Golan Levin

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

015  *Honorable Mention, Interactive Art, Prix Ars Electronica* 2009. 9/2009.
016  “Audiovisual Software Art.” *See this Sound Symposium*, Linz, Austria. 9/3/2009.
017  *Direct Digital Symposium*. Modena, Italy. 5/28/2009.
022  Artist’s Talk. *Flash in the Can (FITC)*, Toronto, Canada. 4/26/2009.
033  Artist’s Talk. *Conversations at the Edge* lecture series, Gene Siskel Film Center, Chicago, 9/17/2009.
046  *NIME 2009 Exhibition* (New Interfaces for Musical Expression), Installations Chair, 6/2009.
MUSIC AND PERFORMING ARTS PROFESSIONS

INTERACTIVE ARTS PERFORMANCE SERIES:
ROBERT ROWE, ARTISTIC DIRECTOR
JOAN LA BARBARA, JAAP BLONK
TMEMA (GOLAN LEVIN AND ZACHARY LIEBERMAN)
MESSA DI VOCE (NY PREMIERE)
A CO-PRODUCTION WITH THE ELECTRONIC MUSIC FOUNDATION

Monday, February 23 at 8 pm
ADMISSION IS FREE AND OPEN TO THE PUBLIC

Frederick Loewe Theatre
35 West 4th Street

For more information, call 212 998 5500 or visit www.steinhardt.nyu.edu/mu
Sep Kamvar
15. We Feel Fine

Sep Kamvar received his undergraduate degree from Princeton University and a PhD in Scientific Computing from Stanford University. He is currently a Consulting Professor at Stanford.

His research focuses on data-mining in large-scale networks. He founded Kaltix, a search engine that was acquired by Google in 2003. From 2003 to 2007, he was the engineering lead of personalisation at Google, responsible for Personalized Search and iGoogle.

Kamvar collaborates with Jonathan Harris on projects examining the dynamics of information exchange in social networking sites. His work is in the permanent collections of MoMA, New York and the Museum of Fine Arts, Houston.

Sep Kamvar (b. 1977, USA)
www.kamvar.org

Golan Levin
29. Opto-Isolator II

Golan Levin is an artist and educator whose interests lie in reactive expression, non-verbal communication and technologies that explore our relationships with machines and computational systems.

He received undergraduate and graduate degrees from the Massachusetts Institute of Technology Media Lab, where he studied in the Aesthetics and Computation Group. Levin is currently Associate Professor of Electronic Art and Director of the Studio for Creative Inquiry at Carnegie Mellon University, Pittsburgh.

His work has been exhibited throughout Europe, America and Asia. He has shown at the Whitney Biennial and the New Museum of Contemporary Art, New York, the Ars Electronica Center, the Museum of Contemporary Art in Taipei and ZKM, (Centre for Art and Media), Karlsruhe.

Golan Levin (b. 1972, USA)
www.flong.com

Aaron Koblin
12. House of Cards
18. Flight Patterns

Aaron Koblin is an artist specialising in data visualisation. Koblin's work has been shown at international festivals including Ars Electronica, SIGGRAPH, OFFF, the Japan Media Arts Festival and TED. He received the National Science Foundation's first place award for science visualisation and his work is part of the permanent collection of MoMA, New York.

Other work includes visualisations for the New York Talk Exchange, a project by the SENSEable City Lab at Massachusetts Institute of Technology, and Bicycle Built for Two Thousand with Daniel Massey, an online project which records voices across the globe singing together.

Aaron Koblin (b. 1982, USA)
www.aaronkoblin.com

Lia
5. Arcs 21

Lia is an Austrian artist and one of the early pioneers of software and net art. Since 1995, she has been creating digital art, installations and sound works. Her work plays with the aesthetic of digital images and algorithms, and her output includes video, screen-based installation, internet art, sound and live audio-visual performances.

Lia has been a guest lecturer at a number of universities in Europe and since 2002 has been teaching at the Fachhochschule Joanneum, University of Applied Sciences in Graz.

Lia (b. Austria)
www.liaworks.com
How would you describe your practice and where do you position your work?

My work represents a personal inquiry into abstract communications protocols. In my process, I create new communications systems to explore such protocols, and then employ these systems in artworks which strive to be both demonstrative yet sublime. 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 Mihal Csikszentmihalyi. I am drawn to the revelatory potential of information visualisation – whether brought to bear on a single participant, the world of data we inhabit, or the formal aspects of mediated communication itself.

How do you see your work in the context of museums and collections?

It's a terrific honour to have my work included in venerable institutions like the V&A, and of course I’m delighted when institutions and individuals seek to acquire my projects for their collections. But I'm also interested in seeking out or inventing new contexts for my work – outside of the white box of the gallery or the black box of the theatre. For example, I'm currently working in the context of the mobile phone, which allows for a very intimate relationship to software that huge numbers of people can experience directly.
What questions does the nature of your work pose for museums and established collections?

A major complication for museums is my works' interactivity. Most museums are in the business of preventing people from touching the artworks – they have entire security contingents devoted to this. And it’s not just the guards who think this way; over at the other end of the museum, I’ve even heard some curators express the opinion that an artwork can’t be ‘serious’ if it incorporates audience participation; the conservative view is that interactive work could only be some kind of toy or game, ‘for kids’. So the structure and demands of my work seem to run counter to the habits and internal cultures of many of today’s institutions.

In relation to art collections, my projects often prompt questions about the longevity of computer-based installations – particularly, I suspect, among collectors who are concerned with the resale value of the artworks.

While I do my best to make my projects robust, even the best commercial components produced today are not expected to last more than ten or twenty years. There are some things to be hopeful about, such as software emulators, that might help extend the lifespan of computer-based artworks. But if my main concern were for making art that could last ‘forever’, I’d work in stone or bronze, not software.

Do you see your work as a development or evolution of an existing practice or as a new discipline?

It's hard to know what one means by 'new', especially in a conversation with a curator from the V&A! At home I have a Phaidon book, '30,000 Years of Art', which devotes about a dozen pages to the last hundred years of art-making. In comparison to the art represented in such a book: yes, my work is part of a new discipline. On the other hand, computer arts have been around now for more than four decades - last December, for example, marked the 40th anniversary of Jasia Reichardt's seminal 'Cybernetic Serendipity' exhibition at the London ICA. Interactivity in the arts has been around even longer, in the kinetic sculpture works of mid-20th-century artists like [Len] Lye and [Yaacov] Agam. Rule-based and generative art practices extend back through the Conceptual, Fluxus and Dada art movements of the previous century. And some of the strongest roots of my work can be found in early 20th-century abstract film and the audiovisual experiments of [Oskar] Fischinger, [Norman] McLaren and [Thomas] Wilfred. I see precursors to my work everywhere.
What do digital technologies allow you to do or investigate that other design tools do not?

I can create ‘behaviour’.
There is often a complex duality within your work. It is at times both intriguing and unsettling, surprising and familiar. Do you think this is a reflection of how people view technology?

I'm interested in creating engrossing new forms of human–machine interaction that promote 'creative flow' – that magic state between boredom and frustration within which all sense of time seems to drop away.

But I'm also interested in creating provocative works that hint at 'the uncanny' – the sense that some interaction is hyper-real, or situated in some similar but parallel reality, forcing people to reflect on the situation and question their senses. I guess these are opposite forces, and I'm comfortable with that. I don't know if this is how other people experience technology – and 'technology' is a pretty general term; I assume you mean 'computing' – but these are the situations, made possible through computing, that fascinate me.

How has the digital design landscape changed over the last few years?

In the late 1960s, there were roughly 10 people in the world who could call themselves computer artists; their work was compiled in Jasia Reichardt's 'Cybernetic Serendipity' exhibition in 1968. By the mid-to-late 1970s, there were about 100 computer artists, many of whom appeared in Ruth Leavitt's 'Artist and Computer' survey book of 1976. Ten years later, there were about a thousand, and by the late 1990s, perhaps ten thousand. In the last few years, boosted by the creation of new programming tools made for artists, such as Processing and Flash, this number has grown to several hundreds of thousands. Meanwhile, previous art forms such as film, video, animation, sculpture and even painting have slowly incorporated the computer as an essential tool. It is – almost – no longer meaningful to refer to oneself as a computer artist; we are all computer artists now. The artists in this exhibition at the V&A are perhaps in the last generation of people who could call ourselves this, before the term becomes meaningless. Our works are concerned, very specifically, with the social implications of computing technologies (technoculturalism) and the aesthetic potential of generative software (technoformalism). Soon, hopefully, we will all just be 'artists' again.
SCHEDULE TED2009 LONG BEACH

TUESDAY

12:15–3:45 Pre-conference excursions
4–5:30 TED University, Center Theater
6:30–8 Get to Know You Cocktail Parties, at hotels
8–10 Welcome Gala, Grand Ballroom, Long Beach Convention Center

WEDNESDAY

8:30–10:30 TED University

11–12:45 Session 1: Reboot
Juan Enriquez, Futurist
Naturally 7, Vocal ensemble
P.W. Singer, Military analyst
Bill Gates, Philanthropist
+ Jill Sobule, Ben Zander, David Hanson
1–2 Lunches (individual signup)

2:15–4 Session 2: Reframe
Golan Levin, Audio-visual artist
+ Dale Chihuly, Don Levy, Randy Gleason, JoAnn Kuchera-Morin, Deepak Ram

2:15–4 Session 6: Invent
Daniel Libeskind, Architect
Shai Agassi, Green auto pioneer
Catherine Mohr, Robotics
Robert Full, Biologist
Sarah Jones, Polymorphic playwright
+ Douglas Sarine & Kent Nichols, John JaGraw, Daniel Kraft
4–5 Conversation break

5–6:45 Session 7: Dream
Jill Tarter, Astronomer
Sylvia Earle, Oceanographer
José Antonio Abreu, Maestro
7–10 TEDPrize Gala, Long Beach Arena

FRIDAY

7–9 TED Run / Segway tour
8:30–10:30 TED University, Center Theater
10:30–11 Conversation break

11–12:45 Session 8: Discover
Thelma Golden, Curator
Jennifer Mather, Psychologist
Nalini Nadkarni, Tree researcher
Bonnie Bassler, Molecular biologist
Nathan Wolfe, Virus hunter
+ Evan Schwartz, Kary Mullis, Kevin Surace
1–2 TED Prize lunches

SATURDAY

7–8 TED Run
8:30–10:15 Session 11: Predict
Nate Silver, Statistician
Alex Tabarrok, Economist
Bruce Bueno de Mesquita, Political scientist
Dan Ariely, Behavioral economist
+ Pete Alcorn, Nicholas Negroponte
10:15–11 Conversation break

11–12:45 Session 12: Engage
Jamie Cullum, Jazz revitalizer
Liz Coleman, College president
Barry Schwartz, Psychologist
+ Gever Tulley, Logan Smalley, Jay Walker
1–3:30 Farewell Picnic

THURSDAY

7–8 TED Run / Segway tour
8:30–10:15 Session 4: See
Oliver Sacks, Neurological anthropologist
Olafur Eliasson, Sculptor of light and space
Ed Ulbrich, Visual storyteller

2:15–4 Session 9: Grow
Natasha Tsakos, Performance artist
Rosamund Zander, Therapist and coach
Dickson Despommier, High-rise farmer

1–2 TED Prize lunches
Artist and software engineer Golan Levin manipulates and adapts the computer to create improvised soundscapes with dazzling, corresponding visuals.

