2005 • Press

Golan Levin

Select books, critical reviews, published interviews, and press clippings. Ordered chronologically.

WIRED Magazine Announces Nominees for Sixth Annual Wired Rave Awards

Top 'Bloggers' a New Entrant among Today's Leading Innovators

SAN FRANCISCO, Jan. 18 /PRNewswire/ -- Google's founders, Rem Koolhaas, Howard Stern and Jon Stewart are among the list of dynamic people selected as nominees for the WIRED Rave Awards. Now in its sixth year, the WIRED Rave Awards celebrate "The People Changing Your Mind," leading innovators in 14 categories including Business Leader, Film Director, Architect, Game Designer, Scientist and Tech Innovator. "Blogger" was introduced as a new category this year, reflecting the growing popularity and influence of the medium on pop culture and business. A complete list of nominees is available below and at http://www.raveawards.com/.

WIRED editors nominate the top five mavericks, visionaries and leaders in each category.

"These nominees are an eclectic mix of people who are changing the world by doing something truly new," said Chris Anderson, editor-in-chief of WIRED Magazine. "They're the innovators who have thrilled and inspired us and shown us what is possible."

Top Rave

Nominees for the Top Rave, "Renegade of the Year," include: Howard Stern, "The Howard Stern Radio Show;" Burt Rutan, president and CEO of Scaled Composites; Blake Ross and Ben Goodger, architects of Firefox; Larry Page, Sergey Brin and Eric Schmidt, Google; and Jon Stewart, "The Daily Show with Jon Stewart."

Winners of the WIRED Rave Awards will be honored on February 22nd at the legendary Fillmore theater in San Francisco. The celebration will feature a live musical performance by The Polyphonic Spree, which performed at the 2004 MTV Video Music Awards. Winners will also be featured in the March 2005 issue of WIRED Magazine. Presenting sponsors of the WIRED Rave Awards are Land Rover, Adobe Systems and Corazon Tequila.

Raves Cap a Year of Growth for WIRED

This year's Rave Awards build on continued success and growth for WIRED. In 2004, WIRED hosted its inaugural WIRED NextFest in San Francisco, where over 25,000 attendees experienced more than 100 inventions from around the world that gave a sneak peek into the future. Plans for WIRED NextFest 2005 are underway with the 2005 exhibition to be held June 24-26 in Chicago. Last year also marked the third consecutive year of growth for WIRED with increased

readership as well as strong newsstand sales. In addition, the magazine published its first annual "bookazine," WIRED TEST, the ultimate consumer-product resource guide.

Sixth Annual Rave Award 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 art
-- Golan Levin and Zachary Lieberman, messa di voce
-- Jennifer and Kevin McCoy, Soft Rains
-- Gerfried Stocker, Andreas Exner, Hannes Leopoldseder, 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, Tim O'Reilly, O'Reilly Hacks series
-- Jeff Hawkins, On Intelligence
-- James Surowiecki, The Wisdom of Crowds

BLOGGER
-- Ana Marie Cox, Wonkette.com
-- Mark Cuban, Blogmaverick.com
-- Glenn Reynolds, Instapundit.com
-- Kevin Sites, Kevinsites.net
-- Rex Sorgatz, Fimoculous.com

BUSINESS LEADER
-- Alex Bogusky, Executive Creative Director, Crispin Porter + Bogusky
-- Shigeyuki Hori, Executive Chief Engineer for Prius, Toyota
-- Steve Jobs, CEO, Apple Computer
-- Yuanqing Yang, President, Vice Chairman and CEO, Lenovo
-- Jong-Yong Yun, Vice Chairman and CEO, Samsung Electronics

FILM DIRECTOR
-- Brad Bird, The Incredibles
-- 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
Comunicación en evolución

Karin Ohlenschläger y Luis Rico
Directores del proyecto banquete

¿Qué entendemos por comunicación a la luz de las últimas investigaciones científicas, artísticas y tecnológicas? ¿Cómo y hacia dónde evoluciona el mundo de la comunicación? ¿Cuál es la función de la comunicación en el origen y evolución de la vida?

El concepto de comunicación no responde tanto a un sustantivo como a un verbo; la acción de comunicar es una dinámica intrínseca a la propia vida. Todo proceso del pensamiento e interacción de seres vivos es comunicación. Comunicamos con nosotros mismos y con el mundo exterior. No hay un mundo sin comunicación. La comunicación es el vehículo de la vida y la sociedad.

La microelectrónica también ha transformado las práticas artísticas. Hoy día el arte explora las estructuras cíclicas y los sistemas complejos. Trabaja con las tecnologías más avanzadas de la comunicación. Comunica con propósitos de creación o con códigos genéticos. Conecta y relaciona diversos planos de la realidad, abarcando desde las escuelas nanotecnológicas de la biología, hasta las macroestructuras tecnocibernéticas y sociales de las actuales dinámicas globales. Los emergentes proyectos artísticos generan nuevos espacios de comunicación. Circulan por las redes telemáticas y participan en la construcción social de la realidad.

No obstante, cada día el rubro de fondo es más intenso. Vivimos bajo una cascada de inputs donde se crean imágenes de zarpazos terroristas y guerras preventivas como en las esferas mediáticas. Las catastrófes humanitarias se solapan con desastres mediambientales. Tal es el rubro de fondo que al final parece que cuanto más escuchamos menos sabemos. La cantidad de información no se corresponde necesariamente con la calidad del conocimiento.

La sociedad de la información, que ha hecho de la transparencia un dogma, genera una densa opacidad. Es el anverso de la complejidad que también producen conflictos y incertidumbre. En todo caso, la nueva lectura del mundo no puede desvincularse de esa inserción en la complejidad. Ya no pueden frontearse categorizaciones entre ciencias y humanidades. Habrá que hablar de información permeable y sensibles, vacíos comunicantes que propicien otras relaciones y denifen nuevas espacios de comunicación, espacios para el intercambio de conocimientos y el replanteamiento de ideas entre personas, entidades e instituciones.

Desde esta perspectiva, comunicación en evolución define la propuesta de la segunda edición del proyecto banquete, concebido como un diálogo entre arte, ciencia, tecnología y sociedad. Organizado por el programa MedialabPrado del Centro Cultural Conde Duque, banquete_comunicación en evolución plantea una mirada crítica y abierta acerca de los modelos y procesos que rigen la evolución de la comunicación en términos de código, lenguaje, tecnología y dinámicas sociales.

Una amplia exposición reúne, en cuatro espacios, los proyectos recientes de algunos de los más destacados representantes del arte digital, nacional e internacional. Sus instalaciones multimedia e interactivas, escuelas robóticas, arte genético o proyectos de net art abarcan un amplio abanico de propuestas. Una exploración de las relaciones entre los sistemas biológicos, sociales, tecnológicos y culturales. Profundizan en la comunicación entre los seres vivos y los nuevos entornos virtuales y artificiales. Otras reflexiones acerca de la evolución del arte, entendido como una tecnología simbólica, donde algunas de las cuestiones clave son: ¿Cómo se construye, transmite, transforma, excluye o distorsiona el relato en el contexto del actual paradigma cultural, mediático y tecnocéntrico?

Simultáneamente, banquete_05 abrirá esta segunda edición con el simposium internacional de arte, ciencia, tecnología y sociedad, ACTS_comunicación en evolución. Durante tres días, artistas, biólogos, matemáticos, activistas, neurocientíficos, sociólogos, lingüistas y otros especialistas de primer orden plantearán un recorrido desde las bases teóxicas de la comunicación –esas primeras conversaciones bacterianas, realizadas en el lenguaje de la química, hasta la vertiginosa transmisión actual de imaginarios a través de los medios globales de comunicación. Se analizará la existencia de estos nuevos medios, tanto en nuestra vida cotidiana como en nuestros modelos de sociedad. Este simposio concluirá con un debate acerca de la relación entre la libre circulación de la información y la evolución del conocimiento y de la vida: entre el copyright y el copyleft, desde el top manta hasta la genómica; desde la red de semillas hasta el software libre.

Un año más, el objetivo del banquete, lleva a la práctica, de una manera visible y tangible, el diálogo entendido como un catalizador de relaciones dinámicas para una nueva simbiosis social y cultural. Se trata de un proyecto que ha evolucionado a lo largo de los últimos años, y que, por tanto, una invitación a participar en el debate. Y es que, en definitiva, banquete, no pretende ser otra cosa que un proyecto de mediación cultural, de circulación de experiencias y conocimientos. Un lugar de conexión entre los espacios propios de la creación e investigación –laboratorio, taller, estudio–, para abrirlos creadora y críticamente al espacio social de la comunicación: los medios, la calle, la vida.

El presente monográfico plantea un breve recorrido introductorio por algunos de los conceptos, personas, interrumpientes y propuestas que serán expuestos y debatidos en profundidad durante la celebración de la exposición, el simposium y otras actividades paralelas, en el Centro Cultural Conde Duque, del 19 de enero al 20 de febrero.
Exploring cyber terrain

The College of Santa Fe’s Alt.terrain series, exploring the realm of interactive media, kicks into high gear this week with a panel discussion and two separate screenings planned for the Screen.

