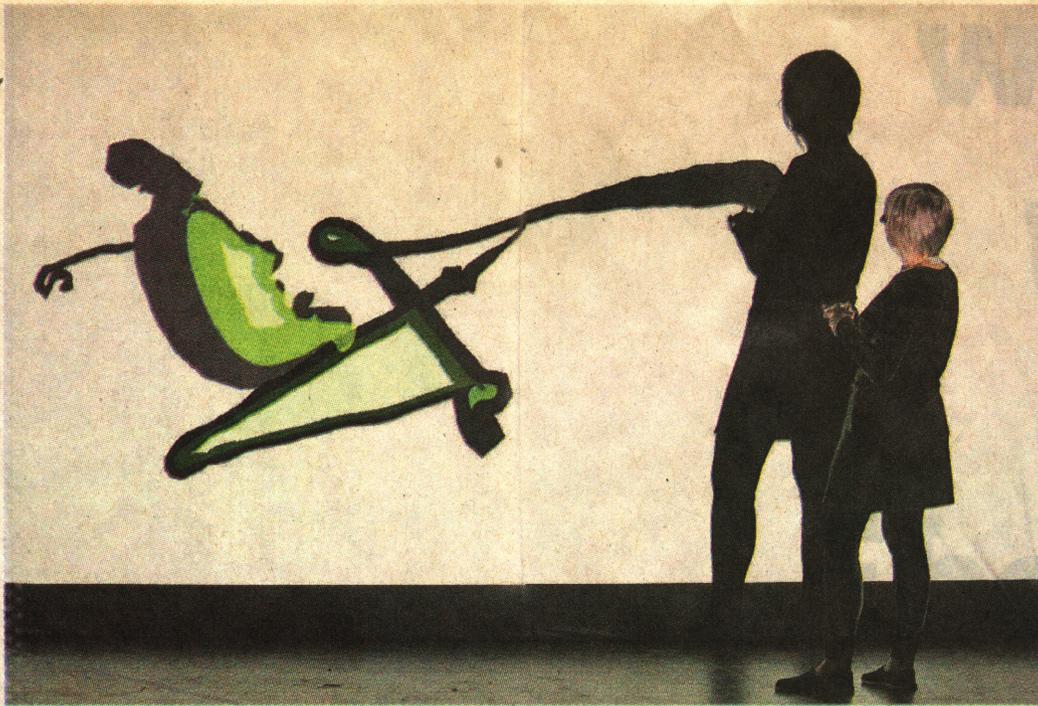


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RACHEL PAPO FOR THE NEW YORK TIMES

The Human Voice in a New World, with Joan La Barbara, at Frederick Loewe Theater at New York University.

Communicating Ideas Without a Word

Composers and poets, and of course, singers, have long rhapsodized about the purity and naturalness of the human voice, and about how instruments are really just mechanical imitations on which performers aspire to produce a lyrical line and a singing tone.

ALLAN KOZINN

MUSIC REVIEW

Strictly speaking, though, it has been a while since that was entirely true. Instrumentalists, when not chasing that vaunted lyricism, have long striven for a kind of virtuosity that singers cannot approximate. And these days, composers and new-music singers think nothing of abandoning that prized purity and naturalness in favor of electronic sound processing. Some singers, clearly, aspire to be electric guitars or synthesizers.

This is not lost on the Electronic Music Foundation, which is presenting "The Human Voice in a New World," a series of three free concerts exploring new approaches to singing and vocal composition. The opening con-

"The Human Voice in a New World" continues on Friday and Saturday at the Judson Church, 55 Washington Square South, Greenwich Village; (888) 749-9998, emfproductions.org.

cert, on Monday evening at the Frederick Loewe Theater at New York University, was devoted to "Messa di Voce," a multimedia collaboration between Joan La Barbara and Jaap Blonk, both composers and singers, and Golan Levin and Zachary Lieberman, video artists who work under the name Tmema.

At the work's heart is the notion that sound need not be formed into recognizable words to communicate ideas, and that

Exploring new approaches to singing and vocal composition.

even more is conveyed when sight and sound magnify each other.

But that makes this production seem too serious. In truth, it is a cartoonishly entertaining piece that plays on breathy sounds, grunts, snuffles, high-pitched slides, rapid nonsense patter, bleating and, well, you name the kind of vocalization — apart from shrieks or caterwauling, which was mercifully absent — and it is

most likely in the score.

It also has episodes that are strikingly musical, in the traditional sense. In one scene Ms. La Barbara began with a hum, which was sampled and played back as she hummed a different, harmonized pitch. Against that, she gradually built a wall of attractively intertwined vocal sound.

Mr. Levin and Mr. Lieberman matched the sounds that Ms. La Barbara and Mr. Blonk produced with imagery that at times seemed based on sound waves, but more typically offered a visual analog. In one scene, short, light-textured underwater sounds were matched to an aqua field in which the vocal gestures seemed to trigger concentric circles like those formed when a raindrop hits a pond.

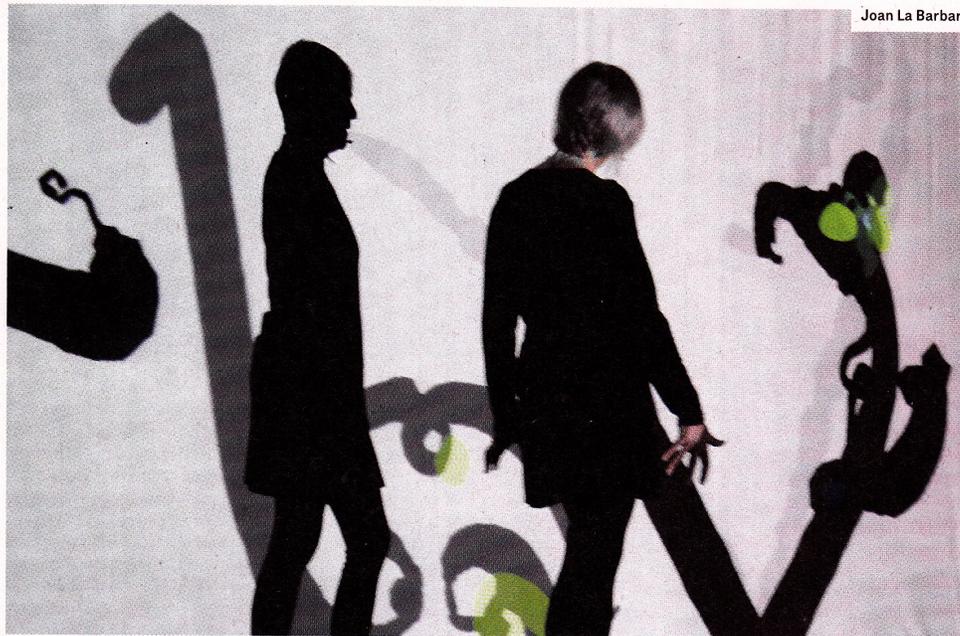
In another, a calmly analytical (if incomprehensible) Mr. Blonk was represented with lines of elegant script, while a more manic Ms. La Barbara was framed in an expanding and contracting spiky shadow that looked like a Robert Crumb cartoon.

If you're looking for an earnest overview of contemporary vocal writing, "Messa di Voce" isn't it. But it says a lot about what you can achieve if you throw a sense of humor into the mix, and perhaps that's more important.

WIRE

Inside

The Wire 303 | May 2009



Joan La Barbara

The Human Voice In A New World

Various venues, New York City, USA

The Electronic Music Foundation's *The Human Voice In A New World* brought together vocalists and artists working with various media in an effort to explore the intersections between the limits of the human voice and those of technologies of sound.

The festival opener was the wondrous brainchild of Tmem's Golan Levin and Zachary Lieberman, *Messa Di Voce*, a 45 minute piece for two singers, Joan La Barbara and Jaap Blonk, and an image/sound processing software that rendered sound and movement into images. The highly sensitive software captures and analyses the elements of the human voices and, subsequently, reimagines them as visuals on a screen. *Messa Di Voce* took the antiquated concept of madrigalism, or word painting, to its technological extreme: by blending synaesthesia and interactive communication between performers and software, and by using extremely sophisticated modules that projected cartoonish, poignant and spectacular images, *Messa* delivered an icono-choreography of immense precision.

Divided into a few standalone sketches, the composition placed the voice in an environment of childish and unrestrained euphoria. Either solo or as a duet, Blonk and La Barbara frolicked carefree on stage. They either conversed in amphibian-ese as their percussive vowels generated ripples across the screen, or Blonk intoned in some harsh, incomprehensible language while La Barbara's silhouette resembled that of a granulated Tasmanian devil, and sometimes the visual expressionism was simply overwhelming, like when percolating worms of different shapes, mimicking horsey vocals, climaxed in a panorama of interwoven lines and curves. Blonk's solo sketch was characterised by simplicity

and was marked by an existential anxiety more commonly found in silent movies. As a result of his cheek-flapping, he emitted bouncing bubbles that floated upwards on the screen and filled the space above him. Standing in the middle of all this agitation, it was as if he was participating in an underwater Arkanoid game with him quacking like a duck.

Another variation on the concept of word-painting, in a totally different vein, was Joel Chadabe's and Richard Kostelanetz's *Micro Fictions* during the second day. The author, Kostelanetz, read out seven words and the composer, Chadabe, created sonic environments that responded to them. The words freedom, self-improvement, dieting, menacing, deluge, infinity and mesmerizing were recited calmly and with a graceful pace as Chadabe's digital soundscapes ranged from torrents of pulsating electrons (for deluge) to a steady low drone (for infinity).

The next performer, Trevor Wishart, who hadn't appeared in New York for 30 years, started his set with *Vocalise*, a brief improvisational piece for amplified voice. Wishart showed that his technique was not limited to his vocal skills, but it was extended to his spasmodic expressions that contorted his face and radiated through the rest of his body.

Wishart's second and far more ambitious composition, *Globalalia*, utilised software to blend different syllable samples culled from radio and TV broadcasts from around the world. As the piece progressed, it became increasingly hard to distinguish between the different samples, and one ended up being surrounded by a raging sea of consonants and vowels. *Globalalia* alludes, of course, to glossolalia, and the question arising after the piece ended was, what happens when the world stops making sense? What is there left to say?

The answer resounded during the third and final day, which was by all accounts a curatorial success. Bora Yoon presented (*Phonation*), a multimedia composition for solo performer and real-time video manipulation. The humble and charismatic Yoon manipulated loops that were created on the spot, either by playing the violin, humming a few phrases, or by using her mobile phone as a modified keyboard instrument. She was equipped with a panoply of turntables, radio transistors and an old phonograph speaker which she used as a megaphone during a three-voice antiphonal. Her love for nuanced timbre and her careful use of the space were enchanting attributes of her airy and almost disembodied performance.

From delicate to rousing, the festival ended with a bang, as the zany and ebullient David Moss unleashed his *Voice Box Spectra* in Judson Church. Like a half-demented professor, he stood behind his portable cabinet of curiosities, which was packed with pedals, electronics, small instruments, and sundry objects, all malleable puppets in his hands.

An expert storyteller, Moss recounted various absurdist tales, slipping in and out of character to punctuate the relationship between life and art and to intensify the dichotomy, if any, between the two. His voice sounded assertive, but it also had a suaveness that is characteristic of low-register singers. His performance was a mixed bag of genre-defying vocalisations and of aphoristic gems like "stones are either in your shoes, or in the way. Or, they are the way." He has dubbed his rapid-fire verbal exercises "faster-than-logic communication", which is what he indubitably achieved just before releasing us "into the rest of the universe" and receiving a thunderous applause. Stefanos Tsigrimanis

ART AND ELECTRONIC MEDIA



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GRANULAR SYNTHESIS

GRAY
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HANS HAACKE
MARK HANSEN
+ BEN RUBIN
LEON HARMON
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+ SEP KAMVAR
GRAHAM HARWOOD
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N. KATHERINE HAYLES
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(AKA DJ SPOOKY)
MARTA MINUJIN
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CHRISTA SOMMERER
+ LAURENT MIGNONNEAU
KEITH SONNIER
SPONGE + FOAM

