### 2010 • Documentation of Activities

**Golan Levin**

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

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JAN 23. **ART & SUSTAINABILITY WORKSHOP**
24. The 2-day workshop explores ways of using the production of energy as part of making art and performing. No specific background is required.
   **Location:** Ptarmigan

FEB 20. **PARTICIPATE IN WINDOWFARMS FINLAND!**
21. "Window Farms" are vertical, hydroponic window gardens built using specialised & recycled materials. Come and learn about the production and kick-start your own!
   **Location:** Kiasma "taka-ikkuna" (window next to theatre on ground floor)

FEB 23. **GOLAN LEVIN EXHIBITION**
MAR 28. Golan Levin applies creative twists to digital technologies that highlight our relationship with machines and make visible our ways of interacting with each other.
   **Location:** Kiasma Mediatheque

MAR 12. **SIGNALS FROM THE SOUTH EXHIBITION**
28. An exhibition presenting a series of works by Shaina Anand and Ashok Sukumaran (India), based on media experiments with various communities in the South.
   **Location:** MUU gallery, **Opening:** March 11

MAR 13. **NEANDERTHAL ELECTRONICS WORKSHOP**
15. A 3-day workshop designed for people who still long for the Stone Age simplicity of pure noise, possibly with a background in sound, but without prior experience in electronics.
   **Location:** Ptarmigan

MAR 25. **INVISIBLE CITY EXHIBITION**
APR 08. This exhibition with Barcelona-based artists explores the city as formed by physical space, and as a collective construction made of the experiences of its inhabitants.
   **Location:** Myymälä2 Gallery, **Opening:** March 24

MAR 25. **PIXELACHE HELSINKI 2010 FESTIVAL**
28. The annual international festival of electronic arts and subcultures!
   **Locations:** Kiasma, Kerava Art Museum, MUU gallery, Myymälä2 and more!

MAR 27. **HOW TO BUILD A DISHWASHER & CHMOD +X ART EXHIBITIONS**
MAY 30. "How to Build a Dishwasher" is the first exhibition of a collaborative research project lead by artist Axel Straschnoy and developed at the Robotics Institute of Carnegie Mellon University. In parallel, GOTO10 collective presents an exhibition featuring software art.
   **Location:** Kerava Art Museum, **Opening:** March 26

www.pixelache.ac/helsinki
Minna Suoniemi: Miss Kong, 2008

Mediatheque programme
23.2.—28.3.2010  Pixelache: Golan Levin
9.4.—30.5.2010  Seppo Renvall: Forwards and Backwards (2008)
31.8.—7.11.2010  Arttu Merimaa: Kiss and Kill (2007)
9.11.2010—2.1.2011 Radiotheatre: Charm of Sound
7.1.—20.2.2011  Minna Suoniemi: Miss Kong (2008)

Kultu group

First time is the first project-based exhibition by Kultu, a group of young Kiasma volunteers. The point of departure for this inclusionary project is to give a voice to young people and provide them with an opportunity to engage in a dialogue with a contemporary artists and museum professionals.

ON DISPLAY 20.11.2010 — 20.2.2011

IT'S A SET-UP
exhibition guide

26.3.2010 — 20.2.2011
26.3. FRIDAY

10:00-18:00 // Kerava Art Museum

■ CAMP PIXELACHE
Camp Pixelache is an experiment! It is an informal one-day event for Pixelache participants to meet up and share knowledge. The programme of presentations and discussion will be organised in BarCamp style at the start of the day, when everyone arrives at the venue. We encourage each participant to be prepared to give a presentation or host a discussion. Camp Pixelache also features an extensive selection of artworks and experimental design projects by Pixelache participants.

NB: Departure to Kerava Art Museum from Helsinki Railway Station with commuter train K at 09.20. Stop at Savio-station. (the train ticket costs 5.80e and can be bought on the train).

