2008 • Documentation of Activities

Golan Levin

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

002  Art, Technology and Culture Colloquium, University of California, Berkeley, Center for New Media. 3/10/2008.
004  University of California at Santa Cruz Speaker Series, 3/6/2008.
009  Ars Electronica Center, Linz, Austria. 9/2008.
010  OF_lab, 2008 Ars Electronica Festival, 9/2008.
015  Flashpitt, Pittsburgh. 10/10/2008.
022  Pittsburgh Biennial, Pittsburgh Center for the Arts: Opto-Isolator. 5/2/2008 - 8/24/2008.
The Art, Technology, and Culture Colloquium

17 September 2007
State Secrecy, Black Sites, and the Limits of the Visible
TREVOR PAGLEN [Artist and Geographer, UC Berkeley]

1 October 2007
Acoustic Simultaneity and the Sculpture of Sound
BILL FONTANA [Artist, SF]

29 October 2007
New Media Art: In Search of the Cool Obscure
GEERT LOVINK [Media Theory, Amsterdam University]

5 November 2007
And I was Both Tongues*
YAEK KANAREK [Artist, New York]

3 December 2007
If Lost Then Found
KRISTIN LUCAS [Artist, SF]

4 February 2008
Giant Robot Architecture
GREG LYNN [UCLA & Angewandte, Vienna]

25 February 2008
Attention Depiction Disorders
NAUT HUMON [Recombinant Media Labs, SF]
V. VALE [REsearch Publications, SF]

10 March 2008
Looking at Looking at Looking
GOLAN LEVIN [Artist, Carnegie Mellon University]

7 April 2008
Text, Slides and Videotapes
KOTA EZAWA [Artist, SF]

28 April 2008
The Medium is not the Message
HEIDI ZUCKERMAN JACOBSON [Director, Aspen Art Museum]

*Co-Sponsored by the Renew Media Fellowship Program established by the Rockefeller Foundation
The idea that the gaze of the viewer is the force by which artworks become constituted is familiar. Yet most interactive artworks lack fundamental information about where their participants' visual attention is directed. Likewise, many of our richest models for interactivity are grounded in notions of mammalian facial behavior: "to understand an animal, we look into its eyes". Yet the powerful expressive affordances of eyes, as a form of dynamic display, are almost never granted to interactive artworks. What if artworks could know how we were looking at them? And how might they respond if they could look back? The talk will include Levin's recent attempts to create engaging and uncanny interactions structured by gaze: by endowing responsive artworks with new perceptive capacities. These works know where we are looking and have simulated eyes that can meet our own.

Golan Levin is an artist/engineer interested in the exploration of new modes of reactive expression. His work focuses on the design of systems for the creation, manipulation and performance of simultaneous image and sound, as part of a more general inquiry into formal languages of interactivity, and of nonverbal communications protocols in cybernetic systems. He is Associate Professor of Electronic Art at Carnegie Mellon University.
UCSC 2008 Visiting Artist Lecture Series

Lectures are free and open to the public. Parking on campus requires purchase of a guest parking pass.

Jan 22  Shelby Graham  mixed media/photography/curatorial praxis
Jan 29  Gabriela León*  performance/objects
Jan 31  Tareneh Hemami  multidisciplinary/installation
Feb 05  Pamela Z**  performance/composition/audio art
Feb 14  Adia Millett  objects/installation/photography
Feb 19  Ken Goldberg  installation art/robotics
Feb 26  Jim Campbell**  electronic art
Feb 28  Jessica Hough  curator/director, Mills College Art Museum
Mar 04  Kathryn Spence  sculpture/objects/installation
Mar 06  Golan Levin**  audiovision/interactive art/abstract communication

Lectures start at 6:15p in Oakes 105
For information see: http://art.ucsc.edu/visitingartist

Sponsored by:
The Visiting Artist Program: UCSC Art Department "Issues and Artists"
The Women's Center  The Division of the Arts  Sesnon Gallery
**Co-hosted by the Digital Arts and New Media MFA program [DANM]
and the Art, Technology and Culture Colloquium [ATC]
CHECK LIST
Golan Levin

Golan Levin
*Interstitial Fragment Processor*, 2007
projector, custom software, computer, lights
display dimensions variable
gallery installation: 137.8 x 82.68 x 3.54 inches, 350 x 210 x 9 cm
Edition 1 of 6

Golan Levin and Zachary Lieberman
*Reface (Portrait Sequencer)*, 2006
LCD screen, custom software, computer, camera, plexiglass enclosure
display dimensions variable
gallery installation: 17.32 x 20.67 x 3.54 inches, 44 x 52.5 x 9 cm
Edition 1 of 6

Golan Levin
*Ghost Pole Propagator*, 2006
LCD screen, custom software, computer, camera
display dimensions variable
Edition 1 of 6

Golan Levin
*EyeCode*, 2007
LCD screen, glass, custom software, computer, camera
display dimensions variable
gallery installation: 35.83 x 24.41 x 12.2 inches, 91 x 62 x 31 cm
Edition 1 of 6

Golan Levin
*Opto-isolator*, 2007
ABS enclosure, paint, mechatronic circuits, acrylic, custom software, computer
9.5 x 9.5 x 5.5 inches
24.1 x 24.1 x 14 cm
Edition 1 of 6
August 4 - 8
Interactive Imaging: computational and interactive artworks
Golan Levin
Tuition: $1040  Studio Fee: $60
Code: P1023  Enrollment Limit 10

CONCEPT: This workshop is an introduction to the use of interactive graphics to create an expressive visual experience. Imagine a studio art workshop using the computer for art-making, where the objective is developing a compelling and immersive experience and the medium is software you create. Graduated exercises in the flavor of Java will help you develop control over static, dynamic and interactive forms. Topics include computational play with point, line and shape; texture, value and color; time, change and motion; reactivity, connectivity and feedback. Students will become familiar with basic software algorithms, computational geometry, digital signal filtering, kinematic simulation and the application of these techniques to aesthetic issues in interaction, interactive design, information visualization and reactive art.

MEDIA & TECHNIQUES: This workshop is taught using Processing, a free, cross-platform, open-source toolkit for developing interactive art and design projects.

ACTIVITIES: Writing code, swapping code, group critique and plenty of fun exercises.

PREREQUISITES: For artists and designers eager to learn to create interactive software. Individuals interested in creating camera-driven interactions or computer-vision based programs. Programming experience is helpful but not required.