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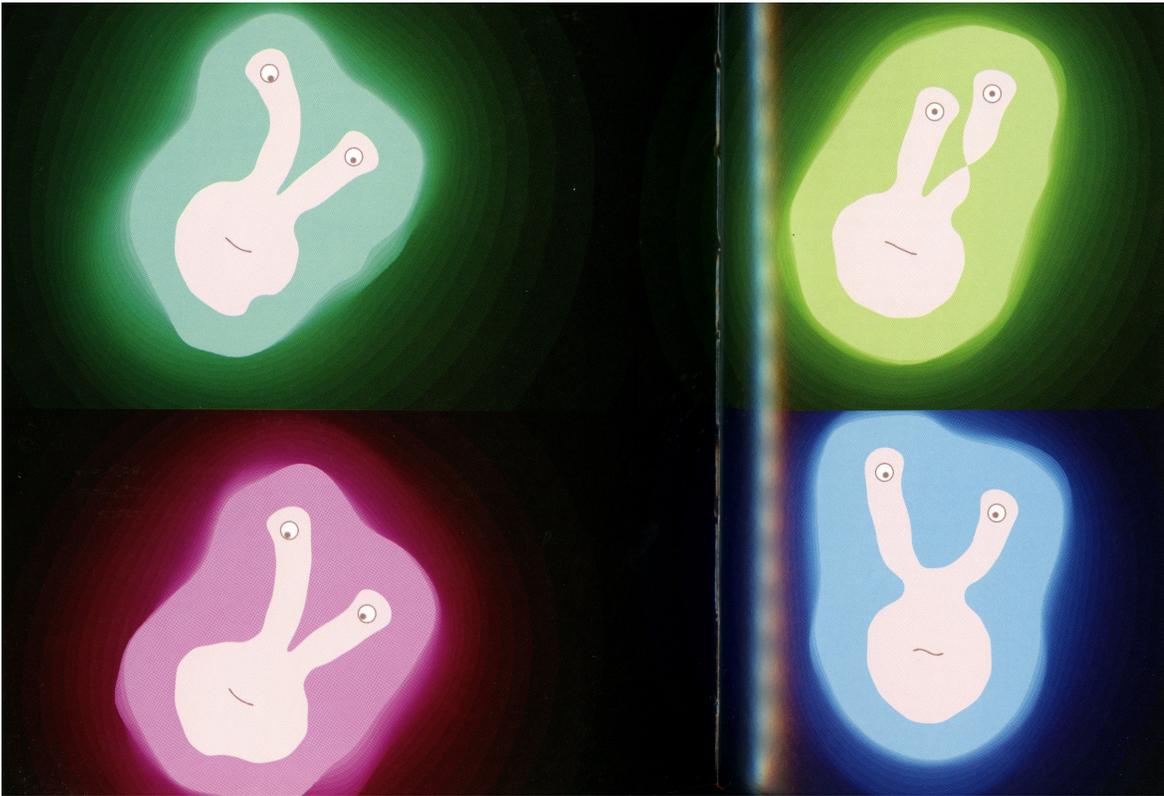
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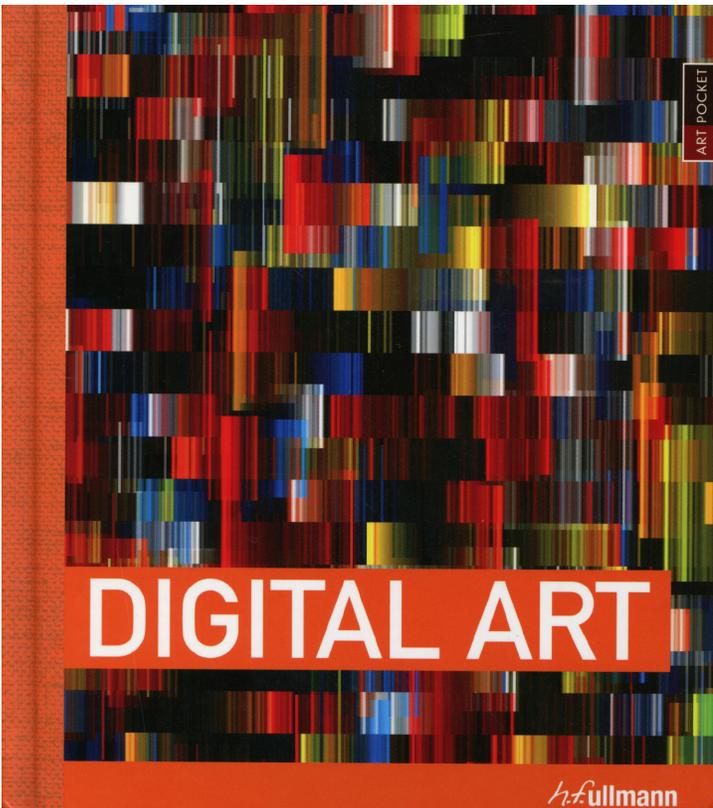
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Obzok, a creature somewhere between a toy and a ghost, is one of the bizarre creations of the American Golan Levin. It is only brought to "life" through interactions with humans.

Golan Levin, USA
Obzok, 2001
Net art, screenshot



TIME AND THE DIGITAL

*Whitehead, Deleuze and the Temporality of
Digital Aesthetics*

Timothy Scott Barker

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capital and power struggles. The information here is not read as one individual linear narrative of migration that comes from one individual user, but rather as a multi-linear collection of data to be navigated. Here one data occasion from one user in one point in time is related to many other data occasions from many users in multiple moments in time. This is the database's multi-temporality and it is in this multi-temporality that each piece of data is contextualised.

The database at its most basic can be described as a system designed for the storage, management and retrieval of information. Because of this function, the database can also generate relationships between information. The database, as its programming language tags data with particular attributes and groups it into an organisational structure, subsequently generates relationships between data. It opens data to regrouping and reorganisation, a process of data management that alters the meaningful connections that each data occasion forms with its context.³⁷⁴ The user is able to search for a particular attribute and the database management system retrieves information that matches this attribute, thus putting originally disparate data in relation with one another. This aspect of the database in essence highlights patterns immanent to the data that may have been invisible prior to its integration into a particular dataset. For instance, a database of geographic locations may organise information in many varied ways. The database may put this information in alphabetical order, or organise the information according to the meteorological information of a specific region, or organise the information in terms of population figures. These examples depend upon the specific fields that organise the data and the information that has been entered into these fields. We can see here that the database allows us to think of information outside of its usual context; geographic location becomes just one of the many ways of organising information.³⁷⁵ The database is thus both a storage system and also a generative system; it both archives and assembles.

For instance, Golan Levin's Internet based work *Dumpster* (2006) (fig. 82) utilises a database and data management software to track the online romantic lives of teenagers.³⁷⁶ In this work Levin accesses and analyses several web logs and gathers any entries that refer to the dissolution of romantic relationships, events in which one person is 'dumped'

by another. This data is then integrated into *Dumpster's* database and able to be navigated by a user. In this work the data is presented as red circles that bounce around the computer's screen, changing colour as they are activated. As we mouse over one circle we can see the date at which it was entered into the database, clicking on the circle reveals the actual text of the entry. By this process the information is visualised in such a way that produces a group portrait of participatory culture and composes a multi-temporal history of relationship beginnings and endings.

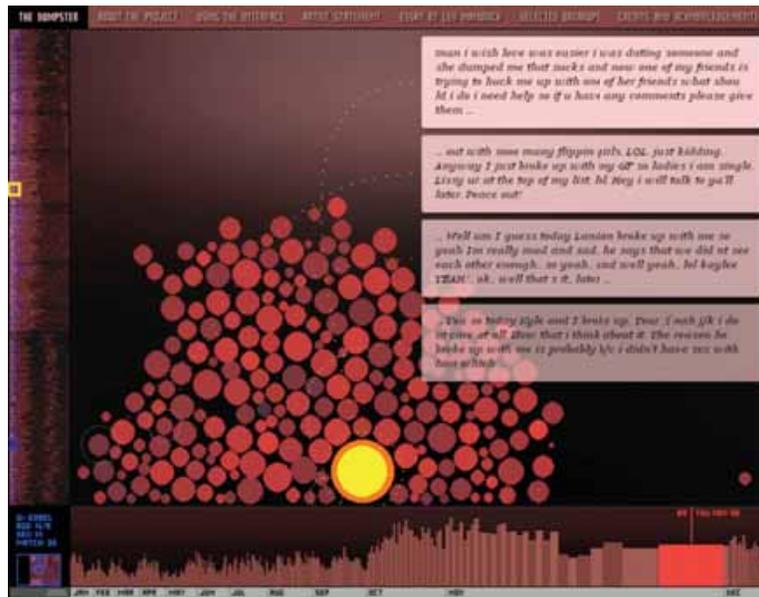


Figure 82.
Golan Levin, *Dumpster* (screen shot), 2006

As well as re-presenting the actual event, the event that sees the dissolution of the teenage romance, the occasion of the data in the database are conditioned by the computational event of inputting and organising the data. For example in *Dumpster* the data is conditioned by digital processes such as a content recognition algorithm that organises the data depending on several characteristics that can be found in the particular entry's text, putting separate data occasions into a relationship based upon their content. Here a custom built language analysis tool is able to extract information from the entries, such as who was the instigator of the break-up, was someone cheating, and does the author appear to be angry. From this computational analysis of the data relationships are

generated and data is grouped into clusters upon the screen, which re-cluster as one clicks on another data circle. The aesthetics here are not just produced by the narrative content of each piece of data but also by the way that the data is organised by computational processes.

For another example where data is attributed substantiality based on computational process, take for instance a relational database such as those used by companies to store employee data. Here relationships may be generated between data based upon specific fields. In this case the fields used may be, for example, "position title", "salary", "tenure", "leave taken", and any other information that may be relevant to the database programmer. Depending upon the operation of the database management system and the search parameters entered by a user, employees are put in relation with one another based on the value of a particular field. For instance, the database search may be used to establish whether or not there is a correlation between tenure at a particular firm and promotion, or whether employees with similar position titles take home commensurate salaries. Relationships are thus generated by the organisational structure of the database, able to handle vast amounts of data simultaneously, that may not have been apparent in the physical world. Here we see that the data occasion is given its particular character due to the programming language of the database and the analytical processes that are capable due to this language.

As Deleuze and Guattari state, often technology considers its tools in isolation; this denies the evolutionary properties of the specific territory of certain technologies. They state "...tools exist only in relation to the interminglings they make possible or that make them possible...tools are inseparable from symbiosis."³⁷⁷ We can view the archiving functional of the database as an aspect of a computational tool. This technological tool must, following Deleuze and Guattari, be thought in concert with the information it contains and the relationships that it generates. This is how the temporal aesthetics of the database emerge. The database marks a particular aesthetic brought about by interaction with collections of data. The database directs the user to perform or to activate the data in

a specific manner which directly corresponds to the way in which the user comes to know the data.

In order to understand this distinct aesthetic embodied by archive art as a temporal aesthetic, I view the database through the framework established by Whitehead's concept of nesting, discussed previously in Chapters 2, and 3. This concept suggests that when we obtain the idea of a spatial point or a substance we are really dealing with abstractions; what we are experiencing in actuality is a series of processes or events extending over one another. For Whitehead, substances are just the lowest or exterior nest in a much larger nesting of volumes of processes.³⁷⁸ He states that, when thinking about time, we discover that durations are nested within one another:

We can easily see that the durations of any set...must be arranged in a one dimensional serial order in which as we descend the series we progressively reach durations of smaller and smaller temporal extension. The series may start with any arbitrarily assumed duration of any temporal extension, but in descending the series the temporal extension progressively contracts and the successive durations are packed one within the other like the nests of boxes of a Chinese toy...I will call such a set of durations an 'abstractive set' of durations...an abstractive set is effectively the entity meant when we consider an instant of time without temporal extension.³⁷⁹

This is how durations are nested within the actual world. In terms of the measurement of time, which deals with moments of time without extension, a second is nested within a minute, which is nested within an hour, which is nested within a day, and so forth. But when we consider any one of these durations without considering its extension over other occasions in other durations we are in essence considering an abstraction; we are removing the moment in time from Whitehead's passage of nature. Within this framework I view the data in the database as an abstraction made from an event in time.³⁸⁰ Actual occasions are abstracted from the passage of nature and inputted into the database so that what we encounter is a reflection of the occasion. For instance in *Dumpster* the real world teenage break up, or in *Seeker* the migratory history of an individual, is reflected by the data in the database. The data is a condensation, or a mediation of an actual occasion. However, this condensation is also an occasion in itself.

It is an exterior occasion which nests within it many other occasions. In other words, the data occasions of the database contain within themselves many other occasions and reflect back to these occasions.

If we think of a database in time we can position it as a site in which a nexus is formed between the various occasions of the database and the historical physical occasions that are nested within the pieces of data. My argument here is that the data of the database is at once a part of the organisational context established by the database but also reflects back to an original occasion of the past. We have seen this in *Dumpster* as the data exists both as a data occasion in the context of the database, but also reflects back to actual physical occasion where one person was 'dumped' by another. There is a nexus here that is formed between the data that resides in the context of the database, as seen in the relationships formed between data by the database's organisational structuring and there is also a nexus formed between the original temporal events that are nested within each piece of data.

As Whitehead states in his fourteenth Category of Explanation, a nexus is a set of actual occasions that form a unity of relatedness due to their prehension of one another.³⁸¹ In our case, the actual occasions are the data occasions of the database that are put into relatedness and allowed toprehend one another by the process of the database's organisational structure and the database management system. The nexus formed in the database is a nexus between contemporary actual occasions, as the data occasions are expressed simultaneously in the database's architecture. The physical occasions that the data occasion summarises are also put into contemporaneity, as they are nested within the data occasion. Here the database becomes a turbulence of occasions, as each occasion, expressed simultaneously, represents many different temporalities and time periods. The complex data occasion also forms a nexus with the occasion of interaction in which it is retrieved from the archive. This is where the concept of time becomes complex and chaotic. The time of interaction, which is experienced by the user as a sequence of events, comes into contact with the time of the data occasion, which is a nonlinear nesting of



Virtuosos of Voice

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BY **MARISA OLSON**

Images, Golan Levin and Zach Lieberman, "Messa di Voce: Fluid"

In 2003, Golan Levin and Zach Lieberman developed a project called [Messa di Voce](#), which translates to "placing the voice." Oddly enough, it took almost six years for the Ars Electronica-awarded project to



hand to help demonstrate Levin and Lieberman's classic computer vision work. The project responds visually to vocal input, so that sound becomes an instrument for drawing and animation. The vocalist's guttural and glottal improvisations will generate a tension between speech acts and speechless performance that's not to be missed. It's the first of three live concerts presented this week by the [Electronic Music Foundation](#), in a series called "[The Human Voice in a New World](#)." Each event highlights the richness and diverse uses to which this earliest of instruments can be put. On the 27th, British vocalist Trevor Wishart will appear at [Judson Church](#) with the NY premieres of *Vocalise* and *Globalalia*. The seminal works explore, respectively, the potential of the voice "when in a tight corner," and the universality of the human tongue. *Globalalia* processes the syllables of 26 different languages sampled from international radio and TV broadcasts to formulate a sort of vocal dance. And on the 28th, Berlin-based virtuoso David Moss will premiere the English version of his *Voice Box Spectra*. The *Sydney Morning Herald* has described the piece as "somewhere between scatting and scary. Think Jim Carey doing an impression of Ella Fitzgerald while being eaten by the creature from Alien 2." Exploring FTL ("faster than logic") communication, the work combines sound, text, and personal electronics in a grouping of new songs. All in all, the three events shed new light on the relationship between mind, mouth, and machine. It's telling that each of these major works received advanced support elsewhere before being presented in the US, but it seems the Electronic Music Foundation is helping us catch up! - Marisa Olson

Winking to a robot spider

On the STRP Festival, art and technology together. The audience bends, jumps and runs.