18:00-20:00 // Kerava Art Museum

■ EXHIBITION OPENINGS
How to Build a Dishwasher
Ben Brown (US), Iheanyi Umez-Eronini (US), Geoff Gordon (US), Sue Ann Hong (US), Marek Michalowski (US), Paul Scerrri (US), Axel Straschney (FI/ARG), Garth Zeglin (US)

The first exhibition of a collaborative research project by roboticsists from the Robotics Institute at Carnegie Mellon University and artist Axel Straschney. The project aims to find out what kind of art robots make for other robots. Two robots have been designed and built: one that can make performance art and another one that can watch it. The conversations and the process of making the robots has been recorded and edited into a multi-channel installation to accompany the robots.

chmod +x art
Pall Thayer (US), Wayne Clements (UK), Martin Howse (UK), Harwood (UK)

The computer as theater, as writer of love letters, the computer as world, a place for revolution, art as executable, chmod +x art presents artists that turn our ideas, dreams and fantasies about machines and code up side down and show programming as an infinitely intriguing way of creating. The exhibition is curated by Marloes de Valk (NL), a member of GOTO10 collective.

27.3. SATURDAY

10:00-12:00 // Hotel Torni O’Malley’s Lounge

■ GOTO10 BREAKFAST CLUB III
With Nathalie Magnan (FR)

Start your day with croissants, coffee and a shower of refreshing short interviews by Nathalie Magnan with several Pixelache 2010 artists and guests. The format is simple, take people early in the morning, bring free breakfast and start to talk about issues that have raised or have been inspired by the festival’s theme, the works and presentations they saw. www.pixelache.ac/helsinki/festival-2010/programme/goto10

10:00-12:00 // Kiasma Seminar Room

■ ENERGY BREAKFAST

How can artists and designers comment and influence energy consumption habits? Our special guest is Martti Hyvönen, environmental director of Helsingin Energia, who will introduce the initiative to create artworks that would help to reduce the collective energy consumption in Helsinki area. Artists Miska Knapk and Andy Best will both introduce their projects, which are currently under development.

11:00-13:00 // Kiasma Theatre

■ CARNEGIE MELLON PRESENTATIONS

Presentations by CMU researchers/artists: Golan Levin (title of presentation: "Interactive Art and Speculative Human-Computer Interaction: a Personal, Pedagogical and Institutional Update"), Garth Zeglin and Marek Michalowski (the Keepon Robot project)

11:00-16:00 // G18 Cultural Centre

■ THE INVISIBLE CITY WORKSHOP / PART II
Led by Pekko Koskinen / Reality Research Center (FI)

Through practical experiments, we will explore the following questions: can we conceive a more fertile relationship with the urban space? What do we obey when we follow the rules of the city? Could these rules become a medium of creation (like a canvas is for a painter, or a page for a poet)?
DATA MINING

ARTISTS' CONSTRUCTS

Curated by William Linehan and Terence Hannum

Columbia
COLLEGE CHICAGO
THE TOWER BABEL

(Genesis 11:1-11) a tower built by Noah's
descendants (probably in Babylon) who intended it
to reach up to heaven; God foiled them by confusing
their language so they could no longer understand
one another.

Chicago. Summer 2010. It is 7:00 PM, twilight. Having
eaten and come down from the day's grind I open my
window gazing out into a sea of other windows only
to see framed within each another guy or a gal like
me ensconced in front of an electronic window—a
computer display—a small window within a larger
window ad infinitum. It is a scene from an Edward
Hopper painting gone testosterone. Twitter, Facebook,
YouTube, Bing, Blitickey, BLOGidy, biah. Social media
has made it seem normal, if not de rigueur, to share
everything. We are filling up our data chalices and
sending the unfermented data concoctions out into
the night electron stream. Where does it go? In our
hunger, our thirst to transcribe our personal data, we
can't afford to stop by the banks of this data stream,
and siphon its tees leaves to measure its meaning.
This night, as last night, and yesterday, last week, last
month, the stream runs full. This Tower of Data, a virtual
21st century Babelian knock-off, continues its winding,
spiralizing ascent into the heavens. Facebook, Twitter,
MySpace corporate coffers are spilling over. Heaven is
cology.

How much data.