FACULTY: Golan Levin’s work explores the intersection of abstract communication and interactivity. Through performances, digital artifacts and virtual environments, often created in collaboration with others, Levin applies creative twists to digital technologies that highlight our relationship with machines and make visible our ways of interacting with each other. He has been identified by Technology Review as one of the world’s “Top 100 Innovators Under 35,” and by El País as “one of the most brilliant figures in contemporary audiovisual art.” His work has been shown in New York at the New Museum of Contemporary Art, the Kitchen, the Neuberger Museum, and the Whitney Biennial, as well as in Ars Electronica in Linz, Austria; the Museum of Contemporary Art in Taipei, Taiwan; the InterCommunication Center in Tokyo, Japan and the ZKM in Karlsruhe, Germany.
TUESDAY, JULY 29
Evening with the Artists, 7 pm
Scherrer Meeting Hall

Christina McPhee is a multimedia artist who works with technological landscapes in and around California where built environments meet natural disruption and generate complex new spaces. She trained as a painter at KCAI and Boston University. Recent exhibitions include “Carrizo-Parkfield Diaries” at American University Museum/Katzen Art Center, Washington, DC, and “La Conchita mon amour” at Sara Tavich Gallery, NY. Her video installation, “Latency Structures: Bonneville Salt Flats,” was presented for the Split Film Festival, Croatia in September.

Jay Coogan received his BA from Brown University in 1980 and MFA from Hunter College in 1982. He is currently the Provost at Rhode Island School of Design, where he has been a professor of sculpture for over 20 years. He has been the recipient of grants from the National Endowment for the Arts and the Rhode Island State Council on the Arts.

Hugh Merrill has taught printmaking, drawing, painting and community arts at the Kansas City Art Institute for the past 32 years. In 2007 he received the Lifetime Achievement Award as an educator in printmaking from the Southern Graphics Council. His works are in over 100 museums including the Museum of Modern Art in New York.

ANNUAL ART AUCTION

JULY 29 – AUGUST 8, 2008
Auction Preview Exhibition
Tuesday, August 5 • Gallery Reception, 5 - 7 pm
Preview the artwork that will be for sale in the Anderson Ranch’s Annual Art Auction by National, International and Roaring Fork Valley artists. Patton-Malott & Gartner Galleries and DeWitt Wyly Painting Building

SATURDAY, AUGUST 9
Annual Art Auction
Silent auction and picnic begin at 11:30 am
Live auction begins at 1:30 pm
Our largest and longest-running fundraising event featuring silent and live auctions of more than 200 pieces of art. Join us for a gourmet picnic lunch, cool libations and live music, and bid on works by such artists as Jun Kaneko, Damien Hirst, Roxy Paine and more.
Anderson Ranch Campus

AUGUST

SUNDAY, AUGUST 3
Evening with the Artists, 7 pm
Scherrer Meeting Hall

Andrea Gill teaches at the New York State College of Ceramics at Alfred University. She holds an MFA from Alfred and a BFA from the Rhode Island School of Design. She has won fellowships from the NEA, the New York Foundation for the Arts and the Ohio Arts Council. Her works are in the permanent collections of the Los Angeles County Museum, the Victoria and Albert Museum in London, and the Rhode Island School of Design.

John Gill teaches at the New York State College of Ceramics at Alfred University. He has received numerous awards, including an NEA and New York Foundation for the Arts Fellowships. He is represented by the Kraushaar Gallery, New York, and Harvey/Meadows Gallery, Aspen, CO.

David Ellsworth has been a studio woodturner and vessel maker for 30 years. He is the founder and former president of the American Association of Woodturners and is a Fellow and Trustee of the American Craft Council. His work is in the collections of the Museum of Arts & Design, the Metropolitan Museum of Art in New York, the White House and the Renwick Gallery of the Smithsonian Institution. ellsworthstudios.com

TUESDAY, AUGUST 5
Evening with the Artists, 7 pm
Scherrer Meeting Hall

Andy Brayman holds an MFA in ceramics from Alfred University (1998). His work combines traditional craft, industrial processes, and contemporary art strategies. In 2005, he founded The Matter Factory in Kansas City, part studio, part laboratory and part factory. In addition to producing objects of his design, the company contains a collaborative element in which guest designers and artists are invited to develop objects for production.

Golan Levin’s work explores the intersection of abstract communication and interactivity. Through performances, digital artifacts and virtual environments, often created in collaboration with others, Levin applies creative twists to digital technologies that highlight our relationship with machines and make visible our ways of interacting with each other. He has been identified by Technology Review as one of the world’s “Top 100 Innovators Under 35,” and by El Pais as “one of the most brilliant figures in contemporary audiovisual art.”
Messa di Voce

Tmema (USA)
Golan Levin
Zachary Lieberman

Messa di Voce involves the interplay of language, sounds and graphics. It's a virtuosic narrative account that interlinks acoustic and visual elements. With it, you can use your words and songs to draw and paint your own pictures.

As in the artists' earlier works, for example, "RE:MARK" and "Hidden Worlds of Noise and Voice" — "Messa di Voce" is also a way of making human language visible. To accomplish this, the software by Tmema transforms every vocal nuance into highly expressive graphics that simultaneously serve as elements controlling audio playback.

A computer equipped with a video camera tracks the position of visitors' heads and, at the same time, analyzes the sounds they make. As a reaction to this information, it projects various graphic compositions onto a screen. With the help of a tracking system, these visualizations can be shown in a way that makes them seem to emanate from the mouths of the visitors themselves. The graphics are, to a certain extent, not only a visible manifestation of the sounds, but also serve as an interface with which the depicted sounds can be triggered again by the visitor.

Credits:
Golan Levin, Zachary Lieberman (USA)

Created Time: 2004
Willkommen in der Zukunft!
Welcome to the Future!


Mit allen Sinnen
With All Senses


Encounter, experiment, play and learn—the Museum of the Future’s hands-on approach offers extraordinary adventures for young and old alike. Experience how new information and communications technologies are changing our lives and determining our future. Get active: the leading-edge output of international R&D labs and a wide array of incredible art projects make for a great way to have fun while taking high-tech out for a test drive!

How can human beings and computers communicate with each other without the use of a mouse or a keyboard? Beyond the realm of computer screens and cable spaghetti, you’ll encounter some scenarios with great promise for the future. For instance, by bringing your body into play and using your sense of touch and voice, you can breathe life into a picture you’ve just drawn or feel the temperature of virtual objects.
**openFrameworks** is an open source, C++ toolkit for artists and creative technologists.

