



ART, TECHNOLOGY, AND CULTURE

UC Berkeley's
Public Lecture Series:
1997-2010



Matmos takes questions at ATC's 10th Anniversary celebration.

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ART, TECHNOLOGY, AND CULTURE

It was 7:30 pm on January 21, 2001. Two hundred people were jammed into Kroeber Hall 160, well beyond capacity. Chicago Art Institute Professor Eduardo Kac was about to discuss his latest artwork, 'Transgenic Bunny,' a glowing albino rabbit cloned with DNA from a phosphorescent algae. The audience included students, faculty, members of the public, and animal activists. The mood was tense. As the lights dimmed, I decided to alert campus security, and then realized I'd forgotten my cell phone...

Altering an animal to create an artwork raised a myriad of ethical issues. After Eduardo calmly answered pointed questions about his philosophical and political motivations and explained his critique of genetic engineering, at least some accepted that he was pushing the boundaries to raise precisely these questions. That lecture exemplifies the excitement of the dialogue represented in this catalog.

Founded in 1997, UC Berkeley's Art, Technology, and Culture Colloquium has become an internationally known forum for presenting ideas that challenge conventional wisdom about technology and culture. This series, free of charge and open to the public, presents artists, writers, curators, and scholars who consider contemporary issues at the intersection of aesthetic expression, emerging technologies, and cultural history. This catalog is an informal archive of the 130 lectures presented in the 14 years from 1997 to 2010.

The roots of the series go back to 1995, when the Department of Industrial Engineering and Operations Research at UC Berkeley hired me from USC to teach and do research in robotics and automation. I had two passions: making art and working as professor in the College of Engineering. I set up a lab with students and at night started exploring outside the College: faculty and students from the Arts and Humanities, the Berkeley Art Museum and Pacific Film Archive, and the legendary techno-art scene in San Francisco.

The "World Wide Web" was bringing together Bay Area artists, designers, and engineers eager to experiment. There was a huge amount of activity on campus but no central forum for presenting ideas about art and technology. Encouraged by discussions with Eric Paulos, John Canny, Mark Pauline, Howard Besser, and Rick Rinehart, I approached Kevin

Radley from the Art Department about starting a lecture series. We went to Provost Carol Christ who gave her blessing and initial funding for honoraria. We invited speakers and arranged to hold it in the Art Department's lecture hall on Monday evenings. The first lecture was in January 1997. Turnout surprised us; we averaged 50-75 people, even on rainy nights at the end of the semester. Most were students, a good fraction were faculty and visitors from as far away as San Jose. In one of the first lectures, Berkeley philosopher Hubert Dreyfus transformed Kierkegaard's 1846 essay *The Present Age* into a contemporary critique of the Information Age, asking what role information technology played in promoting a nihilistic leveling of meaningful distinctions.

Although Kevin Radley bowed out after a year, I was determined to keep the series going. I created an Advisory Board and a "wish list" of 50 speakers from around the world. Each summer I worked with designer Kevin Clarke to create an annual series poster. Email allowed us to get the word out, locally and worldwide; over 1500 joined the mailing list. I went to the Chancellor and Deans with hat in hand and they graciously dipped into their discretionary reserves. There was no funding for staff until later. When Greg Niemeyer joined the Art Practice faculty, he got involved and became Associate Director of the series, and has continued to help shape the direction and content of the series since then.

In 2002, many of the ATC faculty regulars came together with others from around campus to develop a plan for the "Berkeley Center for New Media" (BCNM) which was approved in 2004. BCNM is now the primary sponsor of the series and BCNM Associate Director Susan Miller does a superb job coordinating logistics. The Center for Information Technology in the Interest of Society (CITRIS), led by Paul Wright, is also an important contributor. In 2006, BCNM established a graduate seminar, "Questioning New Media," which is organized every semester around the series with readings the week before and post-mortems the week after each event.

In 1997, we invited Billy Kluver, considered the Father of Electronic Art, to discuss his legendary 1960s Experiments in Art and Technology (E.A.T.), involving performances and collaborations with artists such as Robert Rauschenberg and

Philip Glass. As we prepared for his visit, we discovered that the night of his talk would be his 70th birthday. We also learned that prior to joining Bell Laboratories in 1957, Dr. Kluver had earned his Ph.D. from Berkeley's Electrical Engineering Department. It was his first return to campus in 40 years. His talk was masterful. Afterward we brought out a cake as the audience sang Happy Birthday. Kluver's Ph.D. advisor, EE Professor Emeritus John Whinnery, presented him with a bound copy of his dissertation. Billy Kluver and John Whinnery have since passed away, and that evening remains a highlight of the series, capturing the spirit of celebrated accomplishment and ongoing inquiry we strive for in the series.

Berkeley is proud of its reputation for counter-cultural thinking. Mario Savio's spirit is still palpable on Sproul Plaza; Berkeley students question authority and faculty welcome counter-intuitive ideas. Rigor is emphasized; there is little tolerance for ideas that can't be justified. The union of art, technology, and culture spans the university, but their intersection remains rare: ideas that address art, technology, and culture. Such ideas require scrutiny from multiple perspectives.

It's impossible to adequately summarize the roster of artists, scholars, and writers who have presented in the ATC series to date; this informal catalog presents the speakers in chronological order, with images, abstracts, and biographies from the time of their presentations.

The series website is <http://atc.berkeley.edu>. It contains updated series programs, links to selected audio and video recordings (archived by Rick Rinehart and BAMPFA), and to information such as advisors, sponsors, and mailing list.

I am extremely fortunate to work with an extremely talented group of friends, colleagues, and students, and look forward to the years ahead. This catalog is dedicated to Tiffany, Odessa, and Electra, and to the memory of Dr. Leonard Shlain, a brilliant thinker and mentor who presented in February 2002.

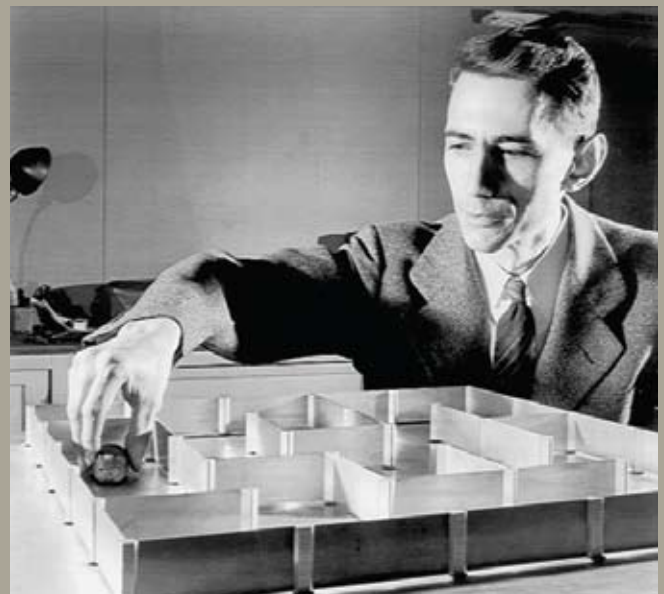
— KEN GOLDBERG
UC BERKELEY
AUGUST 2010



Eduardo Kac's "Transgenic Bunny."



Billy Kluver, ATC, 1997.



Claude Shannon and his electromechanical mouse Theseus.

ATC SPEAKERS (1997-2010)

Aaron Betsky
Charles Ray
George Legrady
Lynn Hershman
Paul Haeberli
Martin Jay
Julia Scher
Hubert L. Dreyfus
John Randolph
Bruce Tomb
Billy Klüver
Lev Manovich
Carlo Sequin
Luc Courchesne
Peter Lunenfeld
Margaret Morse
Jon Winet
Margaret Crane
Woody Valsulka
Michael Joaquin Grey
David A. Ross
Douglas Davis
Erik Davis
Barbara London
Janet Cohen
Keith Frank
Jon Ippolito
JODI Digital
Mark Dery
Gail Wight
Valéry Grancher
Diana Thater
Gary Hill
Katherine Hayles
Steve Dietz
Alex Galloway
Jordan Crandall
Amy Franceschini
Jeffrey Shaw
Rich Gold
Eduardo Kac
Rafael Lozano-Hemmer
C5
Natalie Bookchin

Will Wright
George E. Lewis
Christiane Paul
Debra Solomon
Leonard Shlain
Sara Diamond
Steve Wilson
Michael Naimark
Paul D. Miller
Victoria Vesna
Paul Kaiser
Oliver Grau
Robert Atkins
Anne M. Wagner
Chip Lord
Constance Lewallen
Pamela Lee
Mark Hansen
Richard Rinehart
Shawn Brixey
Jim Campbel
Nina Katchadourian
Marie Sester
Peter Selz
Vivian Sobchack
Sean Kelly
Mimi Nguyen
Rirkrit Tiravanija
Sonya Rapoport
Eric Zimmerman
Katie Salen
Rachel Green
David Byrne
Jane McGonigal
Marko Peljhan
Jaron Lanier
Cobi van Tonder
Bruno Latour
Tom Marioni
Miranda July
Mark Pauline
Stephen Beck
Michael Rees
Shirley Shor

Marina Grzinic
Okwui Enwezor
Pamela Z
Marianne Weems
Cory Arcangel
Jonathon Keats
Rudolf Frieling
Pierre Huyghe
Matmos
Kaja Silverman
Doug Aitken
Trevor Paglen
Bill Fontana
Geert Lovink
Yael Kanarek
Kristin Lucas
Greg Lynn
Naut Humon
Perry Hoberman
V. Vale
Ray Beldner
Golan Levin
Kota Ezawa
Neighborhood Public Radio
Steve Kurtz
Hasan Elahi
Laurie Anderson
R. Luke Dubois
Anne Pasternak
Joseph DeLappe
Marcia Tanner
Jennifer McCoy
Kevin McCoy
Mark Hosler
Camille Utterback
Candice Breitz
Ben Rubin
David Harrington
Joe McKay
Shari Frlot
Leo Villareal
Anne Walsh
Chris Kubick
Eugene Thacker



"ACCESS" by Marie Sester.



Laurie Anderson.

Fall 97–Spring 98 Schedule

The Art, Technology, and Culture Colloquium

WED, SEPTEMBER 10

**Astronomical Hindsight:
The Speed of Light & Virtual Reality**

MARTIN JAY, UC BERKELEY, HISTORY

WED, OCTOBER 1

**Predictive Engineering &
the Cult of Surveillance**

JULIA SCHER, MIT VISUAL STUDIES & RADCLIFFE

WED, OCTOBER 15

Kierkegaard & the Information Highway

HUBERT DREYFUS, UC BERKELEY, PHILOSOPHY

WED, NOVEMBER 5

Mediating Paradoxical Spaces

BRUCE TOMB & JOHN RANDOLPH, IOGA

WED, NOVEMBER 19

**Collaboration of Artists & Engineers:
Past, Present, & Future**

BILLY KLUVER, PRESIDENT, EXPERIMENTS IN ART & TECHNOLOGY

MON, DECEMBER 8

The Computer as Illusion Machine

LEV MANOVICH, UCSD ART & ART HISTORY

WED, JANUARY 28

Mathematics Based Virtual & Real Sculpture

CARLO SEQUIN, UC BERKELEY, COMPUTER SCIENCE

WED, FEBRUARY 25

Art Making as Forging Evidence

LUC COURCHESNE, U. MONTREAL, ART

WED, MARCH 11

**The Alchemical Imaginary:
Magic, Technology & Digital Media**

PETER LUNENFELD, ART CENTER COLLEGE OF DESIGN

WED, APRIL 8

Virtualities: Body Fictions

MARGARET MORSE, UCSC, HISTORY OF CONSCIOUSNESS

WED, APRIL 29

**Endless Beginnings:
Interactive Narrative in Public Space**

MARGARET CRANE & JON WINET, XEROX PARC, SFAI & CCAC

Evenings: 7-9pm
160 Kroeber Hall
UC Berkeley

All lectures are free
& open to the public

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or phone 510-643-2846

AARON BETSKY

ICONS IN THE SPRAWL: MAKING FORM IN THE ELECTROSPHERE

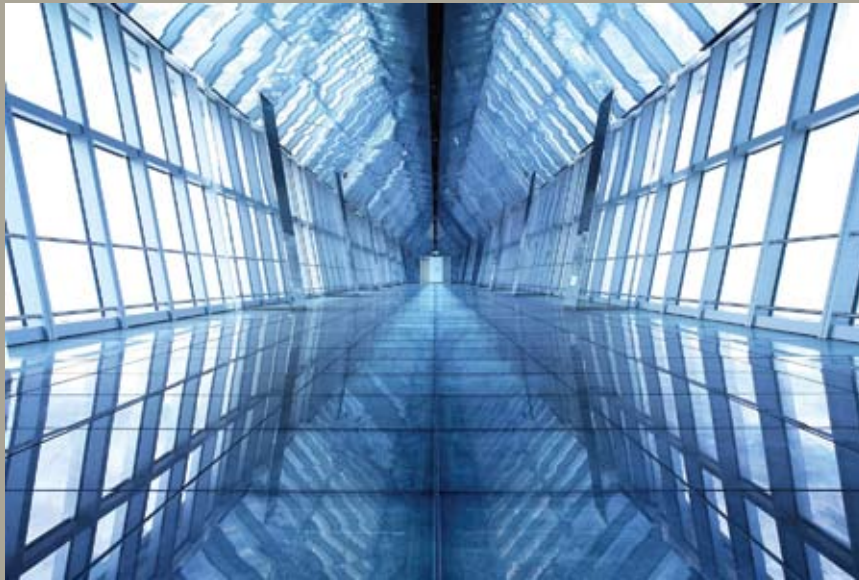


Image: Kohn Pederson Fox Associates, mixed-use tower, Shanghai World Financial Center.

Affiliation: Curator, SFMOMA, San Francisco.

BIO

Aaron Betsky is an internationally acclaimed architect, critic, curator, educator, lecturer, and writer on architecture and design.

Although Betsky was born in Missoula, Montana, he grew up in The Netherlands. He graduated from Yale University with a B.A. in History, the Arts and Letters and a M.Arch.

Early on in his career, Betsky worked as a designer for Frank Gehry and Hodgetts & Fung. From 1995-2001 he was Curator of Architecture, Design and Digital Projects at the San Francisco Museum of Modern Art before moving back to The Netherlands, where he served as director of the Netherlands Architecture Institute in Rotterdam from 2001 to 2006. Since August 2006, Betsky has been the director of the Cincinnati Art Museum.

Betsky has published more than a dozen books on art, architecture, and design, and written numerous monographs on the work of late 20th century architects, including I.M. Pei, UN Studio, Koning Eizenberg, Zaha Hadid and MVRDV, as well as treatises on aesthetics, psychology and human sexuality as they pertain to aspects of architecture, and is one of the main contributors to a spatial interpretation of Queer theory. Among his books are *What is Modernism* (Phaidon Press, 2008) and *The United Nations Building* (Thames &

Hudson, 2006) Betsky has also contributed to a variety of publications and newspapers, including the *Los Angeles Times*, *The New York Times*, *The Village Voice*, *Domus*, *Elle* and *Metropolitan Home*.

Betsky has held the Eero Saarinen chair in architecture at the University of Michigan and has been a visiting professor at some leading universities, including Columbia University, the California College of Arts in San Francisco, the School of Architecture in Houston, and at the Southern California Institute of Santa Monica. He is an honorary member of the British Institute of Architects (2004) and has won an award from the American Institute of Architects (2001).

Betsky was named as the director of the 11th Exhibition of the Venice Biennale of Architecture in 2008.

UNTITLED



Image: "Firetruck" (1993).
Affiliation: Artist, Los Angeles.

BIO

Charles Ray's 2007 solo exhibitions include *Charles Ray: Chicken, The New Beetle, Father Figure* at Matthew Marks Gallery in New York, and *Charles Ray's Log* at Regen Projects II in Los Angeles, which featured *Hinoki*, a carved sculpture inspired by a fallen tree and made over the last ten years in both Los Angeles and Osaka. In 1998, a retrospective survey of Ray's work opened at the Whitney Museum of American Art, New York; it toured to the Museum of Contemporary Art, Los Angeles, and to the Museum of Contemporary Art, Chicago. Solo exhibition venues include Regen Projects, Los Angeles; The Rooseum, Center for Contemporary Art, Malmö, Sweden; The Institute of Contemporary Art, London; Kunsthalle, Bern, Switzerland; and Astrup Fearnley Museet for Moderne Kunst, Oslo, Norway.

Ray's work has been featured in numerous group exhibitions, including shows mounted at the Museum of Modern Art, New York; the Walker Art Center, Minneapolis; the Los Angeles County Museum of Art; the Museum of Contemporary Art, Los Angeles; the Centre Pompidou, Paris; the Hirshhorn Museum, Washington, D.C.; the Whitney Museum of American Art, New York; and the Dallas Museum of Art. His work was featured in *Singular Forms (Sometimes Repeated): Art from 1951 to the Present*, Guggenheim Museum, New York; *Dreams and Conflicts: The Dictatorship of the Viewer*, 50th Venice Biennale; *Los Angeles 1955–1985*, Centre

Pompidou, Paris; *After Cézanne*, Museum of Contemporary Art, Los Angeles; *Ecstasy: In and About Altered States*, Museum of Contemporary Art, Los Angeles; and *The American Century: Art and Culture, 1900–2000*, Whitney Museum of American Art. Ray has been included in four Biennial Exhibitions at the Whitney Museum of American Art; the 1997 Biennale de Lyon, France; the 1993 Venice Biennale, Italy; and Documenta IX, Kassel, Germany.

Ray has received grants from the Larry Aldrich Foundation; the National Endowment for the Arts; Art Matters, Inc.; Louis Comfort Tiffany Foundation; the Canadian Arts Council (Visiting Foreign Artist Grant); The New Jersey Council for the Arts; and the Rutgers University Artists Fellowship.