While social media is just one spigot filling the endless
data streams each day, imagine adding other data
outlets given the incredibly fast absorption of the
Internet and Web into our social fabric. (Flashback
to 1993. Marc Andreessen from University of Illinois
and his decision to distribute Mosaic for free via the
Internet.) The numbers are out of science fiction. Big
numbers—really big numbers—here are a couple:
Google processes 20 petabytes of data per day. That
is, 20,000,000,000,000,000 bytes every day. There
are close to 1.734 billion Internet users across the
world. The news this summer was abaze with the
numbers and statistic of the likes of Facebook and
Google (Facebook and Google getting egg in their
respective faces on the 'right to privacy' issue). Who
knew in such a short span Facebook would be at 400
million users and holding (the government perhaps
with its appetite for data unquenchable).

Who cares

Enter the Outliers—a band of habitual, maladaptive
and compulsive data purveyors. They come from
backgrounds as diverse as Sociology, Anthropology,
Computer Science, Fine Arts, Communication Design,
Multimedia. Their ability to forage into this new
landscape, data fields, is because of the unadulterated
strides in information technologies vis-à-vis the
computer in the last 20 years. The famous computer
adage circa 1965, 'Moore's law states that the chip
(computer brain) keeps doubling every 18 months',
keeps creeping back into the conversation. Add to
the doubling continuum in computational power, the
new sophistication with software and code and you
have this observation by Lev Manovich, exhibitor and
lecturer: "We are a new period we are living in now.
It is a period when more prosaic but ultimately more
consequential ways of exploring data have come to
the forefront, including search engines available to
the masses and data mining as used by companies and
government agencies." (Lev Manovich, from introduction
to Tate Exhibition, 2002).

Empowered by technological advances and an
artist’s inquisitive and challenging nature (not readily
accepting of social norms and conveyances) these
Outliers forage through heaps and piles and clutter
of data—the disassembled bricks and mortar of our
perpetual 21st century Tower of Babel—and then
siphon off associations, relevance’s, "algebraical
patterns" as Charles Babbage's (of Analytic Engine
fame) assistant, Ada Augusta, coined in 1883. They
use quantification over emotion to distill a reasoned
patterning within the numbers. This is their passion.
The irony being, as witnessed in the exhibition
Data Mining, Artists' Constructs: this ostensibly dry,
mechanical type of process yields gems of insight and
circumpection about us the windows gazers and data
streamers. A language reemerges, a connectivity. The
Dataists, when their numbers and algorithms align,
reveal patterns that become windows into ourselves in
a broader context of societal meaning and being.

THE OUTLIERS

Golin Levin (working with Kamal Nigam and Jonathan
Feinberg) created a seminal visualization/data mining
piece, The Dumpster, in 2006. This was co-produced
by Whitney Artport, the Whitney Museum Portal to
Net Art. It was if an outlier flag had been raised at the
base of this imploding 21st century rumbling tower of
data with the imprint, I 'see a pattern'. The Dumpster
literally forages through the bottom most pit of human
frailty: early lost love—adolescent breakups. (Most
instances on this site are between the ages of 13 and
19). These breakups were obtained from web logs
A side note. Social media hit our cultural and sociological shores with tsunami like force in the past five years. Facebook, the powerhouse social media site and site of passage for these same 13 to 19 year olds that Levin seemed to have targeted in his piece, was bandied about in Harvard dorm rooms in 2004. It was not the monster in 2006 it has become now but it was a beacon starting to illuminate in the cultural landscape. (Witness March of this year, 2010, where more people visited Facebook than Google.) The success, in part, of Levin and Nigam piece is that they saw this early on.

Lynn Hershman’s piece, Syntha, again is an earlier piece in this genre of appropriation and incorporation of database into an art visualization/manifestation. In the original piece, a multimedia sculpture (a video adaptation is on view in this show), the character Syntha is displayed on a plasma screen under a bell glass of an electronic ticker tape inspired by Thomas Edison’s design. The character behaves as a psychological gyration to the fluctuations of the stock market, which is being projected by the modern stock ticker across the screen (replacing Edison’s ticker tape and telegraph). Hershman’s character’s moods are a soap opera-ish mirroring of the pulse of the stock market at a particular moment. Is it a kind of eerie proxy of us. Who can avoid the ubiquitous stock ticker with its 24/7 data stream? Is imbedded in our social landscape, and our pulsos do go up and down with its gyration.