At Ars Electronica, we are transforming the 1st floor of the Brucknerhaus into an experimental laboratory: OF lab. The idea is to build a space where a dozen or so hackers, tinkerers and researchers will hang out and experiment, make art, create guerrilla exhibitions around the festival and document their progress and discoveries. The OF lab will focus on creating new works that come directly out of suggestions from the festival audience members, and over the course of the event, create a feedback loop between suggestions, experimentation, making projects, exhibiting the results and most importantly, exposing the process.

openFrameworks was produced with support from Eyebeam Art and Technology Center, New York, and Hangar Centre de producció d’Arts Visuals, Barcelona. OF lab artwork by Taeyoon Choi. Special thanks to Carola Unterberger-Probst and the Ars Electronica Futurelab.

OF lab is:

- Zachary Lieberman
- Theodore Watson
- Mehmet Akten
- Lia
- Chris Sugrue
- Golan Levin
- Arturo Castro
- Kyle McDonald
- Dan Paluska
- Damian Stewart
- Todd Vanderlin
- Taeyoon Choi
- Tine Papendick
- Travis Kirton
- Carl Johan Rosen
- Pierre Poske
- Carles Gutiérrez Vallès
- & MORE ...

ars.oflab.cc
openframeworks.cc
Golan Levin, artiste numérique, réinvente l’art dynamique !


Du 24 mai au 14 juin 2008, seront exposées au Centre Beaulieu deux des œuvres majeures de cet artiste atypique : MESSA DI VOCE, une œuvre profondément humaine, du fait qu’elle explore le sens et les effets produits par la voix, et FOOTFAILS, un projet directement lié à Messa di Voce et qui génère des graphismes en réaction au bruit des pas.

Art Expérience
VOCAL PICTURE DE GOLAN Levin
24 mai - 14 juin
Tuesday February 26
CFA Room 303
7:00-9:30 PM

In conjunction with the International Cultural Exchange Exhibition

TRANSL 2008

CMU FACULTY PRESENTATIONS

featuring:
Golan Levin
Jon Rubin
Susanne Slavick
Ting Chang

Translation provided by Carnegie Mellon Modern Languages Department
For more information visit millergallery.cfa.cmu.edu and click on upcoming exhibitions.
A Joint Exhibition of Final Projects in

Art Games + Audiovisual Systems

Tuesday, May 6
Margaret Morrison 203
4:00 - 6:00 pm

"Audiovisual Systems and Machines"
Golan Levin, Associate Professor of Electronic Art
The idea of a synaesthetic bonding of sound and image is a recurring motif in art, design and cinema; new technologies provide powerful new tools with which to explore that idea. Major topics in this studio course have included: static and dynamic visualizations, notation systems, film scoring, and interactive systems for audiovisual play and performance. This course is cross-listed between the Schools of Art, Design and Music.

"The Poetics of Gameplay"
Heather Kelley, Kraus Visiting Assistant Professor of Art
A game can be understood as interactive media art with defined goals for interactants (players) to achieve, with a framework of rules, and with reactions for success or failure. Upon accepting this premise, we must ask ourselves: are there any types of human expression thoroughly native to games? Is there, in short, a poetics of gameplay?

Featuring Works by:
Laurel Bancroft  Spencer Longo
Brenda Biltad  Jim McCann
Steven Benders  Christopher Michaelides
Theresa Chen  Eamae Mirkin
Shun (Sam) Chen  Natasha Palamakong
Melissa Clarkson  Luther Pelange
Rachel Dorett  Alyssa Reuder
Anna-Claire Harkness  Paul Rebake
Percy Hsu  Lindsey Sneider
Ji Soo Kim  Matti Thompson
David Kojak  Chin-Chiang (Rexy) Tseng
David Lasky  Paige Warmen
Elizabeth Liu
exhibition: in the making: 250 years/250 artists
A night to celebrate the creativity from our region!

September 12, 2008
7:30–10:30 pm, opening reception

In the Making: 250 Years/250 Artists, is a visual art exhibition celebrating Pittsburgh’s 250th anniversary with creative artwork by 250 Pittsburgh area artists. This monumental salon-style exhibition will be presented at Fe Arts Gallery, located at 4102 Butler Street, in Lawrenceville. The opening reception will take place on October 12, 2008, and will run through January 10, 2009.

Catalog release party October 18, 2008.

kick the night off:

Susanne Slavick: Artist of the Year
Adam Welch: Emerging Artist
Sept. 12, 2008 – Nov. 2, 2008 opening reception: Friday, September 12th, 5:30–8:00 pm
5:30–8:30 pm – PF/PCA’s members preview, free for members, $10 for non-members
8:30 pm – public reception, $5 donation. 7:30 pm – awards ceremony

Fe Arts Gallery is a non-profit 501(c)(3) corporation. A copy of the official registration of FE Arts Gallery and financial information may be obtained from the Pennsylvania Department of State by calling toll free, within Pennsylvania 1.800.732.0999. Registration does not imply endorsement.