Series coordinator David Stout, an associate professor in the CSF Moving Image Arts Department, moderates the panel discussion today, Feb. 18, at 3 p.m. on “New Directions in Interactive Media.” Featured panelists include artists and scholars, among them Golan Levin, Gene Youngblood, Steina, and Ed Angel, who discuss how changing technology is altering the shape of interactive media — often known as cyber art or digital art. The panelists offer a context for exploring New Mexico’s future role as a center for this fusion of art and technology.

On Saturday, Feb. 19, Levin introduces selected works at a 2 p.m. screening, followed by a reception in Studio One. Hailed by Technology Review as one of the world’s Top 100 Innovators Under 35, and also praised by El País as “one of the most brilliant figures in contemporary audiovisual art,” Levin is an artist, programmer, and sound-image performer whose works examine our relationship with machines, among other formative issues.

The series continues at 7:30 p.m. Monday, Feb. 21, with a video presentation at the Screen by Derek Holzer, showcasing selected works from the Montevideo Collection in Amsterdam. A sound/radio artist and curator based in the Netherlands, Holzer took part in some of the first net.radio experiments in Hungary (ParaRadio) and the Czech Republic (Radio Jelent). His work invites participation and collaboration, including live audiovisual performance and exploration of Open Source environments such as Linux and Puredata.

All programs in the Alt.terrain series are open and free to the public.
Galleries Sell Digital Images To Fill Idle Flat Screens; Oops, 'I Left the Art On'

By ANDREA PETERSEN

These sleek flat screens popping up on people's walls may just look like fancy televisions. A new generation of artists and gallery owners wants you to think of them as something else: an empty picture frame. Purveyors of a relatively new genre, so-called digital art, aim to fill that blank screen. The field includes software art, where the "art" is the computer code itself that directs the images and sounds on the screen; Internet-based collaborative works, where a group of far-flung collectors can view and play with a piece simultaneously; and DVD art that looks like more-conventional video art.

Much of the work is abstract; a piece called "Cells" by up-and-coming software artist Casey Reas looks like tiny organisms floating on the screen. In "Waiting Room," an interactive and collaborative work by artist Mark Napier, a toolbar displays various shapes, each accompanied by a corresponding sound. With a wireless mouse, owners can click on a shape, drag it into the image and help create a constantly morphing work, the collective result of everyone's input. "Waiting Room" is being sold in 50 "shares," priced at $1,000 apiece.

Digital works, the latest genre of new media art, usually are sold in limited edition DVDs. But this spring, Steven Sacks, the director of New York City's bit-forms gallery, plans to start selling lower-priced original works of software art at software ART space (www.softwareartspace.com). Prices will range from $10 for unlimited-edition works to $1,000 for numbered pieces. Buyers will get a sleekly packaged disc; limited editions will be signed by the artist.

While there are always risks to buying art, these works come with some unique problems. The collector with a Picasso on the wall doesn't need an IT department; digital-art collectors sometimes do. When Peter S. Hirshberg, a technology entrepreneur, bought several pieces of software art for his New York loft, it took some doing to get them all running on the same screen. "I had to have this real Unix geeks come out and make it all work."

Mr. Hirshberg says, "At one point I had the artist, the geek and the gallery all here."

Other potential issues range from piracy—it is much cheaper and simpler to copy software code or a DVD than a painting—to DVD scratches. And because computer operating systems and hardware change every couple of years, there is no guarantee that you will be able to display your art a decade from now, or pass it down to your children.

This corner of the art market is still embryonic, with demand being driven in part by the falling prices and surging popularity of new TV sets and flat-screen computer monitors. Prices for the works are fairly low, in the hundreds of dollars.
Art for When There Is Nothing on TV

Continued From Page D1

to the low thousands.

But a few works have commanded more. Recently, Colorado-based artist Mark Amerika sold an edition of his piece, "Filmtext," to a private collector for $18,000, a price believed to be one of the highest so far for an Internet-based work. The piece has a science-fiction feel: users poke around in a bleak, post-apocalyptic landscape.

"Prices are not going to be very high for unique pieces because you can easily duplicate it," says Beau Takahara, founding director of ZeroOne, a Mountain View, Calif., nonprofit art and technology organization. "It is a problem video artists have had since the early '70s." But art-world experts expect prices to rise as the art form becomes more established, just as it did for photography and video.

The original works differ from a more popular version of digital art that involves reproducing famous pieces for flat screens. Often, these amount to essentially screen savers. Boon Media Inc., a closely held Seattle company, recently launched GalleryPlayer, a service that sells, for example, Dorothy Lange and Ansel Adams photographs. You can buy one image at 99 cents, or monthly subscriptions starting at $9.95.

A competing service, from RokU LLC, based in Palo Alto, Calif., sells packages of classic images by artists such as Degas and Picasso for $99.99. It is like getting postcards of your favorite works from a museum gift shop, but you can choose from a huge inventory and change your display often.

By contrast, artists who design their own works are using digital technology to make a living and build legitimacy in the mainstream art world. This new generation—including a number of artists from the Massachusetts Institute of Technology's Media Laboratory—have grown up with technology and are increasingly comfortable using bits instead of paint.

And they are having some success. Last year, the Metropolitan Museum of Art in New York City bought a piece by Jim Campbell, who does large-scale electronic installations. A major show focusing on digital art recently appeared at the Whitney Museum of Art in New York.

But museum goers may not have quite the intimate relationship with the work that owners do. Mr. Hirschberg, who owns a piece of Mr. Napier's "Waiting Room," says he has been woken up in the middle of the night by the sounds of someone—somewhere—playing with the work. "I'm asleep and there's this racket downstairs," Mr. Hirschberg says. "Then there's the slow realization that I left the art on."

### Downloading Art

A new breed of artist is creating digital work, much of which you can display on your flat-screen television or monitor. Many works can be viewed online. Here are a few of the innovators:

#### ARTIST

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TYPE OF WORK</th>
<th>PRICE</th>
</tr>
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<tbody>
<tr>
<td>Mark Amerika</td>
<td>DVD video works and Internet-based pieces such as &quot;Filmtext&quot; where users interact with a lonely post-apocalyptic landscape.</td>
<td>An edition of &quot;Filmtext&quot; recently sold for $10,000.</td>
</tr>
<tr>
<td>Jim Campbell</td>
<td>Elaborate installations which play with memory and the experience of time. Brightly-colored pieces using LED displays.</td>
<td>One of two editions of the piece &quot;Motion and Rest #6&quot; recently sold for $40,000.</td>
</tr>
<tr>
<td>Golan Levin</td>
<td>Software-based interactive works and digital performances, including &quot;Distances: A Telepsymphony,&quot; where the artist and collaborators create a musical piece out of the ring tones of the audience's cell phones.</td>
<td>An unlimited edition of &quot;Storia&quot; will sell for $100 at software ART space (<a href="http://www.softwareartspace.com">www.softwareartspace.com</a>).</td>
</tr>
<tr>
<td>Mark Napier</td>
<td>Internet-based pieces—often abstract—in which owners can direct and change what is seen on the screen.</td>
<td>Shares of &quot;Waiting Room&quot; have been selling for $1,000 a piece.</td>
</tr>
<tr>
<td>Casey Reas</td>
<td>Software-based works that owners can interact with using a touch screen or a wireless mouse. Pieces such as such as &quot;Tissure,&quot; shown above, evoke living organisms.</td>
<td>An unlimited edition of &quot;Tissure&quot; will sell for $100 at software ART space (<a href="http://www.softwareartspace.com">www.softwareartspace.com</a>).</td>
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**Jim Campbell's "Motion and Rest #6"**

[Source: WSJ reporting]
New Media: What at Neuberger Museum of Art

Today's News

Today's News

PURCHASE, NY. New Media: What, on view at the Neuberger Museum of Art through June 25, 2005, 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 Colan Levin and Zachary Lieberman, an installation for voice and interactive media, evocative of Motomiya Nakamura’s looped animations with music by Otto von Schirach; and a rotating selection of audio pieces featuring digital sampling, manipulation and generation, sound mapping, and micro-sound.

Messa di Voce invites visitors to vocalize into microphones set in front of a projection. Vocals are then transformed into a rain of balls, smoke wheels, cartoon costumes and line drawings, depending on pitch, volume and phonetics. Collaborating under the name Timmas, interactive computer Colan Levin is interested in developing artifacts and events that explore new modes of interactive expression, and Zachary Lieberman, an artist/engineer/educator, focuses on the exploration of the creative and human uses of technology. Frequently taking inspiration from cartoon language, the artists’ aim is to make speech visible by presenting new forms of computer interface.

Timmas’ interest in phoneticism, or phonetic symbolism, is at the heart of the Messa di Voce project. According to this theory, the sounds of words tend to reflect, to some extent, associated connotations from other conceptual domains such as shape or texture. Messa di Voce, an Italian expression that means “plucking the voice,” is an audiovisual performance in which the speech, shouts and songs produced by two abstract vocalists are radically augmented in real-time by custom interactive visualization software. The project’s core metaphors are vocal sound painting, with participants “painting with their mouth”; modules about sound responsive costume; and a sound responsive environment.