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. 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 virtuoso, often improvised, inordinately experimental sonic and visual extravaganzas from the furthest left of the field.

2001 which was entirely composed of the choreographed ringtones of his audience.

Regularly exhibiting pieces in galleries around the world, and also working as an assistant professor at Carnegie Mellon University, Levin is unapologetically pushing boundaries to define a brave new world of what is possible.

"Some online artists actually care about keeping things lively."
— Sarah Boxer, New York Times

WEB:
flong.com

Many of his pieces force audience participation, such as Dialtones: A Telesymphony, a concert from
Direct Digital è un evento di new media art dedicato a tutti gli artisti di talento che utilizzano il computer come mezzo universale per creare opere d’arte digitale. L’obiettivo del progetto Direct Digital è infatti diventare una piattaforma internazionale per la new media art e la cultura digitale. La new media art è un genere che comprende opere d’arte create con tecnologie digitali provenienti dai nuovi mezzi di comunicazione, quali ad esempio computer, web, interaction, grafica virtuale. Direct Digital è un evento sull’artista digitale in diverse sezioni: mostre d’arte digitale, performance live e concerti, seminari, rassegna cinematografica, concorso d’idee.

**Exhibition | Il canto del coro elettrico**
Mostra di new media art con opere di prestigiosi artisti internazionali
Inaugurazione: Veneti di maggio, mercoledì 18
Ore di apertura: da martedì a domenica, mattina 11 - 14 e pomeriggio 16 - 20
Lunedì chiusura. Apertura straordinaria lunedì 1 giugno. Ingresso gratuito

**Ex-Ospedale Sant’Agostino – Modena**

**Studio Vetrata > 77**
Installazione site-specific nei sotterranei dell’Ex-Ospedale Sant’Agostino. Apertura nei normali orari di visita nei giorni dal 29 maggio al 20 giugno per successivamente tutti i sabati e le domeniche fino al 28 luglio.
Sezione con installazioni di studenti IED Arti Visive Milano

**Palazzo dei Pio, Appartamento Inferiore – Carpi**
Inaugurazione: Sabato 30 maggio, ore 11
Gina Czarnecki > CellMass N2 | Chris Levine > Lightness of being | LimitiZero > Active Metaphor | Mimmo Rotella > Sorprendente Marilyn, Pazzo per le donne, Gioventù bruciata, Marlon Brando | Digital Direction > opere vincitrici del contest

**Contest | Exhibition**
30 maggio > 28 giugno 2009

**Palazzo dei Pio, Appartamento Inferiore – Carpi**

**DIGITAL DIRECTION**
Le opere vincitrici del concorso d’idee Digital Direction realizzate ispirandosi agli originali di Mimmo Rotella presenti in mostra: Sorprendente Marilyn, Pazzo per le donne, Gioventù bruciata, Marlon Brando

**Workshop**
GIO 28/05 ORE 15.00
Auditorium Biblioteca Antonio Delfini - Modena
FROM ART TO DESIGN AND BACK
Con Golan Levin, Boris Depak, Lucrezia Cipitelli, Paolo Rigamonti, Marco Mancuso

VEN 05/06 ORE 18.00
Auditorium Biblioteca Antonio Delfini – Modena
MUSICA E SOFTWARE, UNA VIA BREVE ALL’ELETTRONICA
Con Eraldo Bernocchi

**Cinema**
GIO 11/06 ORE 21.00
Supercinema Estivo – Modena
LA DECIMA VITTIMA di Elio Petri

MAR 23 GIUGNO ORE 21.00
Modena
METROPOLIS di Fritz Lang
Con la colonna sonora appositamente realizzata da Jeff Mills che presenterà personalmente l’evento

**Live media**
VEN 08/05 ORE 21.30 Circolo Zuni/Ferrara DM Stith live
SAB 23/05 ORE 21.30 Sogquadro/Reggio Emilida His Lanclaness & Wolther Goes Stranger live

VEN 29/05 ORE 21.30 Teatro delle Passioni/Modena
Ag/Delay live + Pantha Du Prince dj set
SAB 30/05 ORE 21.00 Cortile d’Onore di Palazzo dei Pio/Carpai Hauschka String Quartet + Ben Frost live | ORE 23.30 Circolo Culturale Mattatoio/Carpi Discofunken live | ORE 23.30 Cookies Kitchen & Bar/Carpi Valerio Tamagnini dj set

DIRECT DIGITAL meets NODE FESTIVAL:
VEN 05/06 ORE 22.30 Circulo Culturale Mattatoio/Carpi Touane + Rafael Anton Iriarri live | SAB 06 GIUGNO ORE 21.30 Galleria Civica/Modena Fennel/Lilven + The Sight Below + Nicola Ratti/Giuseppe Ielasi live

MER 10 GIUGNO ORE 21.00 Auditorium San Rocco/Carpi
A Hawk And A Hackaw + Egle Sommacal With Horns live

DIRECT DIGITAL meets ARTIVIVE FESTIVAL:
VEN 12/06 ORE 21.30 Piazza Lusvardi/Soliera Motel Connection live
MER 17/06 ORE 21.30 Teatro delle Passioni/Modena
Thomas Feilmann + Eraldo Bernocchi + Petulia Mattioli live

VEN 19/06 ORE 22.00 Vibra Club Estivo/Modena
Television Tel Aviv + Badage And Talkalot live

VEN 26/06 ORE 21.00 Palazzo Sant’Agostino/Modena Lacrime artificiali, i piani degli androidi Reading di Emidio Clementi + Paolo Nori Sonorizzazione di Con_Cetta

SAB 27/06 ORE 21.00 Piazzale Re Astolfo/Carpi
Giardini Di Miro vs Il Fuoco live
**Anteprima DIRECT DIGITAL**

**VEN 08/05**
\[Ore 21.30\]
**LIVE** | Circuito Zuni - Ferrara

**DM STITH** (USA)
in concerto
In collaborazione con Arci Ferrara

**Anteprima DIRECT DIGITAL**

**SAB 23/05**
\[Ore 21.30\]
**LIVE** | Soggiuardo
Reggio Emilia

**HIS CLANCYNESS & WOLFER GOES STRANGER** (ITA)
in concerto
In collaborazione con Soggiuardo

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**GIO 28/05**
\[Ore 15.00\]
**WORKSHOP** | Biblioteca Dolfini
Modena

**GOLAN LEVIN** (USA)
Boris deBackere (Bel)
LUCREZIA GIPITTELLI (ITA)
**PAOLO RIGAMONTI** (ITA)
**MARCO MANCUSO** (ITA)
From art to design and back

**VEN 29/05**
\[Ore 21.30\]
**LIVE** | Teatro delle Passioni
Modena

**AGF/DELAY** (GER/FIN)
in concerto
**PANTHA DU PRINCE** (GER)
**DI SET**
in collaborazione con Emilia Romagna Teatro Fondazione

**SAB 30/05**
\[Ore 21.00\]
**LIVE** | Cortile d'Onore di Palazzo dei Pio - Carpi

**HAUSCHKA STRING QUARTET** (GER)
in concerto
**BEN FROST** (ISL)
in concerto

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**VEN 05/06**
\[Ore 18.00\]
**WORKSHOP** | Biblioteca Dolfini
Modena

**ERALDO BERNOCCO** (ITA)
Musica e software, una via breve all’elettronica

**DISCOFUNKEN** (ITA)
in concerto

**LIVE** | Cookies Kitchen & Bar
Carpi

**VALERIO TAMAGNINI**
**DI SET**

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**VEN 06/06**
\[Ore 21.30\]
**LIVE** | Galleria Civica - Modena

**FENNESZ + THE SIGHT BELOW + DEAN ROBERTS + NICOLA RATTI + GIUSEPPE IELASI**
in concerto

**LUN 01/06**
\[Ore 21.30\]
**LIVE** | Circolo Culturale Mattatoio - Carpi

**MURCOF** (MEX)
**FRANCESCO TRISTANO** (LUX)
in concerto

**LUN 01/06**
\[Ore 23.30\]
**LIVE** | Circolo Culturale Mattatoio - Carpi

**BOWERBIRDS** (USA)
in concerto

**LIVE** | Cookies Kitchen & Bar
Carpi

**BROKE ONE DJ SET**

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**VEN 12/06**
\[Ore 21.30\]
**LIVE** | Piazza Lusvardi - Soliera

**MOTEL CONNECTION**
in concerto

**www.artivivefestival.it**

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**MER 17/06**
\[Ore 21.30\]
**LIVE** | Teatro delle Passioni
Modena

**THOMAS FEHLMANN** (GER)
**ERALDO BERNOCCO** (ITA)
**PETULIA MATTIOLI** (ITA)
in concerto

**La performance sarà interamente registrata e farà parte del nuovo album In collaborazione con Emilia Romagna Teatro Fondazione e Rare Noise**

**VEN 19/06**
\[Ore 22.00\]
**LIVE** | Vibra Estivo - Modena

**TELEFON TEL AVIV** (USA)
in concerto

**BADGE AND TALKALOT** (ITA)
in concerto

**In collaborazione con Arco Modena**

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**MAR 23/06**
**CINEMA**
*Modena [tba]*

**METROPOLIS**
di Fritz Lang
Colonna sonora originale di Jeff Mills

**VEN 26/06**
\[Ore 21.00\]
**READING** | Ex-Ospedale
San’Agostino - Modena

**EMIDIO CLEMENTI** (ITA)
**PAOLO NORD** (ITA)
Lascine artificiali, i piatti degli androidi

**CON CETTA** (ITA)

**SAB 27/06**
\[Ore 21.00\]
**LIVE** | **CINEMA** - Piazzale Re Astolfo - Carpi

**GIARDINI DI MIRO** (ITA)
Sonorizzazione live del film *Il Nocci*
di Giovanni Passtrone
Dal progetto commissionato dal Museo del Cinema
di Torino Rassegna Immagini tra le note
GOLDEN NICA
INTERACTIVE ART

Nemo Observatorium
Lawrence Malstaff (BE)
www.fortlaan17.com/eng/artists/malstaff
Courtesy: Galerie Fortlaan 17, Gent (BE)

GOLDEN NICA
HYBRID ART

Natural History of the Enigma
Eduardo Kac (US)
Scientific partners: Neil Olczewski, Department of Plant Biology and Neil Anderson, Department of Horticultural Science, University of Minnesota, St. Paul, MN
www.ekac.org
Courtesy: Black Box Gallery, Linz and Weisman Art Museum, MN

