2006 • Documentation of Activities

Golan Levin

Exhibition catalogs, ephemera and other documentation of professional activities.

002 Age of Simulation Conference, Ars Electronica Center, Linz, Austria. 1/2006.
004 Exhibitions in the Age of Simulation Conference, Ars Electronica Center, Linz, Austria. 1/2006.
006 Generator X. Tou Scene Culture Center, Stavanger, Norway. Exhibition web site, 1/2006.
007 Artwork featured in the visual identity for CFA-100, the 100th Anniversary of the CMU CFA, 1/2006.
016 Signal Operators: an Audiovisual Microfestival, at The Cynthia Woods Mitchell Center for the Arts, University of Houston, TX. Festival program. 4/20/2006.
017 Media Archeology / Software Cinema, in the Aurora Picture Show, Houston, TX. Festival program.
018 Signal Operators at the University of Texas. 4/20/2006.
030 Announcement related to Levin/Lieberman exhibition at NTT -ICC Center, Summer 2006.
036 ISEA 2006 + Zero One San Jose Festival, Interactive City Jury web site, 8/2006.
**EVENING LECTURE:**

**Simulation and the Power of a Child’s Mind**

KEN PERLIN (USA), NY University

- Children learn by interacting with the world around them, and use this interaction to build powerful mental models of that world. Meanwhile, computers are getting exponentially faster. Ideally, we could use these increasingly fast computers to truly engage and stimulate the enormous potential of a child’s mind. But to do this, we must understand the process the child uses to build such mental models. In this talk, we show how understanding the way children learn can improve our ability to use simulation in education. We talk about experiences in building educational simulations for children, and we give some predictions about where this will all be going in the future.


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**EVENING LECTURE: BILL BUXTON** Simulation and Learning

**PERFORMANCE: The Manual Input Sessions**

GOLAN LEVIN (USA), ZACHARY LIEBERMAN (USA)

- The Manual Input Sessions is a series of audiovisual vignettes which probe the expressive possibilities of hand gestures and finger movements. During the performance, a computer vision system analyses the silhouettes of the performers’ hands as they scribble on transparencies, and move across the glass tops of the overhead projectors. Our software generates synthetic graphics and sounds that are tightly coupled to the forms and movements of the performers’ actions. The synthetic responses are co-projected with the organic, analogue shadows, resulting in an almost magical form of augmented-reality shadow play.


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**PERFORMANCE: Drawn**

ZACHARY LIEBERMAN (USA), PARODION KIMURA (JP). Performed by Zachary Lieberman.

- Drawn is a concert-performance in which live painting is radically augmented in real time, creating a fictional world in which the painted forms appear to come to life, rising themselves off the page and interacting with the outside world. The performance explores the musicality and immediacy of drawing by turning simple brushstrokes of ink into complex and energetic life forms.


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**ROUND TABLE DISCUSSION**

with

- GÜNTERTHER BONN (AT) University of Innsbruck, Vice-Chairman of the Austrian Council for Research and Technology Development

- HARALD KATZMAIR (AT) Managing Director and Head of Science at FAS research, Vienna / San Francisco

- GÜNTER KOCH (ID) Manager, Scientist and Entrepreneur at exuxtapory

- CHRISTA SOMMERER (AT) Artist, University of Art and Design, Linz

- GERFRIED STOCKER (AT) Director of Vienna’s Technical Museum, Member of the Austrian Council for Research and Technology Development

Moderator: Julia Hartlberger, Science Communication
Golan Levin is an artist/engineer interested in developing artifacts and events which explore supplie new modes of reactive expression. His work focuses on the design of systems for the creation, manipulation and performance of simultaneous image and sound, as part of a more general inquiry into the formal language of interactivity, and of non-verbal communications protocols in cybernetic systems. Through performances, digital artifacts, and virtual environments, often created with a variety of collaborators, Levin applies creative twists to digital technologies that highlight our relationship with machines, make visible our ways of interacting with each other, and explore the interaction of abstract communication and interactivity identified by Technologists Review as one of the world's "Top 100 Innovators Under 35", and dubbed by ElPais as "one of the most brilliant figures in contemporary audiovisual art," Levin has exhibited widely in Europe, America and Asia.

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Evening Lecture I - Simulation and the Future of Education
KEN PERLIN (USA), NY University
Children learn by interacting with the world around them, and use this interaction to build powerful mental models of that world. Meanwhile, computers are getting exponentially faster. Ideally we could use these increasingly fast computers to truly engage and stimulate the enormous potential of a child's mind. But to do this, we must understand the process the child uses to build such mental models. In this talk, we show how understanding the way children learn can improve our ability to use simulation in education, we talk about experiences in building educational simulations for children, and we give some predictions about where this will all be going in the future.

PERFORMANCE: The Manual Input Sessions
GOLAN LEVIN (USA), ZACHARY LIEBERMAN (USA)
The Manual Input Sessions is a series of audiovisual vignettes which probe the expressive possibilities of hand gestures and finger movements. During the performance, a computer vision system analyses the silhouettes of the performers' hands as they scribble on transparencies, and move across the glass tops of the overhead projectors. The hand gestures and transparency drawings are then analysed by our custom software. In response, our software generates synthetic graphics and sounds that are tightly coupled to the forms and movements of the performers' actions. The synthetic responses are co-projected with the organic, analogue shadows, resulting in an almost magical form of augmented-reality shadow play.