Motomiya Nakamura is well known for his digital animations and Interactive website www.motomiya.com. His optical animations are based on the Greek myths of Dionysus and feature text from Euripides’s The Bacchae. Using a tech of industrial mix, the Miami-based artist Otto von Schirach has created the visually intense visuals, which explores the meaning of Dionysus and the balance between self-control and emotive behavior. Look for New Media: What at Neuberger Museum of Art, which is curated by Jacqueline Shiloff, Neuberger Museum of Art Assistant Curator.

Subscribe

http://www.artdaily.com/index.asp

LONDON, ENGLAND - The Jerwood Gallery Space presents Cut and Splice, on view through 5 June 2005. Cut & Splice is an annual festival of performance and exhibition that explores key themes and ideas in the history of art, technology and music. It is co-curated by the BBC and Sonic Arts Network and takes place in May each year. The festival showcases the work of leading artists in the field of radical electronic music and digital sound art. Sonic Arts Network has been encouraging new experiences in sound since 1979.

In 2005, Cut & Splice presents 'Dots and Lines', a cluster of events based around the theme of musical notation and the visual representation of sound and music. The series includes gallery and online exhibitions, a concert series, and weekly radio programmes for Radio 3's Hear and Now.

The Exhibition brings together a collection of ideas and artefacts that explore the relationship between the musical score, image, text and sound in electronic music and sound art. It invites the audience to consider relationships forged through sound between composer, musician, poet, performer, visual artist, film maker, and digital artist by incorporating films, interactive art, technology, sound sculpture, as well as musical scores. Work by the following artists will be exhibited: Gulbenkian and Zachary Lieberman, Kurt Schwitters, Rosler-Norton, Sterno, Tristram Cary, Jonathan Harvey, Georges Brecht, Alison Knowles, Robert Ashley, Norman McLaren, Nick Rattan, Trevor Winkfield, Tim Bouquet, Hugh Davies and more as well as published scores, reference materials and ephemera. During the Private View there will be a rare chance to experience Kurt Schwitters' 'Unsense' close up as performed by its leading exponent, Jaap Blonk. At the Closing event (3 June 7.30 Jerwood Space, SE1, London) there will be an exclusive live multichannel performance of John Cage's classic 'Williams Mix'.

Today's News

May 28, 2005

Jacobs van Ruisdael Show at The Royal Academy of Arts

Solo Design Exhibit at Cooper Hewitt Museum

Mexican Modern Masters Present in Santa Fe

Cleveland Museum of Arts Masterpieces in Beijing

Sculpture by Julian Opie at the Adrich Art Museum

Ernies Lounge Chair Exhibit in New York

Take a Seat Exhibit and Auction at Neuburger Museum

Crouching Spider by Louise Bourgeois

Aga Khan Architectural Award Winners Exhibit

ABCD: Portraits of Mexico City

20th Edition of Montreal Museums Day

Artist Robert Heiniken, 74, Dies

Wolfgang Tillmans at the Museum of Contemporary Art
The UK premiere of this audiovisual installation in which the speech, shouts and songs produced by gallery visitors 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 that the users can perform, body-based manipulations of these graphics additionally replay the sounds of the users' voices â€” 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.

Golan Levin is an artist, engineer, and composer interested in developing artifacts and events which explore supple new modes of interactive expression. His work focuses on the design of systems for the creation, manipulation and performance of simultaneous image and sound, as part of a more general inquiry into non-verbal communications protocols in cybernetic systems. Levin is Assistant Professor of Electronic Time-Based Art at Carnegie Mellon University, Pittsburgh.

VORBEREITUNG MIT HOHEM ORGANISATIONSARBEITSAUFWAND


Der Dreh war mit zwei Drehtagen veranschlagt, an denen die Panasonic-Kamera AG-DVX100A zum Einsatz kam, ein Mini-DV-Camcorder. Die meisten Szenen wurden im 25p-Modus gedreht, bei dem sich entfaltet filmähnliche Effekte realisieren lassen, zum Beispiel mehr Bewegungsunschärfe im Vergleich zu Videomaterial. In Szenen, bei denen schon feststand, dass sie im Schnitt extrem verlangsamt werden sollten, wurde im 50i-Modus gefilmt, um eine höhere Zeitauflösung zur Verfügung zu haben.


EFFEKTE-ENTWICKLUNG FÜR DISS PLAKAT

Im Fall dieses Videos war die Vorbereitung des Materials ein sehr umfangreicher Prozess – nicht zuletzt wegen des Plakats. Denn dabei waren einige für gewöhnliche statische Poster irrelevante, für dieses Projekt aber unerlässliche Grundlagen wichtig: Weil sich das Gesicht später präzise in das Reallbild einfügen sollte, die Grafik auf dem Plakat also animiert sein sollte, musste ein Effekt gefunden werden, der sich mit vertretbarem Aufwand erzeugen ließ.


Die Überlegung war, wie man mit technischen Mitteln eine handgezeichnete Anmutung erzielen kann, ohne dass das Ergebnis wie ein beliebiger Filter aussieht, sich aber trotzdem bei der Animation
Les rendez-vous d’Art Rock avec la création contemporaine interactive

Art numérique et fleurs de méninges

La poésie végétale le dispute au jeu, cette année, dans l’exposition d’art contemporain interactif du festival Art Rock. Premiers visiteurs de cette aire numérique, les écoliers — hier, les collégiens de Léonard-de-Vinci — baignent dans cet univers comme des poissons dans l’eau.

À l’Espace Lamennais, au beau milieu de la chapelle de la Providence, de vraies plantes vivent suspendues dans huit vases. Quelques mètres plus loin, un grand écran à la surface trouble, rappelant les tableaux de Monet sur les nymphéas, refléchit leurs doubles numériques. Vous touchez une vraie plante et une plante virtuelle se dessine aussitôt sur l’écran, venant enrichir un jardin virtuel en suspension. « En touchant la plante, vous faites réagir son champ électrique et c’est ce que je capte, avant de transformer les informations analogiques en informations digitales, » explique aux collégiens Laurent Mignonneau, qui a créé cette « Eaujardin », avec Christa Sommerer. Les yeux barbotant là-dedans avec plaisir.


« Chaque plante virtuelle a son code génétique et respecte la croissance réelle », commente un membre du collectif MusiCêche, qui vient par ailleurs de présenter une autre installation numérique, « Li-née ». Là, le vocabulaire, c’est le point et la ligne. Sur un grand écran, sorte de miroir abstrait, les points se transforment en traits pour épouser la forme et les mouvements des visiteurs (filmés par une caméra). Un clin d’œil aux arts cinétique et optique et à des artistes comme Vasarely.

Il est aussi recommandé de plébisciter les « Healing series » de l’Américain Brian Knoop : ses beaux tapis numériques réagissent de façon organique, à la façon de blessures qui parfois cicatrisent, parfois pas. Pour répondre à l’invitation de Sabrina Montiel-Soto, « il faudra descendre vers le haut », ne pas hésiter à chausser des lunettes en relief. Cette artiste vénézuélienne a travaillé sur la notion d’enfermement : celui d’une femme, emprisonnée dans l’escalade de poutres et celui d’un papillon, piégé par une lumière électrique.


Loïc CAILLEBOT.

Au pavillon d’art numérique (musée) et à l’espace Lamennais. Jusqu’au 2 juin, de 10 h à 18 h. Du 3 au 5 juin, de 10 h à 22 h. Entrée libre.
Rhizome, one of the premier platforms for Internet art, is taking stock of the last 10 years by selecting 40 of the 1,500 works from its online archive and exhibiting them in one small room at the New Museum of Contemporary Art, in its temporary quarters in Chelsea. The show, organized by Rhizome's new executive director, Lauren Cornell, and its outgoing one, Rachel Greene, is called "Rhizome ArtBase 101." You can also see much of it at rhizome.org/artbase101.

Putting on a summary show of Web art is an ambitious and risky thing to do. And indeed, one of the pieces in the exhibition serves as a kind of warning bell for such a project.

"Every Icon," by John F. Simon Jr., is a grid made up of 1,024 teeny squares that can be either white or black. Watch it run and you will see every pattern that this grid could contain. Neat. "How long until recognizable images appear?" the artist asks helpfully. "Try several hundred trillion years."

I don't know about you, but I don't have that kind of time. Which raises the question: what kind of art do you have time for? It's a question that comes up over and over with art on the Web.

The 40 works in the show have been divided into 10 sections: Dirt Style, Net Cinema, Games, E-Commerce, Data Visualization and Databases, Online Celebrity, Public Space, Software, Cyberfeminism and Early Net Art. And for the museumgoer, some pieces have also been turned into eye-catching, but not all interactive, installations.

Each piece calls for a different kind of attention. Some wow you with their data crunching. Some try to make you politically aware, or at least wary. Others are just entertainments. Still, you'll probably spend more time on any one piece here than most people would ever dream of spending in front of a Cézanne.

Certain works come right out and demand great gobs of your time. Overreaching is part of their charm.