AUSZEICHNUNG
AWARD OF DISTINCTION INTERACTIVE ART

when laughter trips at the threshold of the divine
Osman Khan, Kim Beck (US)
www.osmankhan.com
www.idealcities.com
Documentation
Default to Public
Jens Wunderring (DE)
www.defaulttopublic.net
www.sport14minus.de
Documentation

AUSZEICHNUNG
AWARD OF DISTINCTION HYBRID ART

EarthStar
David Haines (UK)
Joyce Hinterding (AU)
www.sunvalleyresearch.net
The New York Times
Special Edition
Steve Lambert (US)
member of Because We Want it
http://nytimes-se.com

ANERKENNUNG
HONORARY MENTION INTERACTIVE ART

Perpetual Storytelling Apparatus
Benjamin Maus,
Julius von Bismarck (DE)
www.allesblickt.com
www.juliusvonbismarck.com
Red Psi Donkey
Jens Brand (DE)
www.jensbrand.com
The Physical Value of Sound
Yuri Suzuki (JP)
www.yurisuuki.com
CONNECT – feedback-driven sculpture
Andreas Muxel (AT)
www.andreasmuxel.com
http://connect.andreasmuxel.com
Opera Calling
IMediengruppe Bitnik (CH)
and Sven König (DE)
www.bitnik.org
www.opera-calling.com/description

ANERKENNUNG
HONORARY MENTION HYBRID ART

Silent Barrage
Philip Gamlien, Guy Ben-Ary, Peter Gee,
Dr. Nathan Scott & Brett Murray in collaboration with Dr. Steve Potter Lab
(Dr. Steve Potter, Douglas Siews & Stephen Bobic) (AU/USA)
www.symbiotica.uwa.edu.au/silentbarrage
Documentation
Corpora in St(gh)te
Sota Ichikawa (JP), Max Rheiner (CH), Ákos Máróy (HU), Kaoru Kobata (JP), Satoru Higa (JP), Hajime Narukawa (JP)
doubleNegatives Architecture
http://corpora.hu
http://corpora.ycam.jp
BioS [bible]
robotlab (Matthias Gommel, Martina Haitz, Jan Zappeli) (DE)
www.robotlab.de
The Idea of a Tree
Thomas Traxler, Katharina Mischer (AT)
www.mischertraxler.com
Common Flowers - Flower Commons
Georg Tremmel (AT)
See this Sound
Ton-Bild-Relationen in Kunst, Medien und Wahrnehmung
See this Sound
Sound-Image Relations in Art, Media and Perception

Mi/Wed 2. 9. – Do/Thu 3. 9.
Lentos Kunstmuseum Linz, Ernst-Koref-Promenade 1, 4020 Linz


The project SEE THIS SOUND explores the past and present of the link between image and sound in art, media and perception. The starting point is the fact that our world of experience today is marked by an omnipresence of audiovisual products and structures, in which the cultural production of image and sound is closely intertwined artistically, and in terms of media technology and market strategy. SEE THIS SOUND reacts to this by presenting and discussing different realizations of contemporary art and art studies. The current fields of reference range from pop culture to the theory of perception and media technology.

The goal of the international symposium is an interdisciplinary exchange among the theoretical and aesthetic thematic fields of the project. At the intersection of different academic disciplines the conference touches, among others, on art and music studies, media and art theory, media archeology, and the history of media technology. Artistic presentations are integrated in the course of the conference to stimulate the dialogue between art and science.

Organizer: Ludwig Boltzmann Institute Media Art Research
Overall Director of the Conference: Dieter Daniels and Sandra Naumann
An event in conjunction with "See this Sound"
A cooperation between the Ludwig Boltzmann Institute Media Art Research and the Lentos Art Museum Linz with Linz 2009 European Capital of Culture www.see-this-sound.at

Ludwig Boltzmann Institut
Medien-Kunst-Forschung.

1930 Starting Performance
Branden W. Joseph in conversation with Tony Conrad, artist / University of Buffalo, Department of Media Study (US), followed by a performance by Tony Conrad

10:00 - 10:30 Introduction
Dieter Daniels, Director Ludwig Boltzmann Institute Media Art Research, Linz
Sandra Naumann, Academic Staff Ludwig Boltzmann Institute Media Art Research, Linz

10:30 – 12:30 Panel 1: Media Art – Visual Art: Divergence or Dialogue?
Chris Salters, Assistant Professor of Digital Media Concordia University, Montreal
Christian Höller, author, curator, editor and co-publisher springerin, Vienna
David Rokeby, Artist, Toronto

14:00 – 16:00 Panel 2: Art, Science and Technology: Instruments or Artworks?
Birgit Schneider, Dilthey Scholarship of the Fritz Thyssen Foundation, University of Potsdam, Institute of Arts and Media
Yvonne Spielmann, Chair of New Media, University of the West of Scotland, School of Creative Industries, Glasgow
Golan Levin, Artist / Associate Professor of Electronic Art and Director of the STUDIO for Creative Inquiry at Carnegie Mellon University, Pittsburgh
"On the creation, experience and research of audiovisual interactive art" - A conversation with Katja Kwastek, Vice-Director Ludwig Boltzmann Institute Media Art Research, Linz.

17:00 – 19:00 Panel 3: Art and Music: Intermediality – Intermodality – Interdisciplinarity?
Branden W. Joseph, Frank Gallipoli Professor of Modern and Contemporary Art, Columbia University, New York, Department of Art History and Archaeology
Helga de la Motte-Haber, Technical University Berlin, Institute of Language and Communication, Department Musicology
Winner Media Art Research, Award 2009 for "Eye hEar: Music, Art, Film & the Culture of Synesthesia"
Simon Shaw-Miller, Senior Lecturer and Head of School, School of History of Art, Film & Visual Media
Birkbeck College, University of London

19:00 Closing Performance
Mikomikona (Birgit Schneider & Andreas Eberlein, Berlin) "Fouriertransformation I + II": Sound-Vision performance with two overhead projectors

Veranstaltungshinweise / Event note:
EXHIBITION See this Sound, see page 29

13
From Art to Design and back| Symposium

28th May 2009, 3.00pm | Biblioteca Antonio Defini - Modena (Italy)

With the participation of:
Golan Levin (designer & theorist)
interaction design and creative interfaces

Boris Debackere (artist & V2_Institute for Unstable Media lab manager)
the audiovisual, between art and performance and design

Paolo Rigamonti (designer & architect)
liquid architectures and ipermmedia urbanism

Lucrezia Cipitelli (art critic & curator)
new immersive multimedia landscapes

Curated and moderated by: Marco Mancuso (critic, curator and Digicult director)

As in the program of Direct Digital event on May 28th 2009 in Modena (Italy), the symposium “From Art to Design and Back”, organized and directed by Marco Mancuso (critic, curator and director at Digicult), focuses on the growing merge between productions, language and aesthetics of digital art and design, as a method of creative design between interactivity, space and eco-system audiovisual production. Thanks to national and international guests, this symposium will try to focus on meeting points between art/design and contemporary man’s creative, and specifically perceptive, social & urban sphere.

The boundaries between art, design and technological hacking, considered as a discipline characterized by use and misuse of modern technologies to produce sensitive landscapes, are more and more subtle and feeble. Sustained by artists and designers general inclination to cope with various practices (from immersive installations to interactive interfaces, from live performances to audiovisual products) using different hardware and software methods, the comparison between creative disciplines with different backgrounds and history has never been so rich and fertile.

Borders and languages constantly reshaping, aesthetics and experiences continuing redefining, tools and interfaces gradually developing, influences and experiences generally sharing. Digital and technological media, directed (during the last 20 years) towards the production of artefacts that can destroy the Cartesian rules of sound-image-space relationship, and can push towards the creation of multimedia landscapes in which technology isn’t merely an exercise of style and technique, but is finally useful for new language, aesthetics, experience, emotion and message. When values and our western world’s economy are in a deep crisis, in front of a general worldwide techno fascination, inside a universe rich of interactive, locative and mobile technologies, the interpretation of reality by digital artists and designers is still linked to contents, a wide aesthetics, eco-simulation and spectacular interfaces. These elements influence our mind and our perceptive evolution, many aspects of the society in which we live and our interpretation of the reality.

Direct Digital 2009 a new media art event
mail@directdigital.org | www.directdigital.org
See This Sound

Versprechungen von Bild und Ton

SEE THIS SOUND
Ausstellung | Webarchiv | Symposium

Ausstellung
Versprechungen von Bild und Ton

28.8.2009 - 10.1.2010

In Kooperation mit Ludwig Boltzmann Institut Medizin Informatik Forschung

EIN PROJEKT FÜR LINZ 2009 KULTURHAUPSTADT EUROPA
ÖFFNUNGSZEITEN // OPENING HOURS

täglich / daily 10–18 h, Do / Thu 10–21 h
während / during Ars Electronica (3.–8.9.2009) 10–19 h
31.12.2009 10–16 Uhr

EINTRITTSPREISE // ADMISSION

Erwachsene / adults 6,50
ermäßigt / reduced 4,50
Gruppe ab 20 Pers. / group of 20 or more 5,–
Führungsbeitrag 3,–

Linz09 Card und Insider freier Eintritt

Im Jahr 2009 freier Museumseintritt an jedem letzten Samstag im Monat dank freundlicher Unterstützung durch die Firma Hofer KG / free admission to the museum every last Saturday of the month kindly supported by Hofer KG

FÜHRUNGEN // GUIDED TOURS

Kuratorinnenführung
Do / Thu, 24.9.2009, 19 Uhr / 7 pm
So / Sun, 29.11.2009, 11 Uhr / 11 am

Art after Work
jeden Do um 19 Uhr / every Thu at 7 pm

Sonntagsführungen / Sunday tours
jeden So um 16 Uhr / every Sun at 4 pm

Gruppenführung gegen Voranmeldung / group tours by appointment

Teleservice-Center: +43 (0) 732/7070
Mo–Fr 7–18 Uhr / Mo-Fr 7–6 pm

Anmeldung bitte spätestens zwei Wochen vor gewünschtem Termin / please make an appointment two weeks before the desired date

Führungen in Englisch buchbar / English tours available

SYMPOSIUM

Ton-Bild-Relationen in Kunst, Medien und Wahrnehmung


Eröffnung 2.9. 19:30 Uhr: Performance Lecture von Tony Conrad


Veranstaltungsort: Lentos Kunstmuseum Linz

PUBLIKATION // PUBLICATION

See This Sound. Versprechungen von Bild und Ton
Hrsgg. von Cosima Rainer, Stella Rollig, Dieter Daniels, Manuela Ammer


Preis / Price: Euro 32,– (320 Seiten / pages)
ISBN: 978-3-86560-683-9

Künstlerinnen // ARTISTS


AUSSTELLUNGSERÖFFNUNG

Donnerstag, 27.8.2009, 19 Uhr

SEE THIS SOUND
Versprechungen von Bild und Ton

KÜNSTLERINNEN UND KÜNSTLER /// ARTISTS

SYMPOSIUM

SEE THIS SOUND
Ton-Bild-Relationen in Kunst, Medien und Wahrnehmung

Mittwoch, 2.9.2009, 19:30 Uhr

Donnerstag, 3.9.2009, 10-19:30 Uhr
10-10:30 Uhr Einführung:
Dieter Daniels und Sandra Naumann