GEORGE LEGRADY

INTERFACE METAPHORS: NARRATIVE STRATEGIES IN INTERACTIVE MEDIA

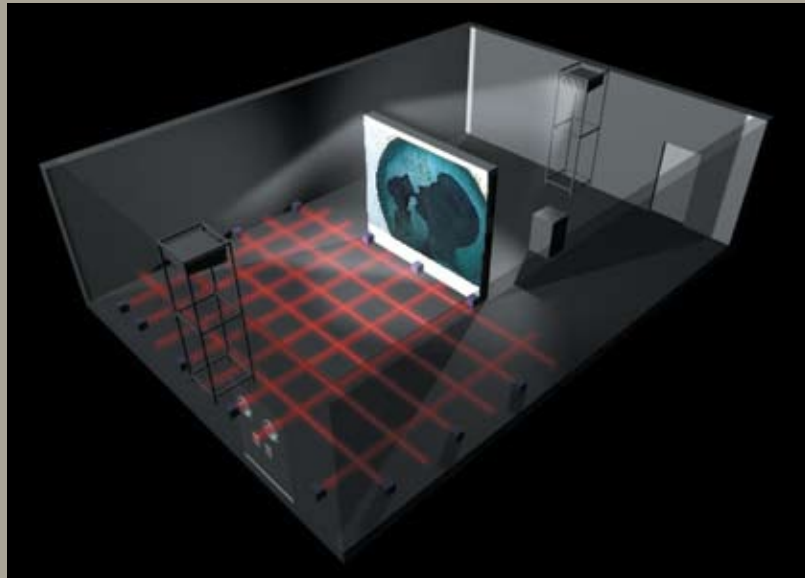


Image: "Tracing Installation Lay-out," Kunsthalle Bonn (1997) and MOCA, LA (1998).
Affiliation: Artist, Media Arts & Technology, University of California, Santa Barbara.

ABSTRACT

Digital Interactive media require metaphor based, organizational models by which to conceptually situate the viewer and to provide a way of accessing and understanding data. By knowing "the story" or metaphor, the viewer can successfully navigate inside the interactive program. As a result, these metaphor environments promise to be the key site for innovative developments of a linguistic, symbolic, aesthetic, sensory and conceptual nature, redefining the interactive viewer's experience within the digital environment. Interface metaphors quantitatively transform the information that pass through them. They charge the information contextually with new meaning on both the symbolic and literal plane. This presentation will discuss the relevance and conceptualization of interface metaphors with examples of the artist's recent works.

BIO (As of 2/15/07)

George Legrady is Professor of Interactive Media in the Media Arts & Technology Doctoral program at UC Santa Barbara. George Legrady is one of the first generation of artists in the 1980's to integrate computer processes into his artistic work, producing pioneering prizewinning projects in the early 1990's such as the *Anecdoted Archive from the Cold War* (1993), *Slippery Traces* (1995), *Sensing Speaking Space* (2002), and more recently the internationally traveling *Pockets Full of Memories* (2001-2006). His contribution to the

digital media field since the early stages of its formation into a discipline in the early 1990's has been in intersecting cultural content with data processing as a means of creating new forms of aesthetic representations and socio-cultural narrative experiences.

His digital interactive installations have been exhibited internationally most recently at ISEA 06, San Jose (2006); 3rd Beijing New Media Festival (2006); Frankfurt Museum of Communication (2006); Telic Gallery, Los Angeles (2006), BlackBox 06 at ARCO, Madrid (2006), the Cornerhouse Gallery, Manchester (2005), Museum of Contemporary Art Kiasma (2004), Ars Electronica (2003), DEAF03, Rotterdam (2003), San Francisco Museum of Modern Art (2002), Centre Georges Pompidou (2001), the National Gallery of Canada (1997) and others. He has received awards from Creative Capital Foundation, the Daniel Langlois Foundation for the Arts, Science and Technology, the Canada Council, and the National Endowment for the Arts. His commission for the Seattle Public Library, "Making Visible the Invisible", featured at the Whitney Museum Artport (<http://artport.whitney.org/gatepages/november05.shtml>) is a data visualization project that maps the hourly circulation of books moving out of the library's collection until 2014.

CONCEIVING ADA



Image: "Ada: Flite of Bird."

Affiliation: Artist, University of California, Davis.

ABSTRACT

Themes of love, sex, artificial life, computers, DNA transference, history, and memory intertwine in *Conceiving Ada*, the first film to use virtual sets, which were invented for this film. Tilda Swinton plays the brilliant mathematician Ada, Countess of Lovelace, the daughter of Lord Byron, who is credited with writing the first computer program named the "Enchantress of Numbers" by Charles Babbage. Ada predicted not only the possibilities of artificial life, but also the digital revolution that occurred 144 years after her death...

BIO

Lynn Hershman is an artist and filmmaker. She is credited with having made the first interactive art laserdisc, *LORNA* (1979), and has had over 160 exhibitions in museums throughout the world, including retrospectives at The National Gallery of Canada and the Whitworth Art Gallery, Manchester England. Her work is collected by many institutions, including the Walker Art Center, The ZKM Museum, The Tate Modern and The Hess Collection.

In 2007, a retrospective at the Whitworth Gallery in Manchester, *Autonomous Agents*, featured a comprehensive range of work—from the *Roberta Breitmore* series (1974-78) to videos from the 1980s and interactive installations that use the Internet and artificial intelligence software. *Secret Agents Private I, The Art and Films of Lynn Hershman*

Leeson was published by The University of California Press in 2005 on the occasion of a retrospective at the Henry Gallery in Seattle.

Her three feature films—*Strange Culture*, *Teknolust*, *Conceiving Ada*—have been part of the Sundance Film Festival, Toronto Film Festival and The Berlin International Film Festival, among others, and have won numerous awards. Hershman Leeson is a recipient of the 2010-2011 digital art Lifetime Achievement Award, 2009 Siggraph Lifetime Achievement Award, and a 2009 John Simon Guggenheim Memorial Foundation Fellowship for her forthcoming documentary *Women Art Revolution*. She is presently in the editing phase of this feature-length film, which is anticipated for release in 2010. Other awards include Prix Ars Electronica, and Alfred P. Sloan Foundation for Writing and Directing. Hershman Leeson is Chair of the Film Department at the San Francisco Art Institute, Professor Emeritus at the University of California, Davis.

Over the last three decades, Hershman Leeson has been internationally acclaimed for her pioneering use of new technologies and her investigations of issues that are now recognized as key to the working of our society: identity in a time of consumerism, privacy in a era of surveillance, interfacing of humans and machines, and the relationship between real and virtual worlds.

PAUL HAEBERLI

MEDIA SYNTHESIS

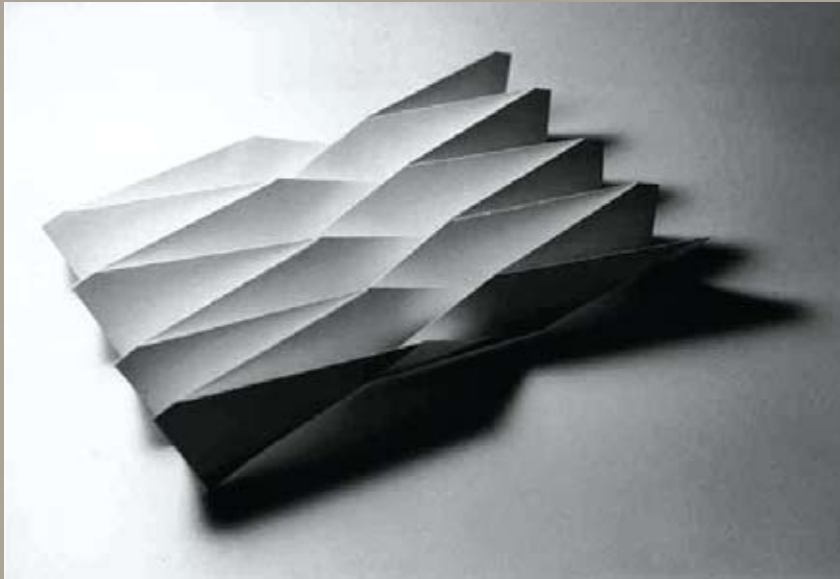


Image: "Paper Folding Project" (1994).

Affiliation: Artist and Engineer, Silicon Graphics.

BIO

Paul Haeberli is an American computer graphics programmer and researcher with a Bachelor of Science degree in Electrical Engineering from the University of Wisconsin–Madison.

Between 1983–1999, Haeberli was based at Silicon Graphics in Silicon Valley, California. He worked on the early MEX window system for Silicon Graphics workstations. He was also involved in non-photorealistic rendering (NPR) techniques in computer graphics, producing software to implement this approach. He devised the Silicon Graphics Image (SGI) format for graphics files. Latterly, he was able to work on computer graphics research full time.

His research interests include geometric paper folding, laser cutting for rapid prototyping, futurist programming, image processing, and tools for exploring visual representations, geometry and shading, as well as the depth relationships of objects in a scene. By controlling the color, shape, size, and orientation of individual brush strokes, Haeberli found that impressionistic paintings of computer generated or photographic images can easily be created.

In 1994, Haeberli was inspired by Dave Brown to convert much of his unpublished work to HTML. This research is available in GRAFICA Obscura (<http://graficaobscura.com/index.html>).

index.html).

Haeberli is currently involved with Lamina Design, which aims to build freeform structures from sheet material using computer-based techniques, based in Madison, Wisconsin.

ASTRONOMICAL HINDSIGHT: THE SPEED OF LIGHT AND VIRTUAL REALITY



Image: International Astronomical Union.

Affiliation: Historian, University of California, Berkeley.

ABSTRACT

Historian and critical theorist Martin Jay considers the time delay between reality and appearance that is inherent to telescopic vision and to telerobotic devices on the Internet. Jay traces the implications of this delay back to the 1676 discovery of the finite speed of light by Danish astronomer Ole Roemer. This “astronomical hindsight” has ontological and epistemological implications ranging from Benjamin’s notion of starlight as Memento Mori to Nietzsche’s anticipation of a breakdown of the fundamental concept the “present” as grounded in the Aristotelian/Lockean/Berkeleyan/Cartesian notion of atemporal eyesight. Analyzing Baudrillard’s reference to the finite speed of light, Jay argues that the supposedly “pure simulacra” of virtual reality are in fact parasitic on prior corporeal experience and that telerobotic systems have the potential to transmit attenuated indexical traces from their distant sources.

BIO

Martin Jay (born 1944) is the Sidney Hellman Ehrman Professor of History at the University of California, Berkeley. He is a renowned Intellectual Historian and his research interests have been groundbreaking in connecting history with other academic and intellectual activities, such as the Critical Theory of the Frankfurt School, other figures and methods in continental Social Theory, Cultural Criticism, and Historiography among many others.

He received his B.A from Union College in 1965. In 1971, he completed his Ph.D. in History at Harvard under the tutelage of H. Stuart Hughes. His dissertation was later revised into the book *The Dialectical Imagination*, which covers the history of the Frankfurt School from 1923-1950. While he was conducting research for his dissertation, he established a correspondence and friendship with many of the members of the Frankfurt School. He was closest to Leo Löwenthal who had provided him access to personal letters and documents that were crucial to Jay’s research (Löwenthal would later chair the Sociology department at Berkeley). His book is considered one of the most influential works in exposing the American Academy to the theoretical insight of the Frankfurt School. His work since then continued to explore the many nuances of Marxism/Socialism, as well as exploring new territory in Historiography and Cultural Criticism, Visual Culture, and the place of Post-Structuralism/Post-Modernism in European Intellectual History. His current research is on Lying in Politics.

He also has a regular column in the quarterly journal *Salmagundi*.

He is the husband of literary critic Catherine Gallagher.

JULIA SCHER

PREDICTIVE ENGINEERING AND THE CULT OF SURVEILLANCE



Image: “Wonderland” installation (1998).

Affiliation: Artist, MIT Visual Studies and Radcliffe, Cambridge, MA.

BIO

Scher’s work critically engages electronic security and surveillance issues in our culture and cyber-sphere. She is interested in exposure of dangers and ideologies of monitoring systems by creating temporary and transitory web/installation/performance works that explore issues of power, control and seduction.

Since 1988, Scher has produced a series of installations called *Security by Julia*. These have taken different forms but often involve a person wearing a security uniform and an invitation to the viewer to actively participate in surveillance culture. Other variations of the installations have included soothing voices and baby blankets.

Her spoken word CD’s and installations have been exhibited worldwide in physical art spaces—including recent solo exhibitions at the San Francisco Museum of Modern Art, Andrea Rosen Gallery in New York, and Esther Schipper Gallery in Berlin—as well as on the world wide web and on the Electra recording label. She is the recipient of many grants and fellowships including a Bunting Institute Fellowship for Surveillance Studies at Harvard University, 1996-1997, and the John Simon Guggenheim Fellowship 1995-96.

Scher has taught and lectured at a number of institutions, including Harvard University, Princeton University, MIT, New

York University, Rutgers University, and Rensselaer Polytechnic Institute and DAS Arts, Amsterdam.

Scher currently holds the first professorship in Surveillant Architectures at the Kunsthochschule für Medien Köln, Germany.

KIERKEGAARD ON THE INTERNET: ANONYMITY VS. COMMITMENT IN THE PRESENT AGE



Image: Times Square as taken by Dick DeMarsico (1945).
Affiliation: Philosopher, University of California, Berkeley.

ABSTRACT

To understand why Kierkegaard would have hated the Internet we need to understand what he meant by the Public and why he was so opposed to the Press. The focus of his concern was what Habermas calls the public sphere which in the middle of the 19th century, thanks to the recent democratization and expansion of the press, had become a serious problem for many intellectuals. But while thinkers like Mill and Tocqueville thought the problem was “the tyranny of the masses,” Kierkegaard thought that the Public Sphere, as implemented in the Press, promoted risk-free anonymity and idle curiosity that undermined responsibility and commitment. This, he held, leveled all qualitative distinctions and led to nihilism. Only in the religious sphere is nihilism overcome. This is done by making a risky, unconditional commitment. However, the Internet, which offers a risk-free simulated world, tends to undermine rather than support any such commitment.

BIO

Hubert Dreyfus (BA and PhD Harvard) is considered a leading interpreter of the work of Michel Foucault, Maurice Merleau-Ponty, and especially Martin Heidegger. While spending most of his teaching career at Berkeley, Professor Dreyfus has also taught at the Massachusetts Institute of Technology (from 1960 to 1968), and the University of Frankfurt (1989). In addition to his influential critique of Ar-

tificial Intelligence, Dreyfus is known for making the work of continental philosophers accessible to analytically trained philosophers.

He is currently completing (with Sean Kelly) a book entitled *All Things Shining*, which uses the greatest works in the Western Canon to show step by step how our culture lost its sense of enchantment and meaning. The authors follow our cultural decline from the intensity, wonder, and openness of Homer’s polytheistic world to Dante’s blissful contemplation of a Supreme Being who wipes out all the lesser gods; from the failed attempt of Nietzsche’s Superman to invent his own gods to the sad emptiness of our modern world as captured in the work of David Foster Wallace. Finally, they reconstruct the polytheism of Melville’s *Moby Dick* and spell out what we can do to lure back the gods.

JOHN RANDOLPH AND BRUCE TOMB

MEDIATING PARADOXICAL SPACES



Image: "Gnomon" (1996), taken by Ben Blackwell, courtesy of SFMOMA. Artists: Bruce Tomb, John Randolph, and Tom Bonauro. **Affiliation:** Architects, Interim Office of Architecture, San Francisco.

ABSTRACT

Architects Bruce Tomb and John Randolph will describe their ongoing art and architecture projects, in particular *Gnomon*, a 1996 installation at SFMOMA. *Gnomon* was a collaboration with a large team of designers and engineers, including several from UC Berkeley's Mechanical Engineering Dept.

BIO

John Randolph is a 'general design practitioner' versed in the realm of Architecture, Environmental Design, and the Visual Arts. Drawing from a broad base of inspiration and focuses, his work strives to reveal, question and redefine the shifting range of possibilities from prosaic dilemmas to the metaphorical relationships between people and their living, working, and social environments. Selected Projects include exhibition designs for *COPIA: The American Center for Wine, Food & the Arts*, as well as the nomadic Craft Beer Pavilion for Slow Food Nation - San Francisco, and a new residence for musician, D.J. Shadow.

John has taught at Southern California Institute of Architecture (SCI Arc) and he continues to lecture intermittently at California College of the Arts (CCA).

Bruce Tomb established the interdisciplinary practice, BRUCE TOMB, www.bructomb.com, in 1998. Through

commissioned and experimental collaborative projects such as the award winning *Vista Point*, at the M.H. deYoung Museum, the *(de)Appropriation Project*, and the *Ant Farm Media Van v.08*, for SFMOMA. The practice is defined by the pursuit of work that is peripheral to conventional architectural practice and yet central to architectural thought.

Tomb has taught at Cal Poly, San Luis Obispo, and is a Senior Adjunct Professor at California College of Arts in San Francisco/Oakland since 1989.

Interim Office Of Architecture, also known as IOOA, was co-founded in 1984 by Bruce Tomb with John Randolph, blurring the boundaries that traditionally separated art, design, and architecture. Their best known collaborations include: the *Latrine at Headlands Center for the Arts*, the installation *prima facie at New Langton Arts*, and *Gnomon*, at SFMOMA.

COLLABORATION OF ARTISTS AND ENGINEERS: PAST, PRESENT, FUTURE



Image: "Billy Klüver: Resting on Duct."

Affiliation: Engineer and President, Experiments in Art and Technology.

ABSTRACT

The legendary Billy Klüver will return to Berkeley for the first time since graduating in 1957. His talk will center on the history of his work with artists from his first collaboration with Jean Tinguely on the machine that destroyed itself, through *Oracle* with Robert Rauschenberg and the founding of Experiments in Art and Technology, and the projects undertaken by E.A.T. from 1966 to the mid 1970s.