DeCordova Museum and Sculpture Park

Exhibitions

Current Exhibitions  Upcoming Exhibitions  Past Exhibitions
Press Room

Home > Exhibitions > Current Exhibitions > Software Art

Software Art

Golan Levin, Stia, 2002, software

Jerome Lyle Rappaport Media Space
January 28 – April 16, 2006
Exhibition Opening: Friday, January 27, 2006 from 6 – 9 pm

For years, artists who wrote interactive software art in Flash or Javascript posted their works for free on their websites. Recently, as galleries devoted to digital art have thrived, a new model of software art sales has emerged. software[ART]space, founded by Steve Sacks, owner of bttforms gallery in New York City, has commissioned five of the most original artists working in this form to create new interactive works sold as limited editions. Software Art will present four of these artists and one artist team, and their art created with software to be experienced on a computer monitor: Golan Levin, Lia, James Patterson, Casey Reas and LeChieEstiel, the artist team of Kristina Maiden and Frédéric Durieu.
Generator X. Tou Scene Culture Center, Stavanger, Norway. Exhibition web site, 1/2006.

Generator X var et værk av kunstnare og designere som skapar sine arbeider gjennom datagruppering.

For dem er programmering og bildekode *et* eget fag, og fra hver måned kan dei oppleve det på Tou Scene. Dette kjennetegner også Tou Scene som en stasjon for ny teknologi og innvikling av samfunnet. Tou Scene er i dag ei av dei mest innbyrdes teknologiske centre i Europa.

Utskillingen er produsert av Nasjonalmuseet, og presenterer digital art. Apen for publikum og for metodiske.

Utskillingen åpner lørdag 13. januar kl. 18.00

Åpningstider kl 11-15 hver dag

Siste dag, søndag 5. februar

Generator X var et praktisk eksperiment i å bruke teknologi til å oppleve kunst og design.

Det er en mestre som opererer på en grense mellom kunst og teknologi. Disse digitalene som utnytter for programvare og la teknologi engasje med dem. Dette er et slikt som viser at det er mulig å bruke teknologi for å gjøre noe nytt.
Levin’s artwork featured in the visual identity for CFA-100, the 100th Anniversary of the CMU CFA, 1/2006.
Seeing Music
Music and sound enter into highly diverse interrelationships with imagery and videos in these exemplary projects. In “Int.5/27/G.S.I.L.XXX,” the video by LIA and the sound by @c are produced completely simultaneously. “con-fusions” is an abstract portrait of a city “Images 4 Music” by artists Casey Reas and Martin Wattenberg are visualizations of music by Steve Reich and Philip Glass. In an Austrian project entitled “Tempest,” artist Erich Berger has produced both the music and the visualization. “Tunnel” is a video of a car driving through a tunnel in which the soundscape changes. Kurt Schwitter’s dataist “Ursonate” is interpreted by Jaap Blonk’s performance and accompanied live by Golan Levin’s visuals.

“Seeing Music” is a part of the collaboration between Ars Electronica and Brucknerhaus Linz.

Int.5/27/G.S.I.L.XXX
Video by LIA (AT), Sound by @c (Miguel Carvalhais, Pedro Tudela) (PT)

con-fusions
Reinhild Bidner, Robert Praxmarer aka 1n Out (AT)

Images 4 Music
Visuals by Casey Reas and Martin Wattenberg (US),
Music by Steve Reich and Philip Glass (US)

Tempest
Visual and sound by Erich Berger (AT)

Tunnel
Wolfgang Temmel (AT)
Music: Cinematic Orchestra; Camera: Ruth Tuendler, Cut: Horst Schmedial; Production: film.at

Adaptation of Kurt Schwitter’s Ursonate
Visuals by Golan Levin (US), performed by Jaap Blonk (NL)
Music and sound enter into highly diverse interrelationships with imagery and videos in these exemplary projects. In *Int.5.21/G.S.I.L.XXX*, the video by LIA and the sound by Q+ are produced completely simultaneously. *Genna* is an abstractisation of a show *Images 4 Music* by artists Casey Reas and Martin Wattenberg are visualizations of music by Steve Reich and Philip Glass. In another project entitled *Tempest*, artist Erich Berger has produced both the music and the visualisation. *Tempest* is a video of a car driving through a tunnel in which the soundcape changes. Kurt Schwitters’ *Dadasist Ursonate* is interpreted by Jaap Blonk’s performance and accompanied live by Golan Levin’s visuals.

**Int.5.21/G.S.I.L.XXX, 2004**

Video by LIA (AT), Sound by Q+ (Miguel Cancelha, Pedro Tudela) (AT)

**Tempest, 2005**

Visual and sound by Erich Berger (AT)

**Tunnel, 1992/2000**

Wolfgang Temmel (AT)

Musici: Cinematique Orchestra, Camera: Ruth Tankl, Edit: Horst Schmiedel, Production: Filmix, AT

**Adaptation of Kurt Schwitters’ Ursonate, 1996/2003**

Visuals by Golan Levin (US), performed by Jaap Blonk (NL)
Att: Golan Levin

Madrid, May, 30th, 2006

Dear Golan,

We would like to thank you and most sincerely for having taken part in the exhibition Digital Transit that took place at the Conde Duque Cultural Centre in Madrid from February, 8th to April, 2nd, 2006.

The exhibition was visited by around 24,000 visitors over the two months it has been on, and it received considerably widespread media attention.

We would be very grateful if you could keep us informed of your future projects, as well as of any change of address or contact telephone number.

Thank you again for your participation, on behalf of Karin Ohlenschläger and Luis Rico, co-directors of the project, and the entire team of Digital Transit, as well.