10:30-12:30 Uhr Panel 1: Medienkunst - bildende Kunst: Divergenz oder Dialog?
mit Christian Höller, Chris Salter und David Rokeby

14-16 Uhr Panel 2: Kunst, Wissenschaft und Technologie: Instrumente oder Kunstwerke?
mit Birgit Schneider, Yvonne Spielmann, Golan Levin und Katja Kwastek

17-19 Uhr Panel 3: Kunst und Musik: Intermedialität - Intermodalität - Interdisziplinarität?
mit Branden W. Joseph, Helga de la Motte-Haber und Simon Shaw-Miller

19 Uhr Abschlussperformance
Mikomikona (Birgit Schneider & Andreas Eberlein, Berlin)

/// Symposium in deutscher und englischer Sprache
Details im Folder SEE THIS SOUND – Symposium
Keine Anmeldung erforderlich, freier Eintritt
Versprechen einer
Augenmusik
Mary Ellen Bute, Max Billting, Viking Eggeling
Oskar Fischinger, Ludwig Hirshfeld-Mack
Peter Kubelka, Len Lye, UJA Norman McLaren
Norbert Pfaffenhöchler & Lotte Schreiber
Rudolf Pfenninger, Hans Richter
Walter Ruttmann, John Whitney

Hintergrundgeräusche
Institutionelle Sounds
William Furlong, Andrea Fraser
Carl Michael von Hausswolff, Alvin Lucier
Dennis Oppenheim
Louise Lawler
Eingängsbereich
Michael Asher
(Beitrag im Ausstellungskatalog)

Nicht Versöhnt
Martin Arnold, John Baldessari
Josef Cerne, Valie Export, Jack Goldstein
Douglas Gordon, Jutta Koether
Constance Ruhm & Ekkehard Ehlers
Michael Snow, Imogen Stidworthy
Ryszard Wałkó

Audiovisuelle
Experimente
John Baldessari, Gottfried Bechtold
E.A.T. - John Cage, Lucinda Childs
Valie Export, Gary Hill, Carsten Nicolai
Nam June Paik & Yoko Ono
Norbert Pfaffenhöchler & Lotte Schreiber
Tim Hailand Levitin & Zachary Lieberman
Ultra-red, Volker van der Knaap
Peter Weibel, Herwig Weiser

Kinoprogramm
11 Uhr und 15 Uhr
Oskar Fischinger, Radio Dynamics, 4 min
Mary Ellen Bute, Abstronie, 5 min
James Whitney, Yantra, 8 min
Peter Kubelka, Arnulf Rainer, 8 min
Peter Kubelka, Unsere Afrikareise, 12 min

12 Uhr und 18 Uhr
Morgan Fisher, Picture & Sound Rushes, 11 min
Paul Sharits, Ray Gun Virus, 14 min
Tony Conrad, The Flicker, 28 min

13 Uhr und 17 Uhr
Ryszard Wałkó, 30 Sound Situations, 10 min
Manon de Boer, Prieto, Perfect Sound, 6 min
Granular Synthesis, FORM, 3 min
Granular Synthesis, SINKEN, 7 min

SUNDAY, APRIL 26TH, 2006

PRESENTATION
A PREVIEW OF ADOBE FLASH CATALYST

SPEAKER
MARK ANDERS
WWW.ADOBE.COM

INFO
Adobe Flash Catalyst, previously codenamed "Thermo", is a professional interaction design tool for rapidly creating application interfaces and interactive content without coding. It allows designers to transform static artwork from Adobe Creative Suite applications such as Photoshop and Illustrator into a ready-to-publish application interface. Flash Catalyst projects can then be extended by developers using Adobe Flex Builder.

This session will demonstrate the key features of the latest version of Flash Catalyst, including some never shown before publicly. It will also provide an overview of the technologies leveraged by Flash Catalyst, including the new XML-based graphic format called FXG and an upcoming Flex 4 framework, codenamed "Gumbo", that introduces a number of new features to make it easier to build more highly customized and unique experiences and to enable a greater focus on design.

TIME
1:40PM - 2:40PM
TYPE
CREATIVE
ROOMS
TORONTO I / II

PRESENTATION
ART, GESTURE, COMPUTATION, FRAMEWORK

SPEAKER
ZACHARY LIEBERMAN, GOLAN LEVIN
WWW.THESYSTEMIS.COM / WWW.FLONG.COM

INFO
Since 2002, Zachary Lieberman and Golan Levin have worked together as THEMUS, a flexible collaborative unit that develops interactive performances, museum installations, web-based information visualizations, reactive commercial environments, and experimental software systems which meld high-end computation to deeply-rooted sensibilities in human-centered arts and design. At the heart of their art and research is a two-pronged fascination with human gesture and visual abstraction. In this presentation, Zach and Golan present a wide range of collaborative and solo projects, which explore the intersection of these areas. The talk concludes with a brief presentation about openFrameworks, an open-source C++ toolkit, which they and others now use to make all of their work.

This session is for all audiences, especially fans of high-bandwidth interactive techniques. You will walk away with a glimpse, maybe, of possible near futures (and near missed) in interactive art and design.

TIME
1:40PM - 2:40PM
TYPE
SHOWCASE
ROOMS
TORONTO III

PRESENTATION
COOL JAPANESE FLASH - SIDE A

SPEAKER
TAKAHIRO (NIUM) ABE, TAKAYUKI (FLADDICT) FUKATSU, MASAKAZU (MASH) OHTSUKA
WWW.CLOGUE.JP / WWW.FLADDICT.NET / WWW.MAAASH.JP

INFO
Join FITC as we introduce you some of the coolest Flash work in Japan, right here at FITC Toronto.

A1 - wonderfl.kayac

A2 - Progression(nium)
Progression provides all the necessary configuration for Flash site, scene, transition deeplink, etc. It is developed based on OOP and designed in order to sufficiently endure the high-quality development of content for clients like Sony, Nike, Adidas and Nokia. You will walk away from this session with an understanding of the beauty of Progression, and a hankering to try this framework out.

A3 - Fladdict
Fladdict’s visualization method: how to manage huge data in a beautiful way.
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<th>TIME</th>
<th>ROOM TORONTO I</th>
<th>ROOM TORONTO II</th>
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<th>ROOM TOM THOMSON</th>
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<tbody>
<tr>
<td>10:00 AM</td>
<td>BEAUTIFUL ALGORITHMS: DESIGN FROM NATURE AND MATHEMATICS</td>
<td>GLUE69: CONNECTING THE DOTS BETWEEN THE TOOLKITS</td>
<td>INTRODUCTION TO 3D</td>
<td>NODE BASE PROGRAMMING WITH SOURCEBINDER</td>
<td>FEED THE EXPERTS: A SNEAK PEEK INTO THE TREASURE CHEST OF CREATIVITY</td>
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<td>ALEC COVE</td>
<td>DR. WOOHOO</td>
<td>LOUIS MARCOUX</td>
<td>BALÁZS SERÉNYI</td>
<td>CARLO BLATZ / FDT</td>
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<td>11:20 AM</td>
<td>RESPONDING TO BODIES: MY WORK IS WATCHING YOU</td>
<td>THE TINKERERS BOX</td>
<td>DIGITAL EXPERIENCES BEYOND THE MONITOR</td>
<td>DEVELOPING TOUCH BASED FLASH APPS FOR NOKIA DEVICES</td>
<td>A PREVIEW OF ADOBE FLASH CATALYST</td>
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<td>CAMILLE UTTERBACK</td>
<td>MARIO KLINGEMANN</td>
<td>MATHEW RAY, JOSEPH CORR</td>
<td>BILL PERRY, ROBERT BURDICK</td>
<td>MARK ANDERS</td>
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<td>ZACHARY LIEBERMAN, GOLAN LEVIN OF TMEMA</td>
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<td>MASAKAZU (MASH) JOHTSUKA, TAKAHIRO (NIUM) ABE &amp; TAKAYUKI (FLADDICT) FUKATSU</td>
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<td>3:00 PM</td>
<td>ADOBE KEYNOTE</td>
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<td>99 PROBLEMS BUT A PITCH AIN'T ONE</td>
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<td>RICHARD GALVAN, JUSTIN EVERETT-CHURCH</td>
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<td>PANEL: CONLIN, FINKELSTEIN, GRANATA, LAX, WHITLOCK, SCHUTZSMITH</td>
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<td>JOSHUA DAVIS OF JOSHUA DAVIS STUDIO</td>
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**SPECIAL EVENT**

JOSHUA DAVIS EXHIBIT OPENING AT FUNCTION13 6:30 - 9:00 PM

**PARTY**

FITC PARTY PRESENTED BY INFLUXIS AT 9:00 - 2:00 AM
we can relate to the rhythms of the animal vocalizations. After a while it does not matter if what we listen to is connected to anything except ourselves in the moment it resounds. After the sound recedes, it will leave us slightly shifted, not quite in the spot where we were before.

Welcome party 10:30 PM - 2:00 AM
BRIDGESHERE
Screening of U-FRAME video festival winners
DJ set: PJOJ Cruz
at PASSOS MANUEL

THURSDAY OCT 15

Academic conference 10:30 AM - 6:30 PM
DIGITAL DOORWAYS
ASPECTS AND STRATEGIES OF CONTEMPORARY DIGITAL MEDIA AND ITS IMPACT ON LOCALITY
FESTIVAL. UNIVERSITY OF PORTO
SALÃO NORTE

Opening Keynote 10:30 AM - 11:00 AM
AN INSIDER’S VIEW OF SOUTH BY SOUTH WEST
Hugh Forrest
How a festival transformed a city.
http://sxsow.com

Session 1 11:00 AM - 12:00 PM
ARCHIVING AND ACCESSING LOCAL CULTURES
David Gunn + CincoCiudades and other Cities. Incidental is an organisation specialising in cross-disciplinary creative work. Flexible in form and content, our projects tend to have a strong emphasis on sound and / or the written word. We often work in highly collaborative ways with a variety of communities, institutions and other groups. Cinco Ciudades is a cross-disciplinary project documenting the cultures and sounds of five cities across Portugal. In each city, we created an ambient backdrop of sounds. The work began with field trips to five cities in March 2007, working with local communities to record local musicians, residents and ambient sounds. The results of this work have been used to create interactive soundmaps for each city – where visitors can remix sounds and voices to create their own compositions. http://www.cincociudades.com
Silvia Garcia + WikiMap Galicia Culture. Wiki Map Galicia Culture aims to build a map of cultural production in Galicia. We define a timeframe centered in the context of artistic production in the 1980s, paying special attention to predominant cultural forms in those years: fashion, video, photography. The goal of Wiki Map Galicia Culture is the creation of a cultural atlas of Galicia based on a graphical interface - a construction camera, a “superphoto” generated by the juxtaposition of multiple photos and allowing its viewing through conventional web browsers.