"1 Year Performance Video," by M. River and T. Whid Art Associates, asks that you "please watch for 1 year." You will see "two artists living out 365 days in identical white rooms," the site says; it's an updating of "Sam Hsieh's notorious 'One Year Performance 1978-79,' in which the artist isolated himself in a cage-like room for a year's time." In the new piece, you're asked to put in as much time as the artists did.

That doesn't mean you have to. Lots of pieces of online art loosen their grip on you once you get the point. And by the way, nearly every piece of online art does have a point.

Once you understand that "Nike Ground," a proposed Swoosh monument in Vienna, is a hoax put on by the international art team 0100101110101101.org, you can move on. (You don't have to watch the video of the duped, outraged Viennese.) You can browse Damali Ayo's "rent-a-negro.com" site until you get the gist of the jest (corporate rate, $350/hour; calling someone "sister," "sista," "girlfriend" or "girl," $150 a pop). And once you experience the online seductions of Prema Murthy's "Bindigirl," pressing little bindi dots to explore the goddess/whore duality, you're free to leave.

Not all sites are so easy to exit. Some make you feel guilty about all the time and data that have gone into them.
Others make you fear that you'll miss something if you leave.

Amy Alexander's work, "theBot," which likes to complain about how hard it works - it keeps saying, "It's not easy being a bot" - takes any search term you give it and robotically reads out quotes from its search, including a whole lot of http, slash-slash and www. You feel you should hear it out.

The same goes for Susan Collins's "Fenlandia," a site that tracks (at a rate of 60 pixels a minute) how one landscape in the Berkshires changes its appearance in real time. Don't you think you should stick around until you see something, anything, move on the screen?

Thank goodness some online artists actually care about keeping things lively.

"The Secret Lives of Numbers," by Golan Levin, has a compulsive pull. Feed it any number from 1 through 100,000, and it will tell you how popular that number is on the Internet and why. The number 900 is ranked 136, in large part because of 900 telephone numbers, the Saab 900 and the Ducati Monster 900 (a motorcycle). It easily beats 1650, which happens to be part of the name of a French ski resort and a laser printer, as well as the year Descartes died. One is the No. 1 number.

One of the big surprises of the show is that plot is still a great lure, even for online entertainments.

"The Intruder," a game by Natalie Bookchin, uses plot as bait. To hear a short story by Jorge Luis Borges read out loud, you must progress through 10 levels of an arcade game. As soon as you master one level, you're doled out a bit of plot while you play. Is it worth it? I don't know. I was too busy shooting people and catching objects in a bucket to pay attention. The cognitive dissonance was memorable though.

"Super Smile," created by a Korean duo, Young-Hae Chang Heavy Industries, is easily the most propulsive object in the show. After a yellow and black smiley face swells to fill nearly the whole computer screen, a fast drumbeat drags you into a story told in all capital letters that crawl, nay, sprint, across the screen. Never mind that the story is a shaggy dog about a man who goes to work half naked. I dare you to leave before it's over.

The most effective online works are at opposite ends of a time-grabbing spectrum. At one extreme are the big eaters. They won't let go of you, and you don't mind anyhow. At the other extreme are the quickies. You like them simply because they're fast. You see the whole work, you get the whole point and you move on.

That is the appeal of "Flesh & Blood," by the Internet persona Mouchette. You see a face smashed up against your computer screen. The tongue is out. The words on the screen inquirie, "You want to know what my tongue tastes like?" Unless you're up for licking your screen, you're done here. It's gross, but it's fast.

Cory Archangel's "Data Diaries" lets you quickly see what it looks and sounds like when your QuickTime player is tricked into reading the junk off your computer as a media file.

A flashing, buzzing graveyard of primitive, low-resolution animated animals, "extreme animalz: the movie: part 1," created by the collective Paper Rad and Matt Barton, is instantaneously dazzling and nauseating. (By the way, the museum installation of this work, which includes real stuffed animals thrashing wildly and turning on spits once you approach, is fabulous, the hit of the show.) And no one will blame you for turning away from it after a few seconds.
ART REVIEW

Web Works That Insist on Your Attention

Continued From First Arts Page

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“Rhizome ArtBase 101” is at the New Museum of Contemporary Art, 556 W. 22nd St., at 11th Ave., in Manhattan, until Sept. 10. It is also at http://rhizome.org/artbase101.
CARLOS BOUSTED is a laid-back recent high school graduate and a sometime D.J. Unlike most D.J.'s, though, Mr. Bousted does not have to lug around crates of records, CD's or even an iPod. His music is strictly cellular.

Mr. Bousted, 18, is a ringtone D.J. A competitive ringtone D.J. "You put certain songs in order and play them against other people," he said, explaining his technique. "Anytime you're walking around: 'Oh, what you got?' And then you pull out your phone."

Downloadable ringtones like the ones Mr. Bousted uses -- tunes from artists like the Yin Yang Twins and 50 Cent -- have been a teenage mainstay for years, a mushrooming market worth almost $5 billion globally (the United States share is $600 million and growing).

But as people like Mr. Bousted have grown fluent in the language of ringtones, industry executives and musicians alike have realized that they need not be duplicates of already popular songs; there is room for creativity alongside the commerce.

"We definitely see a market for original content," said Andy Volanakis, president and chief officer of Zingy, a ringtone provider that has released an album by the producer Timbaland.

When combined with technology that allows them to sound like music instead of its tinny shadow, and programs that allow anyone to make, mix or otherwise devise his or her own ringtones, the seven songs on the Timbaland album -- among the first meant to be played on a phone, not a radio or CD player -- suggest that ring tones are not merely a new money-maker; they are a new art form.

"People have really started to take this stuff seriously," said Jonathan Dworkin, vice president for artists and repertory at BlingTones, a Zingy competitor that was one of the first to focus on original works. Its partners include the crunk progenitor Lil Jon, Q-Tip and others.

With ringbacks, voice tones (Snoop Dogg says, "Pick up the phone!"") and sound effects crowding the field, there are more opportunities to circumvent the cellphone's bleep or brring than ever before. Even Nokia, which in 1991 became the first company to market a cellphone with an identifiable musical ring tone (Francisco Tarrega's "Gran Vals" for classical guitar), has moved away from its traditional tunes. For its newest phone, the Nokia 8801, it commissioned wholly original music and sounds, composed exclusively for cellphone by the eclectic Japanese composer Ryuichi Sakamoto. Later this summer, Zingy will release a song by Free Murda, a Wu-Tang Clan acolyte, as both a single and a ringtone; it was produced by RZA, who compiled the scores for Quentin Tarantino's "Kill Bill" films.

Why would a serious musician bother? After all, a song can have multiple lives; a ringtone, just one, and a fruit-fly-length one at that. (Timbaland's seven original ringtones average just 20 seconds each.) Money is definitely one reason. As Lil Jon said of
BlingTones, "They cut the check." But that's not the end of the story. "It's another way of reaching your audience," he added in a telephone interview. 'It's exciting. Like I was already thinking, what if I produce a song for the cellphone that ends up getting on music charts? The technology is so crazy, that could one day happen."

Actually, it already has: in Britain, the heavily advertised Crazy Frog ringtone -- based on a Swedish teenager's imitation of a revving engine -- topped artists like Coldplay and U2 on the singles charts just last month. And the remix is already out.

One BlingTones artist, Tony (CD) Kelly, has already started incorporating the old standard-issue cellphone rings into his new ringtones -- a postmodern remix in which the Nokia song morphs into a hip-hop beat, for example.

Mainstream musicians are not the only ones intrigued by the possibility of the ringing opus. In 2001, the multimedia artist Golan Levin, now a professor of electronic art at Carnegie Mellon University in Pittsburgh, was the co-creator of "Dialtones," a "telesymphony" (flong.com/telesymphony), composed entirely of the rings of audience members' cellphones. In Britain (where pop-inspired ringtones already often outsell the songs they are based on), there's a wide variety of phone art, from Nick Crowe's "Axis of Evil" national anthems (artones.net) to Stream & Shout, which paired artists and students to create original ringtones (streamandshout.net).

"They understood it immediately," Ross Dalziel, a Liverpool, England, sound artist, said of the teenagers he worked with on the Stream & Shout project. For many people, especially the young, ringtones are as musically viable as a favorite mixtape was a generation ago: "The phone playing their favorite song is their identifier," said Geoff Mayfield, director of charts and senior analyst at Billboard magazine, which began a ringtone chart last fall. "That's part of how they brand themselves," he added.

Like so much technology before it, then, the cellphone has morphed far beyond its original function. "A phone used to ring just to get your attention," Mr. Levin said. Now, said Patrick Parodi, chairman of Mobile Entertainment Forum, a London-based trade association, "it's probably the device that identifies us most, along with our cars."

For musicians, the ringtone also presents an irresistible opportunity to connect with fans. Customization is growing daily: consumers can now choose what part of Fabolous's single "Baby" they want as their ringtone; previously, record companies made those kinds of decisions.