Sonia Diez Thale
Coordinator in Madrid
Digital Transit.
e-mail: sonia@medialabmadrid.org

Wits Digital Soiree - Computer Art in the 21st Century

"DO WE REALLY NEED METADATA? Is the title of one of the many works we'll be showing at this Friday's Soiree, but we're using it as a theme, or way into a challenging selection of computer art, most using both sound and image, from the Sonic Acts Festival held in February 2006 in Amsterdam, Netherlands. Amongst the works which will be blazing on the Convention big screen are:

Space-modulation/Bart Vegter/The Peace of Video/Stefan Mykleland/harga/if at jasch/
FELD_Granular-Synthesis/Berlin_Karl Klee/Feedback/Flight Rs/Robert Hodgkin (Flight404)/
Ursoneography (Schwitters Usonatte Adaptation 2005)_Jaap Blonk [Voice].
Golan Levin [Live typography]_OSX Tiger (%Desktop Live)_RUD14412_Mateuht Herzka
Chopping Heads_Scott Pogano & Keepadding

Jaap Blonk performing a sound poem by the Dadaist sculptor, Kurt Schwitters, with live typography engineered by Golan Levin.

The WSOA Digital Soiree
Friday 17 February
15:00 - 16:30
Convention Seminar Room
Advocate Arts Presents Lecture Series, Harvard University, Cambridge, 2/22/2006.

GOLAN LEVIN
FEBRUARY 22, 2006
4:00 PM
EMERSON 305

FREE & OPEN TO THE PUBLIC

"ADVOCATE ARTS PRESENTS..." IS AN ONGOING LECTURE SERIES SPONSORED BY THE HARVARD ADVOCATE.
The eleventh edition of the Sonic Acts Festival is entitled Sonic Acts XI – The Anthology of Computer Art. The festival focuses on the history of computer art and is a tribute to the work of the early pioneers. It also showcases the work of contemporary audiovisual artists and explores developments in current electronic music.

Autonomous computer art has seen a revival in recent years. Partly due to the rapid advances in hardware and software, applied and autonomous computer art has flourished in the visual arts and electronic music as well as in the worlds of film, video and games. As hardware and software have become more accessible and user-friendly, a large group of artists has taken possession of this domain and developed a great deal of new work. In addition, ever more artists are developing their own hardware and writing their own software. This is an essential element in contemporary computer art, as it was in the early history of computer art.

The festival includes a three-day international conference, three nights of live performances, an extensive film programme and an exhibition. Also available at the festival: the Sonic Acts DVD with work of contemporary audiovisual artists, and the Sonic Acts book The Anthology of Computer Art.

Conference

The three-day conference will provide a multifaceted and penetrating overview of computer art. International speakers from computer art, film, the fine arts, music, the academic world, design and art history will discuss the historical developments and present position of computer art, and consider its future.

Thursday 23 February 2006
Location: Paradiso Main Hall
20:30 Jasja Reichardt (UK)
Keynote: Before and After Cybernetic Serendipity

In 1968 Jasja Reichardt organized the now legendary exhibition Cybernetic Serendipity in London. The exhibition, which also showed computer art, dealt with the relation between art, science and technology - in which the computer was beginning to play a major role. In her keynote lecture, Reichardt will look at the development of computer art before and after Cybernetic Serendipity.

Friday 24 February 2006
Location: De Balie Main Hall
13:00 Stephen Wilson (US) Artists at the Frontiers of Research
15:00 Matthias Weich (DE) Does a Micro-analysis of Computer Code Provide Fruitful Insights on Computer Arts?
15:45 Ben Fry (US) Computational Information Design

17:00 Rob Young (UK) We are Dancing Mechanik: Computers, Pop and Embedded Chips
17:45 Discussion moderated by Rutger Wolfson (NL)

Saturday 25 February 2006
Location: De Balie Main Hall
13:00 Frieder Nake (DE) Now is the Time - The History of Early Computer Art as a New Research Topic
13:45 Lillian Schwartz (US) Talk on computer film
15:00 Manfred Mohr (US) Talk on the programming of art
15:45 Curtis Roads (US) Composition in the Electronic Medium
17:00 Golan Levin (US) Talk on creative feedback and reactive systems
17:45 Discussion moderated by Arjen Mulder (NL)

Sunday 26 February 2006
Location: De Balie Main Hall
13:00 Wolf Lieber (DE) Digital Art changes the Fine Arts and the Art Market
13:45 Erik van Blokland (NL) Code and Typography, some examples of LettError work
15:00 John Oswald (US) A Short Talk on Endlessness
15:45 Joost Rekveld (NL) Light Matters
17:00 Joan Leandre (US) Retroyou vs Nostalg
17:45 Moderated discussion
Side A

Space-modulation 01:00
Bart Vegter. © 1994 Bart Vegter.
http://www.longcanalfilm.nl
The image, consisting of points, changes gradually from flat to spatial; the goal is to arrive at an image which is neither flat nor spatial.

200 Nanowebbers 02:49
Semiconductor (Image), Double Adaptor (Sound).
© 2005 Semiconductor and Osaka.
http://www.semiconductorfilms.org
http://www.osaka.ie
Semiconductor’s sound films reveal our physical world in flux, systems in chaos and shifting landscapes. Sound is central to the work of Ruth Jarman and Joseph Gerhardt. It becomes synonymous with the image, as it creates, con-

Process 4 - Process 9
(Inverted) Documentation 06:30
http://reas.com
This work is a video documentation of live software de-
vived from short text instructions explaining processes
which define networks. Organic form emerges from pre-
cise mechanical structures. Strict minimal rules are tem-
pered with intuition to form dense kinetic surfaces.