Our reporter Anna van den Breemer April 6, 2009, 08:05



The ominous pounding swells slowly to a pulsing drone that by feeling the whole body. Doubtful continues to be a group of visitors at the yellow rope on the side staan. Eenmaal the thick, white fog boarded, is the least for themselves. Wandering through the strobe flashes disappear right, left, front and rear. While searching for a landmark silhouette of a fellow visitor can suddenly emerge from nowhere, dangerous dichtbij. De art installation SEA Austrian Kurt Hentschläger is not for everyone. Before you enter in groups of twenty smoky shed, clutching the rope you in leading space, a health certificate must be signed. Pregnant with migraine or epilepsy this area can be dangerous. The STRP Festival in Eindhoven, a melting pot of art and technology, is a sensory bombardment of numerous electronic art installations such as SEA. In the empty Philips factory Strijp-S Find a motley combination of electronic music, interactive installations and live cinema. Het is the third time that STRP is held. "Before you noticed that often technology played a key role in the plant," says festival director Frens Frijns. "Now it's no longer a matter of: look what I can do with the latest technologies. Technology is increasingly seen as a tool. It finally comes to art, to poetry." As an example he cites the opto-isolator of the American artist Golan Levin. This robotoog hangs in a black colored box on the wall and winks at his audience. "A sweet little poem, which is not relevant is what it is in terms of equipment," says Frijns. Het robotoog part of the exhibition stand which can be seen on STRP. Here no colossal plants, as elsewhere on the site, but work you put them into the corner of the living room or can hang on the wall. "That maneuverability makes it a collector's item," said the Belgian curator Yves Bernard, together with the Italian Domenico Quaranta chose the objects. "They do not degrade as great works, and they retain their value. According to Bernard's electronic art no longer a niche, but an integral part of contemporary art. "The time that the computer art consisted of screens and wires, is over. It uses different materials like wood and stone. This evolution we show here." The interaction between the artwork and the viewer seems central STRP. Take iC Hexapod- robot by the British artist Matt Denton. You might just walk past the little creature, if there had not been such a huge circle of people around gestaan. Met a nod or funny face trying the crowd to capture the look of these six-legged robot spider. The robot spider sticking his head forward, raises his front leg and looks

shamelessly terug. Als once he has a visitor in sight, he continues to follow, like a predator chasing its prey. The audience bends around, jumping and running. Not everyone is aware that this curious attempts to attract the attention of the beast can be followed by everyone at the festival. On a big screen a little further each protruding tongue and gaze captured accurately, to the amusement of the toeschouwers. Naast art is at the STRP Festival is also plenty of space for music, from experimental to access. Friday's start was made by French producer Laurent Garnier with a live set. Saturday was the big names like Squarepusher and Aphex Twin + Hecker to make rattling the main hall. London dubstep DJ Benga Saturday finished the festival eight af. 'Het to do us the combination of music and art, "says Frans Frijnsen. "You may come for dj collective Birdy Nam Nam, but automatically receive a dose of art with it. STRP is not intended for the front line of the art world, but for popularizing a subculture. No bite-sized art, but it should be able to evoke an emotion without a book of knowledge. "



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Knipogen naar een robotspin

Op het STRP Festival ontmoeten kunst en technologie elkaar. Het publiek bukt, springt en rent.

Van onze verslaggeefster Anna van den Breemer 6 april 2009, 08:05



Het onheilspellende geroffel zwelt langzaam aan tot een pulserend gedreun dat door het hele lijf te voelen is. Twijfelend blijft een groepje bezoekers bij het gele touw aan de zijkant staan. Eenmaal de dikke, witte mist ingestapt, is het ieder voor zich. Dwalend door de stroboscoopflitsen verdwijnen rechts, links, voor en achter. Terwijl je zoekt naar een oriëntatiepunt kan het silhouet van een medebezoeker plotseling uit het niets opdoemen, gevaarlijk dichtbij. De kunstinstallatie ZEE van de Oostenrijkse Kurt Hentschläger is niet voor iedereen weggelegd. Voordat je in groepjes van twintig de rokerige loods binnenstapt, grijpend naar het touw dat je de ruimte binnenleidt, moet er een gezondheidsverklaring worden ondertekend. Zwanger, met migraine of epilepsie kan deze ruimte gevaarlijk zijn. Het STRP Festival in Eindhoven, een smeltkroes van kunst en technologie, is een zintuiglijk bombardement van talrijke elektronische kunstinstallaties zoals ZEE. In de leegstaande Philipsfabriek Strijp-S vind je een bonte combinatie van elektronische muziek, interactieve installaties en live cinema. Het is de derde keer dat STRP wordt gehouden. 'Voorheen merkte je dat technologie vaak een hoofdrol speelde in de installaties', zegt festivaldirecteur Frens Frijns. 'Nu is het geen kwestie meer van: kijk eens wat ik allemaal met de nieuwste snufjes kan doen. Technologie wordt steeds meer als tool gezien. Het gaat uiteindelijk om de kunst, om de poëzie.' Als voorbeeld noemt hij de Opto-isolator van de Amerikaanse kunstenaar Golan Levin. Dit robootoog hangt in een zwartkleurig kastje aan de muur en knipoogt naar zijn publiek. 'Een lief klein gedichtje, waarbij het niet relevant is wat erin zit qua apparatuur', vindt Frijns. Het robootoog maakt deel uit van de expositie Kiosk die te zien is op STRP. Hier geen kolossale installaties, zoals elders op het terrein, maar werk dat je zo in de hoek van de huiskamer zet of aan de muur kunt hangen. 'Die handzaamheid maakt het tot collector's items', zegt de Belgische curator Yves Bernard, die samen met de Italiaan Domenico Quaranta de objecten uitkoos. 'Ze hoeven niet te worden afgebroken, zoals grote werken, en ze behouden hun waarde'. Volgens Bernard is elektronische kunst niet langer een niche, maar een volwaardig deel van de hedendaagse kunst. 'De tijd dat de computerkunst alleen uit schermplaatjes en draadjes bestond, is voorbij. Er wordt gebruik gemaakt van verschillende materialen zoals hout en steen. Die evolutie laten wij hier zien.'

De interactie tussen het kunstwerk en de toeschouwer lijkt centraal te staan op STRP. Neem de iC Hexapod- robot van de Britse kunstenaar Matt Denton. Je zou zomaar aan het kleine beestje voorbijlopen, als er niet zo'n enorme kring mensen omheen had gestaan. Met een knipoog of gekke bek probeert het publiek de blik van deze zespotige robotspin te vangen. De robotspin steekt zijn kopje vooruit, tilt zijn voorpoot op en kijkt schaamteloos terug. Als hij eenmaal een bezoeker in het vizier heeft, blijft hij die volgen, als een roofdier dat zijn prooi najaagt. Het publiek in de omgeving bukt, springt en rent. Niet iedereen is zich ervan bewust dat deze curieuze pogingen om de aandacht van het beest te trekken kunnen worden gevolgd door iedereen op het festival. Op een groot scherm even verderop wordt elke uitgestoken tong en starende blik nauwkeurig vastgelegd, tot vermaak van de toeschouwers. Naast kunst is er op het STRP Festival ook veel ruimte voor muziek, van experimenteel tot toegankelijk. Vrijdag werd de spits afgebeten door de Franse producer Laurent Garnier met een live-set. Zaterdag was het aan grote namen als Squarepusher en Aphex Twin + Hecker om de grote zaal te laten dreunen. De Londense dubstep-dj Benga sloot zaterdag de festivalnacht af. 'Het is ons te doen om die combinatie van muziek en kunst', vertelt Frans Frijnsen. 'Je komt misschien voor dj- collectief Birdy Nam Nam, maar krijgt automatisch een dosis beeldende kunst mee. STRP is niet bedoeld voor de voorlinie van de kunstwereld, maar voor het populariseren van een subcultuur. Geen hapklare kunst, maar het moet wel een emotie kunnen oproepen zonder een boekwerk aan voorkennis.'



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STRP shows evolution of electronic art

At STRP Festival in Eindhoven art and technology come together; a gathering of interactive installations, electronic music and art performances.

Our reporter Anna van den Breemer April 5, 2009, 15:31



\ N (Martijn Beekman / the Times) © UNKNOWN

The ominous pounding swells slowly to a pulsing drone that by feeling the whole body. Doubting remains a group of visitors at the yellow line stand on the side. Once the thick, white fog got on, the one is for itself. Wandering through the strobe flashes disappear right, left, front and rear.

While searching for a landmark silhouette of a fellow visitor can suddenly from nowhere looming, dangerous dichtbij. De art installation SEA Austrian Kurt Hentschläger is not for everyone. Before you enter the smoky shed in groups of twenty - clutching the rope that leads you into space - a health certificate must be signed. Pregnant with migraine or epilepsy this area can be dangerous.

Crucible

The [STRP Festival in Eindhoven](#) , a melting pot of art and technology, is a sensory bombardment of numerous electronic art installations. In the empty Philips factory Strijp-S visitors will find a combination of electronic music, interactive installations and live cinema. Het is the third time that STRP organized. "Before you noticed that often technology played a key role in the plant," says festival director Frens Frijns. "Now it's no longer a matter of; "look what I can do with the latest technologies." Technology is increasingly seen as a tool. It finally comes to art, to poetry. "

Robotoog

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Interaction

interaction between the artwork and the viewer is central to STRP. Similarly, the iC Hexapod robot by the British artist Matt Denton. The audience trying to catch the eyes of these six-legged robot spider with a nod or funny face. The robot spider sticking his head forward, raises his front leg and looks back shamelessly. Once a person in sight, he continues to follow that person, like a predator chasing its prey. Stooping and jumping sideways audience then tries to escape his gaze. Not everyone is aware that this curious attempts to attract the attention of the beast, to be followed by all visitors to the festival. On a large screen, a bit further, each protruding tongue and gaze accurately fixed. **Music**

Besides art, there is also plenty of room for music, from experimental to open during STRP. Friday began the festival with a live set of the French producer Laurent Garnier. Saturday was the big names like Squarepusher and Aphex Twin + Hecker to do the main hall rumbling. London dubstep DJ Benga closed the festival Saturday night af.'Het to do us the combination of music and art, "says Frans Frijnsen. "You might just come for the DJ collective Birdy Nam Nam, but automatically receive a dose of art with it. STRP is not intended for the front line of the art world, but for popularizing a subculture. No bite-sized art, but it should be able to evoke an emotion without a book of knowledge. "



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STRP toont evolutie van elektronische kunst

Op het STRP-festival in Eindhoven komen kunst en technologie elkaar tegen; een verzamelplaats van interactieve installaties, elektronische muziek en art performances.

Van onze verslaggeefster Anna van den Breemer 5 april 2009, 15:31



\N (Martijn Beekman/ de Volkskrant) © UNKNOWN

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Interactie

Interactie tussen het kunstwerk en de toeschouwer staat centraal op STRP. Zo ook de iC Hexapod-robot van de Britse kunstenaar Matt Denton. Met een knipoog of gekke bek probeert het publiek de blik van deze zespotige robotspin te vangen. De robotspin steekt zijn kopje vooruit, tilt zijn voorpoot op en kijkt schaamteloos terug. Eenmaal iemand in het vizier, blijft hij die persoon volgen, als een roofdier dat zijn prooi najaagt. Bukkend en zijwaarts springend probeert het publiek vervolgens aan zijn blik te ontsnappen. Niet iedereen is zich ervan bewust dat deze curieuze pogingen om de aandacht van het beest te trekken, gevolgd kunnen worden door alle bezoekers van het festival. Op een groot scherm even verderop wordt iedere uitgestoken tong en starende blik nauwkeurig vastgelegd.

Muziek

Naast kunst is er tijdens STRP ook veel ruimte voor muziek, van experimenteel tot toegankelijk. Vrijdag begon het festival met een live-set van de Franse producer Laurent Garnier. Zaterdag was het aan grote namen als Squarepusher en Aphex Twin + Hecker om de grote zaal te doen dreunen. De Londense dubstep dj Benga sloot zaterdag de festivalnacht af. 'Het is ons te doen om die combinatie van muziek en kunst', vertelt Frans Frijnsen. 'Je komt misschien alleen voor het dj-collectief Birdy Nam Nam, maar krijgt automatisch een dosis beeldende kunst mee. STRP is niet bedoeld voor de voorlinie van de kunstwereld, maar voor het populariseren van een subcultuur. Geen hapklare kunst, maar het moet wel een emotie kunnen oproepen zonder een boekwerk aan voorkennis.'



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Fino al 28 giugno 'Direct Digital'. Cinque sezioni per un fitto calendario di eventi che animeranno le prestigiose sedi dell'ex ospedale Sant'Agostino e Palazzo dei Pio

Modena, 29 maggio 2009. **Direct Digital** è un evento di new media art presentato dall'associazione culturale Artegenti, in programma da oggi al 28 giugno a Modena e Carpi, nelle prestigiose sedi dell'ex ospedale Sant'Agostino e Palazzo dei Pio, per l'ideazione e la direzione artistica di Gilberto Caleffi. Un fitto calendario di eventi suddivisi in cinque sezioni: Exhibition, Live Media, Workshop, Cinema, Contest per presentare una prospettiva dettagliata degli sviluppi più recenti dell'arte e della creatività legate all'uso di tecnologie digitali.

L'evento, alla sua prima edizione, mira a diventare un punto di riferimento per quanti sono interessati a conoscere, proporre e creare momenti di incontro tra arte contemporanea e innovazione digitale. *Exhibition* è la sezione dell'evento dedicata alla mostra d'arte contemporanea e digitale dal titolo *Il canto del corpo elettrico*, a cura di Gilberto Caleffi, ospitata dal 29 maggio al 28 giugno, negli spazi espositivi dell'ex ospedale Sant'Agostino a Modena e dello stupendo Palazzo dei Pio a Carpi.

La mostra prende il titolo da un verso di Walt Whitman, ripreso da Ray Bradbury, sul rapporto tra arte e nuove tecnologie applicate al campo dell'animazione, del video, della musica e del design. Una commistione di linguaggi premissa e stimolata dal digitale che *Il canto del corpo elettrico* vuole fotografare attraverso una selezione di opere suddivise in due aree tematiche, video art e interactive art, ospitando alcuni dei nomi più rilevanti della sperimentazione artistica contemporanea: Nam June Paik, Bill Viola, Andy Warhol, Douglas Gordon, Philippe Parreno, Sam Taylor-Wood, Tony Oursler, Chris Levine, Julian Opie, Gina Czarnecki, Heinrich Gresbeck, Golan Levin, Rafael Lozano-Hemmer, Takahiro Matsuo, Jin-Yo Mok, Kenichi Okada, Agostino Di Scipio, Mimmo Rotella.