Session 2 12:15 - 1:00 PM
CREATIVE USES OF HYBRID MEDIA
Marc Behrens + Musical composition with field recordings. A talk about how field recordings become source material for sound music composition, and how these field recordings are otherwise sound palettes otherwise inaccessible to the “average listener”. http://www.mbehrens.com
Zach Smith + Thingiverse - Open Source Everything. With the advent of cheap and accessible digital fabrication, we are now able to share physical objects as easily as we share digital media. The result is that people are now applying open source ideals to any physical object that can be digitally fabricated. This revolution is creating a world-wide community of designers who are at the same time their own manufacturers. http://www.thingiverse.com

Flash-mob (see page 8)

Keynote 3:00 - 3:15 PM
Golan Levin
This presentation will discuss a wide range of my own works, with a particular attention to how the use of gestural interfaces, visual abstraction, and information visualization can support new modes of interaction, play, and self-discovery. I introduce the term “speculative HCI” to frame a mode of inquiry in which novel interactions are proposed, implemented and evaluated, not for their applicability to solving problems,
SPECIAL DATES

Exhibition open Wednesday – Monday and holidays. 11-19h
Special opening hours 20-21 March and 23-25 April. 11-23h
Ausstellung geöffnet Mittwoch – Montag & feiertags: 11-19h

8 April, 19h    Catalogue presentation with the curators
12 & 13 April, 19h    Screening Best of Pictoplasma
2 & 3 May, 19h    Screening Best of Pictopia

Every Sunday 15h guided tours
Every Sunday 14h drawing workshop with artists
in the open studio
Immer sonntags 15h Führungen
Immer sonntags 14h Zeichnen mit Künstlern im
Offenen Studio

PICTORIA EXHIBITION
20 MARCH - 3 MAY, 2009
NEW CHARACTER WORLDS
HAUS DER KULTUREN DER WELT, BERLIN

KünstlerInnen
INDIANEN (Tim Knappen), Philip Worthington, Christine Sugue, TMEMA (Golan Levin & Zachary Lieberman), LICHTFAKTOR, Jaap Blonk & Golan Levin, Jongens van de Wijl, Achter de Regenboog & Villa Achterwerk, Joe Takayama, Thorsten Fleisch, Evelina Dornitch, Dmitry Gelfand

KuratorInnen
Gerfried Stocker, Sini Zein

Credits
01/02 Reface: TMEMA (Golan Levin + Zachary Lieberman)
03 Geradne: INDIANEN (Tim Knappen)
04/05 Shadow Monsters: Philip Worthington
06 Delicate Boundaries: Christine Sugue
REFACE
(PORTRAT SEQUENCER)
by TMEMA
[Golan Levin & Zachary Lieberman]
www.flong.com
Bild 04/02


GODMODE
by INDIANEN (Tim Knapen)
www.pacesetter2000.be
Bild 03

Zeichne eine Figur und erwecke diese zum Leben! Der belgische Medienkünstler Tim Knapen realisiert mit der Installation „Godmode“ eine der schönsten Kindheitsfantasien: Auf Papier gezeichnete Wesen beginnen zu leben und erobern den rea- len Raum. Alles was benötigt wird um die Barrieren der digitalen Welt aufzubrechen, ist ein gehackter Kopierer, Papier und Stif- te. Die Zeichnung wird kopiert – Sekunden später gesellt sich die Figur zu den ande- ren Wesen, die BesucherInnen gezeichnet haben.

SHADOW MONSTERS
by Philip Worthington
www.worthersoriginal.com
Bild 04/05


DELICATE BOUNDARIES
by Christine Sugrue
www.csugrue.com/delicateBoundaries
Bild 06

HYBRID GEOPHAGRIES

This exhibition examines the transformations of space that have taken place with the advent of digital technologies. Through wireless networks and the satellite-based global positioning systems (GPS), microcomputers enable us to send text, audio and video across the globe in a matter of seconds, reshaping our relationship to place, to history, to information, and to each other. Wherever else we may be, we are increasingly online. Text messages, social networking sites, and blogs occasion novel forms of intimacy and distance. Google maps and GPS receivers overwrite landscape with data. HYBRID GEOPHAGRIES seeks to reflect and explore new physical and conceptual spaces and asks for your participation in mapping these new territories. Organized by the Consortium for Digital Arts, Culture, and Technology (cDACT) with support from FAHSS Interdisciplinary Initiatives Grants.

For information on related events through spring 2010: HYBRIDGEOGRAPHIES.NET

PARTICIPANTS:
Raed Atoui
Christopher Baker
cDACT plus grads
Christa Erickson
Chris Galanis
Ingo Günther
Mark Napier
Lisa Jevbratt
Golan Levin
Stephanie Loveless
Leslie Sharpe
Ge Wang

GALLERY HOURS:
Tues 2:30-7
Wed 12:30-5:30
Thur 2:30-9
Fri 5-9

http://studentaffairs.stonybrook.edu/saggallery
Call 631.632.6559 for information and disability accommodations.
The SAC Art Gallery is located on the first floor of the Student Activities Center next to the Auditorium. For directions to Stony Brook:
http://www.stonybrook.edu/~sb/directions.shtml
Stony Brook University is an Equal Opportunity Educator and Employer.
HYBRID GEOGRAPHIES examines space: historical space, media space, the space of electronic juxtaposition, networked space, the space of driving and walking, the spaces of communities, and the mapped space created by satellite GPS environments. It examines an era of ubiquitous screens, a globalized, hybridized media environment. This world is light-weight laptops and handheld devices that can be connected to wireless networks at the library, coffee shop, or university in order to send text, audio or video to friends or strangers across the globe. It's a world of glowing GPS screens, a world of cell phones. A world increasingly saturated with miniaturized computers, capable of a range of tasks and applications. This is a world in which lived space—the space of driving, walking, getting the newspaper, taking out the trash—has been irrevocably crossed with a digital information space. Laptops, Netbooks, GPS units, Cell Phones—these tiny devices participate in and map invisible networks that it is increasingly important to be able to think in, about and around. They are transforming the boundaries of public and private, drawing strangers into one another’s space, and creating new kinds of proximities between people in distant locations.

HYBRID GEOGRAPHIES creates a place to reflect on how postwar computational technologies, and the political and economic structures that they have in part occasioned, have transformed our understanding of space and site. The show features works in a variety of media forms and there are a number of themes that cut across the exhibition: history, of technologies, and spaces; the relationship between the public and the private; the startling excess of data; the changing nature of intimacy, the relationship between physical space and information space; and the persistence of the desire to communicate. But the overriding theme of the exhibition is mapping: mapping the landscape, and the artificial geographies of the internet, the intimate spaces of listening, the territory of history, the collective psyche of the political sphere, and the domain of everyday experience.

Christopher Baker’s Hello World! Or: How I Learned To Stop Listening And Love The Noise maps the desire to communicate with a set of 4 large-scale images, comprised of thousands of individual stills. The stills are taken from over 5000 video diaries found on the Internet. It gives a quick glimpse into an era of participatory media, where at any given point thousands of people are speaking to an audience, whether present or imagined. The images depict the individuality of each of these speakers, while forging a group identity from visual correspondences—the centered figure, the slightly slanted view of the webcam on top of the screen. The formal arrangement articulates the proximity of these speakers to each other, only a click or a page address away from each other—a proximity that is simultaneously manufactured, and utterly genuine.

Similarly, Golan Levin’s Dumpster offers a mapping of both individual and group, or perhaps more precisely, a collection of self-portraits shaped by the vagaries and exigencies of social media and the desire to be heard and recognized. The Dumpster is a portal into a database of individual recollections of 20,000 breakups collected over the course of the year 2005. The interface allows the user to cut across this database by means of similarity: are the authors both 15-year-old females? Do they want "to move on, real bad", or are "happy we are still friends"? Did someone cheat? As in Baker’s work, the viewer is both voyeur and confidante. The brief snippets of story are a snapshot of cultural mores and linguistic patterns that expand into a pervasive emotional resonance, evoking
the scale of data available on the Internet as well as the frailty and significance of human connection.

Christa Erickson’s *Miss You*, created in collaboration with Guozhu Luo, Joseph Esser, Levy Lorenzo and Margaret Schedel, interrogates and articulates a similar territory, fusing Twitter with a telegraph, by typing out messages from the 140-characters-or-less service in Morse code, in real time. Thousands of times a day, someone uses the popular social networking tool to announce that they “miss you,” and every fiftieth time, the gallery hears this phrase tapped out in code. In part, this maps the contours of the space of social networking—the typing goes crazy each night at around midnight eastern time, and even more so on Friday nights, as people log off for the evening. It also invokes social networking space as a space that directs and cues the essentially absent, shaping people into ghosts which are then persistently, deliberately reembodied in code and text. Like Erickson’s *Miss You*, Leslie Sharpe’s *Feaver* looks back to the telegraph, as a predecessor of the Internet, and contemporary wireless culture. The images invoke technological ghosts and old trails of exploration, through documenting the locations where Marchese Guglielmo Marconi sent his first transatlantic wireless signal, on December 12 in 1901.

In contrast, Lisa Jebrat’s 1:1 maps, not so much the space of individuals, but the space of the Internet itself, as it has been contoured by numerical notation and institutional activity. In its web form, it offers a series of 5 interfaces to the data set of all possible IP addresses. In the “every ip” interface, it offers a response to the question of what the Internet looks like, at the same time that it provides a means of access to that space. Yet when pixel becomes print, interface becomes form, pure and simple. Pink, green, blue and purple lines overlap and blur at a distance, and resolve into perfect lines up close. The images are brilliant color arranged in a essentially gridded shape that evokes the “light through” of screen media while referencing the abstract shapes of modernist painting. Interface does not become meaning here, but offers a view of what has been termed the “data sublime,” the overwhelming rush of information that shapes contemporary life. Mark Napier’s *Net.flag* also takes up the spaces of the Internet; it depicts the Internet as a new territory, open to claiming, and identification. It depicts a state of affairs in which nations, corporations, groups and individuals are no longer bound simply to the territory of geographic location, but are taking their places in the spaces of the Internet—laying claim to bits and pieces of this terrain, marking it off with borders and boundaries, and a criss-cross of overlapping and sometimes conflicting regimes of law and governance. *Net.flag* offers viewers a cohesive flag for the Internet, but one that has the possibility of continually self-differing. It invites viewers to change and remake the flag, from a library of symbols garnered from international flags. The language of claiming, here, is one of appropriation—while it may be a new space, it is one closely tied to the languages and restrictions of traditional governmental and territorial identity. The flag that results both expresses, and is in its own right, a space of contestation, manifest in the language of play and experimentation.

Three globe sculptures from Ingo Günther’s ongoing, expanding *World Processor* literally illuminate “global” issues, offering a divergent selection of modalities through which the world can be viewed. Their presence evokes the Enlightenment, an era of exploration and discovery when mapping the boundaries of the world took on a paramount importance. Globes hark back to Greece and the Middle Ages, but are also a familiar sight from contemporary computer visualizations. Disconcertingly lovely from a distance, when viewed at close range the globes take on a range of uncomfortable issues, inviting the user to make connections between the different viewpoints privileged by individual globes. The ones on view for HYBRID GEOGRAPHIES include a map of underwater communication cables, a view of population genetics, and a view of economic zones, demonstrating the world as it is bound and shaped by wires, DNA and money.