Errange.03 04:01
Meta. © 2005 meta.
http://meta.am/
Errange edbaa kenerat enerat angula ovemens
piked usle/ \angrea edsa genera rativgen larang
vomento likes sulu \ rsoan faedack etare evitae raduan
mentovem sike usle/ \erran feedac etaragen efiten angu-
la menovemen sike usle/ \errange faedeca etara-
gen evitage angula menovemen piu esle/ usle

FIELD (excerpt) 05:21
Granular-Synthesis (Kurt Hentschläger & Ulf Langheim-
rich). © 2000 Granular-Synthesis (Kurt Hentschläger &
Ulf Langheinrich).
http://www.granularsynthesis.info

rameters. The data is interpreted as sound and image at
the same time, yielding a characteristic sonification and
colourful display of moving fractals.

Side B

Uronography (Schwitters Ursonate Adaptation
2005) (excerpts) 06:15
Jaap Blonk (Voice), Golan Levin (Live typography). Kurt
Schwitters (Text). © Performance: 2005 Jaap Blonk &
Golan Levin. Based on original text by Kurt Schwitters.
© Text: Kurt und Ernst Schwitters Stiftung, Cologne.
Used with permission.
http://www.blong.com
In this new audiovisual treatment of Kurt Schwitter’s Ur-
sonate, Jaap Blonk’s performance is augmented with a
modest but elegant form of expressive, real-time, intelli-
gent 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.
Signal Operators: an Audiovisual Microfestival, at The Cynthia Woods Mitchell Center for the Arts, University of Houston, TX. Festival program. 4/20/2006.

Cynthia Woods Mitchell Center for the Arts
> in collaboration with Aurora Picture Show presents

SIGNAL OPERATORS > on audiovisual microfestival
Thursday April 20 8:00pm

Dudley Recital Hall
(see reverse for map)

Curated by Galen Levin and Marissa S. Olson

Tickets $8
Call 713.868.2101
Space is limited

Featuring
Scott Arford
Tommy Becker
Sue Costabile, a.k.a. SUE.C
Galen Levin
Rick Silva
Tree Wave

an evening-length microfestival of audiovisual performance, live cinema and new-media art. Six world-renowned artists present works which blend composition, filmmaking, engineering, photography, physicality and video with analog artifacts and digital technology to create simultaneous image and sound.

Galen Levin, Sue Costabile, Scott Arford and Tree Wave appear courtesy of the Mitchell Center for the Arts. Tommy Becker and Rick Silva appear courtesy of Aurora Picture Show's Media Archeology Festival.

The Cynthia Woods Mitchell Center for the Arts presents interdisciplinary public events, artist residencies, and courses that challenge and celebrate the intersections between the literary, visual, and performing arts. The Center is a programming alliance among five units within the University of Houston: the School of Art; School of Theatre; Moores School of Music; Creative Writing Program; and Blaffer Gallery, the Art Museum of the University of Houston.
Media Archeology / Software Cinema, in the Aurora Picture Show, Houston, TX. Festival program. Shared event with Signal Operators at the University of Texas. 4/20/2006.

Signal Operators features new media artists Golan Levin, Sue Costabile, Scott Arford, Tree Wave and others, in partnership with Aurora Picture Show, in an evolving audiovisual microfestival.

April 20, 2006, 7:30PM
Dudley Recital Hall
Tickets are $8; for reservations call 713-646-5211

Golan Levin will perform Simulacra, a semi-improvisational audiovisual concert featuring computer-generated imagery and sounds. Levin is an artist, composer, performer and engineer interested in developing art forms and events that explore new modes of media expression. His work focuses on the design of systems for the creation, manipulation and performance of simultaneous image and sound. Through performances, digital art forms, and virtual environments (often created with a variety of collaborators), Levin applies creative tools to digital technologies that highlight the relationship with machines, make visible our ways of interacting with each other, and explore the intersection of abstract communication and interactivity. 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. www.blix.com

Sue Costabile presents her experimental film project TV/Movies, complete with live narration and machinemade scenes. Costabile is a photographer and video artist working with a combination of analog and digital processes, both as a solo artist and in collaboration with various musicians. She has been involved in electronic media since 1998, and is currently focused on live improvisational video performances using a custom built system in the max/nspider software environment. www.suecostabile.com

Scott Arford combines video signals with audio effects in his piece Static Room. Another work, TV is V combines the sounds created from two television picture tubes fitted with microphones. Arford teaches at California College of Arts in Oakland, CA, and is one of the leading figures of new media arts in the San Francisco Bay Area. He has produced numerous works for sound and video including multichannel installations, live performances, CD and DVD projects. In 1995 Arford founded 7oz, a wireless performance space in San Francisco. Today Arford uses 7oz primarily as a studio and workspace for his pieces and collaborations. www.7oz.org

Tree Wave's performance will combine electronic pop generated by retro-computers such as the Commodore 64 with imagery reflective of the 8-bit age of video games. A Dallas based band, Tree Wave makes sheehey pop music and video using obsolete computer and videogame gear from the 1970's and 80's, accompanied by female vocals. They perform regularly at festivals and new media venues throughout the US and Europe. Tree Wave's latest CD, Cabana EP, released last year, has received a flood of positive reviews. www.7oz.org

Signal Operators: an audiovisual microfestival

Apr. 20, 2006 8:00 PM

Featured artists include Scott Arford, Tanning Becker, Sue Costabile (also SUE CJ), Solar Lemon, Rick Silva, and Tree Wave. Their work will incorporate elements of filmmaking, engineering, photography, video, and other digital technologies to create simultaneous image and sound environments.