"The direction we're going in is you'd actually have this artist create the ringtone when your boyfriend calls, or your best friend," said Amy Doyle, vice president for music programming at MTV, which helped release the Timbaland album. "So it becomes the artist scoring your life, almost, on your cellphone."

According to Edward Bilous, a professor at the Juilliard School, "Ringtones are pointing towards a kind of new interactive media in which the user and the creator have a more democratic relationship with each other."

But as every sidewalk, cafe or mode of public transport by now proves, there's also a performance aspect to mobile phones. (After all, nobody customizes the ringtone on a home phone.) And not everyone regards it as welcome. "I think most people would agree with me that as they exist now, ringtones are a public nuisance," Mr. Sakamoto wrote in an e-mail message. (Presumably, his composition for Nokia is an exception.)

There are certainly limitations to the form, though Mr. Levin suggests that boundaries breed creativity. But with sales on the rise, companies like Verizon, Cingular and Sprint are creating music-playing phones and giving them the ability to tune in streaming radio. And while Mr. Bilous worries that the ubiquity of musical cellphones might ruin the listening experience (he is already pondering starting a course called "From Ring Cycle to Ringtones: A Study in Musical Attention Deficit Disorder"), others contend that they can create new fans with every sound. Even the ringtone battles described by Mr. Bousted, the cellphone D.J., foster community. "You have a little group of people and they'll decide, like, 'Oh, yours is better,'" he said. "And then you talk to each other and make friends."

Mr. Levin added: "It can be a vehicle for creative expression both on the part of the composer and the part of the person who uses it. The ringtone has a clear connection to everyday life, and because of that I think it's a vital form." For those who disagree, there's always vibrate.
"Listening between the Lines": Jaap Blonk & Golan Levin

Im Videoclip zeigte gehört die Visualisierung von Musik allertals zum guten Ton – auch bei der Ars Electronica Beim Konzertabend "Listening between the Lines" bekamen Computer- und Photokünstler die Gelegenheit, bildliche Assoziationen zu gestalteten Orchesterkombinations und Elektronik-Stücken zu entwerfen.

Die Idee selbst ist nicht neu; es nicht, an Sonarbühnten. Farbkraft zu einem Ton. Nicht immer ist diese Erweiterung durch eine visuelle Komponente denkbar. Selbst jedoch zugetragen – insbesondere wenn es sich um Stücke der Musique Concrète, der elektroakustischen und akustischen Musik handelt, bei denen ja bewusst durch von der Klangfarbe ein "Kino fürs Ohr" angetrieben wird, bei denen der Hörer sich voll auf die akustischen Phänomene konzentrieren soll, die ihm bei der üblichen Konzentration auf den Gesamt der Musik vermissen bleiben.

So dass aus dem fünfständigen Fundus der "Listening between the Lines"-Initiative vor allem eine Interpretation heraus, bei der die Kombination eines Madrigal-Klassikers mit moderner Computeranimation zu mehr wurde als nur netter Imitation.


Naturlich geht es bei Schwitters "Lautgedicht "Sonate in Urlauben" (oder eben "Ursonate") auch um einen frühen Meister der Gattung Lautpoesie, bei der Sprache als Klang perpektiviert wird, Schrift und Buchstaben ergeben einen erzählerischen Sinn, sondern sind Material für komponierte Lautkombinationen, welche die Aufmerksamkeit auf die phonetische Qualität abseits literarischer Betrachtung lenken. Hier schafft Levin die "Nischenmusik" in auf Jaap Blonks Gesellschaftern und Stimmblätter irreführende Schichten, die sich aus dem spröden Buchstabengewirr ein sonores und theatricalisches Spießgabeln machen, bei dem die "Paratur" nicht mehr nachvollziehbar ist.

Genaue diese konzeptuell wichtige Dimension geht bei öffentlichkeitswirksamen Interpretationen des Dada-Klassikers oft verloren — und Golan Levins letztendlich von jugendlicher Eiferheißbegehr ein gepflanzten Testanimationen vermitteln eben diese Struktur in perfekter Einfachheit:

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Diese Zusammenarbeit eines Ausnahme-Performance-Künstlers und eines Mediencünstlers, der sich zum konzeptuellen Bällen auch zurücknehmen kann, zeigt im Musikprogramm der Ars Electronica, dass es bei "technologischer Kunst" nicht auf spektakuläre Virtuosität neuer Apparate ankommt.

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Links und Infos

>>> Jaap Blonks Biografie
>>> Jaap Blonks offizielle Website
>>> Golan Levins offizielle Website

Jaap Blonk's Diskographie

Solo
- Kurt Schwitters, Unsunno (KMAast, 1986, 2003)
- Flux de Bouche (Staalplaat, 1993)
- Liederen uat de Heel (Prostis Pardus, 1993)
- Vocalcor (Staalplaat, 1998)
- Averschwitz (Kontrans, 2001)

BRAAATAAL
- BRAAATAAL (Kontrans, 1993)
- Speechless (Kontrans, 1997)
- Dove je baan (Kontrans, 2001)

Splinks
- Splinks (Kontrans, 1993)
- Contendus (Kontrans, 1997)

Mens & Blonk
- Boek (Brombron, Staalplaat, 2002)

Improvisationsrios
- Jaap Blonk, Mats Gustafsson, Michael Zefran (Kontrans, 1995)
- Jaap Blonk, Jan Nidam, Bart van der Putten (Kontrans, 1996)
- Jaap Blonk, Fred Lomberg-Holm, Michael Zefran (MUZIK, 22, 2008)
- Jaap Blonk, Carl Ludwig Hubisch, Claus van Boppe (Kontrans, 2003)

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Kultur Digital
Festival
Ars Electronica
Rezeptheime von Jens Hauser
September 2005
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electronic art, forever touting his stable of artists, rifing on “interactive screen-based experiences,” and brimming with plans for new ways to exhibit digital art. He’s also changing how art is sold. In August, for example, Sacks launched his “software art space” Web site. For around $100, customers can purchase unlimited-edition software artwork by artists he represents. Sacks plans to start with eight to ten titles. Each work will come in a specially designed CD-ROM package.

Later in the day, Mr. Chung takes Sacks to tour the Mue store, in the modish neighborhood of Cheongdam-dong. Inside, the racks are minimally adorned with pricey clothing by designers like Balenciaga and Viktor & Rolf. Sacks walks the perimeter of the vacant third floor, which is larger than his gallery in Chelsea, and because he has already studied the blueprints beforehand, he seems more familiar with the space than Mr. Chung, who owns more real estate than he can remember. Mr. Chung takes him to the roof, which Sacks instantly sees as perfect for art openings – and more. “You could do projection work onto those other buildings,” Sacks says. “You’d need permission, of course. Unless you own them.” Mr. Chung smiles.

“What does he want?” Sacks asks Yang later. “Does he want it to be a support for Mue, something that’s connected to that environment?”

Or is he looking for it be a business? The business side of it is not volume, like fashion. I just want to articulate to Mr. Chung in a way that he’ll understand.”

“This is how he explained it to me,” Yang responds. “We were in his office and he said, ‘Do you think I would like to have a brand in a department store, or would I like to own the department store?’ I said, ‘Mr. Chung, you’d like to own the department store. Rather than commissioning [a piece of digital art], why don’t we do biforms Seoul?’”

“He’s not owning,” Sacks interjects.

“Of course,” demurs Yang.

BIFORMS SEOUL, SACKS’ only gallery outside Manhattan, will open in September. It’s remarkable for a New York art shop to have such a far-flung outpost – even more so for a young gallery selling nontraditional art. “Since there is not much of a market for digital art, there are very few galleries,” says Christiane Paul, adjunct curator of new media at the Whitney Museum in New York. “There is really nothing comparable to biforms in its emphasis on software art.”

What little market there may be, Sacks hopes to explode open. Just before his trip to Seoul, he attended the ARCO, an annual art fair in
Only The Frame Is Familiar

A computer art pioneer has designs on your living room wall.

By MICHEL MARRIOTT

In 1995, when Bill Gates announced plans to build a house lined with video screens for displaying art, the idea seemed like something out of science fiction, a folly worthy of the richest man in the world. And in the years since, even as computer technology gotten cheaper and growing numbers of artists have incorporated it into their work, the concept of computerized art in the home hasn’t gained much traction.

But Steven Sacks, the founder and director of Biforms, a gallery dedicated to new-media art, wants to change that. At both the main branch of his gallery, in Chelsea, and a satellite that he opened last week in Seoul, South Korea, Mr. Sacks sells computerized pieces like Daniel Rozin’s $100,000 “Circles Mirror,” a 60-inch-square mechanized mosaic comprised of hundreds of rotating disks that together render an oversize pixelated image of whoever stands before it.

Recently he has also begun offering a collection of interactive art on limited-edition CD’s, which are sold for $125 at Software Art Space (www.softwareartspace.com), his newly created Web site.

These more affordable pieces — along with products like the Colorcalf line of DVD’s by well-known graphic artists and musicians, which will be introduced at the Terence Conran Shop in New York next week — may mark the beginning of a new era, when digital art will become as widely available (and, Mr. Sacks hopes, as accepted) as the old-fashioned kind.

