2011 • Documentation of Activities

Golan Levin

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


8 Solo Exhibits
February 11 - March 20, 2011

Opening Reception
February 11 ~ 5:30 - 8:00 pm

~ Looking at Looking at Looking, by Golan Levin w/ artist talk on March 3 at 6pm
~ Motherlands, by Heidi Bender
~ Ruination, by Seth Clark
~ Midway, by Aaron Henderson
~ The Space Between, by Anna E. Mikolay
~ Pleasant Momentum, by Ian Page
~ Rodin, by Henry J. Simonds
~ Rare Is the New Medium, by Gerald Van Scyoc

EMPTY BOWLS - On February 11 the public can try their hand at making a clay bowl with the assistance of PCA members and staff. Empty Bowls is an annual fundraising event that supports the Greater Pittsburgh Community Food Bank and Just Harvest.
Reface

Fresh, funny and wonderfully entertaining for young and old alike—the Reface project by American art group Trnma (Golan Levin and Zachary Lieberman) is installed in Waiting Area D. A video camera takes snapshots of waiting passengers' faces. The images are divided into three parts—forehead, eyes, and mouth area—then mixed and reassembled. The result is a virtually infinite number of potential combinations and the possibility of creating truly international faces with features contributed by people in all different age groups and from across the ethnic spectrum.
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. Presently he is Associate Professor of Electronic Art and Director of the STUDIO for Creative Inquiry at Carnegie Mellon University.
INVITATION

SEE YOURSELF SENSING: REDEFINING HUMAN PERCEPTION

24 JUNE-24 SEPTEMBER 2011

PRIVATE VIEW THURSDAY
23 JUNE 2011
6-9PM

RSVP
press@workgallery.co.uk

OPENING HOURS
Wednesday-Saturday
12-5.30pm

WORK and Madeline Schwartzman invite you to the opening of See Yourself Sensing: Redefining Human Perception, a new multimedia group exhibition.

Exploring the way technology and science mediate and define the human sensory experience, See Yourself Sensing brings together work from the 1960s to the present by artists and designers who examine our perceptions and the spaces we inhabit. The exhibition includes work by Auger + Loizeau, Beta Tank, Didier Faustino, Ann Hamilton, Haus-Rucker-Co., Jochem Hendricks, Rebecca Horn, Industrial Facility, Golan Levin, Sitraka Rakotoniaina and Andrew Friend, Susana Soares, STELARC and Krzysztof Wodiczko.

WORK is an independent gallery and event space in London's King's Cross, launched in March 2011. WORK presents an exciting and varied programme collaborating closely with innovators in the fields of art, design and architecture from around the world. WORK also produces limited edition prints available exclusively through the gallery, alongside the quarterly publication PAPERWORK.

See Yourself Sensing has been developed in conjunction with a publication of the same name, authored by Madeline Schwartzman and to be released in June 2011 by Black Dog Publishing.
Carnegie Mellon University
School of Art
Lecture Series
Spring 2011

Golan Levin
Tuesday, January 18, 5pm

Tom Sachs
Tuesday, January 25, 5pm

Marina Zurkow
Tuesday, February 15, 5pm

James Acord
Tuesday, March 1, 5pm

Adam Zaretsky
Tuesday, March 15, 5pm

Amy Franceschini
Co-sponsored by CMU Human Computer Interaction Institute
Tuesday, March 22, 5pm

Lisa Sanditz
Tuesday, April 5, 5pm

Cynthia Lin
Tuesday, April 12, 5pm

The Carnegie Mellon School of Art Lecture Series is made possible in part by the Elizabeth (Thompson) and Thomas M. Cox, A'29, Distinguished Artists Fund, Orville M. Winsand Lecture for Critical Studies in Art, and the Jeff Pan Visiting Artist Fund, for the international enhancement of the School of Art Visiting Lecture Program.

Please note lecture dates and times are subject to change or cancellation. Free and open to the public. For up-to-date schedule information go to www.cmu.edu/art/lectures or call 412.268.2409.

Carnegie Mellon makes every effort to provide accessible facilities and programs for individuals with disabilities. For accommodations, contact the School of Art. This publication can be made available in an alternate format on request.
Golan Levin

Tuesday, January 18, 5pm > McConomy Auditorium

Golan Levin’s work explores new modes of interactive expression and nonverbal communication. Through performances, responsive artifacts, and virtual environments, Levin applies creative twists to digital technologies that highlight our relationship with machines and expand the vocabulary of human action. Levin has spent more than 20 years as an artist immersed in high-technology research environments, including the MIT Media Laboratory, Ars Electronica Futurelab, and the Eyebeam Center for Art and Technology. His work has appeared in the Whitney Biennial, and has been recognized with grants from Creative Capital, the Rockefeller MAP Fund, Arts Council England, and others. Levin is presently Associate Professor and Director of the STUDIO for Creative Inquiry at Carnegie Mellon University.
The Liberal Arts Forum
Spring 2011

Rebecca Solnit
“A Paradise Built in Hell”
Monday, February 21
Whitley Auditorium, 7:30 p.m.