University of Houston Dudley Recital Hall
UH Fine Arts Bldg, ground floor entrance is 16 off of Cullen Blvd
Houston, Texas 77004
View map

Spotlight: Hiwawet
USA, 90 minutes

SHOWTIMES
Fri. Apr. 28 @ 7:00 PM at Lucida / 8:30 PM

CREDITS
dir. Golan Levin, Sue Costabile, Lavellia Schemer

Scribble, Scrapple, I.C. You

See the playful, poetic and unique each of the performances in this program falling under the loose rubric of "VFX cinema"—a term that describes various innovative visual and sonic arts practices, notably "live editing" of visual and sound materials, "live generation" of images and sound (often through computer), and "live composition" of spontaneously generated and ready-made materials. Live cinema is perhaps the most engaging and complex of emerging media. This program offers a rare opportunity to experience several of its pioneering media, created onstage by three internationally recognized innovators in the field. Three short performances are connected by their magical transmutation of geometry and objects into projected sounds and images.

Presented as a series of audiovisual vignettes, The Manual Input Workstation (Golan Levin, Zachary Lieberman, USA 2004) demonstrates by Golan Levin's interactive live composition, the screen with our primal fascination with light and motion. In Mini Movies (Sue Costabile, USA 2005), Costabile manipulates objects—and emoji—to create a world of animated breathy images. Scribble (Golan Levin, USA 2004-2005) is a live-collage music performance that involves and updates a decades-old tradition of live electronics. Scrapple (Golan Levin, Sue Costabile, USA 2005) treats a table surface as a live canvas of musical fabricating, producing music and visual effects from objects in motion. Video projections of the table surface produce a sense of augmented reality, elaborated through luminous and exploratory graphics. Finally, MC Vera (Sue Costabile, Lavellia Schemer, USA 2008) is a live cinematic violin based on a script by poet Tom Stempke about a life cut short, a man whose job is to keep America safe. Costabile and Schemer use a suitcase-sized tiny stage, photo mosaic, video, abstract theater and miniature lighting rigs to chronicle his story.

Total running time 50 min. Sponsored by ESIG Media Group.
SCRIBBLE, SCRAPPLE, I.C. YOU

Wondrous, intricate and unique, each of the performances in this program belong under the loose rubric of "live cinema"—a term that describes various innovative visual and sonic arts practices, notably "live editing" of visual and sound materials; "live generation" of images and sound (often through computers); and "live composition" of spontaneously generated and ready-made materials. Live cinema is perhaps the most engaging and complex of emerging multimedia. This program offers a rare opportunity to experience several of its pioneering modes, created onstage by three internationally recognized innovators in the field. These short performances are connected by their magical transposition of gestures and objects into projected sounds and images.


reinvests the screen with our primal fascination with light and illusion. In Mini Movies (Sue Costabile, USA 2005), Costabile manipulates objects—and sings—to produce beyond-ethereal animated shorts. Scribble (Golan Levin, USA 2000-2004) is a live color-music performance that revives and updates a decades-old tradition of kinetic light performance. Scrapple (Golan Levin, Sue Costabile, USA 2005) treats a table's surface as if it were a kind of musical table, producing music in real-time from objects lying on it. Video projections of the table's surface produce a simple augmented reality, elaborated through luminous and explanatory graphics. Finally, I.C. You (Sue Costabile, Laetitia Sonami, USA 2006) is a live cinematic thriller based on a script by poet Tom Sleigh about an ice delivery man whose job is to keep America cold. Costabile and Sonami use a suitcase-sized foley stage, photos, drawings, videos, shadow theater and miniature lighting rigs to chronicle his saga.

Sue Costabile works mainly in a live audio-visual context. She investigates the persistence of visual memory and aural associations in real-time using computer-based animation techniques.

Golan Levin

Artist composer, performer and engineer Golan Levin combines equal measures of the whimsical, the provocative and the sublime in a wide variety of online instalation and performance media.

Laetitia Sonami

Laetitia Sonami performs with her Lad's Glove, a black hrca glove studded with sensors. She uses interactive media to translate gesture and performance into aural narratives.

USA

T 90 MIN

DIA: GOLAN LEVIN, SUE COSTABILE, LAETITIA SONAMI

FRI 4/28 7:00

KIRIKI SCRIbble
The San Francisco International Film Festival presents
A very special evening of live cinema performances featuring:
++ Sue Costabile, Laetitia Sonami & Golan Levin ++
“Scribble, Scrapple, I.C. You”
5 short audio/visual pieces in a 90 minute program
Friday April 28th, 7pm Kabuki Theaters

I.C. You:
A live film by Sue Costabile and Laetitia Sonami, based on a script by poet Tom Sligh.
I.C. You follows the road-based travels of a truck driver delivering ice for the Universal Company. Watch as the artists open windows into his existence through a suitcase-sized kaleidoscope, photographs, drawings, video, shadow theater, miniature lighting rigs and illuminated blocks of ice. We call it a horror film; let us scare you.

MINI MOVIES Live!
SUE C’s live version of his experimental film “Four Thousand Helium-Etched Memories”
with a soundtrack featuring AGF and live vocal accompaniment from SUE C. animated
in real-time using photography, textured papers, flashlights and a pair of human hands.
The original film appears on the CD/DVD “Mini Movies” from AGF / SUE C, recently
released on Asherfield Ltd.