He will also discuss his most recent book, *A Day with Picasso*, which is based on 18 photographs of Picasso, Modigliani, and their friends taken by Jean Cocteau in 1916. As a qualified scientist, Klüver analyzed the photographs to determine exactly where and at what time they were taken. He used maps and archives to determine the exact restaurant where they had lunch and used measurements of the buildings and solar records to determine the times for each photograph based on shadow telemetry.

BIO

Billy Klüver was born in Monaco in 1927, and grew up in Sweden. He graduated from the Royal Institute of Technology in Stockholm. He came to the United States in 1954, and received a Ph.D. in Electrical Engineering from the University of California, Berkeley, in 1957. From 1958 to 1968 he was a Member of Technical Staff at Bell Telephone Laboratories in Murray Hill, NJ working on small signal power

conservation in electron beams, backward-wave magnetron amplifiers and infra-red lasers.

In the early 1960s, he collaborated with artists on works of art incorporating new technology, including Jean Tinguely, Jasper Johns, Yvonne Rainer, Robert Rauschenberg, John Cage and Andy Warhol. In 1966 Klüver, Robert Rauschenberg, Robert Whitman, and Fred Waldhauer founded Experiments in Art and Technology, a not-for-profit service organization for artists and engineers. Since 1968 he has been president of Experiments in Art and Technology.

In addition to providing artists with technical information and assistance by matching them with engineers and scientists who can collaborate with them, E.A.T. also initiated and administered interdisciplinary projects involving artists with new technology: *9 Evenings: Theatre & Engineering* in 1966; *Pepsi Pavilion* at Expo '70, Osaka Japan; and from 1969 *Projects Outside Art* including educational television program in India; *Children and Communication* in New York; *Rooftop Gardening* in New York, among others.

Klüver is the co-editor of *Pavilion* (1972), co-author of *Kiki's Paris* with Julie Martin (1988) and author of *A Day with Picasso* (1994) published by MIT Press.

Billy Klüver died January 2004.

LEV MANOVICH

COMPUTER AS AN ILLUSION MACHINE



Image: "HIPerSpace Wall at Calit2" (2009), La Jolla, CA.

Affiliation: Artist, University of California, San Diego.

ABSTRACT

During the twentieth century, the production of illusionistic representations became the domain of the media technologies of mass culture photography, film, and video. Today these machines are everywhere being replaced by digital illusion generators computers.

How is the realism of a synthetic image different from the realism of optical media? Is digital technology in the process of redefining the standards of realism determined by our experience with photography and film? Do computer games, motion simulators, and VR represent a new kind of realism, one that relies not only on visual illusion but also on the multisensory bodily engagement of the user? In my talk I will discuss a number of characteristics that define visual digital realism in virtual worlds.

By virtual worlds I mean 3-D computer-generated interactive environments accessible to one or more users simultaneously. The examples are high-end VR works that feature head-mounted displays and photorealistic graphics; arcade, CD-ROM, and on-line multiplayer computer games; low-end desktop VR systems such as QuickTime VR movies or VRML worlds; and graphical chat environments available on the Internet.

I will also show "Reality Generator," an interactive virtual

world which I am currently designing. In this project I try to systematically invert the key conventions of commercial virtual worlds and of computer imaging in general.

BIO

Lev Manovich's books include *Software Takes Command* (released under CC license, 2008), *Soft Cinema: Navigating the Database* (The MIT Press, 2005), and *The Language of New Media* (The MIT Press, 2001) which is hailed as "the most suggestive and broad ranging media history since Marshall McLuhan." He has written 100 articles which have been reprinted over 300 times in 30+ countries.

Manovich is a Professor in Visual Arts Department, University of California-San Diego and a Director of the Software Studies Initiative at California Institute for Telecommunications and Information Technology (Calit2). He is much in demand to lecture around the world, having delivered 450 lectures, seminars, and workshops since 1999.

MATHMATICS-BASED VIRTUAL AND REAL SCULPTURE



Image: "Figure-8 Knot."

Affiliation: Computer Scientist, UC Berkeley.

ABSTRACT

Carlo Sequin sees himself as a composer in the space of pure geometry. Originally inspired by the works of Bill, Calder, Gabo, and later from books on mathematics and differential geometry, Sequin explores the possibilities of digitally generated sculpture. He has developed a close collaboration with Brent Collins, a wood sculptor working in Gower, MI. With his students, he has developed a several computer programs to visualize different configurations of abstract geometrical sculptures involving knots and saddle surfaces, and to optimize the parameters that define their final shapes. Successful designs have been realized by Collins with the help of full-scale (3 feet) blueprints generated by our program. Our virtual prototyping approach saves him several weeks of labor and allows him to construct complicated shapes that he would not dare to prototype manually from physical matter. Recently small scale-models of such sculptures have also been built directly with computer-controlled Solid Free-form Fabrication processes. New emerging virtual presentation technologies raise other intriguing questions as to the need for building real physical art objects.

BIO (As of 1/10/07)

Carlo H. Séquin, originally a physicist, has been a professor of Computer Science at the University of California, Berkeley since 1977. For the last 20 years, he has been interested in computer graphics, geometric modeling, and computer-

aided design tools for circuit designers, architects, and mechanical engineers.

Since the mid 1990s, he has also collaborated with some artists, and has created several designs for geometric sculptures. For these activities he has coined the terms: "Aesthetic Engineering" and "Artistic Geometry." He recently received the "IEEE Technical Achievement" award.

Fall 98–Spring 99 Schedule

The Art, Technology, and Culture • Colloquium

SEPTEMBER 23
**New Epistemic Space:
Reflections on Post-Cinematic Practice**
WOODY VASULKA: MEDIA ARTIST, SANTA FE, NM

OCTOBER 21
**Dreams of Causality: Zoob, Zoology,
Ontology, Ontogeny and Botany**
MICHAEL JOAQUIN GREY, ARTIST AND INVENTOR, NY/SF

NOVEMBER 4
The Art Museum vs. The Digital Age
DAVID ROSS: DIRECTOR, SF MUSEUM OF MODERN ART

*NOVEMBER 18
**Art of the Third Kind: Beyond the Future
in Media, Gender, and Society**
DOUGLAS DAVIS, ARTIST, NY

DECEMBER 2
**TechGnosis:
Mysticism and Information Culture**
ERIK DAVIS, NEW MEDIA CRITIC, AUTHOR, SF

JANUARY 20
InterNyet: Curating Digital Art from Russia
BARBARA LONDON, CURATOR OF VIDEO
AND DIGITAL MEDIA, NY MOMA

FEBRUARY 17
The Medium Is Not the Message
JANET COHEN AND KEITH FRANK, ARTISTS, NY
JON IPPOLITO, ARTIST AND ASSISTANT CURATOR,
GUGGENHEIM MUSEUM, NY

MARCH 17
**The Best Animals Are the Flat Animals:
the Best Space Is the Deep Space**
DIANA THATER, ARTIST, LA

APRIL 14
**The Pyrotechnic Insanitarium: American
Culture at the Brink of the Millennium**
MARK DERY, CULTURAL CRITIC, AUTHOR, NY

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or phone 510-643-2846

ART MAKING AS FORGING EVIDENCE



Image: Luc Courchesne, as taken by Luc.

Affiliation: Affiliation Artist, University of Montréal.

ABSTRACT

Referring to Turner's depiction of the London fog, Oscar Wilde believed that artists have the ability to teach us how to look at the world and furthermore to show what the world is about. It is interesting from this perspective to revisit the debate among ancient Greek philosophers on the nature of vision: Aristotle's "radiating objects" and Pythagoras' "visual fire" pointed to a process of continuous re-editing of what is called reality, and of our idea of it, which has transformed the face of the Earth. This process of manufacturing context, both physical and intellectual, has now set to challenge the very basis of visual intelligence as we learn to put into question the single point of view of Italian Renaissance, embracing complexity, chaos and uncertainty. Suddenly and yet again, creativity and the quest for beauty appear to be rooted in anxiety, and it's production, a necessary and humbling exercise in forging evidence for what may be.

Artists of the late millennium are, sometimes carelessly, using new techniques to materialize their own views of things. Installations and gear by a few dozen artists including myself offer experiences more or less reactive, interactive, immersive, that are staging processes more or less "intelligent" or "genetic", packaged in more or less engaging or eloquent metaphors for what may be out there. This talk looks at forged evidence—artworks—by some of those who bother to engage creatively with technology. It will do so with these

questions in mind: What's happened to "beauty"? And can we, as Wilde suggested, look at today's artworks as indications of the kind of world we are moving into?

BIO

Luc has been exploring the field of interactive video, one of his first productions being *Elastic Movies*, which he co-authored in 1984. Several installations, including *Portrait One* (1990), *Family Portrait* (1993), *Passages* (1998), and *Rendez-vous* (1999) followed. His works have been shown extensively in galleries and museums worldwide. Luc Courchesne was awarded the Grand Prix of the ICC Biennale 1997 in Tokyo and an Award of Distinction at *Pris Ars Electronica* 1999 in Linz, Austria.

Luc Courchesne is professor of information design at the Université de Montréal and president of the Technology Art Society.

PETER LUNENFELD

THE ALCHEMICAL IMAGINARY: MAGIC, TECHNOLOGY & DIGITAL MEDIA



Image: "Matthew Richie. Self-Portrait in 2064" (2003).

Affiliation: New Media Theorist, Art Center College of Design.

ABSTRACT

"Wherever we have spoken openly we have (actually) said nothing. But where we have written something in code and in pictures we have concealed the truth."

—*The Rosarium Philosophorum*

Alchemy is the art of transformation. It is an art that its adherents mistook for science, and that is what doomed them to obscurity when science shook off its mysticism. But if alchemy were art mistaken for science, then today, most digital media is technology masquerading as art. Philip K. Dick defined art as "creative work, directed towards the service of an internal standard." The question becomes, then, what are the internal standards towards which an electronic hyperaesthetic should strive?

These standards are most assuredly not those of science, for there is no reason for art to aspire to verifiability (which is the crux of the scientific method). Instead, and in a roundabout way, the digital arts may look back, reinvigorating alchemy's arcane approach to the image. The Great Work, as alchemists referred to their practice, had a powerful visual tradition. Alchemists imbued their complex pictures with information - their illustrations of kilns and dragons, elixirs and kings were redolent with gnosis.

Lunenfeld's talk constructs a lineage of the alchemical imagi-

nary in the media arts, running from the mystical animations of avant-garde filmmaker Harry Smith in the 1950s to contemporary work like the light and color video projections of Diana Thater, the cartographic Web sites of painter Matthew Ritchie, and the phantasmagorically over-coded *Cremaster* films of artist Matthew Barney. Alchemists danced between the danger of knowledge and the promise of power: they coded a grail of transcendence. Artists who engage with digital media, then, should not play into industry's inevitable cycles of upgrades and technological improvements in the hopes of attaining an ever more subtly nuanced realism; the internal standards of electronic arts should be more coded. Transcendence, if it is even possible, demands the acquisition of oblique knowledge and pleasures more subtle than that of recognition.

BIO

Peter Lunenfeld is a professor in the Design | Media Arts department at UCLA. His books include *The Digital Dialectic*, *Snap to Grid*, *USER*, and *The Secret War Between Downloading and Uploading* (forthcoming). He is the creator and editorial director of the MIT Press Mediawork project.

<http://www.peterlunenfeld.com>.

BODY FICTIONS: VIRTUALITIES



Image: "Osmose" Char Davies, (1995).

Affiliation: Professor of Film and Video, University of California, Santa Cruz.

ABSTRACT

Margaret Morse's talk will draw on *Virtualities*, introducing "virtualities" as another species of fiction. Unlike the fiction of the past and the other scene that we know from theater, film and the novel, virtualities are fictions of presence that operate according to different rules. How fictions of presence or virtualities apply specifically to the body is explained using examples largely from media art to illustrate the shifting relation of the body to the screen, the idea of immersion, of interactivity and finally, of artificial life and artificial death.

BIO

Margaret Morse is a Professor of Film and Digital Media at UC Santa Cruz. She studies cultural change through media in a shifting focus from film to television and video to new media and digital culture. The cultural forms she has addressed range from television news, graphics and sports to video aerobics, malls and freeways, what food cyborgs eat, and the meaning of home in the age of privatized mobility.

Her hundred plus publications in books and essays include criticism on a wide range of work by contemporary media artists in the United States and Europe as well as theoretical essays on particular media art forms such as installation and closed-circuit video as well on the meaning of interactivity and immersion in the digital arts.

Prof. Morse was the editor and principle author of the book *Hardware, Software, Artware* on computer-assisted art pieces that have come out of the Institute for Visual Media at the ZKM in Karlsruhe (Cantz Verlag 1997), as well as the author of *Virtualities: Television, Media Art and Cyberculture* (University Press in 1998).

She is currently writing a monograph on Leni Riefenstahl's *Triumph of the Will*, as well as researching a book that will update *Virtualities*. It will address shifts in cultural forms, including emerging virtual collective forms since the late 1990's.

JON WINET AND MARGARET CRANE

ENDLESS BEGINNINGS: INTERACTIVE NARRATIVE IN PUBLIC SPACE

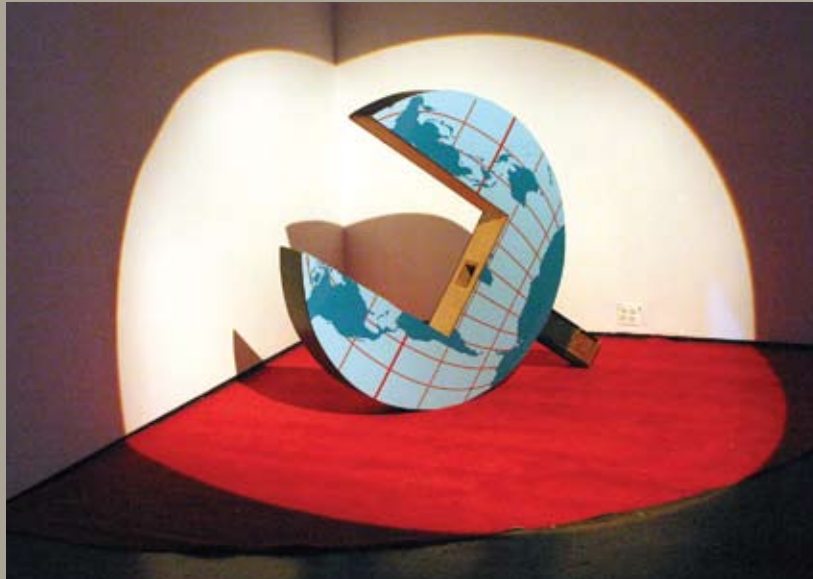


Image: "The Globe" (2004), sculpture with red carpet and theatrical lighting.

Affiliation: Xerox Parc, Palo Alto.

ABSTRACT

The Twentieth Century.

Inside. Outside. From room to room. New cities and foreign airports. We are in one world. But we dream of another. The future flows into the past. Time gives itself away so cheap. Our emotions are epic. Objects are props that tell us who we are. We stride through the obsolete panorama. High modern coffee tables and classic cars whisper of a classy way of life. Against a fading sky, lights flicker in the tall buildings. The dull wooden silence of tactile things is deafening. Relief is the beautiful lie we've constructed. It is elegant as a suspension bridge. One day, a bridge will span the chasm between thought and action. Then we will know what to say to each other. Until then, anguish becomes us. The maelstrom is a funnel spinning in an enormous gulf. Time slows way down in the center of the funnel. And this is where we live. As time becomes solidified, we get restless. We fall in love with losers that remind us of someone else. We obsess. Late at night, the freeway on ramp sweeps empty and magnificent to somewhere far away. We keep hanging around where we aren't wanted.

Project website: <http://www.america-the-globe.net/dw/>

BIO

From 1984- 2004, the collaboration Margaret Crane|Jon Wi-

net has produced projects revolving around politics, art, language and image in the Information Age. During 1993-1998 they were artists in residence at Xerox PARC, a think tank in the Silicon Valley, investigating the impact of the Internet on public space. Their projects include *2004-America & The Globe*, a year-long multimedia project on the US presidential elections; *The Street* a 2003-2004 art in public kiosk poster project highlight non-profit social service agencies in San Francisco; and *Monument*, [2002] an online hypertext project based in Newcastle Upon Tyne that explored English northeastern identity in the contemporary landscape of cultural regeneration and global economics.

Their work has been shown nationally at Hallwalls Contemporary Art Center, Buffalo, New York; Walker Art Center and Intermedia Arts, Minneapolis, Minnesota; San Jose Institute of Contemporary Art and San Jose Museum of Art; Contemporary Arts Forum, Santa Barbara, California; San Francisco Camerawork, Ansel Adams Center/Friends of Photography, and Yerba Buena Center for the Arts, San Francisco, California; and White Columns, New York. The artist collaboration is represented by Gallery Paule Anglim in San Francisco.

NEW EPISTEMIC SPACE: REFLECTIONS ON POST-CINEMATIC PRACTICE



Image: Steina and Woody Vasulka.

Affiliation: Artist, Santa Fe.

BIO

Since the mid-1970s, Woody Vasulka's work has focused on a rich articulation of the syntactical potential of electronic imaging. After producing a pioneering body of tapes in collaboration with Steina in the early 1970s, he has since undertaken a sophisticated exploration of the narrative and metaphorical meaning of technological images. Vasulka's development of an expressive image-language has evolved from a rigorous deconstruction of the materiality of the electronic signal, through experiments with new technologies of digital manipulation, to the application of these imaging codes to narrative strategies.

The culmination of this investigation, *Art of Memory* (1987), is one of the major works in video. In this lushly textured, haunting essay, Vasulka applies a highly evolved imaging grammar to a metaphorical discourse of collective memory, history, and the meaning of recorded images — envisioned as a spectacular memory-theater inscribed upon the landscape of the American Southwest.

In his early investigations of the vocabulary of such devices as the Digital Image Articulator, Vasulka emphasized the dialogue between artist and machine, as manifested in real-time creativity and process-oriented experimentation. Through digital manipulation, he continues to explore the malleability and objectification of the electronic image as a

means of rendering a complex inventory of rhetorical devices. With the fantastical "electronic opera" *The Commission* (1983), Vasulka began to apply these codes to the development of narrative and metaphorical strategies, an inquiry that has dominated his later work.