Vandana Shiva
“Sustainability and the Global Food Crisis”
Thursday, March 10
McCrary Theatre, 7:30 p.m.

Jay H. Sanders
“Telemedicine: Where We Are and Where We Should Be”
Wednesday, March 16
McCrary Theatre, 7:30 p.m.

Golan Levin
“The Crossroads of Art, Science, Technology and Culture”
Thursday, March 31
LaRose Digital Theatre, 7:30 p.m.

The Liberal Arts Forum, a student operated organization funded by SGA, invites speakers and hosts these visits to campus each year.

To offer ideas for future programs, attend pre-lecture dinners, or comment on our programs, please contact: James Malmborg (jmalmborg@elon.edu) or Luci Strauss (jstrauss@elon.edu)
MONDAY June 27

9:00AM—11:55AM
9:00—9:50 Check-In. Line up at 9am to pick up your badge for Eyeo! Just bring your ID to the registration area and check in. Then grab a coffee and get ready for things to kick off at 10AM.

10:10—10:25 Eyeo Kickoff & Welcome Festival Organizer Dave Schroeder welcomes you to Eyeo.

10:20—10:50 Session: Processing 2.0
Ben Fry, Casey Reas. Since 2001, Fry and Reas have developed Processing, an open source programming environment created for the visual arts. In this presentation, they will discuss the past, present, and future of the project as it nears the 2.0 release.

11:05—11:55 Session: Truth and Beauty
Moritz Stefaner. Stefaner keeps chasing the perfect form for information. In his talk, he will deconstruct some of his recent works, shedding some light on his work process and the rationale behind the design decisions. We will also learn about some of his experiences in how to make a living as a freelance information visualizer, and why a flower garden can be a perfectly fine data visualization of the latest OECD country ranking. Also, he has a lovely German accent.

12:10—12:50 Session: Shaping Data for News (Lessons from Helicopters and Mammals)
Amanda Cox. Data visualization should probably play a slightly different role in journalism than it does in other places. But the same can be said about technical drawings and illustrations, which have deeper histories in the news than some types of data visualization. What lessons should we steal from those disciplines?

12:10—1:00 Session: Design I/O. Playful Spaces and Generative Design
Emily Gobenre, Theo Watson. Watson and Gobelle of Design I/O will showcase some of their recent projects, including the interactive ecosystem "Funky Forest" and "The Rise & Fall," an interactive cover experience for Wired Magazine. They will also take you behind the scenes to see how their projects are made and how their work both draws from and feeds back into the openFrameworks community.

12:10—1:00 Panel: Auto/Biography: Data, Identity and Narrative
Greg J. Smith, Janet Abrams, Jer Thorp, Nicholas Felton. Identity has long been intertwined with key fragments of information: social insurance and credit card numbers, a current address, a passport and driver’s license, etc. While diary keeping may seem quaint and antiquated, the computation that drives contemporary culture has engendered a new era of pervasive surveillance where almost every discrete act/transaction/waypoint is logged on a server somewhere. In this session we will don our optimist glasses and discuss how ubiquitous data is inspiring new approaches for articulating autobiography, personal trajectories and neighbourhood narratives.

1:15PM—5:00PM
1:15—2:05 Session: Beyond the Bar Graph
(WA Visual Narrative with Data)
Wes Grubbs
As the use of data visualization is growing exponentially across practically every profession today, we can see now that the way we understand complex relationships can’t always speak to us through an x- and y-axis. Sometimes we need more thought provoking depictions of data, not just as we do with music and literature, to understand the world around us. Design theory is being applied to tell a story and give a visual narrative in diagrams more often than ever before. Is this a good thing or a wrongful manipulation of facts? Wes will demonstrate the importance of visual metaphors and their effectiveness especially when drawing complex, multi-dimensional relationships.

WHY do we do what we do? WHY should our spaces be infused with the digital? WHY data? WHY code? WHY generative? WHY collaborative? WHY interactive? WHY color? WHY sound? WHY touch? WHY do frameworks have to be open? WHY design? This is a panel that wonders.

1:15—2:05 Session: Growing Objects
Jesse Louis-Rosenberg, Jessica Rosenkrantz. We will discuss our obsession with the way patterns form in nature and our attempts to adopt those methods for design. What can we learn from the way corals aggregate or leaf veins grow? And what happens when we use computer simulation to play with those mechanisms to make something unnatural? We then translate those experiments into real products using digital fabrication (3D printing, laser and waterjet cutting, CNC routing, etc). Combining these two methods, algorithmically generated objects and on-demand manufacturing techniques, we can create one of a kind mass customized designs.