Scribble, Scrapple & The Manual Input Sessions:
Golan Levin’s The Manual Input Sessions, from the FMDA.org collaborations, combines
the low tech with the high tech, as analog and digital projectors are aligned so their
projections overlap, resulting in an unusual quality of hybridized, dynamic light. Levin
also presents Scribble, a live video-music performance featuring tightly-coupled sounds and
dynamic visuals. Sue Costabile teams up with Levin to produce Scrapple, in which objects
arranged on a table are interpreted as soundmaking marks in an “active score.”
The Scrapple system scans the table surface as if it were a kind of music notation,
producing music in real time based on the objects placed there.

Please join us in our mysterious and magical world of live cinema on:
Friday April 28th as part of the SFIFF’s KinoTek program
7pm at Kabuki 8 Theaters Main Cinema (big screen, big sound!!)

++ For tickets visit: www.sffs.org ++

For more information on the artists visit:
www.minimoviemovement.com
www.sonami.net
www.fiong.com
www.sue-c.net

Pictured on front, top to bottom: still from MINI MOVIES by AGF / SUE C;
The Manual Input Sessions by Golan Levin and Zachary Lieberman;
24 May 2006

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

Dear Golan:

We are writing to express our sincere gratitude to you for attending the 49th San Francisco International Film Festival and for providing us with the opportunity to present your incredible artistry.

This year’s program was extremely well received by audiences, press and industry representatives attending the Festival. We presented 230 films from 40 countries to more than 82,000 audience members, and the Festival would not have been possible without your participation and support.

Our publicity office is currently compiling press clippings and will be sending them out under separate cover in late June or early July. Please let us know if you require further details regarding our presentation of your work at this year’s Festival.

We look forward to possible future collaborations with you. We have already begun preparations for the 50th Festival, which will be bigger and more exciting than ever, so please send us word of any projects you may be working on that you would like us to consider.

Meanwhile, we thank you again for your participation in the Festival this year. Please keep in touch and we wish you the very best with all of your future endeavors.

Best regards,

Graham Leggat
Executive Director
tel: 415-561-5039
graham@sffs.org

Linda Blackaby
Director of Programming
tel: 415-561-5010
lblackaby@sffs.org

Tmema (Zach Lieberman & Golan Levin)

Play the Manual Input Sessions / Drawn / Scrape

Zachary Lieberman’s work uses technology in a playful and enigmatic way to explore the nature of communication and the delicate boundary between the visible and the invisible. He creates performances, installations, and on-line works that investigate gestural input, augmentation of the body, and kinetic response.

Golan Levin is an artist, composer, performer and engineer interested in developing artifacts and events which explore new modes of reactive expression. His work focused on the design of systems for the creation, manipulation and performance of simultaneous image and sound.

Working together as Tmema since 2002, the two have created a series of installations - Remark and Hidden Worlds - which presented different interpretations of what the voice might look like if we could see our own speech. These were followed with Messa Di Voce, a concert performance in which the speech, shouts and songs of two abstract vocalists were radically augmented in real-time by interactive visualization software. The collaborators have toured and exhibited their playful works widely, much to the delight of audiences around the world.
many awards and much attention from the design world.
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Lost in the Supermarket.
From Bilbao, from Madrid, Supperstudio develops an infinity of communication lines to get into the supermarket adventure.
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Syrup is an international visual communications agency with headquarters in New York and offices in Helsinki, Finland. They define their work through the creation of unique ideas and concepts to help people and companies communicate their messages.
www.tnema.org
Play the Manual Input Sessions / Drawn / Scrapple
Interactive-media artists tnema (Lieberman & Levin) present new performances that explore the intersection of gestural drawing and live audiovisuals, and talk about their influences and inspirations.

The World Financial Center | Events Calendar - Microsoft Internet Explorer provided by Comcast

Events Calendar

Dance
Visual Arts
Music
Festivals
Residencies

15 Years
Arts & Events

**Arts & Events:**

**Events Calendar**

Admission is free!
NO TICKETS REQUIRED

sorted by: date  sort by type events: [All]

Wednesday, May 31
8pm
Courtyard Gallery

**MUSIC CONCERT**

PlayVision®

TNEMA (GOLAN LEVIN + ZACHARY LIEBERMAN)

TNEMA is the collaborative team of Golan Levin and Zachary Lieberman. Working together since 2002, TNEMA develops interactive performances and installations, web-based information visualizations and experimental software systems. Among the pieces performed are The Manual Input Sessions, a series of audiovisual vignettes probing the expressive possibilities of hand and finger gestures using a combination of customized interactive software, analog overhead projectors and digital computer video projectors.

PlayVision

Inaugurating the Courtyard Gallery as a new performance space, PlayVision is an installation and performance series focused on artists who fuse sound, visual art and musical performance in their work. These artists do not merely juxtapose elements of different media, they invent new artworks which erase disciplinary barriers to create new hybrid forms. Curated by composer/performer Ben Neill, PlayVision features a roster of leading international artists who are working in this exciting field.