Woody Vasulka was born in Brno, Czechoslovakia in 1937. He studied at the School of Industrial Engineering in Brno and the Academy of Performing Arts Faculty of Film and Television in Prague.

With Steina, he has won numerous awards and grants; their collaborative works have been exhibited internationally. His individual works have been shown in numerous exhibitions, at festivals and institutions including the International Center of Photography, New York; Los Angeles Contemporary Exhibitions (LACE); Carnegie Museum of Art, Pittsburgh; and the Whitney Museum of American Art Biennial, New York. He lives in Santa Fe, New Mexico.

MICHAEL JOAQUIN GREY

DREAMS OF CASUALITY: ZOOB, ZOOLOGY, ONTOLOGY, OTOGENY, AND BOTANY

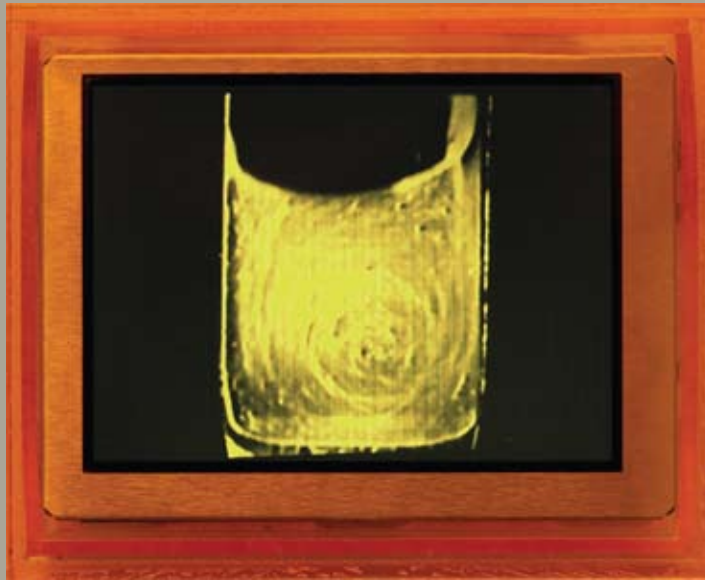


Image: "Artificial Muscle Contraction: Self Organizing System" (1983-2001), taken by John Berens, courtesy bitforms gallery nyc. **Affiliation:** Artist and Inventor, New York.

ABSTRACT

In the mid 1990's Michael took a hiatus from the art world to build a company to manufacture and sell Zoobs to the commercial toy market. Primordial.com, based in San Francisco, sells millions of Zoobs each year. Zoobs, known as "biological Lego," have 64-fold symmetric joints as opposed to the 4-fold symmetry of Lego blocks, and are available in a brilliant array of post-Mondrian colors.

Zoobs are of interest to artists, biologists, psychologists, roboticists, kinematicians, mathematicians, manufacturing engineers, business students, and anyone interested in how sculpture and biology might be related to the toy market. Michael will bring a huge box of Zoobs to his lecture and will encourage viewers to play with them as he discusses their implications.

BIO (*As of 10/21/98*)

Michael Joaquin Grey studied art, biology and genetics at UC Berkeley and graduated in 1984. He then got his MFA from Yale's sculpture program and became a well known artist in New York.

One of his first exhibits included a highly polished chrome model of Sputnik, the Soviet spacecraft that launched the space race in the 60's. His sculpture and supercomputer-generated artificial life projects were included in two Whit-

ney Biennials. His ongoing interest in biological evolution, form, and kinematics led him to design a set of five elemental geometric structures that he calls Zoobs, after their mythological origins from the primordial Zoop.

THE ART MUSUM VS. THE DIGITAL AGE



Image: David A. Ross.

Affiliation: Curator, SFMOMA, San Francisco.

ABSTRACT

Museums are finally looking at the cultural shifts that technology has created in the art world. SFMOMA, Whitney, and Walker Art Center are among the few major institutions of modern and contemporary art in this country to truly embrace the medium. Does this mean digital art has gone mainstream? Wednesday's presentation will be a dialogue between David Ross and the audience, focused specifically on this topic, in an effort to identify its distinguishing qualities, aesthetics, and implications.

"Technology is not an alien landscape where we drop artists in with life support and hope that they'll find some friendly natives who will take them in....we're dealing with artists with whom technology is as common as crayons."

—David Ross, *Wired Magazine*

BIO (As of 11/4/98)

David Ross has established his curatorial reputation with positions as Deputy Director of the Long Beach Museum of Art, Assistant Director for Collections and Programs and Chief Curator at the University Art Museum, Berkeley, Director of Boston's Institute of Contemporary Art, Director of New York's Whitney Museum of American Art, and as Director of the San Francisco Museum of Modern Art. Over the years, he has organized countless exhibitions of 20th cen-

ture art, is widely published, and has lectured at museums and universities around the world, including UCSD, SFAI, and Harvard.

In 1972, David was the world's first curator specializing in Video Art, and many still consider him to be the world's foremost curator of Video Art today. Ross's track record suggests that he will play a pivotal role in defining and establishing new art forms.

Recently a new form has caught his attention: net art, artwork that uses the Internet as its medium. In mid-October SFMOMA unveiled its first net art exhibit at sfmoma.org.

DOUGLAS DAVIS

ART OF THE THIRD KIND (OR, BEYOND THE FUTURE IN MEDIA, GENDER, AND SOCIETY)



Image: "The Last Nine Minutes" (1977). Live performance, *documenta VI*.

Affiliation: Artist, New York.

ABSTRACT

As a unique artist, critic and performer, New York-based Douglas Davis has played an integral role in the evolution of the contemporary electronic arts. For this lecture, Davis offers a new theory of the destiny of the arts in the next century with specific references to the beginnings of video and performance art in the 60's and web art in the 90's. At the center of his lecture will be reference to two radical early works of his own—"The Santa Clara Tapes" and "Two Cities, A Text, Flesh and the Devil"—executed in northern California.

BIO

Douglas Davis is an artist who specializes in making new media turn inside out—that is, do what it's not supposed to do (he makes video touch you, prints speak, the InterNet lie down in your lap like a puppy). He is also known as a pioneer in "long-distance art," most of all live satellite video, and now streaming video theater on the Web. He gorges on advanced and traditional technology, including interactive websites, intercontinental performances linking "real" and "virtual" sources, high-density volumetric imagery, video-casting/installations, printmaking, drawing, and photography, as well as post-minimal "objects" and installations. He has also used ancient, peeling paper, film, radio, and vintage stereopticons.

In 1977, at the opening of *documenta VI*, Douglas Davis took part in one of the first international satellite telecasts with his live performance *The Last Nine Minutes*. His exploration of interactivity involving various media continued throughout the 80s and 90s. He is the author of one of the earliest art pieces on the world wide web, *The World's First Collaborative Sentence* (1994). In 1997, Davis launched *Terrible Beauty*, an evolving global multi-media theater piece.

Davis' book, *Art and the Future*, published in several countries in 1973, is considered a classic in the field of art and technology. *ArtCulture: Essays on the Post-Modern* (1977), is a widely-quoted book of theoretical essays. *The Museum Transformed* (1991) is what Arthur C. Danto calls "a truly pioneering work" in the burgeoning genre of museum studies and theory. *The Five Myths of TV Power (or, Why the Medium is Not the Message)*, 1993, focuses on the crucial importance of the viewer, the "human" element in media theory.

In 1996, he co-founded a new collaborative devoted to the digital arts, "ThunderGulch," based in Lower Manhattan.

Davis has taught advanced media at more than 25 universities and art colleges and served as consultant in this field for several corporations & foundations.

TECHGNOSIS:
MYSTICISM AND INFORMATION CULTURE



Image: Erik Davis at Esalen.

Affiliation: New Media Critic, San Francisco.

ABSTRACT

Historians inform us that the West's mystical heritage of occult dreamings, spiritual transformations, and apocalyptic visions crashed on the shores of the modern age. In this view, technology has helped disenchant the world. But the old phantasms and metaphysical longings did not exactly disappear—in many cases, they disguised themselves and went underground, worming their way into the cultural, psychological, and mythological underpinnings that form the foundations of the modern world. As Erik Davis shows in his new book *TechGnosis: Myth, Magic, and Mysticism in the Age of Information* (Harmony Books, 1998), "mystical impulses sometimes body-snatched the very technologies that supposedly helped yank them from the stage in the first place."

Taking his cue from Arthur C. Clarke's famous remark that any sufficiently advanced technology would be indistinguishable from magic, Davis will peer into the history of phantasms to open up the digital imagination. He will discuss the ancient Art of Memory, and trace this mnemonic techne through Dante and Renaissance magic into the hypertext hieroglyphics of the World Wide Web. Davis will also explore the metaphoric role of magic in computer games, from Adventure to MUDs to the latest RPGs, arguing that this curiously persistent topos reveals a great deal about the semiotics of computer interfaces and the nature of

virtual worlds.

BIO (As of 1/7/07)

Erik Davis is the author of *The Visionary State: A Journey through California's Spiritual Landscape*, the cult classic *TechGnosis*, and a critical volume on Led Zeppelin's fourth album. A frequent speaker at universities and festivals alike, Davis has contributed articles and essays to scores of books and publications. A steel-string fingerpicker in his free time, Davis is currently serving as a visiting lecturer in the Technoculture Studies department at UC Davis.

Fall 1999–Spring 2000 Schedule

The Art, Technology, and Culture Colloquium

29 SEPTEMBER 1999

The Desperate Poetics of Electrochemistry
GAIL WIGHT, ARTIST, MILLS COLLEGE

27 OCTOBER 1999

Imagination and Meaning on the Internet
VALERY GRANCHER, ARTIST, PARIS

17 NOVEMBER 1999

**The Best Animals are the Flat Animals
The Best Space Is the Deep Space**
DIANA THATER, ARTIST, LOS ANGELES, LA

*1 DECEMBER 1999

**The Performative Image:
Agitation Toward Ontological Inquiry**
GARY HILL, ARTIST, SEATTLE, WA

26 JANUARY 2000

**Print is Flat and Code is Deep:
Rethinking Signifiers in New Media**
KATHERINE HAYLES, PROF. OF ENGLISH, UCLA

16 FEBRUARY 2000

Signal or Noise? The Network Museum
STEVE DIETZ, DIRECTOR OF NEW MEDIA,
WALKER ART CENTER, MN

15 MARCH 2000

The People vs. New Media Art
ALEX GALLOWAY & RACHEL GREENE, RHIZOME, NY

5 APRIL 2000

Armed Vision
JORDAN CRANDALL, ARTIST & MEDIA THEORIST, NY

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goldberg@ieor.berkeley.edu
or phone 510-643-9670

INTERNYET: CURATING DIGITAL ART FROM RUSSIA



Image: Barbara London. **Affiliation:** Curator of Video and Digital Media, MoMA, New York.

ABSTRACT

When I began my curatorial work in the early 1970's, video attracted me because it was on the cutting edge. Today the new kid on the block is Digital Art, and I still have the urge to be on the cutting edge.

In September of 1997, I left for China lugging a backpack stuffed with a computer, camera, tape recorder, and cables. I also brought someone along who could make it all work, and put something on the net. Thirteen years ago, using the Internet in China was an adventure. It wasn't always fun, but I managed to get data to New York nearly every night, where the crew at ada'web assembled it into an engaging form.

There are many ways of characterizing this China site: <http://www.adaweb.com/context/stir-fry/>. One might call it an "Artalogue" or "Art Travelogue." My purpose in meeting the artists, as I initially conceived it, was to continue doing what I had been doing for many years. One of my early research trips was over thirty years ago, to Japan, and ever since I've traveled far and wide foraging for emerging artists. I've visited their studios, gathered documentation, and slotted the information in file folders. Through the years, I've followed the work of many artists as they matured.

My original motivation for the Internet project was to make my file folders public. I'd put my findings up on the net, for

curators and for anyone else curious about art in China. Also I thought that demystifying the curatorial process would be beneficial.

Speed of access to data is the driving force of the revolution we find ourselves in. At the turn of the twentieth century, the Futurists understood the importance of speed of mechanical movement. Many artists painted a fast moving train and galloping horses, but only the Futurists abstracted the idea "speed" and built their work around it. We can now easily see how mechanical speed revolutionized society. The speed at issue now is the speed at which information moves. Digital art digests ideas at megahertz frequencies.

BIO

Barbara London is a curator of media at The Museum of Modern Art in New York; she has held this position since founding that institution's video program in 1974. Along with commissioning, presenting, and publishing on the work of significant media artists including Laurie Anderson, Terry Fox, Nam June Paik, Shigeo Kubota, Zhang Peili, Gary Hill, and Bill Viola, London has embarked upon several travel-intensive "dispatch projects," prospecting for new artworks and electronic tendencies in a variety of countries including China, Russia, and Japan. Her pioneering exhibitions include Song Dong, Video Spaces, Automatic Update, Looking at Music: Side 2, among others.

JANET COHEN, KEITH FRANK, AND JON IPPOLITO

THE MEDIUM IS NOT THE MESSAGE

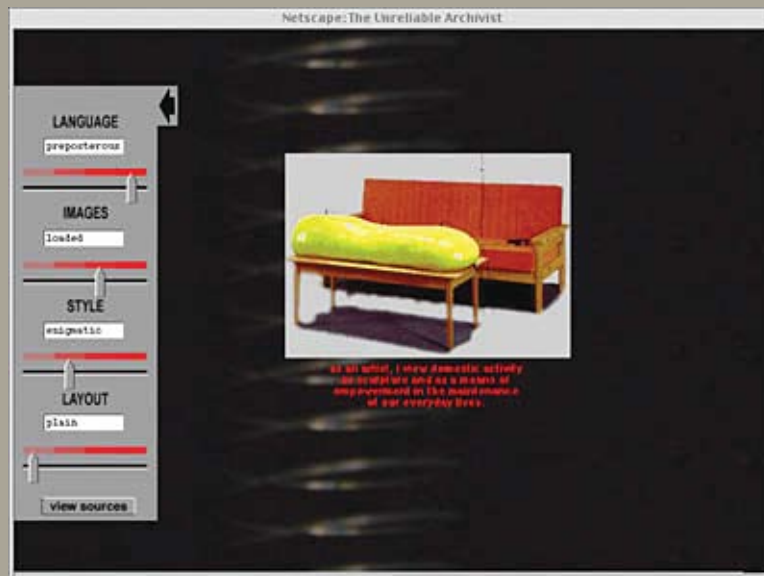


Image: "The Unreliable Archivist."

Affiliations: Jon: Artist and Curator, New York; Keith and Janet: Artists, New York.

ABSTRACT

Rembrandt's oils took a few centuries to yellow; Dan Flavin's fluorescent bulbs took a few decades to go out of production; Group Z's work for Netscape 1.1 lasted a few years before Netscape 2.0 made it obsolete. The problem of obsolescence, especially with digital media, has quickly outstripped traditional conservation protocols.

The artistic team of Janet Cohen, Keith Frank, and Jon Ippolito have recently experimented with an unprecedented approach to making and preserving art. The idea for this approach, dubbed "variable media," grew out of Ippolito's experience as a curator of performative, ephemeral, and technological art at the Guggenheim Museum. For those artists working in new media who want posterity to experience their work more directly than through second-hand documentation or anecdote, the gist of variable media is to conceive of a work whose integrity is not compromised by its re-creation in different formats. It then becomes the responsibility of the owners of the work—conservators and curators, in the case of a museum—to shepherd the work's translation into new media in accordance with the artist's wishes once the artist is dead.

Rather than rely on future conservators or curators to address this issue, Cohen, Frank, and Ippolito have chosen to step out on this aesthetic limb while they are still alive and

kicking. To do this they invited a select group of curators to suggest alternative media, from oil paint to video to virtual reality, in which to execute one of their artworks. The three artists then executed the versions they decided were legitimate interpretations of the original work. The results of this experiment, which will be on view at the FourWalls Gallery in SF this February, suggest a radically new paradigm for the relationship between artists, private collectors, and museums—one which may prevent art on the cutting edge from slipping through the cracks of history.

BIO (As of 2/17/99)

Janet Cohen, Keith Frank, and Jon Ippolito have been exploring the conflict inherent in the collaborative process since they began working together in 1992. While their earlier adversarial collaborations took the form of an installation, book, or drawing, their recent projects take advantage of the Internet's capacity for encouraging flame wars and other clashes of perspective. They were recently awarded a Tiffany prize for their body of work. You can see them haggle, argue, and throw stuff at each other at www.three.org.

“IS JODI.ORG DOWN?”



Image: “Arco Trollar” (2010).
Affiliation: Digital Artists, Barcelona.

ABSTRACT

Echo-Victor-Oscar-Lima-Uniform-Tango-India-Oscar-November-Sierra-

Oscar-Foxtrot-November-Echo-Tango-Alpha-Romeo-Tango

Whiskey-India-Tango-Hotel-India-November-Tango-Hotel-Echo-

Whiskey-Oscar-Romeo-Lima-Delta-Whiskey-India-Delta-Oscar-Echo-

Whiskey-Echo-Bravo

BIO (As of 3/17/99)

Digital artists Joan Heemskerck and Dirk Paesmans are JODI.

“As artists who have chosen the web as their primary medium, jodi.org contributes one of the most achieved and sophisticated body of work to be found at this point. While at first their work can be perceived as formal, it is also undeniable that its conceptual grounding is only partly concealed by a sharp sense of humor. Revealing the potential dysfunctionality of the machine, and thus commenting on the relationship we maintain with them, they offer the viewer an opportunity to think about how the advent of micro-mechanics

has profoundly transformed the nature of this relationship.”

—Benjamin Weil, adaweb

“There are interfaces so commonplace that we hardly notice them anymore. The computer presents itself as a desktop, with a little trash can bottom right, pull-down menus, scroll bars, system icons. With its ‘interface in your face’ approach, the website of jodi.org might be an antidote to our obliviousness to interface standardization.”