ATTICUS ADAMS CLARE ANDERSON JON ANDERSON SCOTT ANDREW BARB ANTEL KAREN ANTONELLI CRYSTAL ARMAGOST MARJORIE ARNETT RICK BACH PATRICIA BAREFOOT DEAN BEATTIE RUTHANNE BAVERLE JENNIFER BECHAK KATE BECHAK KIM BECK KENNETH BEER PATRICIA BELLAN GILLEN CHRISTINE BEThea BOB BINGHAM CORY BONNETT JIM BOVE RAYMOND NELSON & MARLENE BOYLE SALLY BOZZUTO TERRY BRADLEY DANIELLE BRANNIGAN CHRISTO BRAWN MICHELLE BROWNE MORTON BROWN NORMAN BROWN DAN BUCHANAN RICK BYERLY CONNIE CANTOR CHERYL CAPEZZUTI JUDI CHARLSON ROSE CLANCY MATTHEW CLIFFORD KATHRYN COLE JOANNA COMMANDAROS MATTHEW CONROY AMY CONROY LISA CONSINDE GEORGE DAVIS JAY DEL GRECO LYNNE A. DEPPEN AARONEL DEROG GRUBER JENNIFER DINOVITZ BRYE DIGNAM ANNA DIVINSKY LAURA DOMENICCI RONALD DONOUGUE JOHN DORINSKY ELIZABETH DOUGLAS ROBERT DUNN COURTNEY DUZION JOHN EASTMAN RYAN EMMETT SUSAN ENGELTRAND ANDREW B. ENGLISH TOM ESTLACK ALEXANDRA ETSCHMAIER DUNCAN EVERHART TIM FABIA GEORGE FENTON ELLEN FLECKENSTEIN STEPHANIE FLOM JOHN FOBES MICHAEL FULTON TED GALPERIN WILL GIANNOTTI ELISE GOLDSTEIN LESLIE GOLOMB DAVID GRIM STACY GROSS ADAM GROSS GARY GUYDOSH DAVID HALSELLE DAVID BURT HARRIS JANE HASKELL MICHAEL HEGEDUS ADRIENNE HEINRICH BEN HERNSTROM ALLISON HOGO BRIAN HOLDERMAN FUMINA HORA KYE HOSNIER JENNIFER HOWISON SCOTT HUNTER MARK JANICKO MISSY JARZENSKA DELANIE JENKINS NATE JOHNSON ANDREW JOHNSON LINDSAY JOOS JESSICA KALMAR KATHLEEN KALMBACH SANDY KAMINSKI CHRISTOPHER KARDBAMJKIS JEFFREY KATRINZIK TIM KAULEN RYAN KEENE CAROLYN KELLY CRAIG KIRBY PAUL KLEIN BRENDA KNOLL RON KORCZYNSKI AKKO KOTANI WADE KRAMM KELLY KRAPP BOB KUBIAK DEBBIE KUMINSKI MELISSA KUNTZ CHRISTINA LABRIZE YALENA V. LAMM LAUREN LAMPE JILL LARSON COREY LE CHAT BOVEY LEE ELIN LENNOX GOLAN LEVIN RUTH LEVINE CHRISTIS LISOWSKY ROB LON KRISTEN LOWE-REBEL CAROLINA LOYOLA-GARCIA VALERIE LUETH DUNCAN MACDIARMID MATT MADONNA DENISE MAHONE MARIA MANGANO AMIEE MANON SCOTT MANKO ANNA MIKOLAJ MICHELLE MARONI PENNY MATEER JENNIFER McCLAIN JEN MCLUING LAURA MCLAUGHLIN JUDY MELVIN CONSTANCE MERRIMAN JARED MILLER CARIN MINEMOYER LAUREL MITCHELL DEREK MOHR KATHLEEN MONTGOMERY KYANAH MOOR ASHLEY MOORE ELAINIE MORAIS JULIANA MORRIS STEFANIE MOSE Thad MOSLEY NATHAN MOULD OUDLAJE BRITTANY MUCY TK MUNDOK JUDITH MUSSER LAURA MUSTIO RISE NAGIN DR. JAMES P. NESTOR JAMES J. NESTOR THOMAS J. NORULAK CHUCK OLSON JAMES OSHER WENDY OSHER MARK PANZA KIT PAULSEN JR. PAYNE JOEY PERRY HEATHER POWELL GARY Pyles CAROL L. RANDOLF MARC RETTIG REV. DAISER ROCKET PAUL RODEN NIKKI ROSATO MICHAEL ROSSELLA RENEE ROSENTEIN JUSTIN ROTHSHANK PATRICK RUANE DARLENE DURRWAchter RUSHING BRENT RUST EMILY SALSbery PHILLIP SALVATO DIANE SAMAELS ROBERT SANDS CHRISTINA SCALISE PAUL SCHIFINO JEFFREY SCHECKENgost JUDITH SCHUMACHER ELIZABETH SCOTT YOKO SEKINO-BOVE BRIAN J. SESACK JOSPEH SHAPER ADAM SHRECKHISE GERALD SHULMAN RYAN SIGESMUND JAMES SIMON M.A. SINHUBER SUSANNE SLAVICK MATT SMITH WESLEY SMITH RANDIE SNOW JOSHUA SPACE DAVE SPARKS SUSAN SPARKS MARIA STRAZZA MARIDION STRATENSKY KRISTIN STRICKLER ROBERT STROWERS JULIE STUNDEn CHRISTINE SWANN SONJA SWERTLSCH LAURA TABAKMAN ANDRES TAIPA-URZUA RHOA TAYLOR LENORE THOMAS DEBRA THOMSON LISA TOLBOZ MARK TRAWBEGH SCOTT TURRI TWO GIRLS WORKING (TIFFANY LUDWIG AND RENEE PIECHOCKI) JIM ULRICH MELISSA VERTOSICK NICH VINCENT WILLIAM D. WADE SANDRA WARD ALEXANDRA WATROUS SHAWN WATROUS FRANK WEBB MARY WEIDNER PAULA WEINER BARBARA WEISSBERGER ADAM WELCH PETER WEST FANNIE WHITE SHARON WILCOX TINA WILLIAMS BREWER HOLLAND A. WILLIAMS SARAH WILLIAMS SUSAN WINICOUR JOE WITZEL HISHAM YOUSSEF BOB ZILLER KATHLEEN ZIMBICKI

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Physical Computing

10 Speaker(s): Julian Dolce
Room: Grand Station Room
Time: 04:05 - 05:05

A mouse and keyboard is traditionally the way that we interact with a computer as a means of input. With Physical Computing we can start to consider how users express themselves and interact within a space. During this session, Julian will explore how to capture user interaction using Phidgets and Arduino boards and bring that data into Flash.

The Experience Layer

11 Speaker(s): Dan Mall
Room: Brighton Room
Time: 04:05 - 05:05

Flash is commonly used to create engaging and immersive interfaces, but the dangers of un-indexable content, difficult maintenance, and gratuity have given in a bad rap in certain web circles. “The Experience Layer” will demonstrate how Flash can be used to enhance a user’s experience, why it can be successful, how to leverage other technologies that play nicely with it, and how to make a compelling case for it.

The Medium of Interaction

12 Speaker(s): Golan Levin
Room: Grand Station Room
Time: 05:15 - 06:15

I am interested in the medium of response, and in the conditions that enable people to experience “flow,” or sustained creative feedback with reactive systems. In this regard I have found inspiration in the engaging interactive artworks of Myron Krueger and Toshio Iwai, and in the research of cognitive psychologist Mihaly Csikszentmihalyi. I am drawn to the revelatory potential of information visualization – whether brought to bear on a single participant, the world of data we inhabit, or the formal aspects of mediated communication itself. Here I have drawn from many teachers in the disciplines of conceptual art and computational information design. And I am fascinated by how abstraction can connect us to a reality beyond language, and the ways in which our gestures and traces, thus abstracted, can reveal the unique signatures of our spirits. My recent projects have explored the gestures of the hand and voice; in my new work, I have turned to the gestures of the eye, with the aim of creating engrossing, uncanny and provocative interactions structured by gaze. This presentation will discuss a wide range of my own works and those of others, with a particular attention to how the use of gestural interfaces, visual abstraction, and information visualization can support new modes of interaction and play.
3ª Conferência Nacional em Interacção Pessoa-Máquina

PROGRAMA


14h00  Recepção e Registo
14h30  Workshop
       Tecnologias Multimédia no Ensino

Participação de diversas Universidades Portuguesas (incluindo UNL e IST).
Participação aberta a todos os participantes na conferência.