"PlayVision performances are free, ticketed events. Tickets will be distributed two per person on a first-come, first-served basis beginning at 5pm in the Winter Garden on day of show. Seating is limited."
APRIL
9 Thu 10:30am LIZ CARRILL + JOHN DOYLE
16 Thu-Fri SAT-SUN 10–3PM FOUNDRY
21 Fri Tropic Spott SPRING'S PALATE
A TASTING FESTIVAL
26 Thu 10pm BANJO WESTERN AFRICAN RHYTHMS QUARTET +
GREAT RIVER SYMPHONY OF Ikepeti
21–29 Thu-SAT 8pm TRIBECA FILM FESTIVAL DRIVE-IN

MAY
8–11 Wed–Sat 8PM BEN NIELS + BILL JONES
14–17 Thu–Sat 8–3PM MIXED GENERATIONS
SEVERELY INTERRUPTED BY THE POLICE
17–18 Mon–Thu 9:15 AM–NOON SPRING
OCEAN RACE
24 Wed 8PM THE BOOKS
31 Wed 8PM TIFFANY GILBERT LIEV & JACOB LEMBEKIN

JUNE
20–23 Wed–Sun 12–6PM INSTALLED INSTALLATION
23–25 Thu–Sun 12–6PM REVEALED EVENTS

ADMISSION IS FREE
www.worldfinancialcenter.com (212) 945-0505

SPRING'S PALATE
A TASTING FESTIVAL
April 21, 11am–3pm
Winter Garden


SPRING 06:

TRIBECA FILM FESTIVAL
DRIVE-IN
April 27–29, 9pm
Plaza
Enjoy the bygone days of the drive-in (sans car) at this year’s Tribeca Film Festival. Visit www.tribecafilmfestival.org for up-to-the-minute information about screenings and programs.

VOLVO OCEAN RACE
May 8–11
Plaza
From the gazing hour of the dolphins to the icy waters of the southern ocean, the Volvo Ocean Race is a testament to human endurance and mechanical innovation. When New York City hosts this premier round-the-world yacht race, the North Cove Harbor becomes the grand backdrop. Visit www.trustnoww.com for more information.

PlayVision

Courtyard Gallery

Inaugurating the Courtyard Gallery as a new performance space, PlayVision is an installation and performance series focused on artists who fuse sound, visual art and musical performance in their work. These artists do not merely juxtapose elements of different mediums, they invent new forms which are discipline-defying and genre-bending, hybrid forms. Curated by composer-performer Ben Neill, PlayVision features a roster of leading international artists who are working in this exciting field.

PERFORMANCES

PlayVision performances are free, ticketed events. Tickets will be distributed free per person on a first-come, first-served basis beginning at 5pm in the Winter Garden on day of show. Seating is limited.

Ben Neill + Bill Jones

May 3, 8pm

Ben Neill is a composer-performer and designer of the multistrum: a unique acoustic/electronic instrument. Along with his visual collaborator Bill Jones, Neill has developed a "playable" form of cinema in which he plays video images live. For this show Neill presents 305, a new series of music/interactive video pieces based on samples of 19th century music and art, featuring bassist John Conte and drummer Jim Musker.

Christian Marclay

featuring Elliott Sharp trio +
Okyung Lee trio

Screen Play

May 17, 8pm

Christian Marclay has created a remarkable body of artistic work that explores the intersection of light and sound. In his recent piece "Screen Play," a collaged film serves as a projected score to be interpreted by two trios led by Elliot Sharp and Okyung Lee. New York Times art critic Robert Smith described the work as "an extraordinary evening of looking and listening!"

The Books

May 24, 8pm

The Books, one of the most original bands to emerge in recent years, "reinvent at the bleeding edge of pop innovation, even if it is more hummable than you'd expect" writes Billboard Magazine. Their eclectic mix of folk, electronic, low tech and digital sounds is immediately compelling and highly unique. In performance they seamlessly integrate sampled film and video with their musical show, creating an intimate, lyrical experience from wide-ranging source material.

TMEA (Golan Levin + Zachary Lieberman)

May 31, 8pm

TMEA is the collaborative team of Golan Levin and Zachary Lieberman. Working together since 2002, TMEA develops interactive performances and installations, web-based information visualizations and experimental software systems. Among the pieces performed are The Move Across the Sea, a series of soundvisual vignettes probing the expressive possibilities of hand and finger gestures using a combination of customized interactive software, and overlayed projections and digital computer video projectors.

VIDEO INSTALLATION

Rodney Graham

Reverie Interrupted

by the Police

May 4–27

Thursday-Saturday, 2–8pm

Rodney Graham, best known for his short films and visual work which often incorporate sound and original music, is active as a songwriter, musical performer and internationally renowned visual artist. Graham’s production skills rival those of Hollywood films, but it is his use of lo-fi upcycling and anachronistic narratives that make his work so provocative as it is evocative. In the New York City premiere of A Revue Interrupted by the Police, Graham puts a handwritten piano performing John Cage style piano music while guarded by a policewoman.

REVEALED

Installation

May 24–June 25

Wednesday–Sunday, 12–6pm

Plaza

Limited access during rehearsal & performance schedules. See www.worldfinancialcenter.com/calendar for details.

Events

June 22–25, 12–2pm

Revealed, a four-week public art installation created by site-artist Stephen Kopajtiz, is a two-fold project. First of all, it is an object; a site-regulated, walk-in camera obscura that offers the public the unique experience of one of the world’s first imaging technologies. The earliest mention of the camera obscura was by Chinese philosopher Mo Ti (5th century BCE), where he noted the creation of an inverted image formed by light rays passing through a pinhole into a darkened room.

Secondly, it offers Kopajtiz and his performers-in-residence the opportunity to use the device to investigate the creation of site-specific events for the eye of the camera. The results of his creative research and experimentation will be presented to the public Thursday through Sunday, June 23–25 from noon to 8pm.

LIZ CARROLL+JOHN DOYLE

April 6, 12:30pm

Winter Garden

Separately, they are geniuses of their instruments – exciting performers and composers who take the tradition of folk music in daring, innovative new directions. Together, they are emerging folk/electric guitarist Liz Carroll and extraordinary acoustic guitarist John Doyle are a duo in every sense of the word: in projects of communication, ideas are organic, light in execution and unashamedly having a ball.