1:15—2:05 Break. Get out of here and get some lunch. There’s eateries all about. Most of which are along Washington Ave. Take a walk. Get refreshed.

2:00—3:00 Break. Get out of here and get some lunch. There’s eateries all about. Most of which are along Washington Ave. Take a walk. Get refreshed.
3:00–5:30 Workshop: SparkFun presents the Arduino ProtoSnap. Curious about Arduino but not sure where to start? Attend the SparkFun Introduction to Arduino workshop! Instructors will introduce Arduino, walk you through some basic programming principles, and get you comfortable writing Arduino programs (called “sketches”) that allow you to play with inputs and outputs like LEDs, light sensors, buzzers, and more. You will be the first to play with the brand new SparkFun ProtoSnap panel—an Arduino-compatible development platform aimed at teaching the basics of Arduino programming as quickly and efficiently as possible. ProtoSnap does not require any assembly, wiring, or soldering, so you can jump right into programming Arduino. By the end of the workshop you will grasp basic Arduino programming and will be ready to prototype and play! All attendees have the option to take home the ProtoSnap panel for a donation of $20 (considerably less than retail), and the proceeds go to the Science Museum of Minnesota! —all of the individual boards in the ProtoSnap panel including an Arduino Pro Mini! can be "marketed" apart and used in future projects! If you’re interested in attending the workshop you will need to have a laptop with USB (netbooks will work but laptops are recommended) and the current version (0022) of Arduino software—it’s free! If you already have Arduino installed on your computer, please update to Arduino 0022. http://arduino.cc/en/Main/Software

3:00–5:30 Workshop: An Introduction to Computer Vision in Processing (Introductory Level). Golan Levin, Kyle McDonald. “Computer vision” refers to a broad collection of techniques that allow computers to make intelligent assertions about what’s going on in digital images and video. This workshop offers a practical introduction to using computer vision techniques to create interesting interactions in Processing, a popular Java-based toolkit for arts programming. In this hands-on session, you’ll learn about direct pixel access and image manipulation; detecting and measuring motion; detecting the presence and location of people; and tracking objects and faces. Attendees should bring a laptop with a working webcam and Processing 1.5 installed.

3:00–5:30 Class: Data Viz 101. Getting Started with Data Visualization. Jer Thorp, Wes Grubbs. Jer and Wes will discuss the process of visualizing data. How to collect data, analyze it, and ultimately work with it to create visualizations, are the key points of focus in this class. This class is geared for anyone new to data visualization or those with experience who’d like to brush up on their skills. While a previous programming experience is required, to fully participate in the class, you should have Processing 1.5 or later installed. Download it at Processing.org.

3:00–5:30 Lab: Making Hele-Shaw Cells. Jesse Louis-Rosenberg, Jessica Rosenkrantz. Gallons of glycerol, lots of tubing, large panels of glass, solenoid valves, and an interactive simulation. Through multiple physical and digital experiments, we’ll explore Viscous Fingerling, a fluidic phenomena where intricate branching structures form at the boundary of two fluids. An Arduino powered Hele-Shaw cell machine creates physical compositions of colored viscous fingerling patterns, and an interactive phase-field simulation lets you play with process. Learn how to make your own Hele-Shaw cells and some of what is behind the computational model.

3:00–5:00 Tour: Interactive Visualization Lab at the University of Minnesota. Room 2203, Keller Hall. Tour the IV (Interactive Visualization) Lab and see what the crew is doing with data viz & scientific data. The interactive stereo views of the heart and blood flow are awesome. If you dig science and data viz don’t miss this "open house" in the afternoons during Eyeo. Wander 2 blocks west and one floor down into the IV Lab.

Beware of doppelgängers!

3:00–5:00 Tour: A Rock’n’Roll Print Shop Tour at Aesthetic Apparatus. Often considered Minneapolis’ best totally unknown design super team, Aesthetic Apparatus was founded around 1999 in Madison, Wisconsin by Dan Ibarra and Michael Byzewski as a fun side project from their “real” jobs. Over the years their limited edition, screen printed concert posters have surely sunk into the hearts and minds of a small, rather silent group of socially awkward music and design nerds. Now, Aesthetic Apparatus is a full-fledged, insane un-stoppable, and occasionally award winning design mega-studio. They will break your heart and drink your blood.

Gather in Memorial Hall at 3:00PM and we’ll send you on your way to their lair.