5ª Feira - 16. Outubro 2008

8h30  Recepção e Registo

9h30  Sessão de Abertura

Orador Convidado

Prof. Golan Levin
Carnegie Mellon University, Pittsburgh USA

10h30  Café

11h00  Sessão técnica: Aplicações Interactivas

11h00  Abordagem Tridimensional e Interactiva para Analisador Táctico de Match Racing
       Fausto Mourato and Manuel Próspero dos Santos

11h20  Hipervídeo na Preservação e Partilha de Memória Cultural e Etnográfica
       António João Saraiva, Manuel José Damásio and Teresa Chambel

11h40  Sketch-a-Doc: Sketch a Document to Find It
       Filipe Rodolfo Alves, Manuel J. Fonseca and Daniel Gonçalves

11h55  Visualização em Ambiente Virtual da Execução Gráfica de uma Cobertura: uma Aplicação Didática
       Alcina Zita Sampaio and Carlos Oliveira Cruz.

12h10  You Move You Interact: Developing a dancing performance system for full body interaction
       João Martinho Moura, Jorge Sousa, Pedro Branco and Adérito Fernandes Marcos.

12h25  Almoço
LotuSalon 2.08. Announcing something new at Lotusphere and it isn’t about getting your hair done!

In the spirit of JAMfest and SpeedGeeking, LotuSalon 2.08 is less about us and more about you. Inspired by the famous “Salons” of Paris during the 18th Century Enlightenment, LotuSalon 2.08 will gather the best and brightest minds in one big room to talk with each other — and to interact with you. The first in what we hope to be a tradition of expanding our collective horizon, LotuSalon 2.08 will look at how collaborative technology is having an impact on how we have fun in a Web 2.0 playground and how Geek became chic. A dynamic and lively discussion with lots of audience participation, our LotuSalon 2.08 guest Geeks will share thoughts and views about their creative process and how the ‘new Web’ inspires and empowers them. The Declaration of Independence, the Industrial Revolution, comic strips and plunging necklines emerged out of the Parisian Salons of the 18th Century. Let’s see what the 21st Century LotuSalon 2.08 in Orlando can stir up.

Monday, SW Ballroom
9:00am – 10:00am White Badges
11:00am – 12:00pm Yellow Badges

The Golden Age of the Geeks — Geek Gods and Goddesses of Mythic Proportions Talking about Creativity, Fun and Fair Play
Daniel Sieberg and Lotusphere audience members talk with Daniel Sieberg, Ze Frank, Golan Levin and Jane McGonigal.

Daniel Sieberg: CBS News Science and Technology Correspondent

Most recently, Sieberg was CNNi’s technology correspondent and host of “Next@CNNi”, covering many technology-related issues including identity theft, privacy, security, hacking, gadgets and video games. He also reported on the aftermath of Hurricane Katrina extensively for CNN and covered two shuttle launches. Sieberg served as the technology editor and writer for CNN.com. Before joining the cable channel, he was a daily reporter for The Vancouver Sun and a video game reviewer for CTV in Vancouver. Sieberg has also served as a freelance writer for Time magazine. Sieberg contributed to CNN’s Emmy Award-winning documentary, “Enemy Within” (2002) and received the Peabody Award for Significant & Meritorious Achievement in Broadcasting and Cable for his role in CNN’s coverage of Hurricane Katrina.

Ze Frank: Web Humorist, Artist

Ever since his “How to Dance Properly” viral video — born as a party invite for 17 friends — hit the Web in 2001, Ze Frank has been making people giggle, guffaw and gasp out loud whilst procrastinating at work. He defines, in many ways, the genre of on-line comedy, and continues to innovate madly on the form. His interactive website is chock-a-block with addictive videos, toys, essays and games. His most recent hit, The Show with Ze Frank, drew press, praise and thousands of viewers daily during its year-long run ending March 2007. The podcast earned him a Vloggie at the inaugural 2006 award show and a Web Award at SXSW 2007.

Golan Levin: Experimental Audio-visual Artist

Half performance artist, half software engineer, Golan Levin manipulates the computer to create improvised soundscapes with dazzling corresponding visuals. He is at the forefront of defining new parameters for art. Having worked as an academic at MIT and a researcher specializing in computer technology and software engineering, Golan Levin now spends most of his time working as a performance artist. Rest assured his education hasn’t gone to waste, however, as Levin blends high tech and customized software programs to create his own extraordinary audio and visual compositions. The results are inordinately experimental sonic and visual extravaganzas from the furthest left of the field.

Jane McGonigal: Innovative Game Designer

Jane McGonigal is a pervasive game designer with 42 Entertainment and a games researcher at UC Berkeley. As a designer, she specializes in real-world, multiplayer games for public spaces and serious places, including cemeteries, downtown urban centers, city and national parks, airports and public transportation systems. She was a lead designer for 42 Entertainment’s icoveebees (2004), which received the Innovation Awards from the International Game Developers Association, the games Webby Award from the International Academy of Digital Arts and Sciences, and recognition from the New York Times’ 2004 Year in Review as one of the most significant cultural phenomena of the year. Her research focuses on systems and interfaces for massively collaborative play, both in game environments and in everyday life.
Golan Levin (USA)
Zachary Lieberman (USA)
Jaap Blonk (NL)
Joan La Barbara (USA)

Messa di Voce

De audiovisuele installatie Messa di Voce sloop de bezoeker volledig op; het is een boeiende symbiose van klank en beeld, bestaande uit echte stemmen en driedimensionale projecties. Voor dit project werd speciale software ontwikkeld die stemgeluiden (lange en korte, hoge en diepe tonen) in real-time omzet in corresponderende beelden. Via een klanganalyse worden alle nuances van de stemexpressie abstract gevisualiseerd in geluidssterkte en intensiteit. Op hun beurt kunnen de beelden die zo ontstaan ook gemanipuleerd worden, zodat de klank opnieuw verandert. Op die manier groeit er een technisch complexe maar toch speelse interactie tussen de bezoeker, de klankomgeving en de driedimensionale beelden, waardoor de illusie ontstaat dat klank zichtbaar is.

De term ‘Messa di Voce’ slaat op een zangoevening waarbij een toon aanzwellt en afneemt (een crescendo en decrescendo dus), waarbij toonhoogte, intonation en resonantie niet mogen veranderen. De interesse van deze kunstenaarsgroep gaat uit naar de fonesthesie, het fonetische symbolisme, waarvan de oorsprong dient gezocht in de synesthetische kunst en research.