Two artists/outliers in the show, Lev Manovich and Mark Napier, take a different twist on social forms via their database/algorithm art constructs. They both start their point of inquiry/attack using establish cultural beacons but their process and revelations are quite different.

Lev Manovich pulls data from a well-used cultural icon, the Manga page, and uses the data analysis of their construction and stylization to write algorithmic rules to generate a massive display—1 million Manga pages to be exact—which in its density, concentration and patterning approaches an astronomical star cluster. Here with the sheath of Manga images plotted to some gray scale coefficient he makes an interesting twist on looking at and understanding us vis-a-vis our cultural artifacts. Try to do that with natural language means. The Manga page becomes the proxy for shaking out another order of cultural associations circa the millennia generation.

Manovich, somewhat the Mad Hatter of New Media and Data Visualization world, argues adrocity for computers and their analytic capabilities being more of a game changer in how we shed light on ourselves, define our cultural and social identities. One might read between the lines in his acclaimed book, The Language of New Media, seeing an argument that the computer, an important and often under weighted cog in the discourse on aesthetics and meaning, has usurped ‘the traditional Arts’ as a more legitimate tool for approaching and revealing cultural interpretation and aesthetic reasoning for a radically new society coming to the for.

Mark Napier, Pam Standing “is a new-media Venus; a body re-formed from fragments scattered across the Web. This generative screen-based work is a mash-up of hundreds of images of Pamela Anderson downloaded from the Internet.” With Pam Standing, Napier utilizes algorithm pulls and levers, to awaken and rattle a media flavored version of our unconscious sexual selves. He has engineered a Mixmaster blender with his motion collage snippets of Pamela that has a perverse Freudian cum Marshall McLuhan colorization. Pamela, herself willfully reconstituted via breast enhancement, is re-appropriated—more like counter-hegemonic re-purposed—in Napier’s piece to deliver a moving shrine (blender) to the persistence of media and its stereotypical shaping of cultural icons.

Two artists whose work is highly processed or generative are Sean Dack and Paul Scoum. Sean Dack’s, Gilch series, is a generative piece but the image’s final resting place is a highly distorted, digital image showing mere traces of the original. Stop motion of a digital stream? We extrapolate to build the image in our mind and unfold the story. Paul Scoum created Pi House Generator, which uses software to randomly generate house music using the number pi. As explained on his website, “the software progressively calculates the sequence of digits in pi, starting at 3.14 and progressing towards infinity.” The music, randomly generated and structured by Paul’s music generator, becomes infinitely long and static. It will finally degenerate as the computer processor runs out of gas trying to keep up with the cyclical revolutions of the calculating pi engine.

R. Luke Dubois’ piece, cleverly named, Hindsight is Always 20/20, plays off the weird connect between language and vision. One can’t help but refer back to Manovich’s epistle, The Language of New Media, in which he extols, “Therefore visualization is a better language for describing cultural variability than natural languages”. Here we have both, text and image being orchestrated. Dubois puts on the hard hat of the forager and dataist and devises an artist’s construct, the eye chart for the interplay between both. His piece is a metaphor about political vision and measure. Can one get at the psyche of the nation by filtering The State of the Union message— he sorts each and every State of the Union speech according to word frequency, generating a Snellen Eye Chart for each president through the filter of words most utilized by that president in composing their address. Dubois, offers us a gem of a metaphor hoping to get at our re-occurring State of the National Psyche.

Stephen Cartwright, the consummate dataist has since 1999 recorded his exact latitude, longitude and elevation every hour of every day. His current series, “Lost Landscape”, marries his fidelity to topological data to current digital fabrication techniques to translate his collected data into his sculptural projects. He came upon digital fabrication techniques while working in the exhibit industry, making displays and prototypes. His installation in the exhibition, Fort Peck, uses cast, acrylic pieces from digital fabrication to reflect accurately topographic formations that have been massively altered by human intervention. Fort Peck depicts a former valley that is now flooded by impounded Missouri River water. This piece is a meditation on human alteration of the natural landscape.