—Christiane Paul

MARK DERY

THE PYROTECHNIC INSANITARIUM: AMERICAN CULTURE AT THE BRINK OF THE MILLENNIUM



Image: Mark Dery, taken by Jorge Madrigal.

Affiliation: Critic and Author, New York.

ABSTRACT

Mark Dery will deliver (forgive the pun) “EMPATHY BELLIES,” a lecture based on a chapter from his new book, *The Pyrotechnic Insanitarium: American Culture on the Brink*.

Amid the fears and fantasies stirred up by the cloned sheep Dolly, the male dream of creating life seems almost within reach. “Men can have babies, says fertility expert,” proclaimed a February, 1999 headline in England’s Sunday Times. Lord Robert Winston, the fertility expert who developed the technique of in vitro fertilization, told the Times that a man could carry an embryo and have it delivered by cesarean section. “There is no reason why a man could not carry a child. The placenta provides the necessary hormonal conditions, so it doesn’t have to be inside a woman,” said Dr. Simon Fishel, director of the Center for Assisted Reproduction.

In “Empathy Bellies,” Dery will unravel the tangled meanings of Dolly’s cloning, Dr. Richard (Dick?) Seed’s mad-scientist threat to begin cloning humans, and the return of the Frankenstein myth on the eve of the millennium. He’ll read visions of male motherhood as emblematic of the increasingly unnatural nature of postmodern culture, and symptomatic of what feminist critics have called “the crisis of masculinity.” Most eerily, he’ll contemplate—and critique—-science-fiction fantasies and separatist-feminist nightmares

of a man’s, man’s, man’s world of the not-so-far future that may look back on Dolly’s virgin birth as the opening verse of a Frankensteinian creation myth.

BIO

Mark Dery is an independent scholar, writer, and lecturer. His books include *Escape Velocity: Cyberculture at the End of the Century* (Grove/Atlantic) and *The Pyrotechnic Insanitarium: American Culture on the Brink* (Grove/Atlantic), both works of cultural criticism. Dery is widely associated with the concept of “culture jamming,” the guerrilla media criticism movement he popularized through his 1993 essay “Culture Jamming: Hacking, Slashing, and Sniping in the Empire of the Signs,” and “Afrofuturism,” a term he coined and theorized in his 1994 essay “Black to the Future” (included in the pioneering cybertheory anthology *Flame Wars* [Duke University Press], which he edited).

Dery has been a professor in the Department of Journalism at New York University, a Chancellor’s Distinguished Fellow at UC Irvine, and a Visiting Scholar at the American Academy in Rome.

GAIL WIGHT

THE DESPRATE POETICS OF ELECTROCHEMISTRY



Image: "Zoo Kit" (1997), taken by Craig Weiss.

Affiliation: Artist, Mills College, Oakland.

ABSTRACT

Working primarily with installation, computer, text, and performance work, conceptual artist Gail Wight investigates issues of cognitive science and the history of scientific theory and technology. Over a decade ago, her initial investigation into issues surrounding mental illness led to successive works addressing areas of research in the neurosciences and their historical influences on our current views of illness and health.

Today, Wight's work embraces contemporary and historical neurology, scientific pedagogy, the culture and practice it creates, and aspects of artificial intelligence as her subjects. While technology often plays a role, Wight's work is more insistent in its attention to biology and its complicity in our conceptions—and misconceptions—of "humanity."

BIO

Gail Wight holds an MFA in New Genres from the San Francisco Art Institute where she was a Javits Fellow and a BFA from the Studio for Interrelated Media at Massachusetts College of Art. Wight has exhibited her work internationally, including venues such as the Natural History Museum of London, Ars Electronica (Austria), Exit Art (New York), Kohler Art Center (Sheboygan, WI), the Physics Room (New Zealand), and Cornerhouse, Manchester.

She has worked for a research project on cognition at MIT, in the Exploratorium's Performance Program, and has held residencies at the Rockefeller Foundation in Bellagio, Italy, at Capp Street Project, the Exploratorium, the Albuquerque High Performance Computing Center, and Headlands Center for the Arts.

Wight has lectured on art and science and exhibited her work internationally.

VALÉRY GRANCHER

IMAGINATION AND MEANING ON THE INTERNET



Image: "14 Juillet, 2006."

Affiliation: Artist, Paris.

ABSTRACT

The communication system commonly called Internet developed initially at the end of the sixties in the context of the military industrial complex and the Cold War, and was then used primarily in the universities. By the beginning of the nineties this system was definitively altering all fields of knowledge, historical and present day, most particularly in the areas of finance, law, politics, science, culture and the arts.

What are the new parameters that will influence artistic production on the Internet in its broadest sense? Is the status of the author and of the artist thrown into question and how will it change? How does one define "virtual?" As all space now corresponds to temporality, what status does one accord to time? Independent of physical parameters, which perceptual phenomenologies come into play? What is identity? Memory? Which language does one use? What are the relationships between individuals?

BIO

Valéry Grancher is a French Internet-based artist, performer, theorist, curator and lecturer.

Grancher is best known for selling Internet art in the contemporary art mainstream. In 1999, Grancher had a solo exhibit in a contemporary art museum in the United States,

the Pacific Film Archive in Berkeley, California. Editions du Seuil at the time, published a book about him which was sold at the Pacific Film Archive.

Grancher's art is a mix of conceptual and pop art references, sometimes with a sense of humour, sometimes appropriating the fads of the day. When Grancher started in the art world in 1995, he used emails in his art to show the processes and exchanges of the Internet community (email art) in physical installations like "Alone" (1995). In 1997 he used webcams in his project "webscape," which dealt with the concept of "cybertime." In 1998, Grancher experimented with pop art in his "webpaintings" project. In 2002, as Google began to dominate the Internet, he launched the "Search Art" collaborative project by creating a piece called "Self Portrait." Google had become a buzz word in the art world. In 2005 he exhibited and sold at FIAC, the international art fair in Paris, "the biggest Google paintings never produced."

THE BEST ANIMALS ARE THE FLAT ANIMALS: THE BEST SPACE IS THE DEEP SPACE



Image: "Broken Circle—2nd Floor."

Affiliation: Artist, Los Angeles.

BIO

Diana Thater works in film, video and installation. Thater works with color, shape, silence and image and literally uses video and film to construct an architecture of ideas.

Thater's solo exhibitions include the Santa Monica Museum of Art, Kunsthhaus Graz, Austria; Kunsthalle Bremen, Germany; Dia Center for the Arts, New York; Museum of Modern Art, New York; Walker Art Center, Minneapolis; Vienna Secession; MAK Center for Art and Architecture, Los Angeles; Witte de With, Rotterdam and the Renaissance Society at the University of Chicago. Since 1990, her work has been featured in group exhibitions including three Whitney Biennials, the Sculpture Project in Munster and the Carnegie International. Thater received her BA in Art History from NYU and her MFA from Art Center. She is the recipient of numerous awards and honors, including an NEA Grant, a Guggenheim Fellowship and the James D. Phelan Art Award in Film and Video.

In addition to making her own work, Diana Thater has written about the work of her peers and has curated a number of exhibitions. The most recent, *...drawling, stretching and fainting in coils...* took place at the Munich Opera House and the Pinakothek der Moderne in Munich, Germany in 2007. Thater is also a core faculty member in the MFA program at the Art Center College of Design (2004-present).

Diana Thater and T. Kelly Mason have been the videographers for *SaveJapanDolphins.org* since 2000. SaveJapanDolphins is a project of Earth Island Institute that is dedicated to stopping the capture, slaughter, and sale of dolphins into captivity. Their work can be seen in the documentary film, *The Cove*, which received the 2009 Academy Award for Best Documentary.

For more info: www.thaterstudio.com.

GARY HILL

THE PERFORMATIVE IMAGE: AGITATION TOWARD ONTOLOGICAL INQUIRY



Image: “Withershins” (1995), mixed media installation, taken by Gary McKinnis. Courtesy of the artist and Donald Young Gallery, Chicago. **Affiliation:** Artist, Seattle.

BIO

Gary Hill has worked with a broad range of media—including sculpture, sound, video, installation and performance—since the early 1970’s, producing a large body of single-channel videos, mixed-media installations, and performance work. His longtime work with intermedia continues to explore an array of issues ranging from the physicality of language, synesthesia and perceptual conundrums to ontological space and viewer interactivity.

Exhibitions of his work have been presented at museums and institutions worldwide, including solo exhibitions at the Fondation Cartier pour l’Art Contemporain, Paris; San Francisco Museum of Modern Art; Centre Georges Pompidou, Paris; Guggenheim Museum SoHo, New York; Museum für Gegenwartskunst, Basel; Museu d’Art Contemporani, Barcelona; and Kunstmuseum Wolfsburg, among others. Commissioned projects include works for the Science Museum in London and the Seattle Central Public Library in Seattle, Washington, and an installation and performance work for the Coliseum and Temple of Venus and Rome in Italy.

Hill has received fellowships from the National Endowment for the Arts and the Rockefeller and Guggenheim Foundations, and has been the recipient of numerous awards and honors, most notably the Leone d’Oro Prize for Sculpture at the Venice Biennale (1995), a John D. and Catherine T. Mac-

Arthur Foundation Grant (1998), the Kurt-Schwitters-Preis (2000), and an Honorary Degree of Doctor Honoris Causa of The Academy of Fine Arts Poznan, Poland (2005).

Fall 2000–Spring 2001 Schedule

The Art, Technology, and Culture Colloquium

27 SEPTEMBER 2000*

Communiculture: Design for Jet Lag
AMY FRANCESCHINI, ARTIST, SAN FRANCISCO

11 OCTOBER 2000*

Interactivities and Virtualities†
JEFFREY SHAW, ZKM, GERMANY

27 NOVEMBER 2000

**Plenitude: Reflections
on a Life Making Stuff**
RICH GOLD, XEROX PARC (UC REGENTS LECTURE)

29 JANUARY 2001

From Telepresence to Transgenic Art
EDUARDO KAC, CHICAGO ART INSTITUTE

26 FEBRUARY 2001

**Relational Architecture:
Building Digital Anti-Monuments**
RAFAEL LOZANO-HEMMER, ARTIST, MONTREAL

19 MARCH 2001

Data and its Discontents
C5, ARTIST CORPORATION, SAN JOSE

16 APRIL 2001

Street Action on the Superhighway
NATALIE BOOKCHIN, CAL ARTS

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WALTER BENJAMIN

KATHERINE HAYLES

PRINT IS FLAT AND CODE IS DEEP: RETHINKING SIGNIFIERS IN NEW MEDIA



Image: "Typography" by Benjamm1 wallpapers.

Affiliation: New Media Theorist, University of California, Los Angeles.

ABSTRACT

From dynamic typography to multimedia hypertext fictions, New Media have vividly explored the fusion of word and image. Less widely known is the tradition of artist books, which have exuberantly experimented with the fusion of word and image in print. Richly illustrated, this talk will explore similarities between hypertext in print and digital media. At the same time, it will also delineate the characteristics specific to print and digital media. The aim is to map the influences between print and digital media as they flow from one to the other and back again.

BIO (As of 1/26/00)

N. Katherine Hayles writes and teaches on the relations between culture, science and technology in the twentieth century. Her books include *The Cosmic Web: Scientific Field Models and Literary Strategies in the Twentieth Century*, *Chaos Bound: Orderly Disorder in Contemporary Literature and Science*, and most recently, *How We Became Posthuman: Virtual Bodies in Cybernetics, Literature, and Informatics*.

She is the recipient of numerous prizes and awards, including a Guggenheim Fellowship, fellowships and grants from the National Endowment for the Humanities, a Presidential Fellowship from the University of California, and the Luckman Distinguished Teaching Award.

She is currently at work on two books theorizing electronic literature, *Linking Bodies: Hypertext Fiction in Print and New Media*, and *Coding the Signifier: Rethinking Semiosis from the Telegraph to the Computer*.

SIGNAL OR NOISE? THE NETWORK MUSEUM

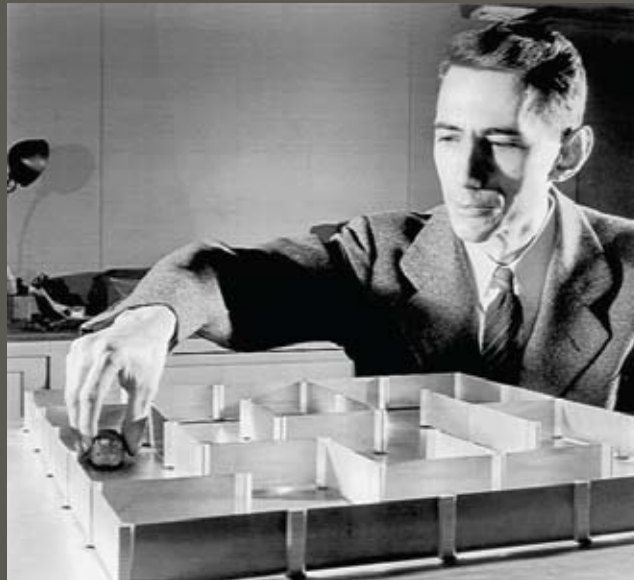


Image: Claude Shannon and his electromechanical mouse Theseus.
Affiliation: New Media Curator, the Walker Art Center, Minneapolis.

ABSTRACT

How does the role of the brick-and-mortar museum change—or not—in networked society? Using some of the ideas in Claude Shannon’s *Mathematical Theory of Communication* I explore whether the museum is signal or noise in relation to net art - and by extension, network culture. I suggest possible distinctive characteristics of the “network museum” in terms of interactivity, connectivity, computability, rhizomatic culture, and the wunderkammer, ending, naturally, with an “exit strategy.” Full text of the talk is available at http://www.yproductions.com/writing/archives/signal_or_noise.html.

BIO

Steve Dietz is a serial platform creator. He is the Founder, President, and Artistic Director of Northern Lights.mn. He was the Founding Director of the biennial 01SJ Global Festival of Art on the Edge in 2006 and is currently Artistic Director of its producing organization, ZERO1: the Art and Technology Network.

He is the former Curator of New Media at the Walker Art Center in Minneapolis, Minnesota, where he founded the New Media Initiatives department in 1996, the online art *Gallery 9*, and digital art study collection. He also co-founded, with the Minneapolis Institute of Arts the award-winning educational site *ArtsConnectEd*, and the artist community

site mnartists.org with the McKnight Foundation. Dietz founded one of the earliest, museum-based, independent new media programs at the Smithsonian American Art Museum in 1992.

Dietz has organized and curated numerous contemporary and new media art exhibitions worldwide. He also speaks and writes extensively about new media. His interviews and writings have appeared in *Parkett*, *Artforum*, *Flash Art*, *Design Quarterly*, *Spectra*, *Salmagundi*, *Afterimage*, *Art in America*, *Museum News*, *BlackFlash*, *Public Art Review*, *Else/Where* and *Intelligent Agent*; in exhibition catalogs for Walker Art Center, LABoral, Centro Parago, Site Santa Fe, San Francisco Art Institute, and *aceart*; and in publications from MIT Press, University of California Press, and Princeton University Press.

Dietz has taught about curating and digital art at California College of the Arts, Carleton College, the University of Minnesota, and the Minneapolis College of Art and Design.

Prior to the Walker Art Center, Dietz was founding Chief of Publications and New Media Initiatives at the Smithsonian American Art Museum and editor of the scholarly journal, *American Art*.

ALEX GALLOWAY

THE PEOPLE VS. NEW MEDIA ART

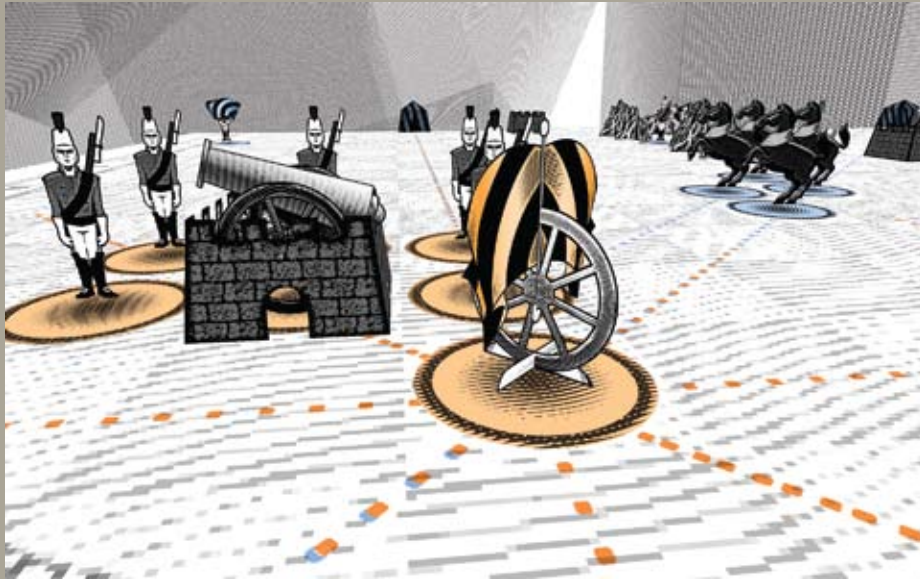


Image: "Kriegspiel" RSG (2008), game still.

Affiliation: Artist and Theorist, *Rizome*, New York.

ABSTRACT

As the recent legal battle waged between etoy retailers eToys.com and Austrian net artists etoy.com has shown, the line separating artistic and corporate content on the Internet is both fiercely debated and frustratingly vague. These days, artists like to incorporate. And at the same time, corporate organizations are becoming more and more aesthetic. What is behind net.art's corporate tendencies?

The Internet is a revolution that worked too well. Artists are now trying to undo its work, to recuperate the Internet, to tame it, so that it may be understood and used in more familiar ways. The appeal of the corporate identity lies in its power to legitimate. Net artists like RTMark and etoy.com have thus chosen to adopt corporate identities, gaining a certain authority from this genre distinction.