Aesthetic Apparatus
2215 Snelling Avenue
Minneapolis, MN 55404
(612) 339-3345

7:45–8:30 Session: On Indicators, Indications and Representing Irreducible Complexity. Natalie Jeremijenko. On indicators, indications and representing irreducible complexity... presenting (for the first time) a suite of socio-economic and socio-ecological indicators developed for News Motions.


I am interested in the "medium of response", and in the conditions that enable people to experience creative feedback with reactive artworks. This presentation will discuss a wide range of my own projects, with a particular attention to how the use of gestural interfaces, visual abstraction, and information visualization can support new modes of interaction, play, and self-discovery.

Both talks take place at the Cedar Cultural Center.
416 Cedar Ave S
Minneapolis, MN 55404
http://www.thecedar.org
(612) 338-2674

9:15–late. Party: Nomad World Pub. Time to talk more, drink more, play some bocce ball and watch MAW mobile projections. Bring your Eyeo Festival badge to get in.
3:00—5:30 Demo: ModelBuilder and MakerBot. **Bre Pettis, Marius Watz.** A practical demo of parametric modeling for the MakerBot, using the ModelBuilder library for Processing. We’ll be looking at how to build polygon mesh models without all those pesky for-loops. Bring a laptop with Processing installed, we’ll have MakerBots and plastic. You probably need to know what vertices, quad strips and vectors are to get the best value for your time. But fret not, sample code will be provided.

3:00—5:30 Workshop: Building Interactive Applications with the Kinect in OpenFrameworks (Intermediate/Advanced Level). **Golan Levin, Kyle McDonald.**

The Microsoft Kinect, the first consumer depth-camera, has radically altered the landscape of possibilities for the use of machine vision in interactive art and computational design. This workshop introduces libraries and techniques for Kinect programming in OpenFrameworks, a popular arts-engineering toolkit for creative coding in C++. Attendees should bring a Kinect Sensor and a Mac laptop (running OSX 10.6+ and XCode 3.x), and should have some experience developing in OpenFrameworks and/or C++. You’ll learn how to access the depth buffer and export a 3D point cloud; how to obtain the “skeleton” approximation of a person with OpenNI; and you’ll pick up some helpful computation techniques for working with these expressive new data.

3:00—5:30 Class: Data Viz 201. Tips and Techniques in Visualizing Data. **Jer Thorp, Moritz Stefaner, Wes Grubbs.** Jer, Wes, and Moritz will discuss the process of visualizing data. They’ll share some creative tips, techniques and tools they commonly use to visualize data. This workshop is for anyone interested in a more advanced creative and technical process of visualizing data. Any tools (i.e. Processing) or downloadable source content associated with the class will be posted on the Eyeo website beforehand.

3:00—5:00 Lab: Conditional Drawing. **Casey Reas.** Algorithms are the foundation of all programmed graphics, but of course algorithms exist outside of computer code. When applied to collaborative drawing, some algorithms are the basis for extraordinary interactions between people, pencils, and paper. Based on the Conditional Design Manifesto by Luna Maurer, Eda Paulus, Jonathan Puckey, and Roel Wouters, we’ll casually explore a range of drawing systems and instructions.

Visit conditionaldesign.org for more context.

3:00—5:00 Tour: Visit the Animation Studios of Puny Entertainment. **Puny Entertainment** is an interactive entertainment and convergence media studio focusing on design and story, best known for working on Yo Gabba Gabba! Puny’s playful blend of art and commerce begins in the offices, where only the thickest of corporate veneers is perceptible. There are no executives, no MBAs—no full-time suits, just illustrators, programmers, and other assorted computer geeks. Come by and see what they’re drawing, coding, writing or shooting.

Gather in Memorial Hall at 3:00 and we’ll send you on your way to where they make the fun.

Puny Entertainment
507 East Hennepin Avenue
Minneapolis, MN 55414
(612) 216-3924
Emily Gobelle: Emily is an artist and award-winning designer who specializes in merging technology and design to create rich immersive design experiences. Emily's boundless energy and affinity for telling stories leads to her playful approach to projects. She is a co-founder of Design I/O, a creative studio specializing in the design and development of cutting-edge, immersive, interactive installations.

Wes Grubbs: Wes is the principal of Pitch Interactive, Inc., a small company that collaborates with other like-minded professionals across the globe to plan and build large-scale and small-scale interactive media projects. While his background consists of an array of disciplines, his primary focus is information finding ways to help clarify and better understand the clutter that surrounds us.

Mark Hansen: Mark is a Professor of Statistics at UCLA, a Primary Investigator at the Center for Embedded Network Sensing, and a former Bell Labs scientist. His writing won the Ars Electronica Golden Nica for his collaboration with digital artist Ben Rubin on Listening Post, and most recently completed Movable Type, a spatial artwork commissioned for the lobby of the NY Times Building.