Finally, Andreas Kratky and Juri Hwang, and their very ambitious installation, museum as a data-collection, Venture to the Interior, was commissioned in conjunction with the Natural History Museum in Berlin, Germany, where it is being premiered to the public simultaneously with its showing at Columbia College Chicago. Their piece is a navigable, virtual museum space presented in a stereoscopic 3D projection. Their piece reflects the tension inherent in cumulative knowledge construction—the wherewithal of a museum and its collection of static objects—and the persistence of knowledge, which is not fixed, but a transmutable entity which ebbs and flows from culture and generational mind sets. Kratky and Hwang are comfortable crossing the bridge between the Fine Arts, keyed to reflection, and Design, driven to implementation and the utilitarian. Venture to the Interior harnesses the power of data collection and structured and informed delivery of that data to further augment and evolve the role of the museum as a knowledge gatherer.

If anything, Kratky and Hwang’s work for the Natural History Museum in Berlin is a harbinger of the greater role that will be played by artists and designers in our now rapidly unfolding global village of this, the 21st century. These folks will be working in part, and harnessing, powerful informational portals to reveal ‘patterns and windows into our evolving selves’. Not only will the goal be reflection but also as steerage, to help us navigate our new century that teeters precariously on a precipice wrought by economic and/ or ecological mismanagement and greed.

William Linehan is an Associate Professor in Graphic Design at Columbia College Chicago’s School of Fine and Performing Arts. He has worked as a design consultant for clients in medical, pharmaceutical, publishing, advertising, higher ed, and performing arts fields. Prior to opening his own design consultancy business, Linehan worked as a designer in corporate communications and creative services for R. Donnelley & Co. and Arthur Anderson & Co. Recent exhibitions include Art From The Heartland, Indianapolis Art Museum, March 2010 and Creative Quarterly, online gallery, Issue 20, Fall 2010. He is represented in artist books collections at The Museum of Modern Art / Franklin Furnace; The Museum of Contemporary Art; Joan Flasech Artists’ Book Collection / The School of The Art Institute of Chicago.
Computer based interactive installation, dimensions variable

Lev Manovich, *1074790 Manga pages*, 2010, Custom and open source software, 1 million Manga pages

Mark Napier, *Pam Standing*, 2009, Custom software
Image courtesy bitforms gallery nyc

Lynn Hershman, *Synthia*, 2000-2003, Custom software, dimensions variable
Image courtesy bitforms gallery nyc

Golin Levin (with Kamal Niemann and Jonathan Feinberg), *The Dumpster*, 2006, Interactive online information visualization, dimensions variable
Collection of Whitney Airport, the Whitney Museum Portal to Net Art, Image courtesy bitforms gallery nyc
ON OCTOBER 21 AT 19:30
PHILIPPE RAHM
WILL GIVE A LECTURE.

ON OCTOBER 28 AT 19:30
GOLAN LEVIN
AND
DAVIDROKEBY
WILL TALK ABOUT THEIR WORK AND THE POEME NUMERIQUE MASTERCLASS.

AT:

BALTAN LABORATORIES

October 21 — 19:30
Philippe Rahm

Philippe Rahm (CH/FR) studied at the Federal Polytechnic Schools of Lausanne and Zurich. He obtained his architectural degree in 1993. He works currently in Paris. In 2002, he was chosen to represent Switzerland at the 8th Architecture Biennale in Venice and was one of the 25 manifesto’s architects of the Aaron Betsky’s 2008 Architectural Venice Biennale.

www.philipperahm.com

October 28 — 19:30
Golan Levin

Golan Levin (US) develops artifacts and events that explore supple new modes of reactive expression. His work focuses on the design of systems for the creation, manipulation and performance of simultaneous image and sound, as part of a more general inquiry into the formal language of interactivity, and of nonverbal communications protocols in cybernetic systems.

