreach Coordinator
Pacific Film Archive
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 ART FESTIVAL
TOKYO 2005

Event guide

12/9 (土)～13日（火）
10:00～20:00

入場無料
【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!!】

ロブ・レヴィン+ザカリー・リーバーマン & フレンズ
このコンサートは、特別のインタラクティブ・アーティストのオーバーヘッドビデオと、オーバーヘッドビデオのアーティスト・プロジェクトを、そしてデジタル・コンピュータ・ビデオ・プロジェクトを組み合わせたもので、アートワークとデジタルプロジェクトは、映像が重なるように配置され、その結果、風変わりな仮面を持つ、ハプニングに変化させた、デジタル映像との光が生まれる。パフォーマンスでは、コンピュータによる映像の興味深い装置が、オーバーヘッドビデオプロジェクタによって映像が、映像に動けるようにされ、それが映像の形と動きに結びつけられる。コンピュータの反応は、有機的、アートの影に映すその結果、なんと魔術的といえども、増幅させられた映像の観客の視覚への選れである。

The Manual Input Sessions is a series of auditorio visual vignettes which explore the expressive possibilities of hand gestures and finger movements. Our concept is performed is a combination of custom interactors, video projection 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 movements 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-ordinated with the analog robots, resulting in an exciting organic form of augmented-reality shadow play.
DIGISTA AWARDS 2005 EXHIBITION

12月9日(金)～13日(火) @パナソニックセンター東京

DIGISTA AWARDS 2005

DIGISTA AWARDS 2005 is an annual event that recognizes excellence in digital art. The event features exhibitions, workshops, and lectures on digital art and interactive media.

FAIRY TALES FROM DIGITAL ART

FAIRY TALES FROM DIGITAL ART is a section of DIGISTA AWARDS 2005. It features works that explore the theme of fantasy and mythology in a digital art context.

SPECIAL PROGRAMS

SPECIAL PROGRAMS include a variety of events, such as workshops, lectures, and performances. These programs are designed to provide a platform for digital artists to showcase their work and engage with the audience.

EVENTS

EVENTS include a range of activities, such as film screenings, discussions, and networking events. These events provide opportunities for digital artists to connect and collaborate with each other.

ARTISTS

ARTISTS participating in DIGISTA AWARDS 2005 include a diverse group of digital artists from around the world. Their works are showcased in the exhibitions and events throughout the festival.

ACCESS

ACCESS information is provided for those interested in attending the festival. This includes details on how to contact the organizers, as well as information on how to participate in the events.
GOLAN LEVIN + ZACHARY LIEBERMAN
E: FRIENDS

SPECIAL PROGRAM

GOLAN LEVIN + ZACHARY LIEBERMAN

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ログの影と一緒に上映され、その結果、ほとんど魔法ともいえる、増大させられた現実の影の裁剪が流れる裁剪である。

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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・ライバーマン with ジャープ・ブロンク & ジョアン・ラバーバーラ

「Messa di Voce」は、人間の声に「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覚的な装置である。このシステムでは2人のウォーカリストによる語り声、叫び声、歌声、物語のインタラクティブな視覚的ソフトウェア(GUI)によって、リアルタイムに描画される。このプロジェクトは、洗練された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、論理化のシステム、といったテーマに触れている。

レヴィンとライバーマンのソフトウェアは、あらゆる声のニュアンスを、存分な精度で、微妙に複雑化された、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るかのように見える。これらの視覚的要素は、歌い手の声を描写するのにとどまらず、運動した肉体を含む進行、および情報を操作への絵画を提供する。これが相互作用のサイクルにより得られる、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極端な交差点に位置しており、制約のない人間の声の持つ未開の創造性を、最先端のコンピュータ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、しかし深く言語的な表現。「Messa di Voce」は、嘆き言葉の持つ言、声という行為を通して言語という一部を失うことはできない環境の持つ、意味と効果について、さまざまな視点を構成する。

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 digitally augmented in real-time by custom interactive visualization software. The project explores themes of abstract communication, synesthetic relationships, cartoon language, and writing and scoring systems, within the context of a sophisticated and playful virtual world.

Levin and Lieberman's software transforms even the most restrained speech 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 sounds not only depict the singers' utterances, but also serve as materials for further body-based play and manipulation - thus creating a circle of interaction that fully integrates the performers into an ambiance 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 opacity of the unamplified 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.
SPECIAL PROGRAM

GOLAN LEVIN

アーティスト/作曲家/デザイナー。コンピュータ表現の柔軟な新モデルの数々を提案するような作品及び経験を作り上げることに関心を持たてる。これまでの仕事は、同時に存在する映像と音の制作/改造/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、個人が提供すること、そして言語を介さずに対話を保持することを目指した。このプロジェクトは、音楽プロダクションの新選択肢を提供するものとして、力作である。これまで、聴覚の携帯電話の音を含む音楽を聴くという音楽の新しい表現を提案するコンサート「T Naked Tone/Session」（2001）など、それぞれに番組する音と映像で演奏「Scream」（2000）で、アルスマ・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。現在は、「ジョン・マッタと共に（学会とコンピュータ）計算グループ」を学んだ。

http://www.flong.com

Artist, composer and designer interested in developing artistic and experiences in which interaction between music, multimedia and performance of simultaneous image and sound, as part of a more general exploration of communicative potential for individual engagement and non-verbal dialogue.