Erickson’s *Climate Shifts* also literally illuminates global issues, juxtaposing local news headlines and weather data from a variety of locations around the world. Watching in real time, the same events take on different resonances, for different places. Even as globalization makes distant locations increasingly similar, shaped by a seemingly sterile overlay of airports and train stations, global news media and franchised stores, places remain individual in ways both visible and invisible. *Climate Shifts* emphasizes both the contiguity and difference of various environments, as seen in the feeds culled from weather and news, and framed by time. Somewhat similarly, Erickson’s *Emotional Polarities*, created in collaboration with Guozhu Luo, Joseph Esser, and Levy Lorenzo, maps the binaries of communication that so often structure our thinking on particular issues—moving from pole to pole, occasionally lingering in the center, but incapable of transforming the basic language or finding new words. Hope and fear emerge in a sequence of oppositional moves, bound inextricably together.

The icon of the illuminated globe, bound by invisible lines, is at the heart of Ge Wong’s *Ocarina*. Charmingly simple, this application transforms the iPhone into a musical instrument, where users generate sound by blowing across the microphone. Pitch, tone and vibrato vary by touch and tilt. Tap on the globe icon, and it becomes a social media application, where you can listen to others’ performances, and share yours.

Conversely, *You are here...somewhere*, by Chris Galanis and Stephanie Loveless is embedded primarily in the local: it is an audio walk of the space around the exhibition that invites the listener to wander in a loosely planned set of interrelated structures. Likewise, two collaborative projects, *Draw Commutes* and *iWalk from NYC to SBU* explore the ways in which the experience of the local is consistently shifting scales in the spaces created by networked technologies. *Draw Commutes* shows the individual paths users take, filtered through the grids of GPS satellite technology. *iWalk from NYC to SBU* is a video collage of geotagged images taken from Flickr: fusing images of the local with their manifestations on a global grid, mapping the shift from urban to suburban and back, as well as the continual shift from private to public.

From the text messages of the mobile phones, and IM to large scale screens and sculptural installations enabled by digital interactivity, these works examine devices which enable an intermix of modes which is part of a larger story and part of a moment of historical transformation. It is a moment when the spatial field of modernity is becoming increasingly dense and increasingly heterogeneous, and increasingly bound by the skewed grids of information space. HYBRID GEOGRAPHIES offer new possibilities, and present new problems. This exhibition is a collaborative interrogation of the transformations of space that have taken place with the advent of locative media and communication technologies; it showcases a variety of approaches for both comprehending and reimagining the current situation.

By Zabet Patterson
GOLAN LEVIN // Golan Levin in person!
Whimsical, provocative, and sublime, the work of new media artist Golan Levin explores the possibilities of code, screens, interactivity, and our relationship with machines. Levin creates collaborative digital systems, resulting in performances like Diaithones (A Telesymphony) (2001), a musical composition with sounds generated through the carefully choreographed dialing and ringing of the audience’s own mobile phones; software art such as The Dumpster: A Visualization of Romantic Breakups (2005), which offers novel perspectives on online communications; and Eye code (2007), an installation with imagery generated from its viewer’s eyes. Levin will discuss these works and more in an interactive screening and lecture. Co-presented by the Department of Interactive Arts and Media, Columbia College Chicago. 1997–2009, USA, multiple formats. ca. 30 min.

CHICK STRAND: SOFT FICTION
Celebrated West Coast filmmaker Chick Strand (1931–2009) left behind a radical body of work exploring the space between documentary and poetry, truth and fiction, and the politics and pleasures of representation. A key figure in American independent and avant-garde film, Strand was a co-founder of Canyon Cinema in the mid-1960s and began her own filmmaking career at age 34, while an ethnography student at UCLA. This tribute includes her films Soft Fiction (1979), an exploration of female sexuality that raises provocative questions about storytelling, memory, and the performance of one’s self, and the exquisitely abstract Kristallnacht (1979), an homage to Anne Frank and the resilience of the human spirit. 1979, USA, 16mm, ca. 75 min.
September 17
Golan Levin
Lecture co-sponsored with the Department of Film, Video and New Media at the School of the Art Institute of Chicago
LECTURE WILL TAKE PLACE AT 6 PM AT THE GENE SINES FILM CENTER
564 N. STATE STREET

For the past two decades, Levin has been working with quickly shifting formats, technologies, and audiences. Through his projects, he attempts to evoke an emotional response in viewers and re-frame the way they think about technology and its role in our lives. Levin’s work has been shown extensively around the world in over 100 solo and group exhibitions, and has been the subject of numerous conferences, publications, and research programs. His work has been featured in numerous films and television programs, and has been recognized with numerous awards and distinctions. Levin's work is characterized by a sense of playfulness and a willingness to explore new forms of artistic expression. He is currently a professor at the School of the Art Institute of Chicago, and is the director of the Digital Media Program at the School of the Art Institute of Chicago.

For more information, please visit:
www.iam.chicago.edu

For more information on Golan Levin, please visit:
www.golanlevin.com
Golan Levin
INTERACTIVE ARTIST

PUBLIC LECTURE
Wednesday, April 8, 2009, 7:00pm
Eccles Conference Center, Room 216

Golan Levin's work explores the intersection of abstract communication and interactivity. 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 and make visible our ways of interacting with each other.

Utah State University
Department of Art
Visiting Artist Program

This project is funded by grants from the Marie Eccles Caine Foundation, the Utah Humanities Council, and the National Endowment for the Humanities. The Utah Arts Council, with funding from the State of Utah, and the National Endowment for the Arts, which believes that a great nation deserves great art.
Golan Levin's work explores the intersection of abstract communication and interactivity. 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 and make visible our ways of interacting with each other.
Art and Code
Golan Levin, Carnegie Mellon University

Just as true literacy in English means being able to write as well as read, true literacy in software demands not only knowing how to use commercial software tools, but how to create new software for oneself and for others. Recently, a new set of visually-and musically-oriented programming environments (and accompanying pedagogic techniques) have been developed by artists, and for artists. These toolkits – many of which are free, open-source initiatives – have made enormous inroads towards democratizing the education of computational thinking worldwide. With support from the Computational Thinking Center, a conference concerned with “programming environments for artists, young people, and the rest of us” brought together fifteen of the key innovators leading significant revolutions in software-arts education, and provided workshops in 11 different arts-programming languages to an extremely diverse new community of creators.

| EDUCATION AND SCHOLARLY COMMUNICATION |
|-------------------------------|---------------------------------|
| Lassen | Surface and Multitouch Moving |
| Forward | Hrvoje Benko, Microsoft Research; |
| | Daniel Wigdor, Microsoft; |
| | Andy Wilson, Microsoft Research |

The Microsoft Surface is being used in some very creative and innovative ways. Discover the potential of this fantastic new platform and see how touch computing will be in the future. Presentation and demos will be provided by Microsoft Research as well as the Microsoft Surface Product Group

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| PLENARY SESSION |
|-----------------|--------------------------------|-------------------------------|
| 4:00–5:15 | Kodiak | Emerging Transformational Changes in Healthcare Computing |
| | Michael Gillam, Microsoft Research |
| Mr. Feynman Wasn’t Joking | Tony Hey, Corporate Vice President, External Research |
FEBRUARY 7 – APRIL 19, 2009
Opening reception Saturday, February 7, 5:30 - 8 pm

CODE and FORM: C.E.B. Reas and Marius Watz Curated by Golan Levin
ZOO. Logic+ by Patricia Bellan-Gillen
Video Retrospective: 1990-2009 by Andres Tapia-Urzua
Transformation presented by The Society of Yoruba Bead Artists (SYBA)
Curated by Cathleen Richardson Bailey
Associated Artists of Pittsburgh (AAP) present
February 7-March 15
99 curated by Jeffery Katrenick and Gordon Nelson
March 20-April 19
Small Works, Short Films, BIG Ideas! curated by Brian Lang and Gordon Nelson

Events in the Galleries
Thurs., Feb. 19, 7:00 to 8:30 pm, AAP Artist Talk
Thurs., Feb. 26, 7:00 to 8:30 pm, Andres Tapia-Urzua Artist Talk
Thurs., March 5, 7:00 to 8:30 pm, Patricia Bellan-Gillen Artist Talk
SYBA will have numerous events and talks throughout the exhibit
C.E.B. Reas and Marius Watz will lecture at Carnegie Mellon University
on Tues., Feb. 3, at 5:00 pm for details please visit www.lectureseries.eu.

Turn to Suit - Lot's Wife by Patricia Bellan-Gillen; Process 18 (Image 3,4) by C.E.B. Reas; epiphany by Atticus Adams
TEXT FOR CMU LECTURE SERIES:

(Title) DIALOGUE: C.E.B. Reas and Marius Watz

Artists C.E.B. Reas and Marius Watz work, independently, at the global forefront of computational arts. In this unusual lecture format, Reas and Watz will trade short presentations about their complementary approaches to digital fabrication, algorithmic processes, and the use of computer programming techniques to produce their work.

This lecture is part of the "Code and Form" mini-symposium on generative form and digital fabrication, taking place at Carnegie Mellon from February 3-6, and co-sponsored by the School of Architecture and the School of Design. An accompanying exhibition of works by Reas and Watz runs February 7th through April 19th at the Pittsburgh Center for the Arts.

TEXT FOR PCA EXHIBITION:

(Title) CODE and FORM: C.E.B. Reas and Marius Watz
Curated by Golan Levin, Carnegie Mellon University School of Art

Artists C.E.B. Reas and Marius Watz work, independently, at the global forefront of computational arts.

For both Reas and Watz, generative processes are a core subject of their work. Both artists are interested in the ways that the application of simple sets of rules — such as “for every pair of circles that touch each other, draw a line connecting their centers” — can produce unexpected beauty and organic, engrossing results. From this seemingly impersonal realm of geometric algorithms, Reas and Watz bring forth subtle and sensuous work which gives body to their singularly rigorous personal aesthetics of color, form, movement, process, and change.

Using tools borrowed from the realms of computer science and software engineering, Reas and Watz create their artworks by writing their own computer programs, whether to generate static prints, interactive systems, or dynamic and ever-changing animations. Most recently, they have turned their attention to the aesthetic possibilities of new digital fabrication technologies — such as laser cutters, 3D printers, and computer-controlled machining systems — as a way of exploring their ideas in new spatial and material formats.

C.E.B. Reas and Marius Watz will lecture at Carnegie Mellon University on Tuesday, February 3rd, at 5:00pm, as part of the School of Art Lecture Series and the "Code and Form" mini-symposium. For more information, please see http://www.lectureseri.es.
ART AND CODE

programming environments for artists, young people & the rest of us

7-9 march, 2009

carnegie mellon
pittsburgh, pa

sponsored by

Microsoft Research

STUDIO FOR CREATIVE INQUIRY
In 2006, Fry received a New Media Fellowship from the Rockefeller Foundation to support the project. Processing was also featured in the 2006 Cooper-Hewitt Design Triennial. In 2007, Reas and Fry published Processing: A Programming Handbook for Visual Designers and Artists with MIT Press.