www.flong.com

David Rokeby

David Rokeby (CA) has been creating interactive sound and video installations with computers since 1982. His early work Very Nervous System (1982-1991) is acknowledged as a pioneering work of interactive art, translating physical gestures into real-time interactive sound environments.

www.davidrokeby.com

These events are part of Baltan’s Poème Numérique masterclass

Poème Numérique is a research programme dedicated to exploring new strategies for integrated, interdisciplinary artistic practices in relation to the spatial experience and presentation of generative and interactive, digital media-based art. This one-week masterclass examines the importance of an integral approach to audio-visual content, interaction design and generative principles in relation to innovation in architecture and media technology.

+ BALTAN LABORATORIES

Initiates, supports and disseminates innovative research and development activities in the field of art, technology and culture.

www.baltanlaboratories.org
RMCAD presents a lecture by artist and engineer
GOLAN LEVIN
Interactive Art, Computational Design, and Speculative Human-Computer Interaction

Part of a free lecture series brought to you by
Rocky Mountain College of Art + Design’s Visiting Artist, Scholar, and Designer Program

Thursday, October 14, 6:30 pm
Mary Harris Auditorium on the RMCAD Campus, 1600 Pierce Street, Denver, CO 80214

Golan Levin is an Associate Professor of Electronic Art, with courtesy appointments in Computer Science and Design, at Carnegie Mellon University. Visit his site at flong.com.

This event is open to the public and free of charge. Because seating is limited, reservations are recommended.
For more information or to RSVP visit rmcad.edu/vasd-program or call 303.567.7284
RMCCAD WORKSHOP
GOLAN LEVIN
An Introduction to Creative Arts Programming with Processing

Join visiting artist and engineer Golan Levin as he guides an introductory workshop on computer programming using Processing on Friday, October 15, from 8:45 am - 3:00 pm

Limited to just 10 students!

To participate, email the following to amascarella@rmcad.edu by 5 pm on Thursday, Oct. 7th:
1. Your name
2. Major
3. Why you want to attend the workshop
4. What interests you about Golan Levin's work
OCAD's Faculty of Design presents:

GOLAN LEVIN

Thursday, February 4 at 6:30 p.m.

Golan Levin is an artist and engineer interested in exploring new modes of reactive expression. Through performances, digital artifacts, and virtual environments, Levin applies creative twists to digital technologies that highlight our relationship with machines, make visible our ways of interacting with each other, and explore the intersection of non-verbal communication and interactivity. Levin has exhibited and performed widely in Europe, America and Asia.

Levin has spent half his life as an artist embedded within technological research environments, in places like the MIT Media Laboratory, the Ars Electronica Futurelab, and the former Interval Research Corporation in Palo Alto.

Golan is Director of the STUDIO for Creative Inquiry and Associate Professor of Electronic Time-Based Art at Carnegie Mellon University, where he also holds Courtesy Appointments in the School of Computer Science and the School of Design.

Ontario College of Art & Design
Auditorium (Rm 190), 100 McCaul Street, Toronto
416-977-6000 | www.ocad.ca

All are welcome; admission is free. Limited seating available; guests are advised to arrive early.

Levin's talk is generously sponsored by TD Insurance.

Meloche Monnex.
ENGINEERING AND THE HUMANITIES
JAMES BAKER HUGHES LECTURE

GOLAN LEVIN
APRIL 8, 4PM
KECK HALL ROOM 100

Golan Levin develops artifacts and events which explore supple new modes of reactive expression. His work focuses on the design of systems for the creation, manipulation and performance of simultaneous image and sound, as part of a more general inquiry into the formal language of interactivity, and of nonverbal communications protocols in cybernetic systems. Through performances, digital artifacts, and virtual environments, often created with a variety of collaborators, Levin applies creative twists to digital technologies that highlight our relationship with machines, make visible our ways of interacting with each other, and explore the intersection of abstract communication and interactivity. Levin has exhibited widely in Europe, America and Asia.