IL PROGRAMMA

Il programma della sezione Live Media prevede una serie di eventi performativi, presentati in diverse location delle città di Modena, Carpi e Ferrara e dedicati alle tante espressioni nate dall'incontro tra musica e tecnologia digitale, dalla scena clubbing alla sperimentazione, con la partecipazione di artisti internazionali, quali: Agf + Delay, Pantha Du Prince, Hauschka, Ben Frost, Murcof + Francesco Tristano, Dm Stith, Thomas Fehlmann + Eraldo Bernocchi, A Hawk And A Hacksaw, Telefon Tel Aviv, Badge and Talkot, Giardini Di Mirò.

Le perle di elettronica del duo Agf/Delay e la dance onirica di Pantha Du Prince, riempiono di materia sonora gli spazi del **Teatro delle Passioni** di Modena, nella serata di venerdì 29 maggio, dalle ore 21.30. L'ibridazione tra elettronica e strumenti acustici di Hauschka aka Bertlmann incontra la musica sperimentale islandese di Ben Frost nel live di sabato 30 maggio, alle ore 21, presso Cortile D'Onore di **Palazzo dei Pio** di Carpi, mentre lunedì 1 giugno ancora il Cortile D'Onore di **Palazzo dei Pio** di Carpi ospita dalle ore 21.30 le risonanze spirituali e atmosferiche di Murcof e Francesco Tristano. Le atmosfere euforiche del vecchio Est europeo animano gli spazi dell'Auditorium San Rocco di Carpi, grazie alle note di A Hawk And A Hacksaw, in programma mercoledì 10 giugno alle ore 21. Mercoledì 17 giugno, presso il **Teatro delle Passioni** di Modena, Thomas Fehlmann e Eraldo Bernocchi, eseguiranno uno spettacolo live completamente inedito, commissionato appositamente da Direct Digital per l'occasione, la cui registrazione sarà pubblicata su etichetta Rare Noise. Il sound caldo e avvolgente di Telefon Tel Aviv sarà protagonista della serata di venerdì 19 giugno, dalle ore 21 presso il **Vibra** di Modena; mentre sabato 27 giugno i Giardini di Mirò presentano, presso **Piazzale Re Astolfo** di Carpi, il live dal titolo *Il fuoco*.

La sezione **Workshop** si sviluppa in vari incontri, che proseguiranno il 5 giugno e il 26 giugno 2009, dedicati ai temi cruciali delle new media art con interventi di relatori internazionali, tra i quali Golan Levin, Marco Mancuso, Paolo Rigamonti, Boris Debackere, Lucrezia Cippitelli, Emidio Clementi, Paolo Nori. Una serie di momenti aperti alla presentazione di progetti, alla produzione di idee e riflessioni sui temi del blogging, dei software in ambito creativo, del rapporto tra arte, interaction design e progettazione audiovisiva.

La rassegna della sezione 'Cinema' prevede un'ampia panoramica sulle forme d'arte audiovisive in costante evoluzione, soggetta ai rapidi sviluppi della società e delle tecnologie. Il programma rifletterà su queste mutazioni, cercando di rintracciare nella molteplicità di aspetti e linguaggi tematiche condivise quali: la creazione di nuovi ambienti narrativi, i nuovi legami tra i concetti di spazio e tempo permessi dal digitale, la sperimentazione dei sensi e dei confini percettivi. La selezione delle opere includerà: lungometraggi, corti, videoclip, digital animations, live cinema.

[See all in Dance](#)

Dance

[The real deal](#)

Cyberloops

'Merce' at MIT

 By [MARCIA B. SIEGEL](#) | April 29, 2009

© ROB COSHOW



LOOPING: Marjorie Morgan told a story about seashore memories against Jed Speare's video of the tide coming in over a rocky shore, raindrops, a windshield wiper — cycles that recycled through the dance.

Dance has a built-in affinity with computer technology. Both are mobile, ephemeral, time-based media that can generate ideas faster than the mind can articulate, organize data in unlimited ways, and forget as easily as they can remember. Merce Cunningham has used computers as co-creators for his choreography since 1991, and it was his evolving dance *Loops* that inspired the six works shown Friday night at the MIT Museum to open the sixth Boston Cyberarts Festival.

Loops, a solo Cunningham started performing in 1971, is really a choreographic scheme rather than a set choreography. Cunningham adapted it to whatever performing situation and physical state he found himself in at the moment. It always started with a squiggle of the wrist that would spread through his body, and as his movement looped and plunged, he'd seem to be following all kinds of interesting things that were taking place around his body.

TOPICS ▶ [Bill Jones](#) • [Boston Cyberarts Festival](#) • [Brian Knep](#) • [more >>](#)

When age and arthritis shrank his workable kinesphere, *Loops* continued as a dance for his hands and fingers. In 2000, Paul Kaiser, Shelly Eshkar, and Marc Downie filmed it in motion capture. Eshkar and Kaiser had written the motion-capture protocols for Cunningham's stunning dance *BIPED* (1999) and Bill T. Jones's *Ghostcatching*. Their idea for *Loops* was to create a new artwork, but the software was subsequently released so that it could be used by other artists. (Readers can start exploring this arcane and fascinating resource at www.bostoncyberarts.org/loops.)

The result on view at the MIT Museum comprised three abstractions made from the motion-captured *Loops* and a digitally enhanced video of Cunningham's face in the original recording. Call them objects, artworks, installations — I'm not sure the nomenclature has caught up with the technology. You can't absorb these works as if they were fixed objects in an art gallery; like dances, they happen over time. In some cases they reconfigure the same information endlessly, so there's no finished artifact.

In the video, *Merce in Motion*, designer Brian Knep focused on Cunningham's face in close-up, so that it's possible to detect micro-emotions underneath the deliberately neutral expression the choreographer maintains as he performs the dance.

Loops translates into a "visually minimal diagram" in the piece by designer C.E.B. Reas called *Merce*: two quivering, opposing shapes resembling sails, based on the information Reas captured from one of Cunningham's dancing hands. For Golan Levin, the moving fingers and knuckle joints produced a blobby animated creature in *Merce's Isosurface*.

Ascenders & Descenders, by Sosolimited (Eric Gunther, Justin Manor, and John Rothenberg), offered intellectual challenge as well as visual pleasure. Words are inadequate to explain or simulate a dance, as Cunningham has pointed out — though he's contributed a few chapters himself to the cause. Sosolimited amiably appropriates 10 writers' "feeble words that huff and puff to make sense of Merce's work" and converts them into overlapping strings that move in spritely swirls and clumps according to the data from Cunningham's motion-captured fingers.



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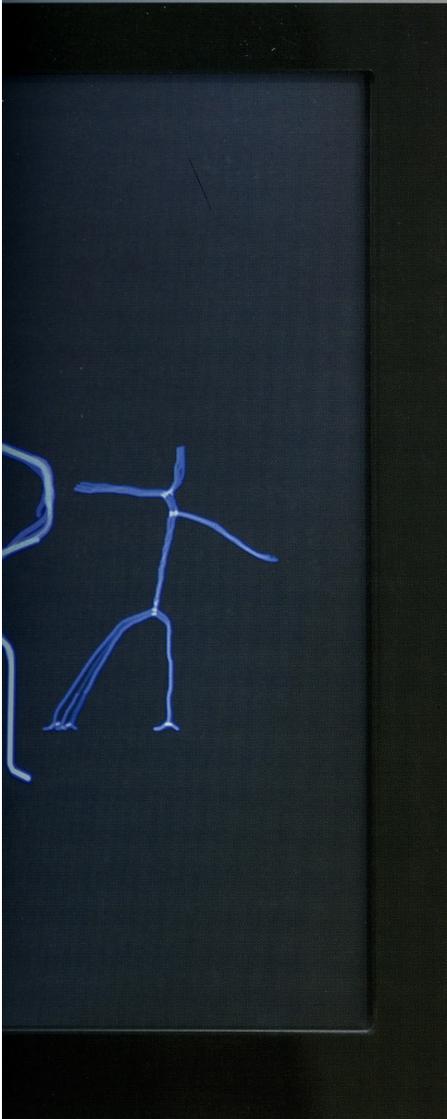
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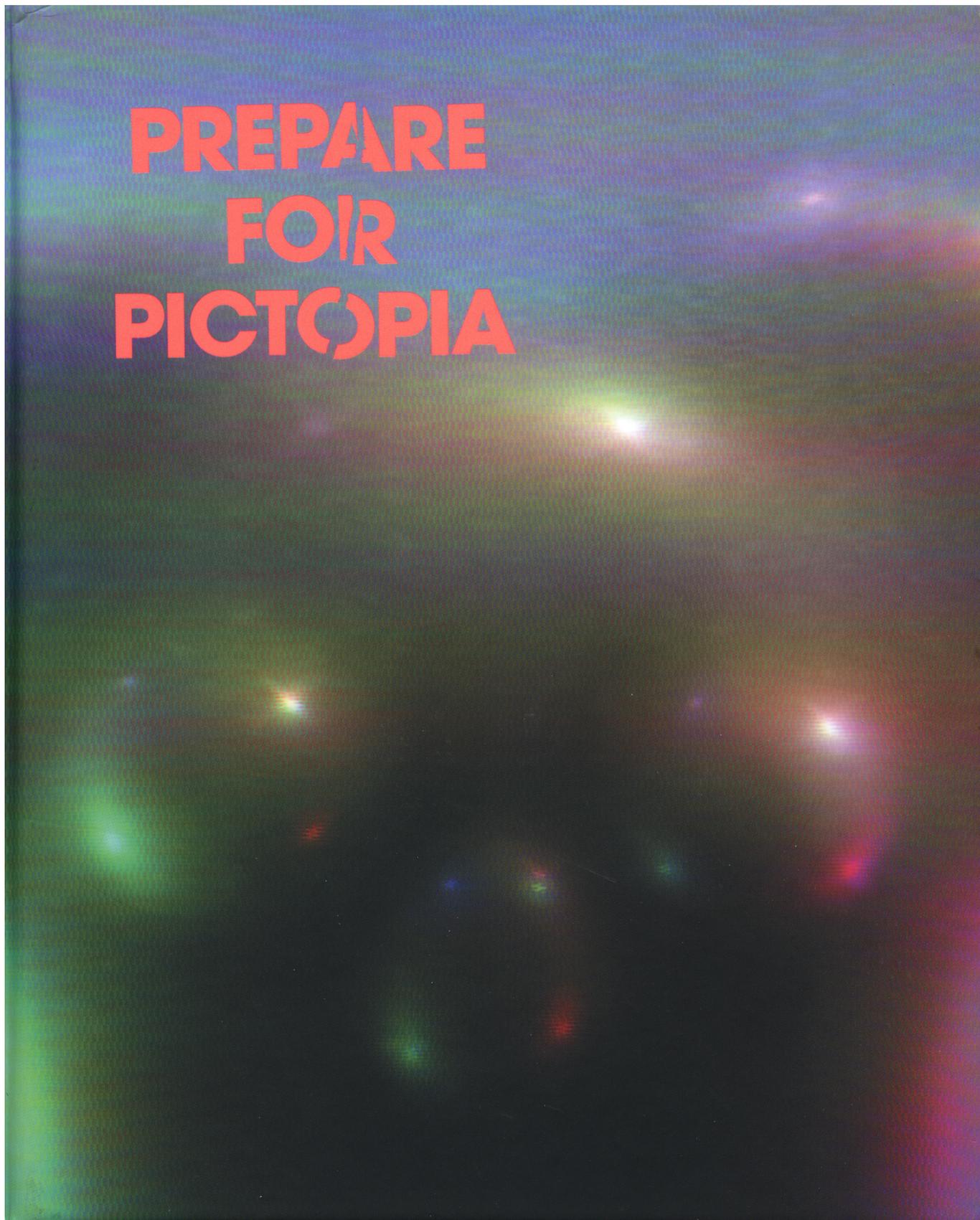


Levin's new works signal a shift in his interests toward spectatorship as human gaze as a means of activating visual art experiences. The performative behavior and imagery in many of the new pieces is constructed from the artworks' own history of being observed. Ultimately envisioned as systems of feedback, these works play with the sights and vision of an art audience and are intended to be experiential. Responding to each viewer's unique body, face and eye movements, these works connect individually with each person. Two of the pieces exhibited specifically use eye movement as a real-time interface that impacts Levin's visual compositions. Creating a tapestry of recursive observation, Eyecode records and replays brief video clips that are articulated by the duration between two blinks. Responding to a viewer's gaze with a variety of psychosocial behaviors, the Opto-isolator features a solitary mechatronic blinking eye, at human scale, peering from a black vaneer. Among other forms of feedback, this artwork looks its viewer directly in the eye; intently studies its viewer's face; looks away coyly if stared at for too long; and blinks precisely one second after its viewer blinks. A synaesthetic abstraction of the gravity within negative spaces, the Intel Fragment Processor collects and drops contoured forms inside a picture plane. Soft red and blue animated objects sink toward the gallery floor, creating a sonic improvisation of vertical descent. Temporal composition in this