On the other hand, net art organizations like *Rhizome.org* choose to aestheticize their corporate identities. The Internet is the first modern artistic medium where the material used to make art (email, websites) is identical to the material used to critique it. Thus, on the Internet, discourse often appears as art. Rhizome's two new visual interfaces, "Starrynight" and "Spiral," show the interesting way in which discursive communities may be interpreted as art.

BIO

Alexander R. Galloway is an author and programmer. He is a founding member of the software collective RSG, and creator of the Carnivore and Kriegspiel projects. *The New York Times* recently described his work as "conceptually sharp, visually compelling and completely attuned to the political moment." Galloway is the author of *Protocol: How Control Exists After Decentralization* (MIT, 2004), *Gaming: Essays on Algorithmic Culture* (Minnesota, 2006), and most recently *The Exploit: A Theory of Networks* (Minnesota, 2007), co-written with Eugene Thacker. He teaches at New York University.

ARMED VISION



Image: "Drive, Track 3" (2000), single channel video installation.

Affiliation: Artist and Media Theorist, New York.

ABSTRACT

This talk will address 4 topics:

1. The militarized complexes within which contemporary images are embedded, their emerging formats of regimentation, and ways in which they 'arm' vision within new ocular networks. These forms and processes are deeply connected to changing patterns of perception and embodiment.
2. The rise of the database as an organizing principle, and the new structures of orientation, compilation, and statistification that accompany it. A new kind of 'moving image' arises, with conventions that augment the cinematic.
3. The image no longer 'representing' as such, but embedded in processing apparatus of all kinds which mark a 'seeing back,' reversing the privileges we assume. The crisis representation that this heralds. A shift from representing movements to tracking them.
4. The new erotic worlds that open up within what can otherwise be seen solely in terms of a technics of control. New processes of identification, integration, and incorporation as sources of erotic pleasure—involving new couplings of humans and machines; new senses of intimacy and invasive pleasures that usurp private space; and new forms of simultaneously seeing and being seen that are helping to change

the contours of the body, its desires, and its sense of orientation in the world.

BIO (As of 4/5/00)

Jordan Crandall is an artist and media theorist. His first solo museum show, curated by Peter Weibel, is currently running at the Neue Galerie am Landesmuseum Joanneum in Graz. His next exhibition opens May 17 at the ARTLAB in Tokyo. An anthology of Crandall's critical writing on technology and culture will be published by ZKM Karlsruhe next year. Crandall is founding Editor of *Blast* (<http://www.blast.org>) and director of the X Art Foundation, New York. Crandall is currently moderating a mailinglist forum entitled "Networks and Markets," in conjunction with the Institute of International Visual Arts (inIVA) in London.

AMY FRANCESCHINI

COMMUNICULTURE: DESIGN FOR JET LAG



Image: futurefarmers.com.

Affiliation: Artist, San Francisco.

ABSTRACT

Currently Amy is researching eco-architectural environments and sustainable agriculture. Her recent visit to Biosphere II and Arcosanti have sparked a renewed interest in developing a networked, artists community/farm. "I was particularly drawn to Paolo Soleri's vision of Archeology: concept of cities which embody the fusion of architecture with ecology. Soleri's vision parallels a question that arises in much of my research: How do we lead development activities in a direction that will take into account the contradiction between habitat protection and sustainable economic growth?"

BIO (As of 9/27/00)

Amy Franceschini was born to a farming family and grew up amid the fields and orchards of California's San Joaquin Valley. In 1992 she received a BFA from San Francisco State University where she studied photography and sculpture. In 1995, she co-founded Atlas (www.atlasmagazine.com), an online magazine. Atlas was selected as the first website to be included in the permanent collection of the San Francisco Museum of Modern Art. The site has won two Webby awards (the equivalent of an online Oscar) for Art and Design, and has been internationally recognized for its unorthodox approach to online publishing.

In 1995, Amy also started *Futurefarmers*, an online showcase of new work and experimental collaborations with pro-

grammers and artists. *Futurefarmers* hosts an artist in residence program and develops new media projects for many corporate clients.

Recently, Amy completed an internet-based, data-driven, kinetic sculpture for Yerba Buena Center for the Arts: Bay Area Now 2 exhibition. This piece addressed environmental problems suffered by wetlands and migratory birds in the Bay Area as a result of population growth and economic expansion.

INTERACTIVITES AND VIRTUALITES



Image: "The Legible City" (1989-91). Jeffrey Shaw, Dirk Groeneveld, and Gideon May. **Affiliation:** Artist, ZKM, Karlsruhe.

ABSTRACT

Jeffrey Shaw will discuss strategies of interactivity and virtuality in his recent works as well as in other productions at the ZKM.

The current research effort at his Institute focuses on the possible futures of digital cinema and interactive narrative. Rejecting the Hollywood model whose hype of digital convergence is not much more than a digital dilation of traditional and anachronous forms, Shaw sees the central challenge as the development of completely new kinds of cinematic experience that include innovative panoramic, full dome and immersive projection technologies. Such technologies, which can also draw on networking capabilities, release potentialities for completely new approaches to cinema narrative and audience interaction as well radically transforming the production, distribution and consumption mechanisms of this singular medium.

BIO (As of 10/11/00)

Jeffrey Shaw is one of the pioneers of interactive art. Beginning with expanded cinema and performance works in the 60's, his multimedia projects in the 70's included Genesis stage shows and virtual reality precursors. In the 80's and 90's his work has focused on interactive computer based installations that include such seminal internationally exhibited works as *The Legible City* and *The Virtual Museum and*

Place—a users manual. Since 1991 he has been founding director of the Institute for Visual at the ZKM (Centre for Art and Media) in Karlsruhe Germany.

Shaw is also Professor of Media Art at the recently founded Academy of Design (HfG) in Karlsruhe.

RICH GOLD

PLENTITUDE: REFLECTIONS ON A LIFE OF MAKING STUFF



Image: Rich Gold's *Power Glove* for Mattel.

Affiliation: Artist, Xerox Parc, Palo Alto .

ABSTRACT

In his talk, drawn from *The Plenitude*, a new PowerPoint book in progress, Rich Gold will explore artifacts he has designed to survive within the evolving culture of plenitude that surrounds and envelopes us. In the talk, he'll concentrate on "a certain phylum of stuff that might be classified as digital art."

BIO

Rich Gold (Richard Goldstein) was a digital artist, inventor, cartoonist, composer, lecturer and inter-disciplinary researcher with ten patents and a B.A. from SUNY-Albany and an M.F.A. from Mills College.

At Sega he invented *Little Computer People* (Activision), the first fully autonomous commercially-available computerized person. At Mattel Toys he was the manager of the *PowerGlove*. Gold joined Xerox PARC in the early nineties, where he was a researcher in Ubiquitous Computing. In 1994, he created the PARC artist-in-residence program (PAIR), which pairs fine artists and scientists together based on shared technologies. He went on to be the manager of RED (Research in Experimental Documents) at Xerox PARC, which looks at the creation of new document genres by merging art, design, science, and engineering.

Gold was a provocative speaker who lectured throughout

the world on the future of the book, the nature of engineering, creativity, innovation and Evocative Knowledge Objects (EKO's).

Gold died in his sleep on January 9, 2003 and is survived by his wife, Marina LaPalma, and his son, Henry Chase Goldstein.

Gold's book *The Plenitude* was published posthumously in 2007.

Fall 2001–Spring 2002 Schedule

The Art, Technology, and Culture • Colloquium

24 SEPTEMBER, 2001

**Gaming Reality:
Compressing Possibilities in a Box**
WILL WRIGHT, THE SIMS AND SIMCITY

15 OCTOBER, 2001

**The Secret Love Between
Interactivity and Improvisation**
GEORGE LEWIS, UCSD

19 NOVEMBER, 2001

**Context as Moving Target:
Mapping the Digital World**
CHRISTIANE PAUL, WHITNEY MUSEUM, NYC

28 JANUARY, 2002

**Artist-Astronaut:
What the Future Told Us**
DEBRA SOLOMON, ART RACE IN SPACE LTD,
AMSTERDAM

25 FEBRUARY, 2002

Parallel Images in Art and Physics
LEONARD SHLAIN, SAN FRANCISCO

18 MARCH 2002

**Learning from the Animals:
Improvising Software**
SARA DIAMOND, BANFF NEW MEDIA INSTITUTE

1 APRIL, 2002

**Liberating the Lab:
Art in a Techno-Scientific Era**
STEVE WILSON, SFSU

29 APRIL, 2002

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MICHAEL NAIMARK, MEDIA ARTIST AND
RESEARCHER, SAN FRANCISCO

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EDUARDO KAC

FROM TELEPRESENCE TO TRANSGENIC ART



Image: "GFP Bunny," transgenic artwork (2000). Alba, the fluorescent rabbit.
Affiliation: Artist, School of the Art Institute of Chicago.

BIO

Eduardo Kac is a pioneering artist and writer who investigates the philosophical, poetic and political dimensions of communication. Internationally known in the '80s as a pioneer of Telepresence Art, at the dawn of the twenty-first century Kac opened a new direction for contemporary art with his "transgenic art"—first with a groundbreaking piece entitled *Genesis* (1999), which included an "artist's gene" he invented, and then with *GFP Bunny* (2000), his fluorescent rabbit called Alba. The bunny was bred from genes from a fluorescent jellyfish and glows in the dark.

Kac's work is exhibited internationally and belongs to the permanent collections of the Museum of Modern Art in New York, the Museum of Modern Art of Valencia, Spain, the ZKM Museum, Karlsruhe, Germany, and the Museum of Modern Art in Rio de Janeiro, among others.

Kac lectures and publishes worldwide. His work has been featured both in contemporary art publications (*Contemporary*, *Flash Art*, *Artforum*, *ARTnews*, *Kunstforum*, *Tema Celeste*, *Artpress*, *NY Arts Magazine*), contemporary art books (Phaidon, Thames and Hudson, Oxford, MIT Press) and in the mass media (ABC, BBC, PBS, *Le Monde*, *Boston Globe*, *Washington Post*, *Chicago Tribune*, *New York Times*). His books include *Telepresence and Bio Art—Networking Humans, Rabbits and Robots* (University of Michigan Press,

2005) and *Signs of Life: Bio Art and Beyond* (MIT Press, 2007).

Kac has received many awards, including the Golden Nica Award, the most prestigious award in the field of media arts and the highest prize awarded by Ars Electronica. He is Board of Governors Professor of Art and Technology at The School of the Art Institute of Chicago. His work is documented on the Web: <http://www.ekac.org>.

RELATIONAL ARCHITECTURE: BUILDING DIGITAL ANTI-MONUMENTS



Image: "Vectorial Elevaton" courtesy of bitforms gallery nyc.
Affiliation: Artist, Montréal.

ABSTRACT

In this talk Rafael Lozano-Hemmer will describe "Relational Architecture", which includes Vectorial Elevation and other interactive artworks designed to challenge and transform emblematic buildings and urban landscapes by means of novel technological interfaces.

BIO

Rafael Lozano-Hemmer is an electronic artist who develops large-scale interactive installations in public space, usually deploying new technologies and custom-made physical interfaces. Using robotics, projections, sound, internet and cell-phone links, sensors and other devices, his installations aim to provide "temporary antimonuments for alien agency".

His work has been commissioned for events such as the Millennium Celebrations in Mexico City (1999), the Cultural Capital of Europe in Rotterdam (2001), the United Nations' World Summit of Cities in Lyon (2003), the opening of the Yamaguchi Centre for Art and Media in Japan (2003), the Expansion of the European Union in Dublin (2004), the 40th Anniversary of the Tlatelolco Student Massacre in Mexico City (2008) and the 50th Anniversary of the Guggenheim Museum in New York City (2009).

His work in kinetic sculpture, responsive environments,

video installation and photography has been shown in three dozen countries. His work is in private and public contemporary art collections such as the Museum of Modern Art in New York, the Jumex collection in Mexico, the Daros Foundation in Zürich and TATE in London.

His pieces have received two BAFTA British Academy Awards for Interactive Art in London, a Golden Nica at the Prix Ars Electronica in Austria, a distinction at the SFMOMA Webby Awards in San Francisco, "Artist/ performer of the year" at *Wired Magazine's* Rave Awards, a Rockefeller fellowship, the Trophée des Lumières in Lyon and an International Bauhaus Award in Dessau, Germany.

He has given many workshops and conferences, among them at Goldsmiths college, the Bartlett school, Princeton, Harvard, UC Berkeley, Cooper Union, MIT MediaLab, Guggenheim Museum, LA MOCA, Netherlands Architecture Institute and the Art Institute of Chicago.

His writing has been published in *Kunstforum* (Germany), *Leonardo* (USA), *Performance Research* (UK), *Telepolis* (Germany), *Movimiento Actual* (Mexico), *Archis* (Netherlands), *Aztlán* (USA) and other art and media publications.

DATA AND ITS DISCONTENTS



Image: "Analogous Landscape" (2005), installation view, San Francisco Camerawork.

Affiliation: Artist Corporation, San Jose.

ABSTRACT

Monday's presentation will survey the company's prospectus and commissioned projects for Siggraph, Ars Electronica, the Walker Art Center, the Tech Museum of Innovation, San Jose Museum of Art, ASU Institute for Studies in the Arts, Cantor Center for the Arts, New Langton Arts, Transmediale and Altoids.

BIO

C5 Corporation, founded in 1998, is both an artistic endeavor and business enterprise. Structured as a Limited Liability Company, C5 understands that there is no philosophical conflict between art as theory, research as art, and art as business. For C5, theory is product.

Theory that is realized through research serves to define significant conceptual methodologies, techniques and strategies appropriate to both. The opportunity for C5 researchers to conduct research that is contextualized by both business and art is a unique aspect of C5 culture.

C5 devises visualization models for analysis and mapping of cooperative systems. Focus is on the development of tactical information strategies involving system visualization, databases and distributed networks. Experiments, analysis models, prototypes and simulations define C5 theory as information commodity. In systems where uncertainty is high

and specific goals not defined, new approaches to emerging knowledge are required.

C5 is Steve Durie, Jan Ekenberg, Lisa Jevbratt, Veronica Ramirez, Brett Stalbaum, Joel Slayton, Jack Toolin, Geri Wittig and affiliates Anne-Marie Schleiner and Bruce Gardner.

STREET ACTION ON THE SUPERHIGHWAY



Image: Street Action on the Superhighway.
Affiliation: Artist, CalArts, Valencia.

ABSTRACT

Natalie Bookchin's work addresses computer games, corporate sponsors, virtual pets and the Internet. She will present *The Intruder*, a hybrid art project that merges computer games and literature in a game translation of a short story by Jorge Luis Borges. She will also discuss a work currently in development, a two-part project that addresses the politically volatile subjects of genetics and biotechnology.

BioTaylorism utilizes the language of corporate promotional material to deliver a deadpan and detailed narrative heralding the applications of Frederick Taylor's principles of modern industrial organization to bioengineering. The second part of the project is an on-line virtual pet game in which the pet is a human worker and the player is a manager. The game takes place in a virtual workplace, where you must earn points to feed, replenish and manipulate your pet. As in any virtual pet environment, you will need to visit and supervise your pet. Overwork can cause production levels to drop and will require rejuvenation or modification, and poor management can lead to a decline in performance, job demotion, insurance loss, hunger, and an untimely death. If you don't have enough points or if you simply want to earn more, you can leave the workplace and temporarily enter another game environment. There, you can play a "knowledge game" or venture into the thrills and challenges of real life actions.

BIO (As of 4/16/01)

Natalie Bookchin is an artist who lives in Los Angeles and is a member of the faculty at California Institute of the Arts. In 1999-2000 she organized <net.net.net>, an eight month series of lectures and workshops at CalArts, the Museum of Contemporary Art in Los Angeles, and Laboratorio Cinematek in Tijuana, Mèxico. She has been a part of the collective RTMark and has collaborated on projects with artists including Alexei Shulgin, Heath Bunting, Jin Lee, and Lev Manovich. She exhibits her work and lectures regularly in Europe and the US. Her projects have been featured in national and international journals including the *New York Times*, *ArtForum*, *Interactive Weekly*, *El Pais*, the *BBC* online as well as a handful of books on digital art and culture.

In 1999-2000 she received grants for project development from Creative Capital, Creative Time, Walker Art Center/Jerome Foundation, MECAD/the Media Center of Art and Design in Barcelona, the Andy Warhol Foundation, and the Daniel Langlois Foundation.

WILL WRIGHT

GAMING REALITY: COMPRESSING POSSIBILITIES IN A BOX



Image: *The Sims 3*.

Affiliation: Game Designer, *The Sims* and *SimCity*.

ABSTRACT

The Sims and *SimCity* are examples of the expanding genre of interactive games and environments that depend on the interactions between their players. These “possibility landscapes” have enormous potential as a new artform but pose new challenges to web designers and net artists. Wright will describe the history of his own systems and how techniques and principles from artifact and non-linear design are relevant to new art forms.

BIO

Will Wright is an American video game designer and co-founder of the game development company Maxis, now part of Electronic Arts. In April 2009 he left Electronic Arts to run “Stupid Fun Club,” an entertainment think tank in which Wright and EA are principal shareholders.

The first computer game Wright designed was *Raid* on Bungeling Bay in 1984 but it was *SimCity* that brought him to prominence. The game was released by Maxis, a company Wright formed with Jeff Braun, and he built upon the game’s theme of computer simulation with numerous other titles including *SimEarth* and *SimAnt*.

Wright’s greatest success to date came as the original designer for *The Sims* games series which, as of 2009, is the best-selling PC game in history. The game spawned multiple

sequels and expansions and Wright earned many awards for his work. His latest work, *Spore*, was released in September 2008 and features gameplay based upon the model of evolution and scientific advancement. The game sold 406,000 copies within three weeks of its release.

THE SECRET LOVE BETWEEN INTERACTIVITY AND IMPROVISATION



Image: "Butoh Ghosts," from *Information Station No. 1*, (2000, updated 2009).

Affiliation: Musician, University of California, San Diego.