Levin has spent half his life as an artist embedded within technological research environments, in places like the MIT Media Laboratory, the Ars Electronica Futurelab, and the former Interval Research Corporation in Palo Alto. As an educator, Levin's pedagogy is concerned with reclaiming computation as a medium of personal expression. He teaches “studio art courses in computer science,” on themes like interactive art, generative form, digital fabrication, information visualization, and audiovisual performance. Levin teaches at Carnegie Mellon University, where he is currently an Associate Professor of Electronic Art, with courtesy appointments in Computer Science and Design. In 2009 he was also appointed Director of the STUDIO for Creative Inquiry, a “meta-laboratory” within CMU dedicated to supporting “atypical, interdisciplinary and inter-institutional” research projects at the intersection of arts, sciences and technology. Levin’s work is represented by the bitforms gallery, New York City.
Golan Levin

Golan Levin is an artist/engineer interested in the exploration of new modes of reactive expression. His work focuses on the design of systems for the creation, manipulation and performance of simultaneous image and sound, as part of a more general inquiry into formal languages of interactivity, and of nonverbal communications protocols in cybernetic systems. Through performances, digital artifacts, and virtual environments, Levin applies creative twists to digital technologies that highlight our relationship with machines, make visible our ways of interacting with each other, and explore the intersection of abstract communication and interactivity. Levin's most recent works apply the materials and techniques of robotics and machine vision to the problem of gaze as a primary new mode for human-machine communication.
Artist/engineer Golan Levin will discuss his work April 8

FROM RICE NEWS STAFF REPORTS

Golan Levin is considered to be among the world’s most fascinating thinkers in technology, entertainment and design, as evidenced by his invitation to speak at the 2009 TED Conference in California. He will discuss his work as a performance artist and an engineer when he presents Rice’s James Baker Hughes Endowed Lecture at 4 p.m. April 8 in Keck Hall, Room 100.

The Hughes lecture explores the relationship between engineering and the humanities in the arts.

An associate professor of electronic time-based art at Carnegie Mellon University, Golan is interested in new modes of reactive expression. Through performances, digital artifacts and virtual environments, he applies creative twists to digital technologies that highlight humans’ relationship with machines and that make visible the ways people interact.

Levin’s work combines equal measures of the whimsical, the provocative, and the sublime in a wide variety of online, installation and performance media. For example, he conceived and created Dialtones: A Telesymphony, a concert where sounds were performed through the carefully choreographed dialing and ringing of the audience’s own mobile phones.

As an educator, Golan is concerned with reclaiming computation as a medium of personal expression. He teaches studio art courses in computer science on themes like interactive art, generative form, digital fabrication, information visualization and audiovisual performance. He will conduct a workshop for Rice art and engineering students on Friday.

Golan has spent half his life as an artist embedded within technological research environments, in places like the MIT Media Laboratory, the Ars Electronica Futurelab and the former Interval Research Corp. in Palo Alto, Calif. His work is represented by the Bitforms Gallery in New York City.

At Carnegie Mellon, Golan also holds courtesy appointments in computer science and design and was recently appointed director of the Studio for Creative Inquiry, a meta-laboratory dedicated to supporting atypical, interdisciplinary and interinstitutional research projects at the intersection of arts, sciences and technology.

Levin received undergraduate and graduate degrees from the MIT Media Laboratory, where he studied in the Aesthetics and Computation Group.

The Hughes lecture is sponsored by the Department of Visual and Dramatic Arts, the dean of the George R. Brown School of Engineering and the dean of the School of Humanities. The sponsors will host a reception for Levin after his lecture.

Following the reception for Levin, students and faculty are welcome to attend the Mavis C. Pitman Fellowship Exhibition in the Visual Arts Gallery at the Rice Media Center. This competitive group exhibition showcases the work of Visual and Dramatic Arts majors. A reception for the exhibition will be held at 6 p.m.