Robert Hodgin: Robert is the creative director at Bloom, which recently released the iPad app Plantory, a beautiful new way to browse your music collection. He is also the founding partner of the Barbarian Group, the company behind Cinder, an open source library for professional-quality 3D rendering in C++. His recent work includes developing concert visuals for Peter Gabriel and Aphex Twin, as well as experimenting with driving Cinder via a hacked Kinect.

Heather Knight: Heather is a Social Robotician, and PhD student at Carnegie Mellon's Robotic Institute. She likes to make intelligent robots charming and put them on stage. Her work includes robotics and instrumentation of NASA's Jet Propulsion Laboratory, interactive installations with SONY Labs, field applications and sensor design at Aldebaran Robotics, and she is an alumnus from the Personal Robots Group at the MIT Media Lab. She also helped create the OK GO Rube Goldberg Machine.

Aaron Koblin: Aaron is an artist specializing in data and digital technologies. His work takes real world and community-generated data and uses it to reveal hidden patterns and the changing relationship between humans and technology. His projects have been shown at international festivals including Ars Electronica, SIGGRAPH, OFFF, the Japan Media Arts Festival, and TED. In 2010 Aaron was the Abravowitz Artist in Residence at MIT and currently leads the Data Arts Team in Google's Creative Lab.

Tali Krakowsky: Tali is the founder of Apologue, a studio dedicated to the creation of immersive storytelling environments. Throughout her career as Director of Experience Design at Imaginary Forces and WET Design, Tali has led the conceptual and strategic development of projects that seamlessly integrate storytelling, new media and physical environments.

Laura Kurgan: Laura is the Co-Director of the Spatial Information Design Lab (SID) in the Graduate School of Architecture, Planning and Preservation at Columbia University. Her work ranges from mapping and visualization to digital geography and mapping, to the visualization of urban and global data using digital technologies. Recent projects include "million-dollar blocks" which explores the cost of American incarceration, as well as a collaborative exhibition on global migration and climate change.

Golan Levin: Golan's work explores the intersection of abstract communication and interactivity. Through performances, digital artifacts, and virtual reality environments created with a variety of collaborators, Levin applies creative twists to digital technologies that highlight our relationship with machines and make visible our ways of interacting with each other.
FITC Tokyo 2011
A Design & Technology Festival
Dec 3-4, 2011 Tokyo, JP
ASFEAT // Action Script Computer Vision

Flash"での画像処理、リアルタイムパフォーマンスに優れた、そのスピードアップ技術について説明します。また、事前に定義された画像パターンのロールベースに適用可能な、画像フィーチャーポイントの高速で効率的な検出方法についても紹介します。つまり、通常の画像を、従来現実エクスリエス用のマーカーとして使用することができます。

I will talk about image processing stuff in Flash, how hard to achieve real-time performance and what tricks can be used to speed it up. The session will cover fast and efficient ways to detect image feature points that can be used to localize predefined image patterns. That means you will be able to use any regular image as marker for Augmented Reality experience.

Amanita Design - 今後のプロジェクト

チェコの独立系スタジオである Amanita Design の創設者であるヤクブ・ドボルスキー（Jakub Dvorsky）が、近未来公開されるゲーム、「Botanica」と「Samorost3」を紹介します。これらのゲームの一部、作業プロセス、ゲームのテクニックを動画で説明しながら、両方の彼を照明しているのかをお伝えし、ゲームのパッケージ、配信およびマーケティング方法についても紹介します。

Jakub Dvorsky, founder of Czech indie studio Amanita Design, will be introducing their upcoming games Botanica and Samorost3. He will be showing pieces from those games and also the process of their work, how they develop the design and produce the game, what is important to them, also how they publish, distribute and market their games.

ロセンスメディア

私はレスセンスメディアというものを、そして人々が「フロー」を体験することができる状態、すなわちリアクティブ（反応）システムでのクリエイティブなフィードバックが続けるに可能な状態に興味があります。このため、マイロン・クルガー（Myron Krueger）氏と岩井浩雄氏のインテラクティブな作品や、認知心理学者であるミハリー・チキセントミハイ（Mihaly Csikszentmihalyi）氏の研究との関わりから、インスピレーションを得ています。それがした一人の体験に関するものであれば、データ社会や、深遠なコミュニケーションのフォーマルな側面であっても、情報の視覚化に破れた示示的な可能性に駆られている。私はコンセプトアートや情報設計の分野において、多数の「新」から学びました。そして抽象化によって言語を超えた現実に到達させるということを、驚きをもって体験しました。また、私たちのジャッキーが抽象化されたものですが、私たち一人一人の魂を表しているということも感謝を受けています。最近のプロジェクトでは、手のジャスパー・ハートについて研究しました。そして私たちの新しい作品では、特にその軽やかな着目し、発見という目的の軸によって、無意識の影、海峡、そして挑戦的な心理的表現に進めるようにしました。このプレゼンテーションによって他の人々の直感作品を紹介します。特にジャスパー・ハートフェーズ、映像的抽象化の使用法に重点を置き、情報の視覚化によって新しい視覚的インタラクションをサポートする方法について説明します。