RANDY WESTON

AFRICAN RHYTHMS

QUINTET + THE GNAAWA

MASTER MUSICIANS OF MOROCCO

April 25, 7pm

Winter Garden

NBA Jazz Master Randy Weston, one of the world’s foremost pianists/composers and a pioneer of World music, has taken the history of modern jazz and contributed his own profound connection to the music of Africa. Together with long-time collaborators The Gnawa Master Musicians of Morocco, Weston reprises an historic concert originally performed in Brooklyn in September 2000.

AT ARM’S LENGTH

THE ART OF AFRICAN PUPPETRY

Thru April 15

Tuesday–Friday, 12–6pm

Saturday–Sunday, 11am–4pm

Court Yard Gallery

At Arm’s Length, an exhibition featuring the Inkipo Puppets Theater of South Africa and the Sogolon Troupe from Mali, presents over 1000 hand-carved puppets, marionettes and puppet costumes used in traditional and contemporary theatrical performances.

Produced and presented by The Museum of Jewish Art

Supported in part by generous local and national funding. This exhibition is made possible with support from the New York State Council on the Arts and the Astor Gilman Foundation.
WORLD FINANCIAL CENTER
ARTS + EVENTS

presents

PLAYVISION
Curated by Ben Neill

TMEMA
{GOLAN LEVIN + ZACHARY LIEBERMAN}

MAY 31, 8PM
WFC COURTYARD GALLERY

VIDEO INSTALLATION
A REVERIE INTERRUPTED BY THE POLICE
by RODNEY GRAHAM May 4–27, THU–SAT, 2–8pm

**YELLOWTAIL**  
1998 - 2002  
Software  
Courtesy of Bitforms Gallery, New York  

**YELLOWTAIL** (Coda gialla) è il primo risultato ottenuto da Golan Levin nell’ambito del suo progetto di disegno di un sistema per la creazione simultanea di suoni e d’immagine che s’ispira alla sintassi visiva ed espansia del cinema astratto. Si tratta dell’evoluzione di un’opera precedente realizzata nel 1998.

**CURLY**, il progenitore di **YELLOWTAIL**, era un sistema reattivo per dipingere nel quale le linee tracciate dall’utente si trasformavano sullo schermo in linee animate dalla forma di bruci. Nel 1999 Golan Levin ebbe l’idea di aggiungere al suono di **CURLY** un filo della trama delle sue forme animate come uno “spettrogramma inverso”. Uno spettrogramma è un diagramma usato per visualizzare il contenuto - in termini di frequenza - di un’informazione sonora (sound data). Gli spettrogrammi sono stati originariamente inventati per analizzare i suoni e assunno una forma di più interessante utilizzability quando sono utilizati, al contrario, come un mezzo per sintetizzare i suoni. La nuova versione dell’opera, rinominata **YELLOWTAIL**, è caratterizzata dalla sezione del “pattern” per la sintesi dei suoni, da una riduzione dell’elemento visivo, dall’introduzione d’immagini astratte animate in tempo reale e dalla possibilità di interagire con le immagini. Infatti, in **YELLOWTAIL**, i disegni diventano come “punti mobili per vedere i suoni”: afferrandole e trascinandole nello spazio dello schermo, il frutto può “ascoltare” le differenti regioni della composizione visiva.
MESSA DI VOCE. 2004 / Ambiente Interattivo
Commissionato dal Ars Electronica Festival 2003

MESSA DI VOCE è un tentativo poetico di rendere visibile la voce. Al cuore del progetto vi è l'interesse dei suoi autori per la Phonetessa o per il simbolismo fonetico. Secondo questi concetti il suono delle parole può essere associato ad alcune connotazioni di altri domini percettivi come la forma, la consistenza, il colore, etc., nel caso della vista. MESSA DI VOCE unisce i risultati ottenuti dalla ricerca sulla Phonetessa con gli interessi dei suoi autori per il linguaggio astratto, per le tecniche di espansione vocale, per i sistemi interattivi e le performances audiovisive dal vivo. Nel loro "concerto" visivo questi concetti prendono la forma di una serie di 12 vignette che esplorano differenti aspetti simbolici, tattili ed audiovisivi delle relazioni phonestetiche. La tecnologia che rende questo possibile è un software che integra la produzione d'immagini digitali in tempo reale ed algoritmi per l'analisi della voce. Il suo sistema usa una videocamera per captare la posizione della testa del fruente interagente, e alcuni microfoni posti sulla scena per i segnali audio. Il computer risponde ai segnali in entrata producendo varie forme astratte sintetizzate in modo strettamente connessi ai suoni emessi dall'utente, e proiettato su uno schermo dietro di lui. Grazie al "head-tracking system" quelle visualizzazioni possono essere proiettate in modo che sembrino provenire direttamente dalla bocca di coloro che parla. Alcuni degli elementi grafici non solo rappresentano visivamente i suoni vocali, ma funzionano anche da interfaccia attraverso la quale tali suoni possono essere manipolati dall'utente.
Dear Golan Levin,

Thank you very much for kindly supporting our exhibition „Algorithmic Revolution“ that opened last Thursday in Rome in course of the Italian festival „ArteSciena 2006“ by giving us the authority to present some of your works in the exhibition.

For your information or maybe your archive you enclosed find some publications resulting from the exhibition.

Yours sincerely,

Marc Riedel

ZKM | Institute for Music und Acoustics

INTERACTIVE CITY
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Also many thanks to Mamie Rheingold for organizational assistance with the Interactive City committee and artists.