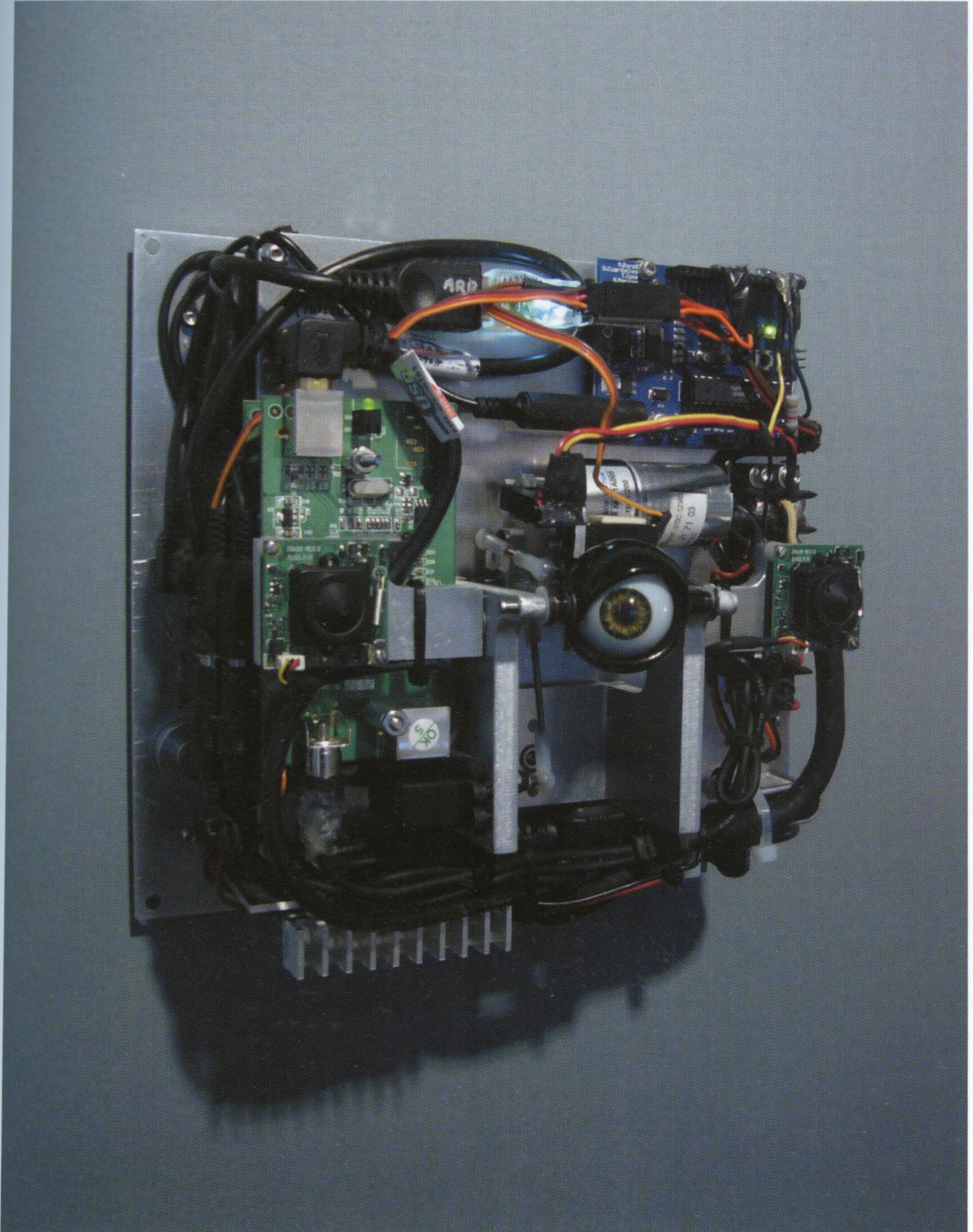
work operates in response to viewers' shadows cast on the gallery walls. Using framing that is similar to a mugshot, Reface (Portrait Sequencer) is surreal video Mash-up that focuses in on three horizontal sections of a viewer's head. Based on the popular parlor game, "Exquisite Corpse", this work composes endless admixtures of the personalities and genetic traits of its visitors. The kinetic portraiture in this work engages a sense of humor and narrative invention. Ghost Pole Propagator captures and replays the "skeletons" of passersby in its environment, creating a layered and dynamic tapestry that reflects the history and activity of a locale. Presenting a universal communication of presence, attitude and gesture, the stick-figures this artwork generates are compact and expressive means of representing the human form.

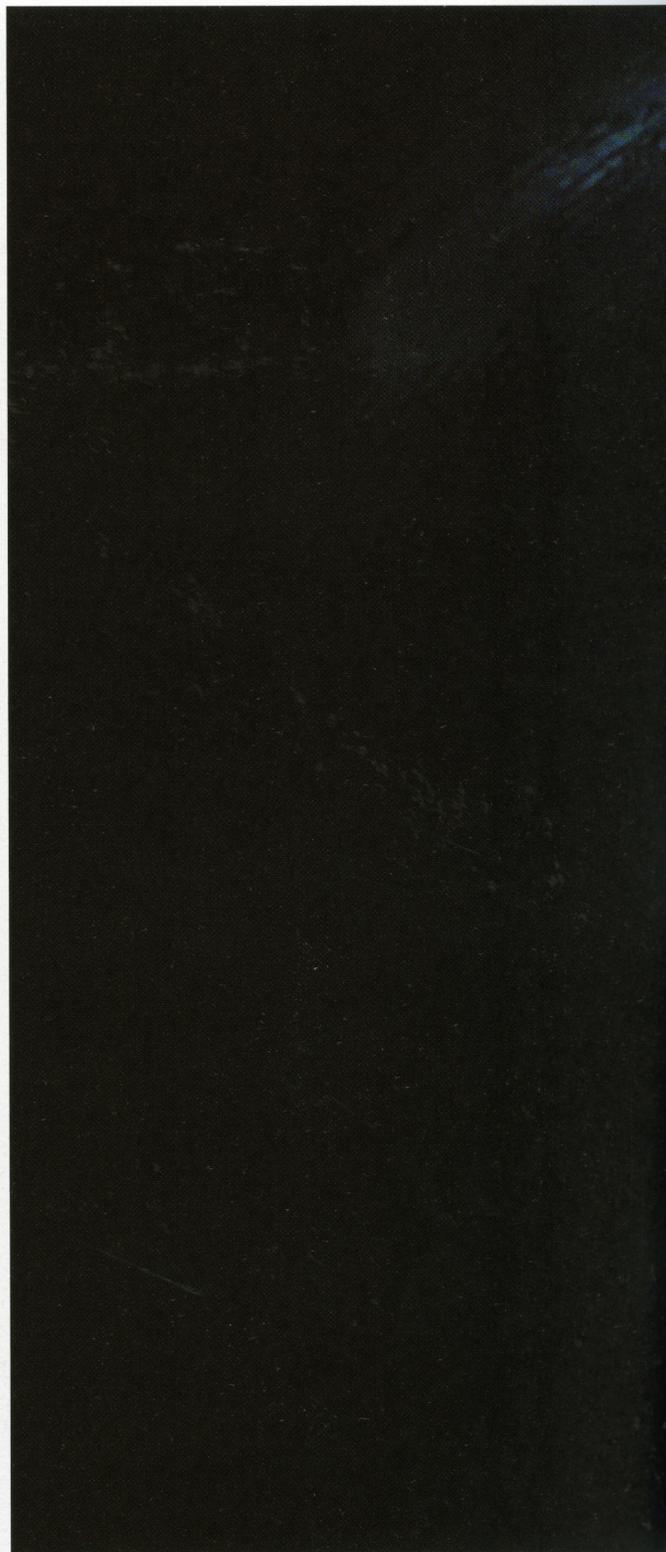
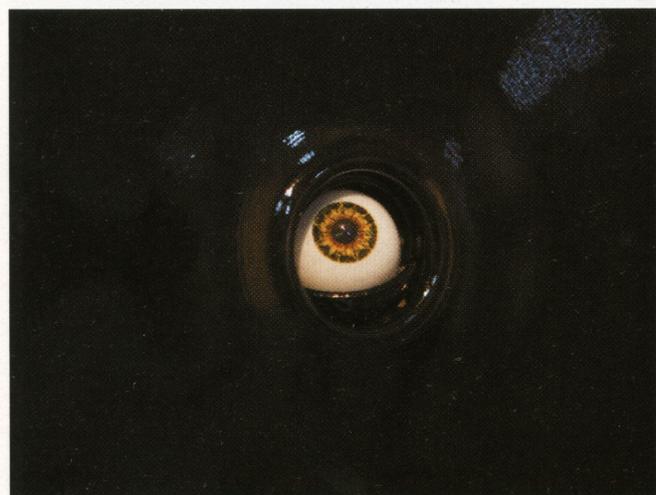
**PREPARE
FOR
PICTOPIA**



Golan Levin and Greg Baltus

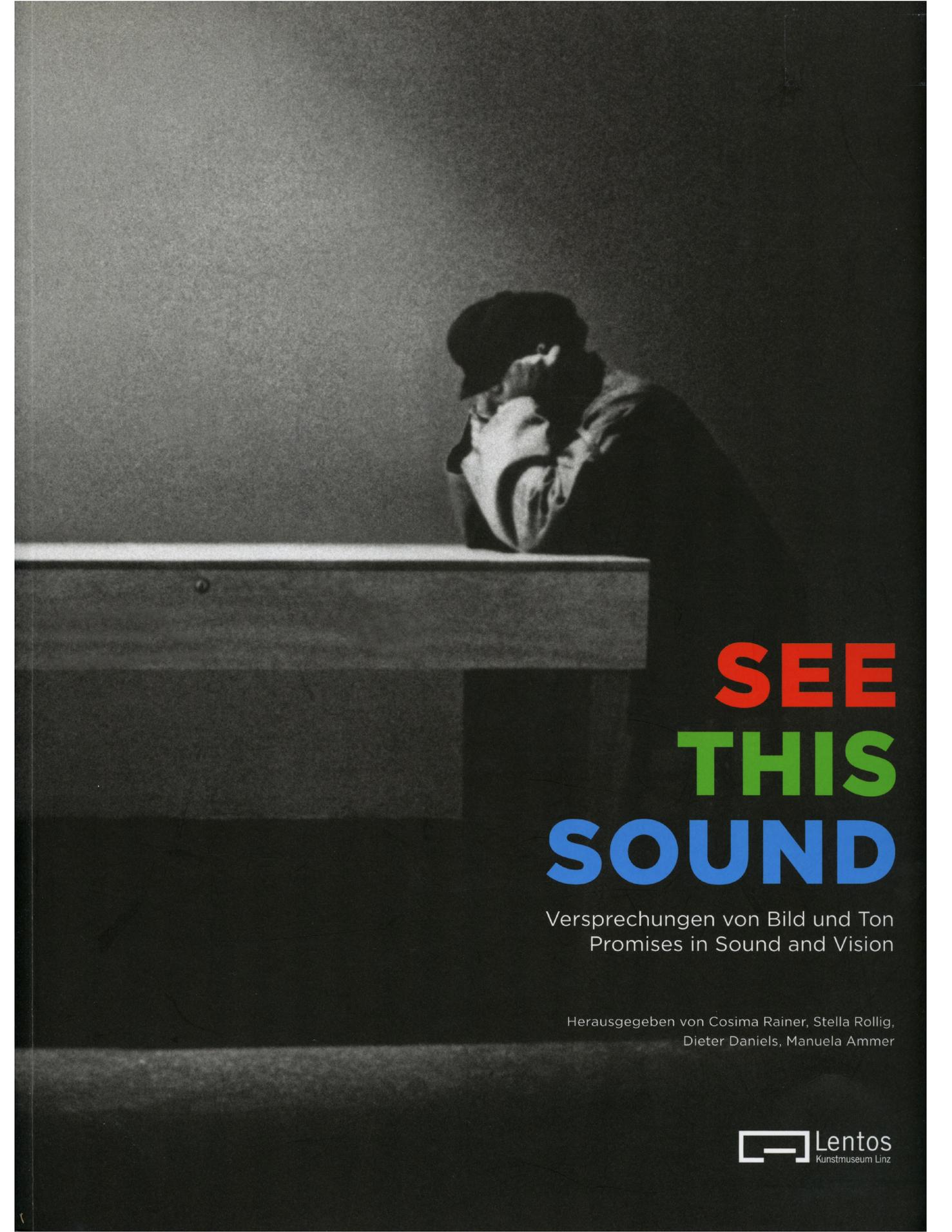
Golan Levin (1972) is an artist who develops interactive media and explores new modes of reactive expression. His work applies creative twists to digital technologies, focussing on the various aspects of our relationship with machines. His *Opto-Isolator*, created in collaboration with robot designer Greg Baltus, presents a solitary, mechatronic blinking eye at human scale, which responds to the gaze of visitors with a variety of psychosocial eye-contact behaviours that are at once familiar and unnerving. The *Opto-Isolator* looks the viewer directly in the eye, appearing to inspect the viewer's face intently, it looks away coyly if stared at too long, it blinks precisely one second after its viewer blinks.





all pages
Opto-Isolator (detail),
2007, 24 × 24 × 14 cm,
courtesy the artists and
BitForms Gallery, New York