ABSTRACT

Computer programs, like any texts, are not "objective" or "universal"; interactions with these systems inevitably reveal characteristics of the culture that produced them. Prevailing discourses in the field tend to erase this cultural embeddedness. In particular, narratives surrounding computer-based cultural production, such as interactivity, virtual reality and new media, consistently describe processes and practices that strongly resemble improvisation, yet the word "improvisation" itself rarely appears.

Asking why this obvious connection is so consistently overlooked, this talk will analyze a particular set of metaphors that mediate contemporary discourses and historical accounts surrounding interactivity, improvisation, art, music and computers, along lines suggested by contemporary critical race theory. Also proposed are avenues for future theorizing in the production of new forms of computer-based art and music.

BIO

George E. Lewis serves as the Edwin H. Case Professor of American Music at Columbia University. The recipient of a MacArthur Fellowship in 2002, an Alpert Award in the Arts in 1999, and fellowships from the National Endowment for the Arts, Lewis studied composition with Muhal Richard Abrams at the AACM School of Music, and trombone with

Dean Hey. A member of the Association for the Advancement of Creative Musicians (AACM) since 1971, Lewis's work as composer, improviser, performer, and interpreter explores electronic and computer music, computer-based multimedia installations, text-sound works, and notated and improvisative forms, and is documented on more than 130 recordings. His oral history is archived in Yale University's collection of "Major Figures in American Music," and his published articles on music, experimental video, visual art, and cultural studies have appeared in numerous scholarly journals and edited volumes. His widely acclaimed book, *A Power Stronger Than Itself: The AACM and American Experimental Music* (University of Chicago Press, 2008) is a recipient of the American Book Award (2009), the American Musicological Society's Music in American Culture Award (2009), and an Award for Excellence in Recorded Sound Research from the Association for Recorded Sound Collections (2009).

CHRISTIANE PAUL

CONTEXT AS MOVING TARGET: MAPPING THE DIGITAL WORLD



Image: "Apartment" (2001). Christiane Paul, Marek Walczak, Martin Wattenberg.
Affiliation: Curator of New Media Art, Whitney Museum of American Art, New York.

ABSTRACT

The networked, digital world is a multi-layered informational system in constant flux that seems to defy systematic arrangement of its constituent elements. Digital media proved a "denatured context," simultaneously enriching context and making the notion of context redundant.

The concepts of recycling, reproduction and continuous flow of information are key issues in networked, digital art. Digital artists face the pressing challenge of inventing new visual models that can represent this dynamic flow of data. Dr. Paul's talk will discuss issues of mapping in relation to the fluctuating contexts of the digital world and the challenges of exhibiting artworks that address these issues.

BIO (As of 11/19/01)

Christiane Paul is the Adjunct Curator of New Media Arts at the Whitney Museum and the co-founder and director of Intelligent Agent, a service organization and information provider dedicated to interpreting and promoting art that uses digital technologies.

Paul received her MA and Ph.D. from the University of Düsseldorf, Germany. She has taught at New York University and Fordham University and is currently teaching in the MFA Computer Graphics Dept. at the School of Visual Arts, NY. Dr. Paul curated "Data Dynamics," an exhibition of net

art at the Whitney Museum (March 30 - June 10, 2001), and is responsible for the Whitney's Artport site (<http://artport.whitney.org>), a portal for Web-based art.

Dr. Paul is currently working with Margot Lovejoy and Victoria Vesna on a book titled *Context Providers—Context and Meaning in Digital Art*, forthcoming from MIT Press.

Fall 2002–Spring 2003 Schedule

The Art, Technology, and Culture Colloquium

16 SEPTEMBER 2002

**Sound Unbound:
Strategies for Reconstructing Media**
PAUL MILLER AKA DJ SPOOKY, NYC, AND FRIENDS

21 OCTOBER 2002

**Mind Shifting and Future Bodies:
from Networks to Nanosystems**
VICTORIA VESNA, UCLA DESIGN AND MEDIA ARTS

28 OCTOBER 2002

**Haunted: Digital Embodiment
and Memory**
PAUL KAISER, DIGITAL ARTIST, NEW YORK

2 DECEMBER 2002

**Does the Experience of Immersion
Drive Media Art?**
OLIVER GRAU, HUMBOLDT-UNIVERSITY
BERLIN, ART HISTORY

3 MARCH 2003

**Eye/I Witness: AIDS and
Digital Art Activism**
ROBERT ATKINS, WRITER, NYC

17 MARCH 2003

Video as Messenger
ANNE WAGNER, UC BERKELEY ART HISTORY

14 APRIL 2003

AntFarm and its Legacy
CHIP LORD AND CONSTANCE LEWALLEN,
UCSC AND BAM

28 APRIL 2003

**Endless Decade: On Time and
Technology in the Art of the 1960s**
PAMELA LEE, STANFORD ART HISTORY

Monday Evenings

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DEBRA SOLOMON

ARTIST-ASTRONAUT: WHAT THE FUTURE TOLD US

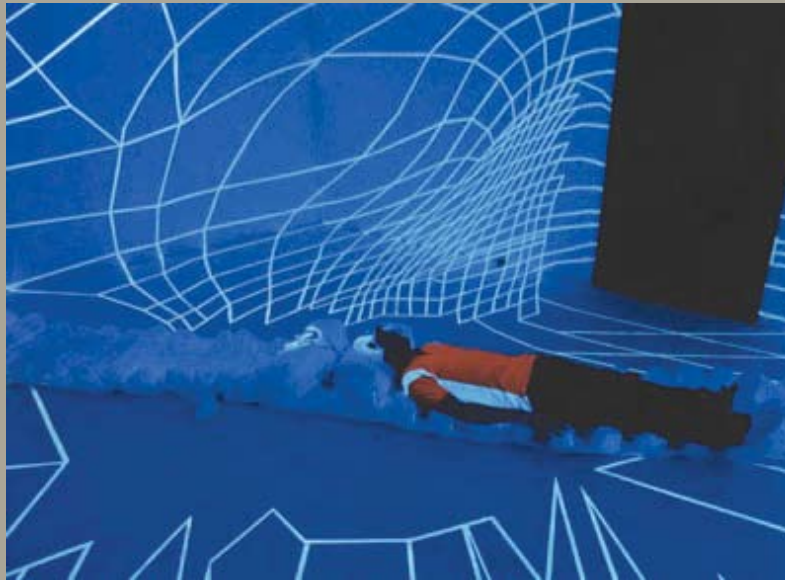


Image: "Artist Astronaut" (2003).

Affiliation: Artist, Art Race in Space Ltd., Amsterdam.

ABSTRACT

Debra Solomon's project *Artist-Astronaut* was installed in 2000 and 2001 at Stedelijk Museum in Amsterdam and the Ferens Gallery in Hull, England. Her mission was to investigate the effects of artist intervention into space exploration. Solomon put out a general call to select participants. During a series of closed sessions, she selected applicants that possessed the Right Stuff to play the role of Artist-Astronaut.

Her goal was to get perspectives on a mythical 50 years of Artist involvement in space exploration. To achieve this, she took the *Artist-Astronaut* participants on a mission several decades into the future using hypnotic techniques. In her highly suggestive 'holodeck' installation, participants were guided through time to the year 2050 as they were led to believe that they had either witnessed or participated in, a number of Artist missions. Participants were later given time to reflect upon this experience and discuss at length their own contributions to the field with their peers.

In addition to presenting her findings, Solomon will present audio and video from the *Artist-Astronaut* "future-sessions." She will also discuss future plans and the present spin-off of *Artist-Astronaut* as manifested in Art Race In Space's Experimental Directorate for the Arts for the European Space Agency and Industry.

BIO (As of 1/4/07)

Continuing with works centered around audience participation, Solomon has made a radical shift in her subject matter from space exploration, through the strange marriage between cycling and feminism (Ladies Gourmet Cycling) and is now focussing on food as a platform for social interaction.

With an eclectic background that includes harpsichord studies and art, Solomon comes from a culinary family and was the first sous chef of Amsterdam's yet experimental Supper Club. In 2004 she began publishing her independent visual research about food and food culture on her widely read website culiblog.org. She has become a food domain expert with clients that include a design biennial in Newcastle, the Netherlands Architecture Institute and the design philosophy conference, Doors of Perception.

Solomon's work since 2006 includes a series of temporary "concept" restaurants including a sprout restaurant that exclusively serves micro-greens (titled "Grow Yer Own Dang Food"), a Recycling Restaurant (in collaboration with architect Dennis Kaspori and artist Jeanne van Heeswijk), and a restaurant for fasting cultures (in collaboration with Amsterdam's design hotel, the Lloyd Hotel).

ART & PHYSICS: PARALLEL VISIONS IN SPACE, TIME, AND LIGHT



Image: by Kimberly Brooks.

Affiliation: Associate Professor of Surgery, UCSF.

ABSTRACT

In this talk, Dr. Shlain will present the compelling thesis of his 1991 monograph. Shlain observes that as visual artists such as Cezanne and Monet moved away from literal representation and realism in the late 19th century, researchers in physics traced a parallel trajectory away from Newtonian models of deterministic motion towards far less intuitive models of relativity and statistical quantum physics. Shlain identifies a range of surprising parallels: between Seurat's pointillism and Kirchhoff and Maxwell's spectroscopic models of color, between the Braque's Cubist imagery and the multiple simultaneous perspectives in Einstein's Gedanken experiments, between Pollock and Newman's Abstract Expressionism and the non-Euclidean geometry of Lobachevsky, between Duchamp and Cage's investigations of chance and the probabilistic orbital models proposed by Bohr and Heisenberg. Shlain's perspective on art and physics gives him a powerful lens with which to view the progression of innovation in both art and technology.

Shlain will be introduced by Dr. Fritjof Capra, author of *The Tao of Physics* and founding director of the Center for Eco-literacy in Berkeley.

BIO

Leonard Shlain (1937-2009) was a best-selling author of *Art and Physics: The Parallel Visions of Space, Time and Light*,

Alphabet Vs. The Goddess: The Conflict Between Word and Image, and *Sex, Time & Power: How Woman's Sexuality Shaped Human Evolution*.

A favorite among artists, scientists, philosophers, anthropologists and educators, he lectured at such venues as UC Berkeley, Harvard, The New York Museum of Modern Art, Cern, Los Alamos, The Phillips Collection, Florence Academy of Art, and the European Council of Ministers.

Dr. Shlain was also a renowned surgeon for 37 years at California Pacific Medical Center where he was Chief of Laparoscopic Surgery. He was also an Associate Professor of Medicine at UCSF.

SARA DIAMOND

LEARNING FROM THE ANIMALS: CODE ZEBRA



Image: www.codezebra.net

Affiliation: Artist and Curator, Banff New Media Institute, Banff.

ABSTRACT

CodeZebra is an interactive software and performance environment engaged with current debates in art and science. It enables cross-disciplinary dialogue and exploration using visualization, language games and role play. *CodeZebra* is predicated on an ongoing and increasingly fertile seduction between the apparently separate, but related species of art and science. *CodeZebra* explores aesthetics, improvisation, emotion and analysis. It is "site evolutionary": *CodeZebra* adapts the context, language, and movement grammar of its location.

BIO (As of 3/18/02)

Sara Diamond is a television and new media producer/director, video artist, curator, critic, and teacher. She is the Executive Producer for Television and New Media and the Artistic Director of Media and Visual Arts at the Banff Centre for the Arts. She is also Adjunct Professor of Media Design at UCLA. Her videotapes are in the collections of the Museum of Modern Art and the National Gallery of Canada.

At Banff, Diamond leads research in collaborative work and creativity, visualization tools, authoring software, music and 3D imaging. She is Principle Investigator on the Human Centered Interface Project (ASRA), Out of the Box (SSHRC) and Code Zebra (Langlois/Canada Council).

Sara lectures internationally and is currently co-editing several publications about art and science.

LIBERATING THE LAB: ART IN A TECHNO-SCIENTIFIC ERA



Image: "Transit Time."

Affiliation: Artist and Author, San Francisco State University.

ABSTRACT

Why should scientific research and technological innovations belong only to technicians? Research is at the white hot center of cultural foment. It is affecting everything from the gizmos of everyday life to basic philosophical notions about the nature of reality and what it is to be human. Stephen Wilson challenges the conventions that push Art to the edge of culture. He believes Art can occupy an independent zone of research, undertaking investigations ignored or discredited by commercial interests and academic science. The talk presents examples including Wilson's own artworks in areas such as GPS, body sensing, telepresence, and AI. It will also highlight new areas of technology and scientific inquiry that call out for artist attention. The presentation will draw from material from Wilson's recently released book, *Information Arts: Intersections of Art, Science, and Technology* (MIT Press, 2001), a comprehensive survey of artists, theorists, and researchers working in technical fields.

BIO

Stephen Wilson is a San Francisco author, artist, and professor who explores the cultural implications of new technologies. His interactive installations and performances have been shown internationally in galleries and SIGGRAPH, CHI, NCGA, Ars Electronica, and V2 art shows. His computer mediated art works probe issues such as the World Wide Web and telecommunications; artificial intelligence

and robotics; hypermedia and the structure of information; GPS and the sense of place; synthetic voice; and biological & environmental sensing. He won the Prize of Distinction in Ars Electronica's international competitions for interactive art and several honorary mentions.

Wilson is Head of the Conceptual/Information Arts program at San Francisco State University. He was selected as artist in residence at Xerox PARC and NTT Research labs. He has been a developer for Apple, Articulate Systems and other companies and principal investigator in National Science Foundation research projects to investigate the relationship of new technologies to education.

Wilson has published several books that survey artists working with emerging research including *Information Arts: Intersections of Art, Science and Technology* (MIT Press, 2002) and *Art+Science Now* (Thames & Hudson, 2010).

MICHAEL NAIMARK

(RE)PRESENTING PLACE



Image: "Be Now Here."

Affiliation: Media Artist, San Francisco.

ABSTRACT

Much of the history of representation has concentrated on conveying sense of place. One prominent historical strand is from murals and landscape painting, to panoramas and cycloramas, to wide-screen and 3D cinema. Another strand is from travel writing, to telegraph and radio, to telephone and television. These two strands are converging around the technologies of immersive "virtual reality" and the Internet. With our increasing understanding of psychophysics and cognition, many believe that the dictum "just like being there" may finally be fulfilled. But place runs deep: we "know" we are "here." This knowledge is cultural and political as well as technical and perceptual. It's also deeply personal. Placing cameras everywhere and building 3D computer models have their implications, and it's no surprise that technological enthusiasts and social critics hold differing (and often uninformed) perspectives. The arts community can play an important role both as bridge-builder and provocateur.

Naimark will present his past and current projects in this context. He has "movie mapped" Aspen from the street, Paris from the sidewalk, San Francisco from the air, Karlsruhe from the rail, and Banff from hiking trails, and has filmed panoramic experiments in Jerusalem, Dubrovnik, Angkor, and Timbuktu. He is currently working with webcams and the Internet.

BIO (As of 4/29/02)

Michael Naimark has been exploring place representation and its consequences for 25 years. He has worked extensively with field cinematography, interactive systems, and immersive projection, and has been a longtime member of the Society for Visual Anthropology. After receiving an undergraduate degree in cybernetic systems, Naimark spent the late 1970s at MIT and was on the original design team for the Media Lab. In the 1980s he was an independent media artist making artworks for the Paris Metro, the Exploratorium, the ZKM, and the Banff Centre, and consulting for companies including Atari, Lucasfilm, Apple, and Panavision. In the 1990s he held a research appointment in arts and media at Interval Research Corporation. Last year his 3D interactive installation *Be Now Here* was exhibited as a unique collaboration between the San Francisco Film Festival and SFMOMA. Naimark is currently in-residence at the Institute of Advanced Media Arts and Sciences in Japan and an advisor for the Media Lab Europe in Ireland.

<http://www.naimark.net/bio.html>

SOUND UNBOUND: STRATEGIES FOR RECONSTRUCTING MEDIA



Image: Paul D. Miller (a.k.a. DJ Spooky).
Affiliation: Musician and Artist, New York.

ABSTRACT

Paul D. Miller's *Sound Unbound* will be a "live" multi-media audio and visual presentation of the history of digital art and media from the viewpoint of an artist who remixes "found" audio and video using turntables and digital projectors. History itself will be the material for the mix, and the lecture presentation will focus on how dj culture has evolved out of the same technologies that are used for digital media and art.

In the second half of the presentation, Paul will be joined by the new media art collective 47 for a panel on reconstructing media and digital graffiti. The panel will explore strategies for increasing media literacy and responses to a world increasing saturated by imagery and dominated by corporate propaganda.

BIO (As of 9/16/02)

Paul D. Miller (a.k.a. DJ Spooky) is a conceptual artist, writer, and musician working in NYC. His written work has appeared in *The Village Voice*, *The Source*, *Artforum*, *Raygun*, *Rap Pages*, *Paper Magazine*, and a host of other periodicals. He is a co-Publisher, along with the legendary African American downtown poet Steve Canon, of the magazine *A Gathering of the Tribes*. He was also the first Editor-At-Large of the cutting edge digital media magazine *Artbyte: The Magazine of Digital Culture*.

Miller's work as an artist has appeared in a wide variety of contexts from the Whitney Biennial to The Venice Biennial for Architecture (year 2000 and a host of other museums and galleries). As a lecturer, Miller has given presentations at Harvard Law School, Princeton, the Museum of Contemporary Art (L.A.), Columbia University School of Architecture, and MIDEM. He is a faculty member at the European Graduate School.

Miller is most well known under the moniker of his "constructed persona" as "Dj Spooky that Subliminal Kid" a character from his forthcoming novel *Flow My Blood the Dj Said*. Miller has recorded a huge volume of music as "Dj Spooky That Subliminal Kid" and has collaborated a wide variety of pre-eminent musicians and composers from Iannis Xenakis and Ryuichi to Yoko Ono and Thurston Moore from Sonic Youth. His two latest releases *Under the Influence* and *Modern Mantra* are dj mix records that include tracks from a diverse array of artists including Moby, Future Sound of London, Ryuichi Sakamoto, Talvin Singh, Saul Williams, Anti-Pop Consortium, DJ Krush, Aesop Rock, Jack Dangers, and others.