**Ira Greenberg** is an associate professor at Miami University of Ohio, with a joint appointment in the Department of Art and the Armstrong Institute for Interactive Media Studies. He is also an affiliate faculty member of the Department of Computer Science and Systems Analysis. His research interests include aesthetics and computation, expressive programming, emergent forms, net-based art, and computer art pedagogy. During the last few years, he has been torturing defenseless art students with trigonometry, algorithms, and object-oriented programming and is excited to spread this passion to the rest of the world. He is the author of Processing: Creative Coding and Computational Art, Friends of Ed, 2007 and the upcoming Processing for Flash Developers, Friends of Ed, (summer, 2009).

**Golan Levin** is Director of the STUDIO for Creative Inquiry and Associate Professor of Electronic Art at Carnegie Mellon University, where he also holds courtesy appointments in the School of Design and the School of Computer Science. Golan is the organizer of the Art and Code Conference.

Golan’s pedagogy is concerned with reclaiming computation as a personal medium of expression. To that end, his courses are designed to give students the confidence to program their own software creations from first principles. His studio classes focus on significant themes in contemporary electronic media arts, such as interaction design, computational form generation, information visualization, and audiovisual performance. These function as “studio art courses in computer science,” in which the objective is to produce personally and socially relevant expressions, but the medium is software created by the students themselves. Golan’s own work investigates formal languages for visualization and interactivity in cybernetic systems. He is known for the conception and creation of Telesymphony, a concert whose sounds are wholly performed through the carefully choreographed ringing of the audience’s own mobile phones, and for interactive information visualizations like Secret Lives of Numbers and Dumpster, which offer novel perspectives onto millions of online communications. Golan has exhibited and performed widely in Europe, America and Asia.

**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.

Working with collaborator Golan Levin, he has 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
Acknowledgments

ART AND CODE is made possible by a generous grant from Microsoft Research, with oversight by the Center for Computational Thinking at Carnegie Mellon University. ART AND CODE is a project of the CMU STUDIO for Creative Inquiry, directed by Golan Levin. We express our gratitude to Microsoft Research and the CMU Center for Computational Thinking for their sponsorship, and to the STUDIO for Creative Inquiry and the CMU School of Art for their administrative support.

Conference Production Credits
Conference Organizer: Golan Levin (STUDIO for Creative Inquiry and School of Art, CMU)
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Additional Credits and Acknowledgments
Exhibition Support: Adam Welch and Stefanie Moser (Pittsburgh Center for the Arts)
Exhibition Fabrication & Production: Jeremy Ficca and P. Zach Ali (Digital Fabrication Laboratory, CMU)
Film Series Programming: Gary Kaboly (Pittsburgh Filmmakers)
Dorkbot Co-Director & Liaison: Jet Townsend (Tangible Interaction Design program, CMU)
Great Good Place Maker: Eric Stern (brillobox)

We are grateful to CMU Cluster Services for their efforts in providing the best computers available for our workshops. We also express our gratitude to CMU Conference Services, for assistance in coordinating our lecture spaces and food service; and to the CMU School of Art for a variety of support, and in particular, Lauren Goshinski, Robert Kollar, Cindy Lammert, and Janice Hart of the CMU School of Art for their flexibility and assistance.
The Loud Objects
http://loudobjects.com/

The Loud Objects have set the standard for performative live circuit bending. Welding soldering irons over a rambunctious overhead projector, the New York City-based trio set up live musical circuits in pursuit of lo-fi electronic noises. The Loud Objects (Komal Gupta, Tristan Perich, and Katie Shima) have staged their bash-noise constructions at electronic art festivals, Brooklyn house parties, alternative galleries, and the trunk of a car in Providence, skirting between the worlds of circuit-bending, chiptunes and noise rock. This fall, the Loud Objects merge storytelling with digital hardware on their Out of Schubert Mini-tour.

Moxie Marlinspike
http://www.thoughtcrime.org/

Moxie Marlinspike is one part sailor, one part hacker, one part crypotechnician. He writes: "In my hacker life I am interested in systems programming, high performance server architecture, and computer security. The research that I publish tends to deal with secure protocols, particularly SSL/TLS as of late. I currently do security consulting and penetration testing, and additionally offer training on designing secure protocols. In my sailing life I have a USCG Master Mariner's license, and do yacht deliveries worldwide. I am also personally interested in sailing without engines, and draw great inspiration from the likes of Moina as well as the entire 1969 Golden Globe crew."

Katherine Moriwaki
http://www.kaoriw.com/projects

Katherine Moriwaki is an artist and researcher investigating clothing, accessories and wearable technologies as the means through which people develop and articulate social relations in public space. She is currently Assistant Professor of Media Design in the School of Art, Media, and Technology at Parsons New School of Design in New York City. Her work has appeared in IEEE Spectrum Magazine, and numerous festivals and conferences including Nuits 02 at Center Georges Pompidou, Siggraph, Fumetronico, Break 2.1, London Science Museum, Irish Museum of Contemporary Art, Echino, exclusive fair, Transmediale, CHI, IJCAI, Ars Electronica, and WIRED Nextfest. Katherine received her Masters degree from the Interactive Telecommunications Program at New York University's Tisch School of the Arts. She is a 2004 recipient of the Austrian Prize from the Spanish Ministry for Science and Technology and Fundacion ARCO.

Tad Hirsch
http://web.media.mit.edu/~tad/

Tad Hirsch is an artist and designer whose work explores relationships between science and engineering on the one hand, and social and political issues on the other. He is a design researcher with the People and Practice Research group at Intel, where he examines ways to use technology for natural resource management, sustainable agriculture, and food-based social movements. He is also a founding member of the Institute for Applied Autonomy, an arts/technology/activism collective that has been operating since 1998. Tad's projects have included robots that distribute subversive literature, aircraft-detecting.coaches that place complaint calls to airport noise abatement programs, a fast-food agency that critically examines the CIA's extraordinary rendition program, SENS broadcast systems for street protest, and telephone-based independent media systems for activists in Zimbabwe. Tad holds a Ph.D. from the MIT Media Laboratory, and an MDes in Interaction Design from Carnegie Mellon.

Matthew Kam and his Research Group
http://www.cs.cmu.edu/~mattkam/

Matthew Kam is an Assistant Professor in the Human-Computer Interaction Institute at Carnegie Mellon University. One of his research projects investigates how e-learning games on cellphones can be designed to extend literacy and second language learning in rural areas and the urban slums in the developing world. He is embarking on a controlled experiment involving 800 rural children in 80 villages in India, with early replication underway in Kenya and China. His research has received major sponsorship from the MacArthur Foundation, Microsoft, National Science Foundation, Nokia, Qualcomm and Verizon. It was featured in the press in India, ABC News and a Canadian Broadcasting Corporation television documentary. Matthew earned all his degrees at the University of California, Berkeley: Ph.D. in Computer Science with a minor in Education, B.S. in Electrical Engineering and Computer Sciences, and B.A. in Economics.

Golan Levin
http://www.golan.com

Golan Levin is the founder of the Art-Mix Code event series. As an educator, Golan’s pedagogy is concerned with reclaiming computation as a personal medium of expression. To that end, his courses are designed to give students the confidence to program their own software creations from first principles. His studio classes focus on significant themes in contemporary electronic media arts, such as interaction design, computational form generation, information visualization, and audiovisual performance. These function as "studio art courses in computer science," in which the objective is to produce personally and socially relevant expressions, but the medium is software created by the students themselves. Golan is Director of the STUDIO for Creative Inquiry and Associate Professor of Electronic Art at Carnegie Mellon University, where he also holds courtesy appointments in the School of Design and the School of Computer Science.
Interactive Art and Speculative HCI

ABSTRACT:
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 Mihalyi 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 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 personalities. My past projects have explored the gestures of the hand and voice; in my new work, I have turned to the gestures of the face and eyes, with the aim of creating engaging, uncanny and provocative interactions structured by gaze. This presentation will discuss a wide range of my own works, with a particular attention to how the use of gestural interfaces, visual abstraction, and information visualization can support new modes of interaction, play, and self-discovery. I introduce the term speculative HCI to frame a mode of inquiry in which novel interactions are proposed, implemented and evaluated, not for their applicability to solving problems, but for their inherent potential to pose new ones. I conclude with a brief overview of the STUDIO for Creative Inquiry, a unique meta-laboratory at Carnegie Mellon which supports atypical, interdisciplinary, and inter-institutional projects at the intersection of arts, technology and culture.

BIO:
Golan Levin's work combines equal measures of the whimsical, the provocative, and the sublime in a wide variety of online, installation and performance media. Through performances, digital artifacts, and virtual environments, Levin applies creative twists to new 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 received undergraduate and graduate degrees from the MIT Media Laboratory, where he studied in the Visible Language Workshop and the Aesthetics and Computation Group. Between degrees, he worked for four years as an interaction designer and research scientist at Interval Research Corporation in Palo Alto. Presently Levin is Director of the STUDIO for Creative Inquiry and Associate Professor of Electronic Time-Based Art at Carnegie Mellon University.

HOST: Eric Paulos  
EMAIL: golam@andrew.cmu.edu  
WEBSITE: www.flong.com

For current HCI seminars Series:  
http://www.hcii.cmu.edu/news/seminar
Sound Lanterns
Scott Smallwood
http://silvertone.princeton.edu/~skot/

Sound Lanterns is an interactive sound installation that is
powered by the sun, and emits sounds based on the amount of
sunlight available, as well as on the amount of light that falls
on light sensors on each of the four lanterns themselves. Lis
teners can change the nature of the sound by casting shadows
over the solar panel, or over individual sound lanterns. The
piece relies entirely on sunlight available in the moment.
In most PV applications, the solar panel is actually supplying
current to a battery or a capacitor, thus "buffering" the power.
In this piece, I wanted to experiment with using the sun's raw
energy directly, without regulating the voltage in any way.
Therefore, these sound makers go through many changes as
the sunlight waxes and wanes. Each lantern features a slightly
different sound-making circuit, thus the four voices are unique
and, when sounding together, create a chorus of sun-powered
chattering, squealing, buzzing, and humming. Listeners should
feel free to "play" the lanterns together by casting shad
ows, touching the solar panels, or slightly tilting the panels.

The performance of these devices is variable and depends
upon the amount of sunlight available: if it is dark, they make
no sound; in dim light, sound is non-existent, or very soft
and subtle. In bright sunlight, they scream and wail loudly.