The Medium of Response

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

May 4 – 6, 2011
University of Michigan
Ann Arbor, Michigan

ArtsEngine Directors

Paul Courant, Dean, University Libraries
Christopher Kendall, Dean, School of Music, Theatre & Dance
David C. Munson, Dean, College of Engineering
Monica Ponce de Leon, Dean, Taubman College of Architecture + Urban Planning
Bryan Rogers, Dean, School of Art & Design
Theresa Reid, Executive Director
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<tr>
<th>Time</th>
<th>Activity</th>
<th>Locations</th>
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<td>7:00–8:00</td>
<td>Buses from hotels to the Michigan Union, depart at 7:00, 7:15, 7:45, 8:00</td>
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<td>7:45–8:15</td>
<td>Continental breakfast</td>
<td>Union Ballroom</td>
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<td>8:30–9:00</td>
<td>Ensemble meeting</td>
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<td>9:10–10:45</td>
<td>Keynote address: <strong>Don Michael Randel</strong>, President, The Mellon Foundation</td>
<td>Union Ballroom</td>
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<td>&quot;What Researchers and Artists Actually Do&quot;</td>
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<td>Introductions from U-M hosts</td>
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<td><strong>Stephen Forrest</strong>, Vice President for Research Academic Affairs</td>
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<td><strong>Lester Monts</strong>, Senior Vice Provost for Academic Affairs</td>
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<td>Response panel</td>
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<td>Introductory comments</td>
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<td><strong>Monica Ponce de Leon</strong>, Dean, Taubman College of Architecture + Urban Planning</td>
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<td>Chair: <strong>Christopher Csikszentmihalyi</strong>, Director, Center for Future Civic Media, MIT</td>
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<td>Panel: <strong>Nan Goggin</strong>, University of Illinois, Director, School of Art &amp; Design</td>
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<td><strong>Golan Levin</strong>, Carnegie Mellon University, Associate Professor of Art</td>
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<td><strong>Angela Lindner</strong>, University of Florida, Associate Dean, Engineering Student Affairs</td>
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<td><strong>Thanassis Rikakis</strong>, Arizona State University, Director and Professor, School of Arts, Media + Engineering</td>
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<td>11:00–11:30</td>
<td>Ensemble meeting</td>
<td>Ensemble Room</td>
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<td>11:40–1:15</td>
<td><strong>Panel:</strong> Examining the Evidence: A Research Review</td>
<td>Union Ballroom</td>
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<td><strong>Christopher Kendall</strong>, Dean, School of Music, Theatre &amp; Dance</td>
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<td><strong>Jane Polin</strong>, Philanthropic Advisor</td>
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<td><strong>Panel:</strong> Sunil Iyengar, Director of the Office of Research and Analysis, National Endowment for the Arts</td>
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<td><strong>George D. Kuh</strong>, Indiana University Chancellor’s Professor Emeritus of Higher Education, and Director of the Strategic National Arts Alumni Project (SNAAP)</td>
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<td><strong>Mark Turner</strong>, Institute Professor and Professor of Cognitive Science, Case Western Reserve University</td>
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<td>1:15–1:45</td>
<td>Out-of-the-box lunch, Phase I</td>
<td>Union Ballroom</td>
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<tr>
<td>1:45–2:15</td>
<td>Out-of-the-box lunch, Phase II</td>
<td>Union Ballroom</td>
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<tr>
<td>3:00–5:30</td>
<td><strong>Panel:</strong> Meet with your ensemble in facilitated working groups</td>
<td>Ensemble room</td>
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<td>5:30–6:15</td>
<td>Board a bus to the Duderstadt Center in front of the Union on State Street, depart at 5:30, 5:45, 6:00, 6:15</td>
<td>Union street front</td>
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<td>6:00–9:00</td>
<td>Dinner and party in “The Dude”</td>
<td>Duderstadt Center</td>
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<tr>
<td>8:00–10:00</td>
<td>Optional, U-M Symphony Band, China Tour Kickoff Concert</td>
<td>Hill Auditorium</td>
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<td>7:30–10:00</td>
<td>Buses between the Duderstadt Center, Hill Auditorium, and hotels 7:30, 7:45, 8:00, 8:30, 8:45, 9:15, 9:30, 10:00</td>
<td>Duderstadt and Hill street fronts</td>
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Music | MACHINES
50 Years of Music and Technology @ MIT

Saturday February 5, 2011
MIT Media Lab, 6th Floor
Discussions | Presentations | Panels

9:00am – 5:00pm | Room 633

9:00-9:45a  Keynote: Music Technology and MIT
Max Mathews (Professor Emeritus, Stanford)

9:45-10:30a  The Dawn of Digital Music at MIT in the 1960s
Professor Joe Paradiso, moderator
Peter Samson (Senior Docent, Computer History Museum)
Wayne Slawson (Professor Emeritus, UC Davis)
Chris Strangio (Founder & President, CAMI Research Inc.)