“New-media art brings a new sense of energy and thought into the home, more than what traditional art gives you,” he said with evident zeal. “Because it is

Continued on Page 4
Internationally acclaimed fashion designer, Nelly Biche de Bere, and world-renowned architect Daniel Libeskind joined creative forces earlier this month with a night of fashion, art and architecture in Union City.

After 20 years in the fashion world, Biche de Bere wanted to celebrate her humble beginnings where she first began her illustrious career in an old warehouse on Manhattan Avenue overlooking the skyline.

The warehouse is now destined to be the site of a newly restored residential building, which will be designed by Daniel Libeskind, the proposed architect of the Freedom Towers. Biche de Bere wanted to host a one of a kind fashion show, art show, and exhibition of architectural design all rolled into one, and open the doors to her beloved Union City warehouse once more before it is transformed.

"I bought this space in 1987, and this is where I really started out as a fashion designer," said Biche de Bere. "Before the walls disappear forever, I wanted to bring back the magic and invite artists to come."

Art on the line

Artists came from as far as France to as close as New York City to participate in the international French art exhibition Sur le Fil (On the Line) curated by Parisian gallery Numericausa, which has traveled from France to Asia, and made its first appearance in the U.S. in Union City.

"We welcomed about nine different artists from France and New York, and it was really our last farewell to the building," said Biche de Bere.

The exhibit united artists and designers focusing on the themes of the string, the line and the pixel. The result was a spectacular collection of multimedia works, which incorporated light, optical installations, photography, sculpture and interactive digital art portraying notions of fragility, tension and motion.

"They represent all different types of mediums, but the goal is to put every aspect into a contemporary crossing of digital art," said Biche de Bere.

Sur le Fil's featured artists are Jean-Charles Blais, Miguel Chevalier and Emmanuel Berriet, Marion Duclos, Thomas Lannes, Golan Levin, Monsieur QQ, Music2eye, and Antoine Schmitt.

Over 600 guests attended the opening reception on Oct. 6, and were treated to various creative designs all falling under the theme of Sur le Fil including Biche de Bere's Fall-Winter 2005 Couture Collection, which also explored the theme of time. Guests could bid on certain designs in a silent auction following the runway show.

"This is my first fashion show in the states; I've mostly been in Europe and Asia," said Biche de Bere. "I draw my inspiration from life, and I like to do some different combinations."

Biche de Bere has over 50 stores in France, one in China, and one in SOHO at 482 West Broadway in New York City.

The French art exhibit Sur le Fil presented a collection of multimedia works incorporating light, and of course the announcement of the new groundbreaking architectural project by Libeskind.
As the old saw goes, "Time flies when you are having fun." It can also slip speedily by, as any Web surfer well knows, while leisurely browsing the Net - say, finding out last night's scores, tracking the weather or looking for old boyfriends.

But to enjoy only a part of John F. Simon Jr.'s "Every Icon" (www.numeral.com/ev eryicon.html), a 1997 artwork that runs continually online, you would need at least a spare 500 million years. That's how long it takes to go through every possible arrangement of merely the first two rows (64 squares) of the 32-by-32-pixel grid that is the standard format describing the various application icons on your desktop computer screen.

"There are more pictures in that tiny grid," says the Web-art pioneer, "than we can see in our lifetime. 'Every Icon' contradicts the postmodern notion that we have come to the end of imaging."

It also goes far to upend the idea that technology will take over creative process. In fact, since the advent of cyberspace, more people are engaging in artistic endeavors designed for public consumption than ever before.

And, since the exposure of these Web works is not dependent on curators and dealers, more people can experience them, too.

"It is the artwork itself, not a reproduction, that you can see in your home," notes Christiane Paul, adjunct curator of new-media arts at the Whitney Museum of American Art, which provides online access to its commissioned Net projects through its Artport (artport.whitney.org).

Since its inception 10 years ago, Net art has grown from an avant-garde phenomenon, with a select and small international contingency, to an accepted institution regularly featured at such high-profile venues as the Venice Biennale and Documenta, as well as major galleries and museums, including the Guggenheim, the San Francisco Museum of Modern Art and the Walker Art Center in Minneapolis.
Inviting young international artists through the NHK television program "Digital Stadium" (Digista), "Digital Art Festival Tokyo 2005" (DAF) took place in the "Panasonic Center Tokyo" and "National Museum of Emerging Science and Innovation (Miraikan)" from Dec. 9th to 13th, 2005.
Starting in 2003, this year's third festival directed a spotlight on young sensitivity and art connected to the progress of technological advance.

One of the venues, Panasonic Center Tokyo is built on an artificial island in Tokyo Bay, which has the scenery of a futuristic city including an unmanned train. It was therefore a very fitting place for exhibiting the technological creations called digital art. Before entering the venue, the excitement already emanating from the scenery led my heart to be filled with expectation for the festival.

Stepping into the venue, many of the selected works were immediately exhibited and it felt appropriate for the event to be called "festival". Showing another concept of the festival that visitors can participate and experience, there were lots of people touching and operating works everywhere.

Golan Levin + Gregory Shakar / Scrapple (2005)

Another work by Golan Levin and Gregory Shakar "Scrapple" had a different approach from "DRAWN" but the same pursuit of simultaneity between sounds and visuals. That a camera projected a table on the screen, and the screen had scanning lines moving in a regular cycle direction from one side to the other side. If an object touched the scanning lines, then sounds came out. If grasping the meaning of the screen as a measure, the object could be a note. I would like to see a collaboration with this technology and a great minimal music player.


At the last of the program, there was also a beautiful performance of color and shade called "The Manual Input Sessions" by Golan Levin and Zachary Lieberman.
Grid, like the Triptych piece mentioned above, is an unwitting descendant of Krueger’s Replay, the Videolace interaction that grabbed a sixteen-frame silhouette sequence from the audience whenever the system detected motion and then looped it back and forth until the next motion detection occurred. But Replay, according to Krueger’s description of it, is a simpler work, so simple that it might be argued that it fails to fully realize its potential. We have already seen how for Krueger, as for many artists who program, the invention phase, the creation of the basic idea, can become the end of the process, rather than the beginning of a new phase of applied creativity. Ross Phillips’ Grid, on the other hand, starts simply but goes on to build complexity from this simple base by overlaying and juxtaposing loops together day by day for four months, and in doing so creates an artwork which is full, resonant and satisfying. In the way it uses full images rather than silhouettes, by putting the moving images into a spatial relationship with each other across the grid and by giving the artwork a memory, Grid empowers its audience to make a personal and collective statement, while the artwork as a whole constitutes a statement about the nature of interactivity and authorship.

Scott Snibbe’s superb Deep Walls18 created in 2003, is even closer to Krueger’s Replay. Described by Snibbe as a “projected cabinet of visual memories,” Deep Walls uses motion detection to record the moving shadows of spectators. Each of these moving shadow sequences is slotted into one of sixteen grid squares and loops until it is replaced by new input. Unlike Grid, each of the looping sequences in Deep Walls can be of any length, giving rise to a different form of visual polyrhythm. Snibbe writes that:

“Rhythmically, the work presents a complex temporal relationship between cinematic loops. Each smaller collected shadow-film has the precise duration of its recording. A single item in the collection might last anywhere from a few seconds to several hours. The temporal, musical relationship between the sixteen frames becomes extremely complex, like Brian Eno’s tape loop experiments, always looping individual recordings, yet presenting a unique whole — the repetition period for the entire work can be on the order of days or even months.”

Both Grid and Deep Walls might then be considered as descendants of Replay in Videolace, but with a key difference — they are less original as research but more accomplished as artworks. Krueger had the crucial insight that capturing and looping the movements of the spectator in real time could create a fascinating form of interactive engagement. Ross Phillips adapted the same idea to a grid and in doing so opened up a new creative space whereby the spectator can position video loops in relation to each other to create a complex spatial composition of interrelated moving image sequences. Scott Snibbe developed a similar grid idea in a different direction — players of Deep Walls cannot select where the moving image loop is positioned within the grid, but they can choose how long the sequence is, giving rise to temporal and phase interrelationships between loops. In 2004 Snibbe created Cause and Effect which does away with a structured grid altogether and allows more open relationships between multiple captured movements.19

Golan Levin and Zach Lieberman explicitly evoke Myron Krueger’s prior research in their unpublished paper “Sounds from Shapes: Audiolus Performance with Hand Silhouette Contours in The Manual Input Sessions.” Levin and Lieberman note that “Krueger had by 1975 given a great deal of consideration to the ways in which the computational augmentation of hand silhouettes could be used to prompt both narrative and abstract forms of creative visual play.”

The Manual Input Sessions were a series of concerts in which Levin and Lieberman performed an interactive system they had designed and built — a computer vision/projection system combining an analogue overhead projector with a computer, camera and video projector. The system was designed to be played with the hands — as Lieberman and Levin point out, the hand is one of the most sensitive and adept parts of the body and is almost always used for playing musical instruments. The Manual Input Sessions system was able to track the outline of the user’s hand, project an image in relation to the silhouette, and generate and organize a sequence of sounds.