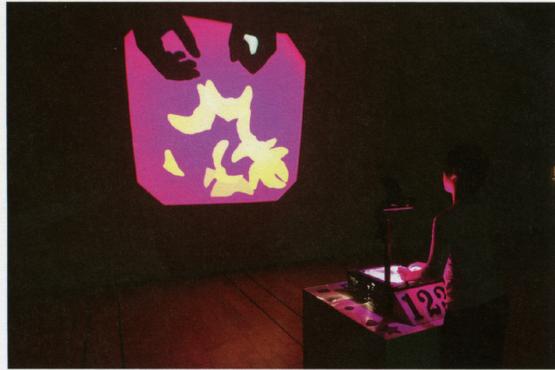
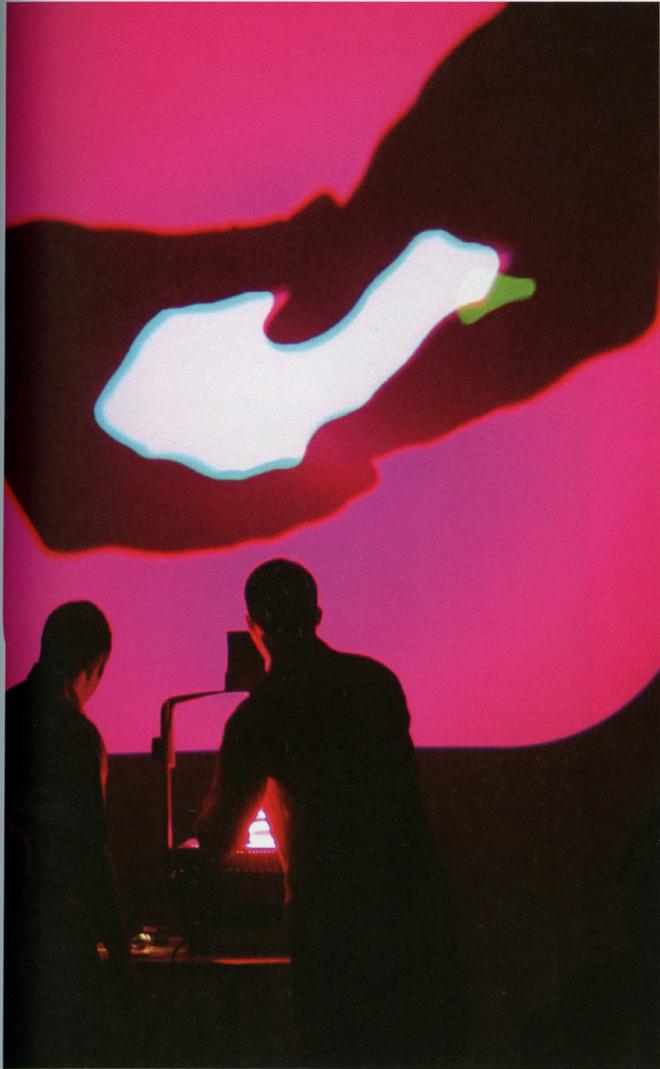
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BERNARD / TIM BISKUP / OLAF BREUNING / JUAN PABLO CAMBARIERE / JOHN CASEY
/ FIA CIELEN / PHILIPP CZOGALLA AND DANIEL S. RIBEIRO / DOMA COLLECTIVE /
DOUDOUBOY / JEREMY DOWER / BRIAN R. DUFFY / JOHN EMIGH / FRÉDÉRIC FLEURY
/ AJ FOSIK / FRIENDSWITHYOU / BEN FROST / DANIEL AND GEO FUCHS / SAM GIBBONS /
CHARLES GLAUBITZ / JOCHEN GROS / LANE HAGOOD / JOEY HALEY / TERRY HARPOLD
/ HIDEAKI KAWASHIMA / BORIS HOPPEK / FAIYAZ JAFRI / GREGOR JANSEN / ANDREW
JAMES JONES / KEROZEN / GOLAN LEVIN AND GREG BALTUS / MATT LOCK / ARNAUD
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DYLAN MARTORELL / ANNELEEN MASSCHELEIN / YU MATSUOKA / PAUL MCCARTHY
/ ALLISON MELLBERG TAYLOR / MOTOMICHI NAKAMURA / NAGI NODA / KRISTÓF NYÍRI /
WOODROW PHOENIX / LUKE RAMSEY / RINZEN / MARK RYDEN / FONS SCHIEDON / PETER
SCHNEIDER / SETH SCRIVER / ERIC SHAW / SHOBOSHOBO / IAN STEVENSON / AARON
STEWART / DENNIS TYFUS / WOLFGANG ULLRICH / OLA VASILJEVA / WAYNE HORSE



**SEE
THIS
SOUND**

Versprechungen von Bild und Ton
Promises in Sound and Vision

Herausgegeben von Cosima Rainer, Stella Rollig,
Dieter Daniels, Manuela Ammer



Tmema (Golan Levin, Zachary Lieberman), *Manual Input Workstation*, 2004

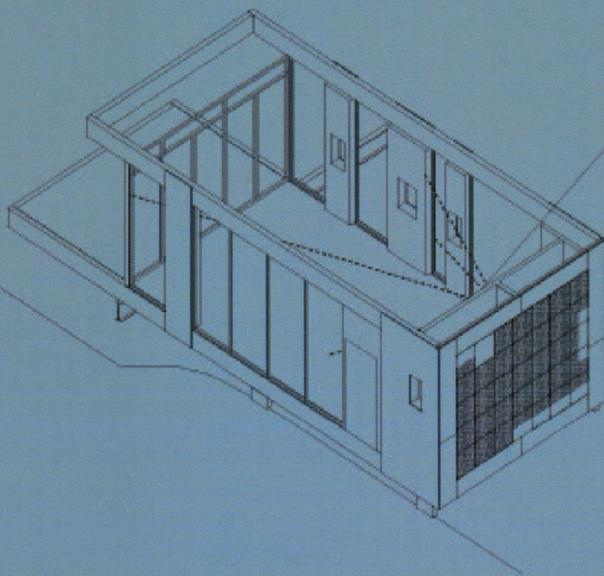
Die *Manual Input Workstation* ist eine interaktive Installation zur Manipulation von Formen und Klängen durch Handgesten. Durch die Überlagerung einer gewöhnlichen Overhead-Projektion mit einer Videoprojektion werden von Besuchern als Schattenbilder erzeugte Formen animiert und sonifiziert. So verselbständigen sich etwa durch geschlossene Konturen erzeugte Formen, fallen ‚zu Boden‘ und erzeugen dort einen je nach Größe, Form und Fallgeschwindigkeit unterschiedlichen Klang. In einem weiteren Programmmodus werden Formen direkt sonifiziert, sodass durch Modifikation von Größe und Umriss stufenlose Klangveränderungen in Echtzeit möglich werden. Die einfache Interaktion durch Gesten ermöglicht dabei eine körperbezogene, intuitive und explorative Reflexion grundlegender visueller und akustischer Parameter. — KK

The *Manual Input Workstation* is an interactive installation for manipulating shapes and sounds by means of hand gestures. By superimposing a video projection onto a conventional overhead projection, visitors create shadowgraphs that become animated and sonified. Shapes produced with closed contours break free, fall 'on the ground' and produce a sound that differs according to their size, shape and rate of fall. In another program mode, shapes are directly sonified so that, by modifying the size and outline, continuously variable sound transformations in real-time are possible. The simple interaction by means of gestures allows a body-related, intuitive and exploratory reflection on basic visual and acoustic parameters.

INTERACTIVE ARCHITECTURE DESIGN

Harvard University Graduate School of Design

Dr Carlos Calderon



GRADUATE SCHOOL OF DESIGN
DEPARTMENT OF ARCHITECTURE
DESIGN AND TECHNOLOGY SERIES 2009-2

A Research Publication of the Harvard Graduate School of Design

local particulars of interactivity. Furthermore, I see situational types as a way of framing exploration: “much as free-form experimentation with unprecedented technologies in modern building often led to socially detrimental results, now pervasive computing creeps towards huge design failures” (McCullough 2004).

Different situations in the city have emerged as the most explored by infrastructure designers: shopping, passing by and, communicating in public spaces.

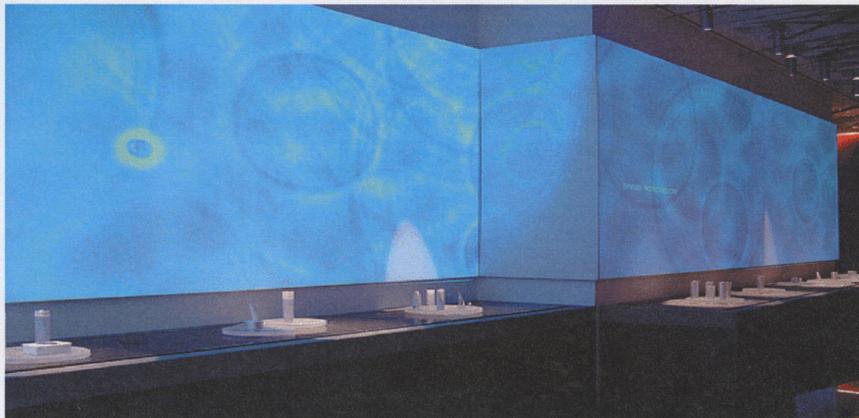
Shopping customising the experience

“A lot of social belonging is expressed through shopping. Because it gets people out walking when otherwise nothing else does, shopping has become the glue by which public spaces are put together” (Chung, Inaba et al. 2002).

Amore Pacific

Amore Pacific responsive display system (Levin and Lieberman 2003). Levin and Lieberman were contracted by Frog Design NYC to create an interactive point-of-purchase display for the SoHo flagship store of Amore Pacific, a Korean cosmetics company. The intervention has two strategies: one to attract visitors towards the cosmetics and another to provide an information layer. To attract visitors, the designers utilised a motion-tracking computer vision system which capture the movements of the visitors when passing by the display. This, in turn, triggered a real-time water simulation in which ripples would continually emerge from virtual droplet locations (illustration 83). An 8-meter long video projection situated above a marble countertop used a projection system.

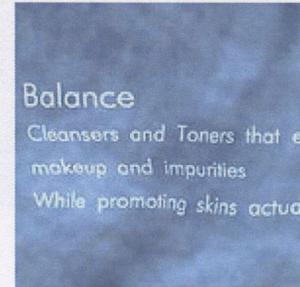
Upon the approach of visitors to the products on the counter-top, context-sensitive texts appear which would provide more detail information about the cosmetics (illustration 84 & 85).



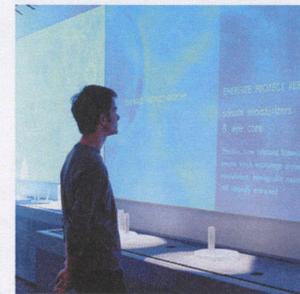
83

Interactive Shop Window

Sensing spaces designed The Interactive Shop Window. The Interactive Shop Window is a commercial interactive installation driven by the spontaneous walking of people in the street. The intervention has one main strategy: attract visitors towards the shop window. The installation shows short video loops of people



84

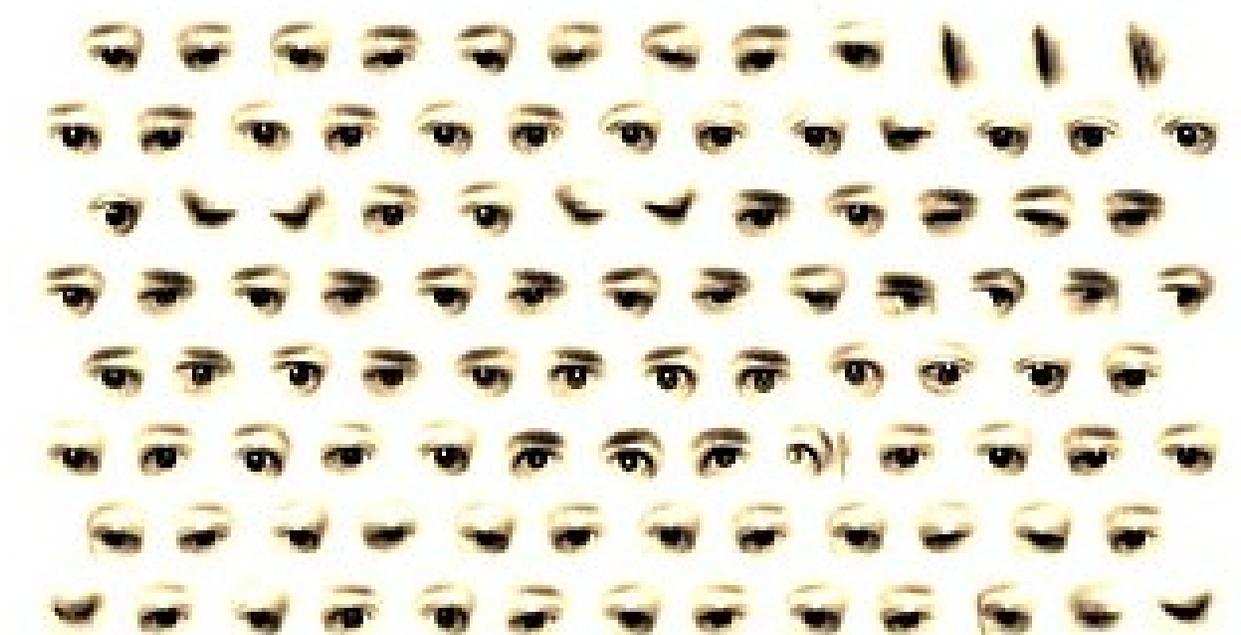


85

AMODA's Operandi

Just what, exactly, is the Austin Museum of Digital Art up to these days?

BY WAYNE ALAN BRENNER, FRI., SEPT. 18, 2009



Screen capture from Golan Levin's *Eyecode*, as displayed at NYC's *Bitforms* Gallery

These are the days of miracles and wonders, when some punk with a \$1,000 piece of plastic and silicon can command powers previously available only to large media studios with budgets like the gross domestic product of a small country. These are times when last century's video games are deconstructed and reconfigured to create psychedelic visions never intended by the original producers, when sound waves are regularly bent, shifted, and layered independent of analog instruments – not as bold experiments, necessarily, but as a matter of pop music rigmarole.

This is now: when Third World cultural memes virus swiftly through the Internetted strata of moneyed nations and metastasize among the meatspace populace. When video manipulation blurs the division of real and unreal and collapses recorded history to an anachronistic clusterfuck. When much of what William "Neuromancer" Gibson used to write as science fiction begins to seem like yesterday's news.

These are digital days, and they're thick with artists – artists who push the technological boundaries of expression further with every bend of a circuit, every twitch of a knob, every densely packed recontextualization of what's come before. The improvised video projections of Dan Winckler; the sonic extrapolations of Kevin Blechdom's big, weird heart; the crowd-responsive graphic environments of software engineer Zack Booth Simpson; the game-soundtrack mixology of Ariel Quintans, aka DJ Fuckin' A: This is not some graying curator's business as usual. This is not the sort of art, of creative industry, that's regularly encompassed by a city's more old-school contingent of galleries and exhibitions. You want to bust these ghosts out of the machine, so to speak? Who you gonna call?

AMODA.

Break it down: A-M-O-D-A.

Austin, Museum, of, Digital, Art.

AMODA defines digital art as "art that uses digital technology in any of three ways: as the product, as the process, or as the subject."

"As the product" is like when someone expresses himself/herself by building a website, say, or something robotic. "As the process" would be like someone writing a play based on a Facebook chat log or composing an entire symphony from downloaded ringtones. "As the subject" could be an old masters-style painting in oils, fully analog ... but, instead of Vermeer's milkmaid or Frans Hals' cavalier, it's the image of a brand-new hard drive; it's a portrait of Aimee Weber.