“Messa di Voce” is an audiovisual installation which fully engages the observer. It is a fascinating symbiosis of sound and image, with real voices and three-dimensional projection. The project required the development of special software which converts the sound of voices (long and short and high and deep tones) in real-time into corresponding images. An analysis of the sounds visualizes all expressive nuances of the voice as volume and intensity. In their turn, the images that are thus formed can also be manipulated, so much so that the sound changes again. In this way a technically complex though playful interaction arises between the observer, the sound environment and the three-dimensional images, and the illusion is created that sounds are visible.

The term ‘messa di voce’ refers to a vocal effect in which a note swells to full volume and then diminishes (i.e. crescendo and decrescendo), pitch, intonation and resonance remaining unchanged. This group of artists is mainly interested in phonesthesia, the phonetic symbolism with its origins in synesthetic art and research.
Biennial 2008
MAY 3 - AUGUST 24

6300 Fith Avenue, Shadyside
412.361.4873
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PITTSBURGH CENTER FOR THE ARTS
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Special Events and Performances
A $20 R/E Pass is available for events and can be purchased at the door or in advance.
May 3 – Opening Receptions – 5:30-8:00 pm
Pittsburgh Center for the Arts (PCA) and Pittsburgh Filmmakers (PF)

May 22 – 7:30 pm
Pittsburgh Filmmakers Melwood Screening Room

May 29 – 7:30 pm
Pittsburgh Filmmakers Shadyside Screening Room

June 6 – 7:00 pm
Pittsburgh Filmmakers

June 20 & 21
Pittsburgh Filmmakers Barnes Theater - 601 Liberty Avenue
Friday June 20
7:00 pm: Briefly: NV Olympiad and video projection by Vanessa German
8:00 pm: Reception
Saturday, June 21
3:00 pm, 5:00 pm, 7:00 pm: Additional performances of Briefly
* Admission: $5 at the door

June 29 – 1:00 pm
Pittsburgh Center for the Arts
16:00 am – 5:00 pm: Biennial Family Day
Interactive performance by Nicole Czapinski & Bryan Kyckelhahn
Admission: Free

July 10 – 7:00 pm
Pittsburgh Center for the Arts
7:00 pm: Judd Lead: Interactive performance and artist talk by Vanessa German
Admission: Free

July 17 – 7:00 pm
Pittsburgh Center for the Arts
7:00 - 9:00 pm: Reception + Gala Dinner: Some Like It Hot, and interactive outdoor sculpture in collaboration with Robert Diller
Admission: $50 at the door

July 19 – 2:00 pm
Pittsburgh Center for the Arts
2:00 pm: Artist Talk by Nicole Czapinski (in collaboration with Robert Diller)
Admission: Free

August 23 – Closing Night Event – 7:00 pm
Pittsburgh Center for the Arts

Engaging Thought May and June
Pittsburgh Center for the Arts

For more information, visit www.pittsburghbiennial.org or call 412.361.4873.
Golan Levin

*Double-Taker (Snout)* (interactive installation, 2008) deals in a whimsical manner with the themes of trans-species eye contact, gestural choreography, subjecthood, and autonomous surveillance. The project consists of an eight-foot (2.5m) long industrial robot arm, costumed to resemble an enormous inchworm or elephant’s trunk, which responds in unexpected ways to the presence and movements of people in its vicinity. Sited on a low roof above a museum entrance, and governed by a real-time machine vision algorithm, *Double-Taker (Snout)* orients itself towards passers-by, tracking their bodies and suggesting an intelligent awareness of their activities. The goal of this kinetic system is to perform convincing “double-takes” at its visitors, in which the sculpture appears to be continually surprised by the presence of its own viewers — communicating, without words, that there is something uniquely surprising about each of us.

*Opto-Isolator* (2007: Golan Levin with Greg Baltus) inverts the condition of spectatorship by exploring the questions: “What if artworks could know how we were looking at them? And, given this knowledge, how might they respond to us?” The sculpture presents a solitary mechatronic blinking eye, at human scale, which responds to the gaze of visitors with a variety of psychosocial eye-contact behaviors that are at once familiar and unnerving. Among other forms of feedback, *Opto-Isolator* looks its viewer directly in the eye; appears to intently study its viewer’s face; looks away coyly if it is stared at for too long; and blinks precisely one second after its visitor blinks.

Golan Levin is an artist, now based in Pittsburgh, who focuses on the design of systems for the creation, manipulation and performance of simultaneous image and sound, as part of a more general inquiry into formal languages of interactivity and of nonverbal communication 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. Identified by Technology Review as one of the world’s “Top 100 Innovators Under 35,” and dubbed by El Pais as “one of the most brilliant figures in contemporary audiovisual art,” Levin has exhibited widely in Europe, America and Asia. He is known for the conception and creation of *Dialtones: A Telesymphony* (2001), a concert whose sounds are the choreographed dialing and ringing of the audience’s own mobile phones, and for interactive

**Works in Exhibition**

*Double-Taker (Snout)*
Golan Levin with Lawrence Hayhurst, Steven Benders and Fannie White
interactive installation, 2008

*Opto-Isolator*
Golan Levin with Greg Baltus / Standard Robot Company
custom robotics, 2007
FOR IMMEDIATE RELEASE

BigBots: What happens when you mix art and robotics
Gigantic Art Installations Mark the Beginning of Robot 250 Festival

PITTSBURGH – June 2, 2008 – This summer, city park goers relaxing under a canopy of shady trees, may notice an unusual specimen that seems to be roving rather than swaying. If so, they have probably spotted the “Look-See Tree,” a mobile work of art created by local artist Ally Reeves. Beginning June 17 in West Park on Pittsburgh’s North Side, the “Look-See Tree” will be touring the city’s park system with Citiparks’ Roving Art Cart, continuing its travels into September.

But the “Look-See Tree” is more than just a work of art. It’s a robot, more specifically a “BigBot,” one of 11 giant robotic installations that will be on display around the city from July 11 – 28 as part of Robot250, a celebration of robotic technology aligned with Pittsburgh’s 250th anniversary. Pittsburghers and visitors from around the globe will have the opportunity to see the BigBots, which were created for Robot 250 by artists and technologists living and working in Pittsburgh.