Like Deep Walls and Dare, The Manual Input Sessions builds a formally original premise into something whose meaning exceeds that of innovation. Levin and Lieberman refer to the programmed modules of M2S as “software instruments” and state that their objectives include simplicity, difficulty, repositability, inexhaustibility and audiovisual commensurability — all of which could be used equally well to describe a piano. For Levin and Lieberman, exploring a new design space is not enough — they want to build it in as well, connect with a longer tradition of musical-instrument invention, and create new expressive interfaces for themselves and their audiences to use.

I’ve looked in this article at the groundbreaking work done by Myron Krueger in developing new interface paradigms during the 1970s. I’ve argued that its originality has been a mixed blessing — particularly in relation to the status of the work as art. I’ve looked at how a new generation of interactive artists has built upon Krueger’s work to create powerful and meaningful artistic experiences for new audiences. I’ve also discussed the way in which artists who create interactive works can sometimes be reluctant to develop their structural breakthroughs into fully realized artworks, preferring instead to continue to explore interactive design space — the pioneer syndrome. And I’ve examined how interactive art can question traditional assumptions about the nature of artistic expression itself by displacing the roles of the author and the audience, destabilising the notion of the artistic statement, and emphasizing immanent and inherent qualities of the medium.

Is Krueger an important artist? Does Videolace represent an important moment in the development not just of electronic art but of art in general? I believe that the answer to both these questions is clear and affirmative — but only if we accept that interactive art has changed the nature of what we consider art to be. The human image has been a preoccupation for artists throughout history. By reconfiguring that representation, making the body proprioceptively aware of itself, and of its relation to the artwork and to other viewers, Krueger is responsible for bringing, in his own words, “a new category of beauty” into the world.

Notes
1. By mainstream art institution, I mean an institution that doesn’t define itself as being focused on a specific area of art practice, such as electronic or digital art. Myron Krueger has had a lot of recognition from specialist arts organizations like Ars Electronica, but not from mainstream institutions like the Tate or MOMA.
3. Artificial Reality 2; Addison-Wesley, 1991, p. xx
5. A video of Crier is available at http://www.writemuseum.net/tz2/vm/krueger#KruegerText
connected all the stations in a large loop stretching all the way across the country. Any station in the NPR system could broadcast nationally by opening the loop and feeding their program to all the others. Neuhaus "saw that it was possible to make the loop itself into a sound-transformation circuit" by closing it and inserting a frequency shifter so that the sounds would circulate, creating "a sound-transformation 'box' that was literally fifteen hundred miles wide by three thousand miles long." As sounds from individual callers came in and circulated, they became mixed and layered with the sounds of the loop. Referring to each loop as "in a sense a living thing" with its own characteristic sound, Neuhaus saw his role as tuning the loop, that is, constantly adjusting the gain, the mix, and the shift, a process he described as "holding the balance of this big five-looped animal with as little movement as possible."

In Neuhaus's previous Public Supply pieces he had allowed the individual callers to decide the nature of the sounds they would make, but in Radio Net he decided to ask all the participants to whistle. He did this in order to give himself a body of pitched material with which to work. As the sounds came into each city, they passed through the self-mixers he had created and distributed to each of the five stations, and began to loop. Each cross-country pass created additional layers of sound that overlapped and slowly died out as new sounds took their place. By maintaining a continuous conference call with the engineers in the five cities during the broadcast, Neuhaus could hear each loop and could request that changes be made to one or more of them in frequency shift and/or gain.

During the course of the two hours on the Sunday afternoon that the program aired, ten thousand people called in and whistled their sounds. The writer and critic John Rockwell said that "what one heard at home was a subdued whistling cacophony that any listener with sufficient imagination could feel part of." Neuhaus said that the people making the sounds were the real composers of the piece, and that his role was to be "the catalyst for the situation," setting up, as he did, the mechanism to make it all possible. He concluded, "maybe that's a new concept or role for a composer."

Diatones (a Telesymphony)

If Max Neuhaus's work represents the beginnings of interactive telephone music, then Golan Levin's Diatones (a Telesymphony), or The Cell Phone
**Virtual Music**

*Symphony* as it is now more commonly known, represents one of its most recent and inventive manifestations. Unlike Neuhaus, who was dependent on his listeners' willingness to call the hub cities, Levin—thanks to the technological advances of the past quarter-century—is able to create his music by calling his participants directly. Employing hundreds of telephones, all at once and in the common space of an auditorium, Golan Levin (b. 1972) creates music of both charm and substance, arranging and spatially placing his sounds through the choreographed dialing and ringing of his audience's own mobile phones, an audience that is seated in a prearranged grid. Levin's creation is not a cacophonous jumble of ring tones, all going off at once, as you might imagine. It is a subtle, sophisticated organization of sounds, which, at times, may resemble a forest (with bird calls and sonic patterns snaking through the crowd), waves of harmonic progressions, or the canonlike ringing of polyphony, all plotted in space and time as carefully as a Mahler symphony, or a 3-D ride at Disneyland.

Levin has undergraduate and graduate degrees from the MIT Media Laboratory where he studied in the Aesthetics and Computation Group. He is quick to point out that one in ten people on the planet owns a mobile phone, giving him a ready stock of “instruments” for all of his performances. *Dialtones* represents Levin’s “personal inquiry into abstract communications protocols”; he creates “new communications systems to explore such protocols,” using them “in performances which strive to be both demonstrative yet sublime.” Although Levin is not particularly fond of the traditional sound of the telephone, saying “one cellphone sounds kind of horrid, but in unison, they can sound quite pretty,” he does appreciate the telephone's high level of mechanical and design sophistication, pointing out that “the mobile phone's speakers and ringers make it a performance instrument: … the buttons make it a keyboard and remote control … [and] the programmable rings make it a portable synthesizer.”

Levin achieves this degree of musical sophistication with an everyday appliance by being involved, both technically and artistically, in all aspects of the planning and performance of *Dialtones*. His first step, made with the help of his small team of programmers, is to design the customized ringtones, over one hundred different ones for each performance. Then, when the audience arrives at the concert, Levin asks each of them to register their mobile phones into a networked database (both the calling number and the model number), at special Web-based terminals located in the lobby or near the hall. Simultaneously, a seat is assigned to each participant and a new customized ringtone is encoded in RTTTL format (ringtone text transmission language) and downloaded to each user’s phone using SMS, or short messaging service, which sends text messages between cell phones in a manner similar to e-mail. During the actual performance, which normally lasts some twenty-eight to thirty minutes, Levin’s small group of programmer/performers activate the audience’s mobile phones en masse by dialing them using a specially designed interactive graphical software interface that draws on the database of phone numbers collected before the concert. Because both the audience’s seating positions and ringtone sounds are known in advance, Levin’s musicians are able to create unique spatially distributed melodies and chords, as well as more novel textural phenomena such as waves of polyphony and roving clouds of sound that Levin categorizes as “a diverse range of unprecedented sonic phenomena and musically interesting structures.”

As a piece of music, *Dialtones* consists of three large subsections or movements, each some ten minutes in length. Additionally, the overall thirty-minute structure is overlaid by a group of fifteen “sound-textures,” each about two minutes long. The first section consists entirely of these kaleidoscopic sound-textures produced through the ringing of various combinations of the audience’s mobile phones. The second section is a solo movement performed on ten amplified cell phones by one of the *Dialtones* staff members. And the third movement is a combination of soloist and ensemble, ending with a climax crescendo in which increasingly greater numbers of phones are rung. Although the maximum number of telephones that can be rung simultaneously with Levin’s custom-designed software interface is sixty, a combination of almost instantaneous round robin dialing and the replacing of quieter rings with louder ones makes it appear that all of the audience’s phones are ringing together. Levin created this three-part structure “to introduce the contrasting aesthetic possibilities of virtuosic real-time cell phone performance (‘mobile phone jockeying’) on the one hand, with coordinated-ensemble handheld-music on the other.”
To support the spatial characteristics of the sound, and as a means of adding visual and diagrammatic dimensions to the performance, Levin also created two visual subsystems for Dialtones, one that casts a small overhead spotlight on the person or persons whose phone is being rung, the other a series of small red LED keychain lights that flash when they are held within one meter of a ringing phone. According to Levin, the combined effect of the ringing phones and the synchronized lights is “to render each participant as an audio-visual pixel,” and the group as a simultaneous “audience, orchestra and (active) score.” During the first two performances of Dialtones, both of which took place at the Ars Electronica Festival in Linz, Austria, on September 2, 2001, the two hundred people in each audience were arranged in a 20 x 10 seating grid. For the next seventeen performances, which occurred during May and June 2002 as a part of the Swiss National Exposition, each audience of ninety-nine participants was arranged into a 9 x 11 grid. For these performances, Levin estimates that somewhere between five thousand and eight thousand phone calls were placed.

Although Dialtones may sound like a highly programmed and controlled sonic experience, there is an element of Cagean chance involved because, ultimately, the exact realization of the piece is a function of both the sounds planned by the project's staff, in particular Scott Gibbons and Gregory Shaker, and the actual cell phones brought by the audience to the performance, phones from some thirteen different countries in the case of the two Linz performances. This is where the element of chance comes in, because not all cell phones can have their ring modified. For about one third of the phones in the audience, not only could Levin's team not change the ring, but also they had no way of knowing what sound these phones might make, an element of chance that influenced their planning and composing of the concert.