10:30-11:00a  Coffee Break

11:00-11:45a  The MIT Experimental Music Studio and Live Computer Performance
Barry Vercoe (Professor Emeritus, MIT Media Lab)
Miller Puckette (Professor, UC San Diego)

11:45-12:30p  Opera, Collaboration, and (Sometimes) Serendipity
Professor Tod Machover in conversation with team from Death and the Powers, including Ben Bloomberg, Peter Torpey and Elly Jessop

12:30-1:00p  The Manual Input Sessions
A concert of audiovisual vignettes by Golan Levin and Zachary Lieberman which probe the expressive possibilities of hand gestures and finger movements; performed by Golan Levin with a combination of custom interactive software, analog overhead projectors, and digital computer video projectors.
Golan Levin 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. Levin has exhibited widely in Europe, America and Asia at venues such as the New Museum of Contemporary Art and the Kitchen in New York; the Ars Electronica Center in Linz, Austria; and the NTT InterCommunication Center (ICC) in Tokyo, Japan. He received undergraduate and graduate degrees from the MIT Media Laboratory, where he studied in the Aesthetics and Computation Group. Levin is presently Director of the STUDIO for Creative Inquiry and Associate Professor of Electronic Time-Based Art at Carnegie Mellon University.

Tod Machover is Professor of Music & Media at the MIT Media Lab, where he directs the Hyperinstruments/Opera of the Future Group. He is widely recognized as one of the most significant and innovative composers of his generation, and is also celebrated for inventing new technology for music, including Hyperinstruments which he launched in 1986. Machover studied with Elliott Carter and Roger Sessions at The Juilliard School and was the first Director of Musical Research at Pierre Boulez's IRCAM in Paris. Machover's music has been acclaimed for breaking traditional artistic and cultural boundaries, offering an unusual synthesis of acoustic and electronic sound, of symphony orchestras and interactive computers, and of operatic arias and rock songs. His work has been performed and commissioned by many prominent institutions, ensembles and soloists worldwide, and he has received numerous prizes and awards from organizations such as the Fromm, Koussevitzky and Rockefeller Foundations, the French Culture Ministry (Chevalier des Arts et Lettres), and the World Technology Network (the 2010 Arts Prize). Machover has been interested in developing new music technologies that extend creative and expressive experience to the widest range of participants, from virtuosoi like Yo-Yo Ma and Prince, to the general public (Brain Opera), to children (Toy Symphony), to those with physical and mental disabilities. He has been particularly acclaimed for his operatic compositions which include Vides (1987), Resurrection (1999), Skellig (2008), and most recently the “robotic” Death and the Powers, which premiered in Monaco in September 2010 and will receive its U.S. premiere in Boston in March 2011, a collaboration between the American Repertory Theater (A.R.T.) and MIT’s E.A.S.T. Festival.

Keeril Makan is a recipient of the Rome Prize from the American Academy in Rome and has also received awards from the American Academy of Arts and Letters, the Fromm Foundation, the Gerbode Foundation, Meet the Composer, the Aaron Copland House, the Utah Arts Festival, and ASCAP. His commissions include ones from the Bang on a Can All-Stars, American Composers Orchestra, Harvard Musical Association, and Carnegie Hall. The Chamber Music Society of Lincoln Center, the International Contemporary Ensemble, and others have performed his music. The first CD of his music, In Sound, was released on the Tzadik label with performances by the Kronos Quartet and Paul Dresher Ensemble. The second CD of his music will be released by Starkland Records, with performances by Either/Or, the California E.A.R. Unit, and soprano Laurie Rubin. Makan is Associate Professor of Music at MIT.
Current Exhibitions

The Wall Of Insects
Creepy crawlers, winged things and more will greet you at the door!

Hall Of Natural Science
Where else can you find a four-legged chicken, dinosaur footprints, and a Fluorescent Mineral Room?

The Lenape: The First Staten Islanders
Arrowheads, tools, natural history specimens and illustrations reveal settlement life before European explorers arrived.
* A Richmond County Savings Foundation Exhibit.