What defines an organization is, of course, what that organization does and the people who are involved in doing it. AMODA Executive Director Todd Simmons – who has worked as a sound designer and audio engineer at Austin video-game companies Human Code, Ion Storm, and Retro Studios – is one of those people, if not from the beginning.

using as fundraisers to establishing a physical space for AMODA, and I was at one of those parties back in, like, 2000, 2001. And, after the party, I told them that they could have done it better by making it more about high-quality digital art and music instead of just throwing a party for the sake of fundraising. And they kind of challenged me. You know: 'If you're so smart, why don't you go and do that?' So that was how I came on board."

And immediately established the Digital Showcase Series.

"Well, I tried to resist for a while, but they slowly roped me in, and that led to the start of it. By now we've had around 45 or 46 Digital Showcases in clubs and bars; they're our most frequent events. It's a fun social gathering, but we feature musicians from Austin and out of town and visual artists from around the world. We find artists online, people who are doing out-there and quirky kind of stuff, and contact them and have their work sent to us over the Internet or through the mail. And we use it to assemble a show that's as visually and musically interesting as we can make it."

Among the artists, both visual and musical, whose works have been experienced at these showcases: the above mentioned Winckler, Blechdom, Simpson, and Quintans, as well as Feedtank, Ben Aqua, Hana Hillerova, Xiu Xiu, Paper Rad, Golan Levin, William Hundley Oh, the list goes on and on. All the myriad marvels, serving to creatively spice the alcohol-fueled, beat-driven nightlife. But does that mean AMODA is just some enhanced club scene with delusions of neo-Warhol?

"Well, at this point we haven't had as many opportunities for actual gallery-based events," allows Simmons. "That's another side of AMODA, but we've only had three or four of that sort of exhibition throughout our history, and we haven't had one for the last several years. It's something we're really interested in doing more of as soon as possible, because it's core to what the group intended when it started – to show art in a gallery or museum type of setting. But it's a challenge to do that, because AMODA doesn't have a physical space."

These are digital days, but they're also depression days. So it's a money problem?

"We've had different exhibition series directors come and go over the years, too," says Simmons, "so we're still working to find someone to fill in that role."

So it's a people problem? A certain lack in the old HR department? The digital, hamstrung by the analog: Is this a problem of focus? Could AMODA, so good at defining the parameters of what it wishes to encompass, be less capable of defining itself?

Simmons: "We recently finished a strategic planning process, with the board of directors and a few of us who've been around for a while meeting over many months to try and figure out what our direction should be." This, after almost 10 years of successful digital showcases. Is this typical of bricks-and-mortar art concerns, too, or does new media itself, as a few Luddite fearmongers suggest, instill a sort of debilitating attention deficit disorder in those who partake?

"We've always wanted to have a space, a paid staff," says Simmons, "and those are the two main goals, but it takes a lot of organizing effort to pull that off. We have a list of artists we've worked with in the past whose work we've loved and a list of artists whose work we love but we haven't had a chance to show yet – because their work is too elaborate to show in a club setting. You can get into some really high tech equipment and needing to calibrate it fully over the course of a few days with some of the more complex installations. And you just can't do that with a, like, five-hour setup time in some club." And there are always distractions. "We'd love to get more involved with the multitouch technology – like Microsoft's Surface, which is like a giant iPhone screen, essentially. We'd love to get our hands on something like that and feature it at an event, but that sort of device is difficult to get hold of so far. And there's a lot more we'd like to do, like have more interactive pieces where people can affect what's happening on a screen through their actions, whether by moving in front of a camera or dialing in with their cell phone – a lot of different stuff."

So they won't be satisfied with only an endless string of digital showcases in clubs, no matter how enjoyable the party atmosphere may be. The staff at AMODA want to redefine their project toward the original vision: a *museum* of digital art, after all. There's the problem, while the showcases continue and AMODA presents film screenings (such as *Tilt: The Battle to Save Pinball* and the Game Developers Conference's *Into the Night* at the Alamo Drafthouse at the Ritz) and partners with Austin's New Music Co-op to produce its series of experimental audio performances. There's the problem. And the proposed solution?

"We're trying to expand our board of directors and make more contacts in the local philanthropic community," says Simmons. "And, of course, our volunteers. We're always happy to get new people."

We feel that pain. Seriously, it's a basic concern of all arts organizations, and it's either dealt with successfully or eventually it's game over. But we must ask again, like a spam-bot plying the same line of pimpage over and over: Isn't the physical world rather anathema to what Simmons and his posse are all about? The Austin arts group that's avowedly at the forefront of digital aesthetics requires a meatspace showplace? AMODA isn't planning to migrate fully online, into the highly buzzed-about cloud?

The executive director shakes his head. "There are some works of digital art that you can't show only online," he says. "The online component would be a good *supplement* to it, but there's a lot of digital work that you need to experience in person to get the full effect. In, you know, real life."

And how was Simmons challenged earlier, did he say? Replay sound bite ... now: "You know: 'If you're so smart, why don't you go and do that?'"

END TRANSMISSION.



Poster by Kathryn Saucedo

[Skip to content](#)

Onedotzero takes the lead on digital show for the V&A

By July 15, 2009 12:00 am January 29, 2015 5:08 pm

Onedotzero, graphics group Hawaii and architect Francesco Draisci are working on a digital design exhibition set to open at London's Victoria & Albert Museum in December.

Digital arts organisation Onedotzero and the V&A are jointly curating Decode: Digital Design Sensations, which will feature existing and newly commissioned works by Troika, Simon Heijdens, Daniel Brown, Golan Levin and Daniel Rozin.

The V&A appointed Draisci and Hawaii at the end of April following a creative pitch against four other design pairings that, according to Draisci, included Imagination. Draisci selected Hawaii as his pitch partner, having worked with the group for Designersblock 2001. The group is also on the V&A's preferred supplier list for graphic designers.

Draisci describes finding a logical way of presenting the 20-30 digital works in the show as 'a real challenge'.

'Digital design is extremely heterogeneous in its formats – the artworks range from projections and interactives to incorporating analogue objects such as hairdryers,' he says. 'The work on display will not be too much about the technology behind digital design, but more about the friendly user-experience of it,' adds Draisci.

Draisci's solution is to divide the show into three sections, linked by a meandering, ribbon-like wall. Codes as a Raw Material will feature digital pieces that use code to generate ever-changing images.

The Interactivity section will include works like Golan Levin's Opto-Isolator, a mechanical eye which mimics the viewer's eye movements. The Network will focus on pieces that use digital traces left behind by communications technologies to translate into graphic forms.

Hawaii is opting for a 'crafts-based, very British' look for its graphics and signage, creating 3D graphics that will protrude from the walls.

'This will provide a contrast to the digital electronic nature of the artworks,' according to Hawaii managing director Paul McAnelly. 'We are referencing the V&A's heritage without being too Victoriana.'

The V&A is also commissioning a digital work for its website – a first for the museum – and will provide remote access to some of the works on display.

Draisci lost out to Block Architecture to design the museum's contemporary gallery in 2006 (DW 2 November 2006). His work has been exhibited at the museum twice.

Decode/ Digital Design Sensations will run at the V&A's Porter Gallery from 8 December until 11 April 2010.

Works to Decode:

- Weave Mirror by Daniel Rozin, which is formed from 768 motorised planes that rotate to reveal a portrait of the viewer
- A new piece by Daniel Brown, inspired by the Victoria & Albert Museum's collection, will generate ever-changing depictions of growing plants
- Jonathan Harris and Sep Kemvar's project We Feel Fine extracts comments by bloggers and represents the information as colourful, floating spheres

Modern Art Meets High Tech

By **Bruce Edwin** - Sat December 5, 2009

Share

In the course of a busy life in a big city, between the nine to five job, the commute, and maintaining of one's household, relationships, and figure, even the most avowed art lover may be left without enough time to drive to the nearest museum at the end of a busy week.

For those of you who fit into this demographic, or those of you who are just bored and curious, looking to entertain yourself online and tired of surfing the same websites, full of predictable gossip or your friend's myopic status updates, may I suggest you invest a few moments in browsing online art.

I don't mean websites about art, of which there are many which are useful for planning your next trip, learning about new artists, or to see artworks in galleries that are too far to visit in person. I am referring to "web art," more commonly referred to as "net art," short for "Internet art." A simple definition is art being made by an artist using the Internet as the medium.



ON EVERY DOLLAR BILL (2008) - David Horvitz

"On every dollar bill that come through my hands I am stamping the back with: A small distraction interrupting you from your everyday routine."

Arguably, the most important website for net art is the New Museum's www.rhizome.org. I was originally introduced to Rhizome while in Tiffany Holme's Art and Technology class, at the School of the Art Institute of Chicago. Tiffany is the recent recipient of a 2010 Rhizome commission for the SolarCircus project, a series of online and real time events exploring artistic usage of solar energy.

When browsing the Rhizome site, there are links to actual works of art that you can only experience on the Internet as well as online documentation of technologically based work. Another great site for reviews with net artists, news and events, is New Media Fix, which serves more as a discussion and critique space than online net art gallery.

Like the "real" art world, the virtual art world is protean; it includes the highly conceptual, such as "Google Will Eat Itself or GWEI a collective that manipulates the Google adwords system to buy shares in Google (impressively, the group owns over 800 shares in Google, at a current value of just under 500 USD a share), its own strain of the Op art movement, here in the form of an animated gif and here, by artist Mich Trale, in the form of something that you might encounter on the wall of the world's most avant-garde dance club by artist Mich Trale. There is online sound art, a category of art using sound as a medium, often outside of the more restrictive sphere of music, such as Weathersongs a site which documents as well as provides samples of tunes created using sequences from recorded weather patterns in Wales over a specific period of time, by the artist Richard Garrett.

Net art is ideally suited to maximize the contemporary art trends of interactive and collaborative work, such as The Dumpster, by Golan Levin with Kamal Nigam and Jonathan Feinburg, commissioned by the Whitney Artport, "an interactive online visualization that attempts to depict a slice through the romantic lives of American teenagers. Using real postings extracted from millions of online blogs, visitors to the project can surf through tens of thousands of specific romantic relationships in which one person has 'dumped' another."

The world of net art is sometimes difficult to define. It blurs the boundaries between art and design, art and commerce, and art and technology. Often whether or not

something is art just depends on who is looking, and with what intent. The MOWA or "Museum of Web Art" appears to have exhibited wallpapers, experimental animation, banner ads, even counters and buttons, from 1997- 1999. The museum's founders even appeared on CNN. The current site is the number one Google result for "web art" without having been updated for a decade.

In closing, there are many reasons to explore the world of internet art. For me, experiencing art online will never take the place of going to museums and galleries. But as shopping, banking, even our jobs become more and more digitized, why not, when in the virtual realm, make room for art?

Bruce Edwin

<http://www.BruceEdwin.com>

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Conference blends together art and programming

March 7–9, the conference "Art and Code" took place, focusing on the common ground between art, design, and computer science pedagogy.

According to conference organizer and Associate Professor of Art Golan Levin, many people have creative ends in mind for the computers that surround them, but they hesitate because programming seems too hard.

"The problem, it turns out, may not be programming itself so much as the ways in which it is conventionally taught," wrote Levin in the conference's forward.

Multimedia-based programming environments under development — such as Processing, Alice, openFrameworks, or VVVV — use art and music as the hook for attracting creative individuals, with the goal to expose programming to more left-brained people.

The conference began with half-day workshops led by the creators or developers of these programming environments, including Casey Reas of Processing, Zachary Lieberman of openFrameworks, and Sebastian Oschatz of VVVV.

The workshops aimed to both give an idea of what is possible with each of the software packages, and also to teach people from all skill levels how to use the basic features. On Sunday, the leaders of the workshops took the stage and gave hour-long talks to demonstrate the successes and future potential of each package.

On Sunday evening, the conference attendees were encouraged to attend a meeting of the Pittsburgh Dorkbot chapter, which, as stated on its website — www.dorkbot.org/dorkbotpgh — is an organization celebrating "people doing strange things with electricity." Sunday's Dorkbot meeting at the brillobox in Bloomfield was a special event, where individuals gave five minute–long presentations on their ideas or projects in progress. The presentations ranged from demonstrations of general-purpose interactive systems to overviews of unique designs like that of the music-driven lighting system of ARS Electronica in Linz, Austria.

Monday's activities centered on giving short introductory lessons to students for each of the software packages, and culminated with panel discussions on ways to teach programming that encourage exploration. The idea is that by making program effects immediately accessible by visual or auditory means, the beginner can more easily make connections between what he types in and how the computer interprets his commands.

"Why the Lucky Stiff," or Why, for short, is the pseudonym of a computer programmer best known for his book *Why's Guide to Ruby*, which teaches the programming language Ruby through stories.

Why's *The Little Coder's Predicament* reprinted as the conference's afterword, begins with an anecdote: when he was young, it was simple for him to write programs on his TI calculator and share them with his friends. This was a formative experience that encouraged him to explore more in depth. However, according to Why, "current versions of Windows have no immediately accessible programming languages" — in general, it is not as easy today to get one's feet wet and to get excited about programming.

Why then details some principles which he believes, if implemented, may make programming accessible again: transportable code, meaning code that can quickly and freely change hands. Simplicity means that it should be straightforward to do tasks such as load and display images, which typically take tens of lines of code. There should be a sensible environment: the environment should be tuned to the interface. For example, a programming environment on a console should be easy to use with the provided game controllers. Finally, any such environment should be free, to encourage people to actually use the thing.

"Art and Code" brought artists, designers, and computer scientists together, and in doing so developed their senses of what is possible with the computer as a medium. The workshops and panels, and the coffee breaks, led to conversations that in cross-pollinating developers, will lead to more usable and powerful tools for artist-programmers.



At TED, walking among the digerati

The annual conference on Thursday is offering a mix of physical and computer artistry, film production techniques, and clean-energy invention, all with an innovative twist.