For more on Levin and the Hughes lecture, visit http://events.rice.edu/index.cfm?EventRecord=13310.
第十五屆 ifva 短片節
The 15th ifva Festival

城傳
獨立精神
連結
創意社群

Building Up Independent
Spirit And
Creative Community

Organised By
HONG KONG ARTS CENTRE
香港藝術中心

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The 15th ifva Festival

Taking it one creative step at a time, ifva is now in its 15th year. In addition to showcasing the most outstanding local and Asian works as in the past, this year’s ifva will also connect with the best and brightest international film, video and new media talents to bring you inspiring and stirring works from all over the world. Our opening film this year is Tales from the Golden Age, written and co-directed by Cristian MUNGIU (4 Months, 3 Weeks and 2 Days) together with four other emerging directors from Romania. The film uses black humour to recreate urban legends from the Communist era in that country, and offers a chance to re-examine that unique period, albeit from a slightly off-kilter perspective. In recent years the world of animation had produced some of the most innovative works in any audio-visual medium, and this edition of ifva features a host of outstanding animations from Latvia, Korea and Japan. The Latvian animation programme is especially geared towards children, allowing people of different ages to become part of ifva. Golan LEBMAN and Julien MAIRE are three artists at the forefront of visual art from the US and France who combine early cinematic works with modern audio-visual elements to create live performances that bring together the old and the new while stretching the boundaries of multimedia art. The 15th ifva not only looks ahead into the future but also casts a glance to its past with a retrospective of award-winning and excellent works in the Youths Category of the past years, and it is interesting to see that many of the young auteurs of yesterday have now become prominent members of the local film industry. Also looking backwards, we will feature some of the most notable short films from the French New Wave as well as Polish shorts from the 1970s that helped ushered a new era in film and video art. Last but not least, there will be a screening of works from the master class led by Mary STEPHEN, Eric ROHMER’s long-time editor. These programmes probe the depth and breadth of the audio-visual medium in all its vibrancy and inventiveness, so please join ifva in building up a creative community filled with independent spirit and creativity.

See you at the Festival!

www.ifva.com
Dans le prolongement de leur participation à Lift10, la Head – Genève et son Master Media Design ont le plaisir de vous convier à la conférence de Golan Levin Interactive Art and Speculative HCI (Human Computer Interaction).

MERCREDI 19 MAI 2010
19 HÉURES
HEAD – GENÈVE
BOULEVARD JAMES-FAZY 15, AUDITOIRE


Conférence en anglais
Greg Pond's (Sewanee, Tennessee) sculpture shapes the ambient sound of the exhibition using constructed objects and the architecture of the building itself by reflecting, obstructing, amplifying, or attenuating certain sounds depending on their wavelength and volume. Pure Data, an opensource programming environment, processes sounds and projects them back through speakers, expanding and compressing the sense of space and altering our experience of the place.

Golan Levin's (Pittsburg, PA) animation uses the digitally captured coordinates of Merce Cunningham's fingers and knuckle joints during a performance to create a smooth field of simulated energy. Physicality and movement are translated into data points and transformed back into a dancing, abstract form, controlled by Cunningham's own movements.

Victoria Haven's (Seattle, Washington) work layers two dimensional and three-dimensional information in a disorienting way, collapsing space and creating the illusion of volume. The shadows created by her sculpture on the walls of the gallery and within her photographs disarm the viewer, skewing the point of view.
Prof. Golan Levin and Patrick Gage Kelley (TA) present Special Topics in Interactive Art & Computational Design

FINAL SHOW
AT THE STUDIO FOR CREATIVE INQUIRY, CFA-III
4:30-6:30 PM
WED. 4.28.10
PLUS SNACKS • MORE INFO: HTTP://GOLANCOURSES.NET/2010SPRING/FINAL • MAP: HTTP://BIT.LY/CMUCFA

FEATURING NEW WORKS BY:
Caryn Audenried
Solomon Bisker
Amanda Burrige
Richard Cameron
Justin Edmund
Mehrdad Ghods
Max Hawkins
Michael Hill
Xiaoyuan Jiang
Nara Kasbergen
Jon Miller
Jessica Meng
Alyssa Reuter
Matthew Sandler
Paul Shen
Jordan Sinclair
Gabriela Uribe
Karl D.D. Willis
Kuan Ju Wu
Cheng Xu
David Yen
Raymond Yun

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