Work includes "Digitalism" (2001), a concert where the artists perform through the choreographed playing of the audience's own music over the image of the"Digitalism" exhibit. Created an award-winning project for "Sound Environment" (2000) interactive software and its accompanying audiovisual performance, "Scream" (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

テクノロジーを遊び心に富みながら同時に深められた方法で用いるコミュニケーションの本質と、見えるものと見えるもののあいだの境界線を探る。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、われわれが自らの道を踏まえて見ることができた。また、声はどのように聞こえるのか、という問題をさらなる深めを試みた。

また、2人の独創的なフィーチャーによる音声、及び音がリアルタイムで変化させるコンサート、「Messa di Voce」を創り。最近では、Videogramの画期的なアーティスト賞にノミネートされている。

アメリカ・ロケーション・ファューチャーラボ、イアード・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参加を重ねてきた。現在、帯電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ェアを開発中である。

http://www.thesystems.com

Uses technology in a playful and imaginative way to explore the nature of communication and the delicate boundary between the visual and the audible.

Created a series of installations with collaborator Golon Levin - "Remark" and "Hidden Worlds" - which presented different interpretations of what the voice might be that 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 Videogram magazine's artist of the year award. He has held artist residencies at Ars Electronica Futurim, Eyebeam, and Dance Theatre Workshop. Currently developing software for disabled students that transforms their movement into an audio-visual response as a means for performance and self-expression.

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・ベインティングがリアルタイムで演奏者に変化し、ペイントされた音が音楽的に音楽に変化し、ページから立ち上がって、外部の世界と交差しあう装置の世界に流れ出す。その際、ステージ上のテーブルには、絵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、

This is a concept-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 planes 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 Lisberman, performing live, augmented drawing, and Perdomo Kimura, performing analog synthesizer and effects. The central aim is an extremely nuanced relationship between animated drawing and sound, where the strokes, 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.

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

In the Scrapple performance, objects placed on a table are interpreted as sound-producing marks in an active score. Pull another way, the Scrapple system scans a tabletop surface as if it were a kind of musical notation, producing music in real-time from any objects or other markings that are left there. The installation makes use of a variety of playful forms. In particular, long flexible wires allow for the creation of melodies, while a series of simple light images, sound objects and various interactive toys yield even changing dynamics. 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 tautonic and exploratory computer graphics. The 3-meter long table produces a 4 second audio loop, allowing the performers to experiment freely with tangibility, intangible melodic composition.
SCREBBLE (2000) [Scribble]
GOLAN LEVIN and GREGORY SHAKAR

"Scribble" is a music and video performance piece that was premiered at the Digital Arts Festival, Tokyo, Japan, in December 2005. The piece is a collaborative work between Golon Levin and Gregory Shaker, who have been working together for over ten years. The piece is a synthesis of music, video, and interactive technology, and is designed to be performed live on stage.

The piece is divided into several sections, each of which is designed to be performed on a different instrument. The instruments used in the piece include a synthesizer, a drum set, and a series of interactive video screens. The piece is interactive, with the performers responding to the audience's actions in real time.

The piece is a commentary on the relationship between technology and music, and it explores the possibilities of creating new forms of musical expression through the use of interactive technology. The piece is a testament to the power of collaboration and the potential of technology to create new forms of art.
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おいて、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」— 今後未来のメディアアート像をさぐる —
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。
現在バーンズデザインスクール（U.S.A.）で助手を務める。
「マル・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：ギャラリー・オブ・ツペ（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
名古屋市美術館ミュージアム・パフォーマンス

ゴラン・レヴィン + ザッカリー・リーバマン & グレゴリー・シェイカー
デジタル・ライヴ・パフォーマンス

12月16日（金）
午後6時

12月17日（土）
午後1時30分～2時30分

2階講堂（定員120名/先着順）

入場無料

主催 名古屋市美術館
名古屋アメリカン・センター
協力 株式会社NHKエンタープライズ
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 1969) 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 I 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 Maricoftia. Elektrooniset pelien kulttuuri ("Maricoftia: 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 peer 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 disabilities 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 Galeries in France and Germany, his work was also shown at les rencontres internationales de la photographie in Arles, Hall Time Based Art, Centre National de la Photographie, Paris, International Symposium of Shadow, London. Performances include venues such as Transmedial 01, D4, 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 Kuyojaya.

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

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

Fumio Yamagata
Fumio Yamagata leads Minna-za, a theatre company that specializes in shadow theatre. Since 1979, Yamagata has experimented to recover the lost Utsubo-e tradition with materials and advice offered by the family of Genjiro Kobayashi and Kicchi Yamamoto. The first performance of Utsubo-e was realized in 1993. Since then Yamagata and his company have performed at major theatres including Japan's New National Theatre. Minna-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 cybersynthetic 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 Arts 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 NT/TICC 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 Shaker
Gregory Shaker (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, uttering a 3-meter tall metronomes, dozens of dangling tentacles, sociable spiny metal spheres and musical bolts of lightning. Shaker holds graduate and undergraduate degrees from New York University in music, technology and electronic art.

Tade Koyama
Tade Koyama is a professionally trained vocal and instrumental musician in traditional Kyots and Shamisen. Tade has collaborated with Minna-za in performing Utsubo-e in its traditional form in 19C to early 20C. She joined the Minna-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、何か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）、仲亜達哉（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）、
ゴラム・レヴィン（カーネギーメロン大学、アーティスト）、
サカリ・リーマン（N Y在住アーティスト）、
グレゴリー・シャカール（N Y在住アーティスト）

特別出演：夢胡与麻（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、ゴラム・レヴィン、サカリ・リーマンは
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後背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
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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.

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Sponsored by:
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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.

Golan Levin
Lecture by Erkki Huhtamo

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

Lecture Erkki Huhtamo