The “Look-See Tree,” houses six motion-activated mini-theaters, which contain robotic animals set in environments within a large tree structure. From afar, viewers will see a large, sparsely limbed tree trunk lying on its side, supported by wheels and connected to a bicycle. Closer inspection will reveal several glowing hollows in the tree trunk. When viewers peek in, they will see fictional animals that will respond to their presence by gesturing — hiding, vocalizing, shifting or jumping—and otherwise reacting to the people watching them.

The BigBots celebrate art while enlarging the viewer’s perception of what a robot is. Far from the stereotypical “mechanical men,” these BigBots run the gamut from a sensor-embedded roller coaster for plants on top of the Children’s Museum to a giant mechanical “sock puppet” with a gaze that follows visitors as they enter or leave the Pittsburgh Center for the Arts.

Another early-bird BigBot will appear on July 5. Keny Marshall’s “prototype for an infinite array of semi-autonomous percussive devices,” aka “Crickets,” is based on Dr. John Conway’s “The Game of Life,” and will provide a simulacra of the process of life, death and rebirth through sound in the garden at the Mattress Factory Museum.

The other BigBots will be installed and ready for viewing and interaction from July 11–28. They include:

- “Rise and Fall,” by Jennifer Gooch at Flagstaff Hill, will explore the meaning of flags and how their position on a pole can portray the status of the “state” they represent.
- “Double-Taker (Snout),” by Golan Levin at the Pittsburgh Center for the Arts, will be watching people outside of the building in a very human way.
- “You’re #1” by Ian Ingram at The Andy Warhol Museum, is a giant foam finger that will spread joy as it points to you, and you, and yes, even you.
- “Reach, ROBOT,” by Grisha Coleman at PPG Plaza, turns the plaza into a robotic instrument conducted by the passing people. The resulting composition samples music and readings from Pittsburgh’s great African-American musicians, composers, poets and writers.
- “ABB Basketball Arm,” by Pete Feher at the Carnegie Science Center, will test your free throw skills and show off its own.
Double-Taker  
Goalan Levin

Ever feel like you’re being watched by someone—or something? If internationally renowned artist Goalan Levin has his way, you will be watched, especially if you visit the Pittsburgh Center for the Arts this July.

Goalan’s whimsical “Double-Taker (Snout)” sculpture, a BigBot commissioned under Robot 250, will be watching you from atop the center’s roof on Fifth Ave in Oakland. Passers-by will be subjected to looks, then double-takes, as if the robot is following their movements. “This large outdoor interactive robot deals in a whimsical manner with the themes of human eye contact, gestural choreography, subjecthood and autonomous surveillance,” said Levin. “Double-Taker” consists of a seven foot-long repurposed industrial robot arm, which will be covered in a flexible reinforced-fabric cylinder. This animated arm, which will resemble an inchworm or elephant’s trunk, will be controlled by a real-time vision-based computer system.

“Double-Taker” will mean the specific gesture in which the subject looks at, then looks away from people, giving the impression it has turned its attention to other things,” said Levin. “But then it abruptly looks back at the visitor, as if it had missed some important detail and couldn’t be certain about what it had really seen.”

Green Roof Roller Coaster  
Gregory Witt and Joey Hays

Though quite good for the environment, trees and plants atop large buildings often seem out of place and out of reach, just a static patch of green in a cold, gray and lonely forest of concrete.

Artists Greg Witt and Joey Hays have found a way to alter that image and add movement to it by creating “Green Roof Roller Coaster” as one of the BigBots for Robot 250, which will be on display at the Children’s Museum of Pittsburgh in July.

“This BigBot is an old-style wooden roller coaster for trees,” said Witt. “Green roofs are typically built to utilize plants and their ability to insulate a building, retain rainwater, convert carbon dioxide into oxygen and harbor wildlife.”

This robotic roller coaster does all that while providing “entertainment” for the tree, monitoring and processing various environmental and physiological variables and keeping viewers informed of how “entertained” the tree is at any given time.

“The tree will be equipped with an array of sensors including: humidity, CO2, vibration and leaf conductance. Embedded in the car will be a soil moisture sensor, an accelerometer and a web cam, all connected to an on board computer that will send the data to a kiosk located in front of the museum,” Witt said.

Visitors who come to the Children’s Museum can visit the kiosk to start the roller coaster, view live data including g-forces, vibration levels and tree happiness, as well as view real-time images of the tree in motion.

Look-See Tree  
Ally Reeves

This summer, as the native trees entice city park goers to rest under the canopy in the shade, they may be even more enticed by “The Look-See Tree,” an unusual roving tree.

“The Look-See Tree” is actually a mobile artwork housing five motion activated mini-theaters created by local artist Ally Reeves, and it’s one of the Robot 250 BigBots people will see at various venues throughout the city in July. “The Look-See Tree” will travel with the Citiparks Roving Art Cart.

The small theaters in “The Look-See Tree” contain robotic animals in somewhat natural settings within a large tree structure.

From afar, viewers will see a large sparsely limbed tree trunk lying on its side, supported by wheels, and connected to a bike. As they approach, people will notice the leaves of the tree, which sprout and are withdrawn repeatedly and irregularly, implying an unusual fluctuation in seasons.

Closer inspection will reveal several glowing hollows in the tree trunk. When viewers peak in, they will see fictional animals that will respond to their presence by either beginning or ending a gesture—hiding, vocalizing, shifting, or jumping—and otherwise reacting to visitors.

“The term ‘look-see tree’ is taken from a name given to trees that have been converted to fire watch or simply observation towers. This name was of interest to me because it designates a tree as a place to go for observation and contemplation in this case, however, the view is inside the tree rather than beyond it,” said Reeves.
CHILDREN'S MUSEUM OF PITTSBURGH
Exhibition: Lemurson
Interactive Robotic Instruments
May 31 – September 7
Exhibition: Workshop Showcase
Display of student and team robots
July 11 – 27
BigBot: “Green Roof Roller Coaster”
by Greg Witt and Joey Hays
July 11 – 27
Event: Robotic Flower Garden customized by visitors each day
July 11 – 27 (times vary, TBD)
Event: Sensor Satisfy
July 11 – 18 (times vary, TBD)

PHIPPS CONSERVATORY & BOTANICAL GARDENS
BigBot: “Mower”
by Osman Khan
July 11 – 27

PITTSBURGH CENTER FOR THE ARTS
PCA Biennial Installation
Golan Levin indoor work
May 2 – August 24
BigBot: “Double-Take (Snout)”
by Golan Levin
July 18 – 27
Exhibition: Filmmakers' Melwood Galleries
Display of CMU artist robots
July 12 – 28
Reception — Golan Levin's Double-Take, an interactive outdoor sculpture
July 18, 7 – 9 p.m.