Golan Levin wrote Dialtones in the hope that experiencing a performance could "permanently alter the way in which its participants think about the cellular space we inhabit," inverting "our understandings of private sound, public space, electromagnetic etiquette, and the fabric of the communications network which connects us." Ultimately, if the global communications network is now to be considered "a single communal organism," then his goal in writing Dialtones was to "transform the way we hear and understand [this] multicellular being." By enclosing each participant inside the grid of the ringing instrument, the surrounding music "makes the ether of cellular space viscerally perceptible." By further pointing out that in Dialtones it is the phones themselves, and not their owners, that speak to one another, Levin says his participants are invited "to perceive an order in what is otherwise disorganized public noise, and ratify it as a chorus of organized social sound." This “determined Play” (as Levin refers to it) is a way to counteract “the overdetermination of the world of Work,” transforming, and causing us to rethink “the noise of business, of untimely interruptions, [and] of humans enslaved to technology.”

Sound Maps of Krakow

In April 2002, Matthew Mirapaul of the New York Times characterized the Global Positioning System (GPS) and the Internet as “invisible networks of digital information.” He continued that GPS “is not strictly considered part of the Internet, but it is a close cousin. Both are invisible networks of digital information.” Mirapaul was specifically discussing Jeremy Wood and Hugh Pryor's car drawings. Wood and Pryor are two Englishmen who, since November 2000, have been plotting out gigantic drawings—animals, faces, other figures—over a map of the roads and towns of England. They meticulously trace these routes with their car, tracking their progress as they go with portable GPS equipment that measures and records their movements to within a few yards. Their journeys are then reproduced on the Internet in a scale small enough and fast enough for the figure they traced earlier to become visible.

Wood and Pryor are able to create these virtual drawings thanks to the Global Positioning System, a network of twenty-four satellites—twelve of which are always above the horizon any place on earth—whose triangulated timing signals can be used to calculate one's latitude and longitude and—with the help of signals from a fourth satellite—altitude, too. Operated by the Defense Department—which lifted the restrictions on the sale of portable consumer models in 2000—GPS devices are now used by everyone from hikers, to truckers, to people who make art, art that runs the gamut from the doodlings of Wood and Prior, to the Sound Maps of Krakow (or GPS-Art) being made in Poland by Marek Choloniewski.
Γκόλαν Λέβιν

Ο εγκέφαλος των Dialtones μας μιλά για την καλλιτεχνική ηπείρα των κινητών τηλεφώνων...

M.Ε.δύο παραστάσεις τον Σεπτέμβριο του 2001 και 17 την περίοδο Μαίου-Ιουνίου 2002, στην Ευρώπη, μία ομάδα καλλιτεχνών με επικεφαλής τον Γκόλαν Λέβιν έδωσε μια ζωντανή παράσταση συμφωνικής μουσικής, αποκλειστικά με τη χρήση κινητών τηλεφώνων! Δημιουργήθηκε μια ειδική διάταξη επικοινωνίας από λογισμικό, με σκοπό την ταυτόχρονη ή διαδραματική κίνηση προσεπιθεμένων αριθμών κινητών τηλεφώνων του κοινού.

Την ίδια στιγμή, μια δέσμη φωτών έφερε πάνω στη συσκευή που κτυπούσε, δημιουργώντας έτσι ένα πικτικτικό σύνολο στο οποίο το κοινό είχε ενεργό ρόλο. Παρακάτω μπορείτε να διαβάσετε τί βλέπει για το μέληνο ο ιδέας νους της "κινητής" καλλιτεχνικής δημιουργίας.

"Οι άνθρωποι χρησιμοποιούν τα κινητά τους με πολύ προσωπικό τρόπο, περισσότερο απ’ όσο φανταζόμουν.”

Μ.Μ.: Βλέπετε τα κινητά τηλέφωνα ως ένα μέσο καλλιτεχνικής δημιουργίας; Γιατί?
ΓΚ. Α.: Είναι συναρπαστικό να γίνει κατανόηση η διαφορά μεταξύ της χρήσης της τεχνολογίας ως εργαλείου και ως μέσου. Θα έλεγα ότι το Dialtones βασίστηκε στην ιδέα ότι όλοι κυκλοφορούμε έχοντας κινητά τηλέφωνα στις τάσεις μας, τα οποία εκτός από συσκευές εργαλεία είναι και φορείς εικόνων και ήχων. Το βασικό διάγραμμα από τις τέκνες που βασίζονται στα πεδία της τελευταίας δεύτερης είναι ότι η χρήση της τεχνολογίας ως μέσο διάδοσης της τέχνης είναι εφικτή. Κάθε μέσο επιτρέπει τη δημιουργία σελιδών και κόμικον από πιθανόν νέους τρόπους έκφρασης.

Μ.Μ.: Μπορεί να θεωρηθεί η καλλιτεχνική δημιουργία με τη χρήση κινητών τηλεφώνων ως μια μορφή τέχνης όπως η γλυπτική, η φωτογραφία, η μουσική;
ΓΚ. Α.: Αυτό τη στιγμή υπάρχουν πολλοί άνθρωποι στον κόσμο που χρησιμοποιούν τα κινητά τηλέφωνα ως καλλιτεχνικό είδος. Πολλοί τα χρησιμοποιούν, για να κάνουν μουσικές παραστάσεις όπως εγώ, o Jonah Brucker-Cohen ή ο Gilles Perring. Αλλά έχουμε δημιουργήσει αυτό που θα ονομάζουμε εγκαταστάσεις ήκου και τέχνης, όπως οι Tobias Trill, Peter Hruby, Craighead & Thomson και Usman Haque. Αλλά πολλοί έχουν πειραματίσει στη χρήση των κινητών τηλεφώνων για να κάνουν κάτι παράδοσι με μια θεατρική
Ποιος είναι:

Οι κάτω Λέβιν είναι ένας καλλιτέχνης που δημιουργεί λογισμικό με σκοπό τη συνακόλουθο νέων ειδών καλλιτεχνικής εμπειρίας. Δίνει συνήθως παραστάσεις, αν και πολλά από τα έργα του υπάρχουν μόνο στο Διαδίκτυο, στο site www.levin.com, στις Πικτομπούργκ της Πενσυλβάνιας και διδάσκει στο Πανεπιστήμιο του Carnegie Mellon. Το ενδιαφέροντά του περιτρέφονται γύρω από την προετοιμασία των νέων καλλιτεχνικών για όσο μας επιφυλάσσει ο 21ος αιώνας. Μία από τις βασικές ιδέες που χαρακτηρίζει το έργο του είναι ότι η χρήση των υπολογιστών χρειάζεται να γίνει πιο διασκεδαστική και εκφραστική με το να συμμετέχει στην ανθρώπινη ζωή. Στο συνδυαστικό CD-ROM του "Mobile Magazine" μπορείτε να βρείτε σε μορφή MP3 ακούγεται το θυμάματα D flatones.

"Νομίζω ότι θα δούμε νέες συνθέτες να κάνουν σπουδαία καριέρα συνθέτων ταγούδια των δέκα δευτερολέπτων."

Γκ. Α.: Αναφορεία αν έχουμε χρήση συνθέτης αυτό τον τύπο σε τέσσερις βαθμίδες που μας ενοχλεί πιο καθόλου. Είναι η πιθανότητα. Σε κάθε περίπτωση, πάντως, νομίζω ότι κάποια άλλα τσι κινηματογράφος θα ρωτήσει από μόνα τους το χέρι στον οποίο μπορούν να χρησιμοποιηθούν με αποτελεσματικά σε κανένα ηλεκτρονικούς ή ηλεκτρονικός χώρο κατά ρυθμό που ο πελάτης τους θα τους δώσει.

M.M.: Εκτελέστε κάποια μελετητικά σκέψη: Σκέφτηστε να δώσετε παραστάσεις στην Ελλάδα; "Η θηλυκή είναι είναι ότι δεν θα ήθελα να καθιερωθεί μόνο ως ένας "καλλιτεχνικής της καλλιτεχνικής της προετοιμασίας" αφού άπτεται με αρκετούς άλλους τομείς καλλιτεχνικής εκφράσεως. Όσον αφορά στην Ελλάδα, έχω στο μυαλό μου ένα σκέδιο για μια παράταση με γιγάντια δέξια, την οποία θα τοποθετεί να δοθεί στην πόλη της Αθήνας..."
Είναι μόνο η αρχή

Όπα αυτά είναι μόνο η αρχή, αν σκεφτούμε πως τα κινητά τηλέφωνα δεν έχουν πάρα μόνο μια δεκαετία ζωής. Η μέχρι τώρα περίοδος τους δείχνει πως η εξέλιξή τους θα παραμείνει δυναμική και θα επηρεάσει ακόμα περισσότερο τη ζωή μας στα χρόνια που έρχονται.