Artificial Analog Neural Network
Phillip Stearns
http://www.art-rash.com/pixelform/installation/AANN

Artificial Analog Neural Network (AANN) is an interactive,
handmade electronic sculpture that responds to environmental
stimuli in a display of light and sound. AANN's structure is a
skeletal point-to-point soldered network of analog electronic
components designed to approximate biological neural net
work behavior. The sculpture is a 45 neuron network whose
form was influenced in part by multi-layered network models
used in neural computing, and by the Fibonacci-based branch
ning of natural systems. During the design process, studies of
early marine and plant life became the primary inspiration
for AANN's final form. AANN is situated at the intersection
of art and science, making physical the abstract, processes
used by computer scientists in pattern recognition. As guests
speak or cast shadows on AANN the abrupt changes in sound
and light cause the network to react by producing a series
of whoops and chirps, and by illuminating LEDs on active
neurons; sounds are converted into chirps and twitters, made
visual by the LEDs indicating activity in the network. What is
heard and seen are the actual pulse streams being transmitted
from one neuron to the next throughout the entire network.

Interactive Sound Installations
An Exhibition at the Ninth Conference on
New Instruments for Musical Expression
Regina Gouger Miller Gallery
Carnegie Mellon University
June 4-6, 2009, Noon-6pm

Featuring works by Ivica Bukvic and Eric Standley; Steve
Bull and Scott Gresham-Lancaster; Dan Overholt, Byron
Lahey, Anne-Marie Skriva Hansen, Winslow Burleson and
Camilla N. Jensen; Scott Smallwood; and Phillip Stearns.
Installations Chair and Exhibition Coordinator: Golan Levin.
CONCERTS

Program 1
Thursday June 4, 8pm

Program 2
Friday June 5, 8pm

Program 3
Saturday June 6, 8pm

NIME 2009 Committee

Co-chairs: Noel Zahler, Roger Dannenberg

Scientific Papers: Noel Zahler, Roger Dannenberg, Tom Sullivan

Performances: Riccardo Schulz

Installations: Golan Levin

Posters & Demos: Roger Dannenberg

Technical Director: Riccardo Schulz
Raymond J. Lane, University Life Trustee, Campaign Chair and
Managing Partner, Kleiner Perkins Caufield & Byers,
Jared L. Cohn, University President, and
The Carnegie Mellon Bay Area Alumni Chapter invite you to a special Bay Area event

Saturday, June 20, 2009
4:30 – 6 p.m.
Innovation Showcase
Carnegie Mellon Silicon Valley
(Free shuttles will be provided from the Computer History Museum. Details are below.)
6 – 9 p.m.
An Evening of Impact and Imagination
Reception, Exhibits and Panel
Computer History Museum
1401 N. Shoreline Boulevard, Mountain View, CA 94043

Innovation Showcase
See Tomorrow’s Breakthroughs Today
New technologies, new thinking and new ways to collaborate that yield breakthrough results unlike any other university today. That is what innovation means at Carnegie Mellon. Join Pradeep Khosla, Dean, College of Engineering and Dowd University Professor, faculty and researchers from Pittsburgh and Silicon Valley for an inside look at solutions we are developing that will change the way you live.

An Evening of Impact and Imagination
Learn How Arts and Technology Are Shaping Our World
The increasing interplay of arts and technology is having a dramatic impact on virtually every aspect of our lives, from business to pop culture, education to entrepreneurship. Join us to exchange ideas with a panel of leading industry experts, faculty and alumni.

Scheduled Panelists
• Ralph G. Guggenheim (HS’74, S’79), CEO, Alligator Planet; Founding member of Pixar Animation Studios
• Richard Hilleman, Chief Creative Officer, Electronic Arts Inc.
• Golan Levin, Director, STUDIO for Creative Inquiry, Associate Professor of Art, Carnegie Mellon
• Jessica Trybus (MET’04), CEO, Etcetera Entertainment; Edutainment Director, Carnegie Mellon Entertainment Technology Center
• Moderated by: Dr. Edward H. Frank (S’85), University Life Trustee; Vice President, Apple Inc.

Reception
Heavy hors d’oeuvres and cocktails will be served before the panel. A dessert and coffee reception will follow the program.

These events are free of charge and open to all members of the Carnegie Mellon community. Attire is smart casual.

Parking, Directions and Shuttle Service
All guests should park at the Computer History Museum, where complimentary spaces are available. For directions, please visit www.computerhistory.org/directions.
A free shuttle will transport guests from the museum to the Innovation Showcase at Carnegie Mellon Silicon Valley, just five minutes away. Continuous shuttle service will be available from 4:15 – 4:45 p.m. At the conclusion of the Innovation Showcase, return shuttles will be provided to the museum.

Please contact Susan Tate Hiser at 412-268-6567 or sjt1@andrew.cmu.edu with any questions. For more information, visit www.cmu.edu/impact.
CULTURAL
intersections and new
directions

46th Annual Conference

October 21 - 24, 2009
Marriott City Center Hotel • Salt Lake City, Utah
GUEST PRESENTERS

Golan Levin
Golan Levin is an artist, engineer and educator interested in the exploration of new modes of reactive expression. 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. Presently he is Director of the STUDIO for Creative Inquiry and Associate Professor of Electronic Art at Carnegie Mellon University.

Sterling Van Wagenen
Sterling Van Wagenen was the co-founder of the Sundance Film Festival in Park City, Utah, and, in association with Robert Redford, he was the founding executive director of the Sundance Institute. He is currently the Director of Content and Media Integration at Brigham Young University Broadcasting.

In 1985, Mr. Van Wagenen produced the Academy Award winning feature film, The Trip to Bountiful, written by Horton Foote and starring Geraldine Page and John Heard, as well as the documentary The Faith of an Observer: Conversations with Hugh Nibley. In 1988, he co-produced with Robert Redford the documentary Yosemite: The Fate of Heaven and also The Witching of Ben Wagner for the Disney Channel. In 1989, he collaborated again with Horton Foote in producing the feature film Convicts, starring Robert Duvall and James Earl Jones.

He is also the executive producer of Yellowstone: America's Eden for PBS, and The Secrets of the Pharaohs: A Quest for Ancient DNA, and The Dead Sea Scrolls: Unraveling the Mystery for The Discovery Channel. In association with KBYU-TV, he has executive produced the ten-part series for PBS entitled Ancestors, and a documentary on the life and work of C.S. Lewis, Letting God Have His Way. He produced The Haunted Desert: Archeology and The Dead Sea Scrolls for the Discovery Channel. He produced Small Fortunes: Microcredit and the Future of Poverty, a one-hour documentary that opened the International Year of Microcredit 2005 at the United Nations, and aired nationally on PBS.

Royce Engstrom
Royce C. Engstrom is Provost and Vice President for Academic Affairs at the University of Montana, a position which he began in 2007. He also holds the rank of Professor of Chemistry. Before coming to Montana, he spent most of his career at the University of South Dakota. He has been an enthusiastic participant in undergraduate research, first as a student, then as a mentor, and finally as an administrator working to develop undergraduate research programs. He has also been active in a federal program designed to help states build their research infrastructure and competitiveness. He is interested in science policy, higher education public policy, program development, and in building relationships between the various stakeholders in higher education. He and his wife, Mary, who is also a life-long educator, love living in Montana and working at The University, and they get out to enjoy the surroundings as much as possible.

Garry Owens
Dr. Garry W. Owens, Senior Consultant, joined Academic Search, Inc. in 2006. In his four years with the firm, he has led searches for presidents, vice presidents, provosts, and deans in public and private colleges and universities, as well as in church affiliated schools, specialized colleges, and the for-profit sector. Prior to joining Academic Search, Dr. Owens served as an academic administrator for 17 years, most recently as Founding Dean of the College of Visual and Performing Arts at Texas Tech University.

As Dean, he successfully developed a new college combining academic units of music, art, and theatre and dance. While at Texas Tech, Dr. Owens led several successful searches for administrative positions and faculty members. His research interests have centered on leadership development.

Prior to his appointment as Founding Dean, Dr. Owens served as Academic Administrator of Arts Units at Texas Tech University, Northern Arizona University, the University of Wisconsin-Green Bay, and the University of Michigan-Flint. He began his career as a public school instrumental music teacher in Madison, Wisconsin. He earned the bachelor and master of music, as well as a Ph.D. in curriculum and instruction from the University of Wisconsin, Madison.
CONFERENCE SCHEDULE

Thursday, October 22, 2009

4:15 pm - 5:15 pm

Concurrent Session

New and Innovative Directions in the Arts: A Profile of the Multiple Roles of Fine Arts Deans

Select a session to attend with faculty presenters, who are extending the boundaries of their fields. Three innovative arts faculty will share their research, performance or creative works.

Capital A

Beyond Counterstance: Art as Dialogue Across Religious Divides

Presenter: Beth Krensky, Sculptor and Art Educator, University of Utah

At a time when divides between Jews and Muslims seem to be normalized, artists Sama Alshaibi and Beth Krensky collaborated to create the exhibition "We Make the Road by Walking." The exhibition travelled to various museum and gallery venues between 2008 and 2009 and allowed the artists, a Muslim-American and a Jewish-American, to share common ground as they explored difference, intersections, bridges, dialogue and possible new paths. This session will provide an overview of the process and outcomes of the exhibition.

Capital B

Mind and Body: The Interface of Dance and Academia

Presenter: Cyrus Parker-Jeannette, Chair of the Department of Dance, California State University - Long Beach

In this session, Cyrus Parker-Jeannette, Chair of Dance at CSU Long Beach, will present her perspective on current trends in dance as a contemporary art form and as part of the academy. Through lecture, video and dialogue, she will help participants to generate ideas of how to develop and invigorate a dance program in higher education.

Capital C

Computation as a Medium of Personal Expression

Presenter: Golan Levin, Director of the STUDIO for the Creative Inquiry, Carnegie Mellon University

Just as true literacy in English means being able to write as well as read, true literacy in software demands not only knowing how to use commercial software tools, but how to create new software for oneself and for others. For many artists today, software (and the limits it sets on our creative capacities) is something made by someone else. My pedagogy is concerned with repairing this, by reclaiming computation as a medium of personal expression. To this end, I have developed courses which give students the confidence to program their own software creations from first principles; these function as "studio art courses in computer science," in which the objective is to produce personally and socially relevant expressions, but the medium is software created by the students themselves. This talk presents a brief overview of this pedagogy, in the context of my own art-research into speculative interaction design, and the projects of the laboratory I direct, the STUDIO for Creative Inquiry, which supports atypical, interdisciplinary and inter-institutional projects at the intersection of arts and technology.

Concurrent Session

Amethyst

A Profile of the Multiple Roles of Fine Arts Deans

Presenter: Ted Yungclas, University of Connecticut

(Recommended for Assistant and Associate Deans)

Fine arts deans in higher education today lead multi-faceted and dynamic educational and artistic organizations with a broad-based managerial and skill-based leadership. Deans must be able to deal with a multitude of administrative tasks while shaping an artistic vision for the school or college. This session will describe and explain the professional and personal characteristics of fine arts deans as derived from a comprehensive research survey by US News and World Report of national universities as well as non-ranked schools. The session's discussion will focus on the results of the study as related to preparatory training, experience, strengths, weaknesses and overall profiles of fine arts deans. A possible strategy for future training of fine arts deans will be presented.

Free night – an opportunity to network with ICFAD colleagues