CITIPARKS ROVING ART CART (VARIOUS LOCATIONS)
BigBot: “The Look-See Tree”
by Ally Reeves
June 17 – September 15
Hands-on robot design activities
June 1 – August 1

PPG PLAZA
BigBot: “Reach, ROBOT”
by Grisha Coleman
July 11 – 27

CITIPARKS/SCHENLEY PARK
Event: Robot Film Festival
July 6, 13, 20, 27
BigBot: “Rise and Fall”
by Jennifer Oooch
July 11 – 27

MATTRESS FACTORY
BigBot: “aka Cricketa”
by Ken Marshall
July 5 – August 9
Exhibition: Workshop Showcase
Display of workshop and studio robots
July 10 – 24
Exhibition: Building 1414
Installation and Forums
July 11 – August 30
(times vary, TBD)
Event: Art-B-Q
BBQ evening with artists and open forum
July 17

QUANTUM THEATER
Shakespeare's Cymbeline
July 31 – August 24
Days and times vary

SQUONK OPERA
Performance: “Astro-rama”
Schenley Plaza, Oakland
October 15 – 18

Look, mom, I'm on the internet!

www.robot250.org

Golan Levin

*Double-Taker*

at Pittsburgh Center for the Arts

*Double-Taker* consists of a seven-foot-long repurposed industrial robot arm, covered in a flexible reinforced-fabric cylinder. This animated arm, which resembles an inch worm or elephant’s trunk, is controlled by a real-time vision-based computer system. Double-Taker oriented itself towards passers-by, tracking them and appearing to follow their movements. The unique goal of this sculpture is to perform convincing “double-takes” at its visitors, in which it appears to be continually surprised by the presence and activities of its observers.

“This large outdoor interactive robot deals in a whimsical manner with the themes of human eye contact, gestural choreography, subjecthood and autonomous surveillance.”

**ABOUT THE ARTIST**

Golan Levin is an artist/engineer interested in the exploration of new modes of reactive expression. His work focuses on formal languages of interactivity and on nonverbal communications protocols in cybernetic systems. Through performances, digital artifacts, and virtual environments, Levin applies creative twists to digital technologies that highlight our relationship with machines, make visible our ways of interacting with each other, and explore the intersection of abstract communication and interactivity. Levin is Associate Professor of Electronic Art at Carnegie Mellon University, Pittsburgh.

[http://www.golanlevin.com](http://www.golanlevin.com)

Enabled through critical support from the CMU Collaborative Machining Center, the Pittsburgh Center For the Arts, and the ABB Mechatronics and Robotic Automation Research Group. Transportation generously sponsored by George Moving & Storage, Inc.

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shakerag workshops

Hayne Bayless: Handbuilding with Hayne
Explore tools too often neglected: the extruder and the slab roller. Learn unconventional forming methods and unusual ways to decorate the surface. Hayne’s overall approach is to keep out of the clay’s way, so that processes and techniques show in the work, keeping it fresh and lively.

Val Cushing: Functional Pottery
Val’s objective in this workshop is to help each potter develop ideas, insights, and skills towards the goal of finding a stronger personal and expressive style through working with wheel thrown forms.

Diane Farris: Photography and Narrative
Create your own visual narratives - picture books, children’s books, image series - using digital and traditional means, camera, computer, scanner, sketchbooks, artifacts, and conversation.

Flo Hoppe: Exploring the Woven Form
Basketmakers, expand your knowledge of wicker and develop your ability to shape three-dimensional forms, experimenting with various weaves, patterning and color, and different types of borders, handles, and lids.

Lisa Klukulak: Felted Compositions
Explore the chemical and mechanical processes of felting, focusing on the elements of color, line, shape, and texture, and experimenting with techniques to create a developmental series and to explore options for larger and more complex projects.

Joe & Joanna Swayne: Plein Air Photography
Learn to make photographic prints when and where you shoot, versus waiting to work in a fully equipped wet darkroom, or a sophisticated digital center. Homegrown solutions will allow you to make printing part of the immediate photo-experience, whether in far-flung destinations or in your own backyard.

June 15 - 21

Sandra Brownlee and Anne West: Tactile Notebooks
Find your own personal living language through keeping a vibrant daily notebook. Sandra and Anne will help participants to develop tactile pages from which to assemble a book, creating a rich and vivid record of sensory experiences accumulated through images, words, and stories.

Chris Bucklow: Developing a Visual Language
This course is for artists who wish to refine or develop their work’s ability to “speak” for them. Chris will explore the shifting “speech” paradigms that lie behind the art of the past and each individual’s very personal needs and wishes. All work produced is likely to have the quality of being a sketch, but one that is rich with ideas springing from both the conscious and the unconscious.

Malcolm Davis: Shinos in the Fire
Come fire shinos with Malcolm! Bring your bisqued pots and learn to mix and fire carbontrap shino glazes in a gas kiln. While the kiln fires and cools, Malcolm will lead potters in exploring new forms on and off the wheel.

Kerr Grabowski: Deconstructed Screen Printing
Experiment with the silkscreen as an intuitive and unpredictable painting and monoprinting tool to create fabrics of depth, texture, and personal imagery. The resulting fabric may be used as an end in itself or a point of departure for further embellishment.

Golan Levin: The Interactive Image
Learn to use interactive graphics as an expressive visual tool. This class is a “studio art course in computer science,” in which the goal is art and design, but the medium is software created by you.

Ellen Shankin: Useful Pots - Aesthetic Choices
Consider the decisions you make with your pots, consciously or unconsciously, as you work to bring a form to life. All of the choices - contour, line, volume, surface, rim, foot, scale, gesture - add up to give pottery a voice...a point of view...an emotional content.

June 22 - 28

shakerag workshops 2008
Studio Intensives at St. Andrew’s-Sewanee School
290 Quintard Road, Sewanee, Tennessee 37375
Session One
June 16-16
Hayne Bayless: Handbuilding with Hayne Bayless
Val Cushing: Functional Pottery on the Wheel. Ideas to Improvisation
Diane Farris: Photography and Narrative with Digital Tools
Flo Hoppe: Exploring the Woven Form
Lisa Klukulak: Felted Compositions: Sampling 2 D Techniques
Joe & Joanna Swayne: Plein Air Photography

Session Two
June 17-23
Sandra Brownlee & Anne West: Tactile Notebooks
Christopher Bucklow: Developing a Visual Language
Malcolm Davis: From Shigaraki to Shakerag: Shinos in the Fire
Kerr Grabowski: Deconstructed Screen Printing
Golan Levin: The Interactive Image
Ellen Shankin: Useful Pots - Aesthetic Choices

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