Staten Island Ferry:
The First 100 Years of Municipal Service
Celebrating the centennial year of SI Ferry operation, explore the history, art, people and sites of our floating icon.

Decorative Arts: *Echoes of the Gilded Age*
Guest Curator, Colman Rutkin. Glorious table settings that define an era; silver, crystal, and porcelain from the Museum’s collection and Mr. Rutkin’s private trove.

New Exhibitions

Gesture: *In Paint and Software*
Helen Levin & Golan Levin
*an intergenerational art exhibition*
July 7, 2011 - January 8, 2012
Opening Reception: Thursday, July 7, 7:00pm – 9:00pm
$5. /Members FREE
Staten Island Museum, 75 Stuyvesant Place
The human gesture is the basis for abstract paintings by Helen Levin and interactive computer applications by Golan Levin, her son. Vivid brushstrokes and captivating computer-based activities bridge the gap between the painter’s palette and new media.

The Conference: A Student Film
2:00pm & 3:00pm daily, the month of September
Staten Island Museum Auditorium, 75 Stuyvesant Place
What happens when your birthday falls on September 11? What can a school community do to address a tragedy? This 2002 film was created by the teachers and students of PS. 22 to deal with feelings of fear, helplessness, and intolerance after the World Trade Center Disaster. Directed by teachers Gregg Breinberg & Leslie Johnson, starring the students and staff of Staten Island’s PS. 22.
*Created with support from the P.S. 22 PTA & the Virtual Y.*

New Exhibitions & July Events

Victory Boulevard at Dawn - Preparatory Sketch
Sarah Yuster, Pastel and Pencil, 1985
Staten Island Museum, 75 Stuyvesant Place
Like many painters throughout American history artist Sarah Yuster is drawn to Staten Island Landscape views. Her depiction of this unique view underscores the contrast between the quiet suburban streets of Staten Island and the metropolis beyond. Years later, Yuster’s image, so familiar to Islanders, became synonymous with the sense of loss caused by the 9-11 & earlier 1993 tragedies.

At Our Snug Harbor Location

Portraits in Leadership:
*African American Entrepreneurs on Staten Island*
Through November 1, 2011, Tuesday–Saturday, 1:00 – 4:00pm
Staten Island History Center, Building H, Snug Harbor Campus
1000 Richmond Terrace
Portrait photographs and a short film featuring a select group of local African American’s whose wit, wisdom, and entrepreneurial spirit illustrate the deep roots of this prolific community. Curated by Jeannine Otis, photographs by Willie Chu and essay by Chris Mulé.
Made possible with support from Deutsche Bank Americas Foundation, Leona M. and Harry B. Helmsley Charitable Trust, Richmond County Savings Foundation, NYC Department of Cultural Affairs, New York Council for the Humanities and National Grid.

Teen Environmental Club (FREE)
*Prince’s Bay Beach Clean-up*
Saturday, July 9, 9:00am-11:00am
Bags, gloves and light refreshments will be provided. Meet at the foot of Bayview Ave. Visit http://sim-teenenvironmentalclub.ning.com/ for more information.

Ecology Walk: *The Woods in Summer (FREE)*
Sunday, July 10, 9:00am – 11:00am
High Rock Park
Explore the life and wonders found in our local woodlands during the summer months at High Rock Park. Meet in the parking lot at the end of Nevada Ave.

Mastering Science:
Professional Development Summer Studies
Monday-Thursday, July 11-14 & 18-21, 9:30am - 3:00pm
Staten Island Museum, 75 Stuyvesant Place
A 36-hour NYC DOE ASPDP approved P course for elementary school teachers. Develop & reinforce your earth & life science lesson plans as you hone your hands-on skills and support science in your classroom.
*Visit: http://schools.nyc.gov/Teachers/aspdp to register*
GESTURE: IN PAINT AND SOFTWARE
Helen Levin & Golan Levin

an intergenerational art exhibition

Opening Reception - Thursday, July 7, 2011, 7pm-9pm
$5/FREE for members

This exhibition captures the colorful compositions in paint by abstract artist Helen Levin, and real-time computer applications created by her son Golan Levin. The energized paintings, coupled with interactive software, will provide a unique art experience.

Lunch & Learn: The Exquisite French Folksong
Wednesday, July 20, 12:00pm, for reservations call: 718.483.7135
Ms. Levin will perform and translate luminous songs that influenced artists during the twentieth century. Light Traditional French fare. $5

Meet the Artists: Helen & Golan Levin Paintings/Computer
Sunday, September 25, 2pm

Artist Presentation: New-media artist Golan Levin
Friday, December 9, 7pm, Mr. Levin will discuss his work at the intersection of gestural interaction, computation, and visual abstraction.