Sci-Tech

by **Daniel Sieberg**

February 5, 2009 8:38 PM PST

The day started with a soothing performance by Deepak Ram, master of the bansuri, an Indian wooden flute. But the meditative state didn't last long as day two of the often mind-blowing TED got under way. (In case you aren't familiar with TED just click [here](#).)

On Thursday there was a mix of physical and computer artistry, film production techniques, and clean-energy invention on tap with a focus on looking beyond current models of innovation. The ideas abound at TED, and it can be a rather dizzying experience. Every time you turn around another luminary is discussing their vision for the future or the latest approach to solving a major world problem. Granted, it's all heady stuff, and much of it may not leave the walls of TED. It's also a unique conference in that media is not really front and center, and interviews are generally only for the presenters and in a specific area of the conference. That's just the way it works at TED. But there are still plenty of fascinating moments to talk about and report on.

For example, digital artist **Golan Levin** showcased a unique mix of audio/video interaction, like an 8-foot-long **tubular and robotic "eye"** that watched people enter a building. I know it sounds a little "out there," but it really highlighted the way we interact with other "beings" that may be watching us.

Olafur Eliasson mused about his waterfalls project that involved building large flowing water installations at sites through New York City. He said the waterfalls helped give the city a "sense of dimension," but adding a different perspective on the iconic skyline.

And producer Ed Ulbrich with Digital Domain reviewed the way Brad Pitt was aged about 40 years in ***The Curious Case of Benjamin Button*** through new facial-mapping technology. The key, he said, was finding ways to capture 100,000 polygons or facial markers versus just 100.

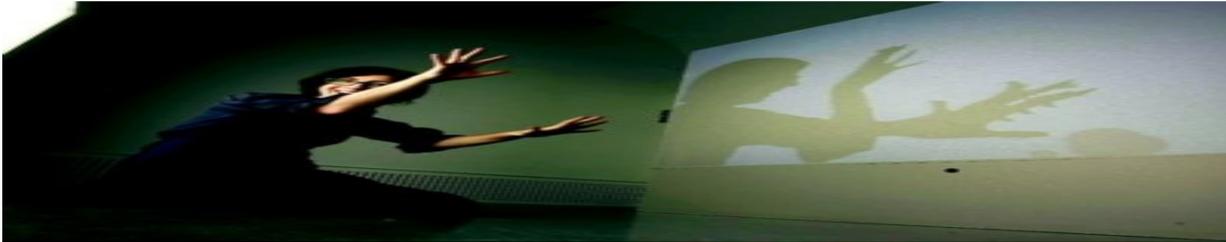
Another highlight for the science community, professor Joann Kuchera-Morin offered a look inside the **AlloSphere** at the University of California, Santa Barbara. It's a three-story, spherical viewing station or immersive microscope where researchers can analyze everything from cells to electrons in a 3D manner. It's meant as an illuminating way of seeing medicine or engineering from a totally different perspective.

And there was a compelling presentation from visionary **Shai Agassi** who presented a clean-air future with electric cars in many homes. A tricky road ahead, but Agassi believes it's the best alternative and far better than hydrogen or other ideas on the drawing board. Tonight also involves the "wish" component of TED. That means awarding the TED Prizes to oceanographer Sylvia Earle, SETI founder Jill Tarter, and musician Jose Antonio Abreu, and giving them \$100,000 to do with as they choose. They will all reveal their projects for the prize money during their sessions tonight. You can find a link to the live Web cast [here](#). There will be introductions by former Vice President Al Gore, Quincy Jones, and Richard Branson.

Your imagination goes on show

HOWARD JONES

23 Jul 2009, 10:21 p.m.



Liz Hughes shows off one of the interactive displays at the Albury Library-Museum. Picture: JOHN RUSSELL

A DAZZLING exhibition of art works designed “to let your imagination run wild” opened at the Albury Library-Museum last night.

Experimenta Program is a collection of 17 works that range from video and screen-based art to one that allows children to make shadows that turn into images of monsters and creepy-crawlies.

One quirky installation consists of a projected 3D image of an ocean floor that visitors can activate by placing their hands or arms to make shadows.

This causes fish, eels and other sea creatures to float across the scene, described as an oceanic experience without getting wet.

Another installation by American artists Golan Levin and Zachary uses an overhead projector device to analyse a visitor's hands and generate graphics and sounds.

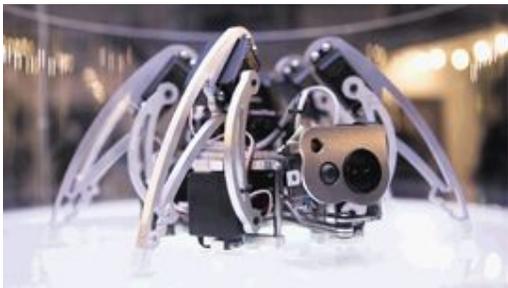
Experimenta executive director Liz Hughes opened the free exhibition, which will run until September 13.

Experimenta, a Melbourne-based contemporary arts organisation that specialises in using creative technology for art, staged the inaugural major exhibition at the library-museum in 2007.

The idea of Experimenta projects is to show how technology can be combined with creativity to produce memorable experiences.

“It draws together a collection of art works that encourage playfulness and places the audience in a central role in bringing the exhibition to life,” Ms Hughes said.

Nieuw leven voor enen en nullen



De spin iC Hexapod van Matt Denton reageert op mensen die hij ontmoet.

- reacties (0)
- print
- stuur artikel door

Gerelateerde artikelen

- De Wii-Blessure

Voor wie een Mona Lisa wil die soms lacht en soms huilt, verbindt het festival STRP kunst met technologie.

Een spinnenfobie verdwijnt niet zomaar als de spin niet uit een kier maar uit een laboratorium komt en vooral uit metalen, kunststoffen en elektronica bestaat. De Brit Matt Denton exposeert zijn Hexapod oftewel achtpoot – iC heet het beestje – in het Klokgebouw in Eindhoven, en ziet genoeg geïnteresseerden die niet dichtbij durven komen. „Meisjes vooral. Maar dan leg ik uit dat iC banger is voor mensen dan omgekeerd. Beweeg maar eens naar hem toe.” iC zakt door de poten en trekt de kop verschrikt terug. „Opeens is hij niet langer *creepy* maar *cute*.” Zo aandoenlijk als een puppy, of als animatierobot Wall*E.

Denton zit in de 'animatronics', hij maakt geestdriftige robots. Als kinetisch kunstenaar werkte hij mee aan de speelfilms 'Harry Potter and The Prisoner of Azkaban' (2003) en 'Harry Potter & The Goblet of Fire' (2004). Verder liet hij een ongeboren kind playbacken in de videoclip bij het Massive Attack-nummer 'Teardrop' (1998). Hij werkt aan een robotspin die twee ton weegt en zes meter in doorsnee is. „Die is geschikter voor een arena dan voor een museum. We willen geen tenen vermorzelen.”

iC zit stil en kijkt nieuwsgierig rond. Hij herkent gezichten, legt ze vast en reageert erop. Ook Denton houdt alle gezichten in de gaten, wachtend op de verbaasde blik van de mens die ontdekt met de machine te communiceren. Het contact is deels illusionair. „Deze systemen zijn vrij

eenvoudig. Ze hebben basale reflexen en beperkte mogelijkheden tot interactie. De spin reageert zoals je onbewust verwacht. En dan zeg je heel spontaan: hij leeft! Maar dat leven zit vooral in ons hoofd.”

Festival STRP in Eindhoven verbindt niet alleen technologie en kunst, maar brengt ook een uitgebreid muziekprogramma. De danceliefhebbers die voor dj's als Laurent Garnier naar het Klokgebouw komen, blijven vaak ook rondhangen in de expositieruimte. Vooral dankzij alle ontdek-en-doe-kunstwerken, zoals 'Jump!' van Yacine Sebti. Op een groot scherm springt een groep mensen steeds tegelijk omhoog. Spring een keertje mee en je raakt zelf gevangen in die projectie. Een camera legt je sprong vast en plaatst je tussen al je voorgangers.



'Infinite Cubed' van Leonardo Crescenti en Rejane Cantoni.

Binnen in een kubus vol spiegels verlies je je houvast als de ruimte zelf begint te bewegen. En de installatie 'ZEE' van Kurt Hentschläger is het toppunt van desoriëntatie. Wie zwanger, epileptisch of depressief is, een onzekere hartslag of onvaste benen heeft, mag niet naar binnen.

Zoals iC nieuwsgierig rondkijkt in de hal, zo houden ook minder opvallende kunstwerken de bezoeker in de

gaten. 'Opto-Isolator' van Golan Levin bevat een haast menselijk oog dat personen volgt. Zoals geschilderde voorvaders doen in spookfilms of op school bij Harry Potter.

Informatie afbreken tot de kern, enen en nullen, en die brokstukken, *bit by bit*, beetje bij beetje, weer opstapelen tot iets nieuws, of in een andere context, is populair onder kunstenaars. In zijn werk 'Bitquid' zet Jeroen Holthuis een digitale foto om in rondgepompte olie en fluorescerende vloeistof, precies volgens het ritme dat de enen en nullen dicteren. Aan het eind van de 32 snoeren wordt de foto uit de stromende informatie opnieuw samengesteld. De twee beelden verschillen nogal, zoals dat hoort bij een doorfluisterspel. Holthuis wil de 'denkbeeldige scheidslijn' tussen de analoge en digitale wereld in beeld brengen.

Mark Napier laat een computer het Oude Testament lezen, en gestuurd door alle enen en nullen, een patroon tekenen. Zo veranderen de bijbelteksten in een wolk van lijnen, 'een dans in zwart en wit', een tekening die even uniek is als het boek zelf. De Koran zou er immers heel anders uitzien. Voorlezen is wel lastig bij dit heilige e-book, ook al heeft Napier het beeldscherm op een handig houten spreekgestoelte gelegd.

Opvallend aan dit soort compactere werken is dat een strak design even belangrijk is als de werking ervan. Dit is mediakunst uit het gestileerde Apple-tijdperk. Verdwenen zijn de gekantelde televisies en de soldeerbouten. Die verfijning is een logisch gevolg van de manier waarop technologie steeds dieper en vanzelfsprekender ons leven binnendringt, zegt samensteller Yves Bernard.

Mens en technologie komen het sterkst samen in 'Two Stage Transfer Drawing (Cyberskin)' van Joan Healy. Maak een schets door je vingers over een tekenveld van menselijke huid te bewegen. De tekening verschijnt op het computerscherm. De warmte en de elasticiteit ervan verraden dat de huid nog levend is. Als Denton deze 'cyberskin' uitprobeert, krijgt zijn gezicht net zo'n uitdrukking als de jongeren die oog in oog staan met zijn kameraad iC.

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Festival STRP duurt t/m 13/4 en vindt grotendeels plaats in Klokgebouw, Eindhoven. Vanaf morgen zijn er extra workshops en grootschalige performances. Zaterdag treedt Laurie Anderson op in het Muziekcentrum. www.strp.nl

FLONG.

Printed from www.flong.com/texts/interviews/interview_cippitelli/
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Video interview by Lucrezia Cippitelli

Cippitelli, Lucrezia. "Direct Digital. L'interazione uomo-macchina secondo Golan Levin".
Agenzia Multimediale Italiana, 6/23/2009.

«*Che succederebbe se l'opera d'arte sapesse come la osserviamo?*»

Quarta e ultima puntata dello speciale sul Festival internazionale di arte e nuovi media *Direct Digital* di Modena. Golan Levin, artista di New York rinomato per la sua ricerca su codici, macchine e interazione con lo spettatore, parla della sua installazione *Opto-Isolator*.

Golan Levin è conosciuto per la sua pratica artistica che mescola ricerca su codici e macchine e interazione con lo spettatore e per il suo ruolo di educatore e ricercatore al Massachusetts Institute of Technology (MIT). Dalla metà degli anni Novanta, Levin lavora alla programmazione e messa a punto di sistemi di creazione, manipolazione ed uso performativo di suono e immagine.

La sua dote per i codici e la sua ricerca sui linguaggi dell'interattività e sulle loro possibili applicazioni in diversi formati espressivi (installazioni, performance audiovisive, sistemi cibernetici in grado di interagire e rispondere con il comportamento di un osservatore) lo hanno reso un artista accettato e rispettato sia dalla comunità dei Nuovi Media, in cui di fatto si muove partecipando a Festivals come *Ars Electronica*, sia nel mondo più ingessato dell'Arte con la "a" maiuscola, specialmente negli Usa dove risiede, con le sue partecipazioni al New Museum di New York o alla *Whitney Biennale*.

Levin è rappresentato dalla lanciata galleria Bitforms di New York, specializzata nella commercializzazione di arte e artisti che lavorano con media e tecnologie.

Il suo sito, *Flong: Interactive Art by Golan Levin and Collaborators*, contiene non solo la descrizione e documentazione visiva dei lavori realizzati a partire dalle sue prime collaborazioni nel 1994, ma anche una serie interminabile di testi teorici e critici - da buono studioso inquadrato nel sistema educativo Usa - dove mescola la sua attività di studioso ed educatore (Levin insegna alla Carnegie Mellon University "Electronic Time Based Art") alla messa a punto di un sistema critico che inquadri anche il suo lavoro.

Levin è stato invitato al *Festival Direct Digital* con la sua installazione *Opto-Isolator* (2007), un'installazione che risponde al quesito: «che succederebbe se l'opera d'arte sapesse come le osserviamo? E, sapendolo, come risponderebbe?». Levin spiega il suo lavoro ai microfoni di (ami).

Are you looking at me? >

What if works of art could know how we were looking at them? And, given this knowledge, how might they respond to us? Those are questions that Carnegie Mellon professor Golan Levin explores with **interactive artwork** such as *Opto-Isolator*, a **sculpture featuring a solitary mechanical blinking eye that responds to the gaze of visitors** by looking its viewer directly in the eye, appearing to intently study its viewer's face, looking away coyly if it is stared at for too long, and blinking precisely one second after its visitor blinks. Levin's work has been exhibited at numerous galleries, including the **New Museum of Contemporary Art**, the **Neuberger Museum**, and **The Whitney Biennial**, all in New York.



THE LITTLE BRAG BOOK