VICTORIA VESNA

MIND SHIFTING AND FUTURE BODIES: FROM NETWORKS TO NANOSYSTEMS

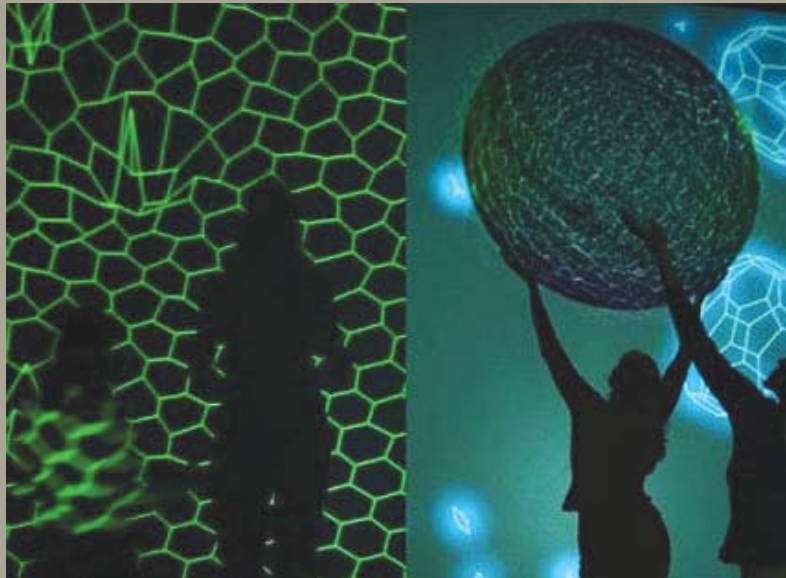


Image: "Nano" (2002).

Affiliation: Artist, University of California, Los Angeles.

ABSTRACT

Since the 1920s when ecologists began studying food chains, recognition of networks became essential to many scholars in different forms. Cyberneticists in particular tried to understand the brain as a neural network and to analyze patterns in the enormously complex structure of the brain, containing about 10 billion nerve cells (neurons), which are interlinked in a vast network through 1,000 billion junctions (synapses). The whole brain can be divided into sub-networks that communicate with each other, resulting in intricate patterns of intertwined webs and networks nesting within larger networks. Comparisons of the human brain to the global interconnected network abound, particularly since the boom of the Internet.

Looking at patterns and geometric forms that appear repeatedly in nature allows for some exciting possibilities for conceptualization of projects that actively involve audiences in social environments. For instance, hexagons appear in beehives, are used in the technological infrastructure of cellular phone systems and are the main shape of the structure of buckyballs, the molecule that has helped launch nano-science. This new science has the potential to change everything around us and pushes the limits of our rational minds—working at the level of atoms and molecules, using the measure of a nanometer—a billionth of a meter, about 1/80,000 of the diameter of a human hair, or 10 times the

diameter of a hydrogen atom. This talk will look at work that addressed some of these ideas and led up to the current collaborative project exploring nano dreams and nightmares.

BIO (As of 10/21/02)

Victoria Vesna is an artist, professor and chair of the department of Design| Media Arts at the UCLA School of the Arts. Her work can be defined as experimental research that resides in between disciplines and technologies. She explores how communication technologies effect collective behavior and how perceptions of identity shift in relation to scientific innovation. She is co-director with Katherine Hayles and Jim Gimzewski of SINAPSE, a center that promotes transdisciplinary dialogue and collaboration. Currently she is focused on an ongoing collaborative project, *zero@wavefunction: nano dreams and nightmares*.

HAUNTED:
DIGITAL EMBODIMENT AND MEMORY



Image: "Biped" (1999).

Affiliation: Digital Artist, New York.

ABSTRACT

Motion-capture technology facilitates both abstraction and subtraction. The infrared cameras have eyes only for the reflective markers worn by the performing bodies, and not for the bodies themselves. They are blind to all vision of muscle and flesh, and with that all sense of effort as well, since they cannot see the struggle and sweat of the performing body. The face also vanishes, and with it the expressions that signal intention, charisma, and feeling. What can these cameras convey?

Is there beauty in motion seen all on its own, independent of the body that created it? Do the virtuoso performers on stage distract us from a more ineffable beauty that we sense only vaguely when watching them? Can we force such questions into focus by squinting, as it were: peering through new technological lenses?

Can we use these lenses to trace our memories, which are filled with ghostlike movements that we can barely put an appearance to? Or can we use them to create new improvisations, existing only in digital space and time, generated not by human but by artificial intelligence? Or can we multiply individual motions into fluctuating crowds and create a synthetic urban density that we can re-project into the real spaces of our cities?

BIO (As of 10/28/02)

Paul Kaiser is a digital artist whose work has appeared at Lincoln Center, MASS MoCA, the Pompidou Center, the Whitney Museum, the Barbican Centre, the Kitchen, and many other venues. His solo works include *Flicker-track + Verge* (1999-2001), *Trace* (2002), and *Inkblot Projections* (2002). His collaborative work, variously including Merce Cunningham, Bill T. Jones, Shelley Eshkar, and Marc Downie, has combined motion-capture with dance: *Hand-drawn Spaces* (1998), *Ghostcatching* (1999), *BIPED* (1999), *You Walk?* (2000), *Loops* (2001), and *Lifelike* (2002). *Pedestrian* (2002), a public art project that he created with Shelley Eshkar, premiered at four sites in Manhattan and is now touring Europe.

OLIVER GRAU

DOES THE EXPERIENCE OF IMMERSION DRIVE MEDIA ART?



Image: "Home of the Brain" (1992).

Affiliation: Art Historian, Danube-University Krems, Krems an der Donau.

ABSTRACT

Going beyond technical and ahistorical views of media art, we analyze what is really new in media art by focusing on recent work against the backdrop of historic developments. This talk will consider the ancestors of mixed and virtual realities, telepresence and genetic art from the history of media of illusion and immersion. Our goal is a material and theoretical contribution to an emerging discipline: the science of the image. Where and how does the new genre of virtual art fit into the art history of the image, that is, how do historical elements continue to live on and influence this contemporary art? Immersion is undoubtedly a key to any understanding of the development of media. What part does this play in the current metamorphosis of the concepts of art and the image? One example is *Mixed Reality*, where a new blend of traditional media is created through combining architecture, sculpture, painting, and scenography.

The talk draws on the work of contemporary artists and groups like ART+COM, Maurice Benayoun, Charlotte Davies, Agnes Hegedues, Steven Schkolne, Christa Sommerer, Michael Naimark, Simon Penny, Daniela Plewe, Jeffrey Shaw, Karl Sims and Eduardo Kac.

BIO (As of 3/13/07)

Oliver Grau is Professor for Image Science and Dean of the Department for Image Science, Danube University Krems

www.donau-uni.ac.at/dis.

He is the author of *Virtual Art: From Illusion to Immersion* (MIT Press, 2003), editor of *Mediale Emotionen* (2005) and *MediaArtHistories* (MIT Press 2007) and founder of the pioneering international digital art archive www.virtualart.at

Fall 2003–Spring 2004 Schedule

The Art, Technology, and Culture Colloquium

25 August 2003

Listening Post:

Rendering the Evolving Landscape of Online Public Discourse
(Or: a Statistician, an Artist, and 200,000 Complete Strangers)

MARK HANSEN [UCLA Statistics]

15 September 2003

Navigating the Maze:

Collaboration and the Chimera Obscura

SHAWN BRIXEY [UW DXARTS]

& RICHARD RINEHART [BAM, Art Practice]

10 November 2003

Formula Art:

Computers as One Dimensional Translators

JIM CAMPBELL [Artist, San Francisco]

24 November 2003

Every Single Thing Around You Could Be Trying to Tell You Something:

Talking Popcorn and Other Mildly Paranoid Ideas
Sprung Largely from the Everyday

NINA KATCHADOURIAN [Artist, New York]

2 February 2004

Paradise Under Surveillance:

Transparency, Visibility, and Network Access

MARIE SESTER [Artist, New York]

23 February 2004

Directions in Kinetic Sculpture:

From George Rickey to Jean Tinguely

PETER SELZ [UC Berkeley, Emeritus Curator]

15 March 2004

A Leg to Stand On:

On Prosthetics, Metaphor, and Materiality

VIVIAN SOBCHACK [UCLA Film Studies]

5 April 2004

The Nature of Order:

Unification of Humanity and Computers:
a Realistic Path to the Future

CHRISTOPHER ALEXANDER

[Architect, Professor of Architecture Emeritus, UC Berkeley]

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ROBERT ATKINS

EYE/I WITNESS: AIDS AND DIGITAL ART ACTIVISM



Image: Robert Atkins, by Robert Dorner.

Affiliation: Writer, New York.

ABSTRACT

As the global, anti-war demonstrations of mid-February remind us, progressive political impulses are sometimes most effectively expressed by taking to the streets. This, of course, taps into a central, electronic-era issue; that is, the efficacy and desirability of embodied versus remote action. When it comes to political activism, where do artists fit in? New forms of electronic activism from pioneering groups including RTMark and Electronic Disturbance Theatres have proved both inspiring and problematic—and rarely contextualized within the overlapping realms of mass media, art and activism.

This lecture will analyze the remarkably effective role artists played in ameliorating the AIDS crisis in the US, while advancing innovative forms of art and strategies for distribution that included culture jamming, agitprop and institutional infiltration. The author asserts that a rare confluence of historical factors resulted in the production of the most influential body of public and “private” art in American history. What lessons might be learned from artists’ practices of just 10-15 years ago that might be applied today? Or has the Internet so profoundly altered the nature of mass media that they are already irrelevant? The author intends to raise crucial cultural and artistic questions that have been ignored in the rift between discourses separating electronic and non-electronic art, and in the cultural responses to 9/11 at a moment when

dissent has been demonized and civil liberties threatened.

BIO (As of 3/3/03)

Robert Atkins is an art historian, activist, and writer who splits his time between in San Francisco and Palm Springs. The initiator of 911—The September 11 Project: Cultural Intervention in Civic Society, he is also a co-founder of Visual AIDS, the creators of Day Without Art and the RedRibbon. He has taught at numerous universities and art schools; most recently at the Rhode Island School of Design and the University of Michigan. The award-winning author of books including *ArtSpeak: A Guide to Contemporary Ideas, Movements and Buzzwords* and *From Media to Metaphor: Art About AIDS*, he is a former columnist for the *Village Voice*, who has written for more than 100 publications throughout the world. An anthology of his work, *Eye/I Witness: Art Writing as Activism, Criticism & Reportage*, is forthcoming.

Atkins is a Fellow at the STUDIO for Creative Inquiry at Carnegie Mellon University, media-arts editor for *The Media Channel* (www.mediachannel.org), and editor/producer of *Artery: The AIDS-ArtsForum* (www.artistswithaids.org/artery). His interests in hybrid art, technology and mass media long predate the web and resulted in exhibitions at far-flung venues including *Between Science and Fiction*, which he organized for the Sao Paulo Biennial.

VIDEO AS MESSENGER



Image: "Twilight," Joan Jonas, (1975).

Affiliation: Art Historian, University of California, Berkeley.

ABSTRACT

Prof. Wagner's talk will revisit Marshall McLuhan's understanding of media: in particular, his mythical notion of social change as sensory change. She will consider McLuhan's anchoring of history to transformations of the media on which western civilization has been progressively dependent. What is particularly interesting in this context is McLuhan's idea that media exact a bodily toll: their transformation both wound and provoke numbness as the relations of the human sensorium undergo what McLuhan (euphemistically) terms "extension." With these ideas in mind, the talk will offer a reconsideration of early video as it understands the abuses that the body and the senses suffer via contemporary mediations, where both the artist's experiences and those of the viewer are clearly in play.

BIO (As of 3/17/03)

Anne M. Wagner is an art historian whose interests are focused on issues of gender and address in 19th and twentieth century art. Since 1988, she has been a professor in the Department of History of Art at the University of California, Berkeley, where she is a member of the Editorial Board of *Representations*. Recent essays include studies of Andy Warhol's *Race Riot*, Rosemarie Trockel's drawings, and the rhetorical anxieties characteristic of video and performance, c. 1970. *Jean-Baptiste Carpeaux: Sculptor of the Second Empire*, appeared in 1986, and *Three Artists (Three Women)*

was published in 1996. Her third book, *Brave New Womb: Modernist Maternity and British Sculpture* is nearing publication.

CHIP LORD AND CONSTANCE LEWALLEN

ICONOGRAPHIC ART MAKING: THE LEGACY OF ANT FARM



Image: "Media Burn," taken by Bill Harlan. **Affiliations:** Lord: Artist, University of California, Santa Cruz; Lewallen: Curator, Berkeley Art Museum.

ABSTRACT

Constance Lewallen, Senior Curator for Exhibitions at the BAM and curator of the upcoming exhibition "Ant Farm 1968-1978" will begin the program with a brief historical overview of Ant Farm's ten-year collaboration.

In the second part of the program, artist Chip Lord, using slides and video, will present Ant Farm's *Cadillac Ranch* (1974) and *Media Burn* (1975) projects, two works that achieved popular and wide ranging visibility when they were created and then continued to extend their reach and influence as icons over the next 25 years. Lord will detail this history of appropriation, licensing, and remakes in art and popular media.

BIO (As of 4/14/03)

The artist collective Ant Farm emerged in the late 1960's, a period in which collaboration went hand-in-hand with explorations of the alternative fringe in architecture and art. Counter-cultural artists and architects turned away from traditional institutional frameworks and created alternative practices that became earthworks, conceptual art, performance, video art, installation, and designer/builder architecture. Ant Farm's hybrid practice touched on all of these areas, which have since been formalized as genres of art practice. While post-structuralism and deconstruction had not yet entered the discourse of art criticism, Ant Farm's best

works were prescient illustrations of simulation theory and iconic spectacle demonstrating a deep understanding of "the Society of the Spectacle."

Ant Farm Founder Chip Lord is a media artist and a Professor in the department of Film & Digital Media at U.C. Santa Cruz.

Constance Lewallen is Adjunct Curator at the University of California Berkeley Art Museum and Pacific Film Archive. As Senior Curator at the BAM from 1998 to June of 2007, she curated many major exhibitions, including *Joe Brainard, A Retrospective*, 2001; *Dream of the Audience: Theresa Hak Kyung Cha (1951-1982)*, 2001; *Everything Matters: Paul Kos, a Retrospective*, 2003; *Ant Farm (1968-1978)*, 2004, and, *A Rose Has No Teeth: Bruce Nauman in the 1960s*, 2007. All of these exhibitions toured nationally and internationally and were accompanied by catalogues. Her recent exhibition, *Allen Ruppersberg: You and Me or the Art of Give and Take* was presented at the Santa Monica Museum of Art in fall 2009.

ENDLESS DECADE:
ON TIME AND TECHNOLOGY IN THE ART OF THE 1960S

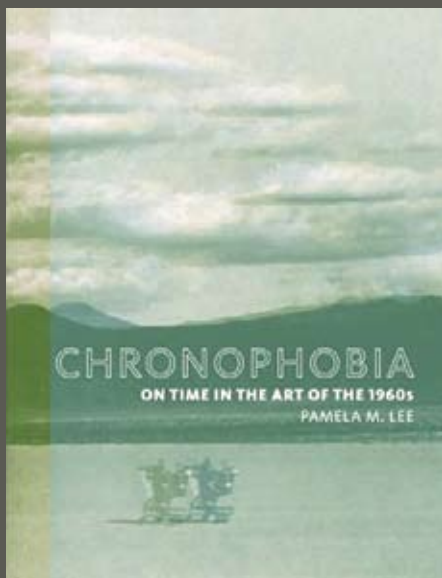


Image: *Chronophobia*, by Pamela M. Lee.

Affiliation: Art Historian, Stanford University.

BIO

Pamela M. Lee is a professor of Art & Art History at Stanford University, where she specializes in the art, theory, and criticism of late modernism with a historical focus on the 1960s and 1970s. She is currently on a sabbatical leave until fall 2011.

Pamela Lee received her B.A. from Yale University and her Ph.D in the Department of Fine Arts from Harvard University. She also studied at the Graduate Center of the City University of New York and the Whitney Museum Independent Study Program. Among other journals, her work has appeared in *October*, *Artforum*, *Assemblage*, *Res: Anthropology and Aesthetics*, *Les Cahiers du Musée National d'Arte Moderne*, *Grey Room*, *Parkett*, and *Texte zur Kunst*.

A pre-doctoral fellow at the Center for Advanced Study in the Visual Arts, Washington D.C., and a recipient of a post-doctoral fellowship from the Getty Research Institute, Lee has published two books in addition to journal articles, reviews and catalogue essays. Her books are *Object to be Destroyed: The Work of Gordon Matta-Clark* (Cambridge: The MIT Press, 2000) and *Chronophobia: On Time in the Art of the 1960s* (Cambridge: The MIT Press, 2004). A French language edition of *Object to be Destroyed* will be published by Editions Macula, Paris; a Spanish language edition of *Chronophobia* will be released by El Centro de Docu-

mentación y Estudios Avanzados de Arte Contemporáneo (CENDEAC), Murcia, Spain.

MARK HANSEN

LISTENING POST: RENDERING THE EVOLVING LANDSCAPE OF ONLINE PUBLIC DISCOURSE (OR, A STATISTICIAN, AN ARTIST, AND 200,000 COMPLETE STRANGERS)



Image: "Moveable Type" (2007).

Affiliation: Statistician, University of California, Los Angeles.

ABSTRACT

Listening Post, a collaboration between Mark Hansen and NY artist Ben Rubin, is an award winning multimedia art installation designed to convey the magnitude and diversity of online communication. Exhibited at the Whitney Museum of American Art, December 2002 through March 2003, *Listening Post* provides a meaningful rendering of a massive data stream consisting of thousands of simultaneous Internet-based conversations. The visual centerpiece of *Listening Post* is a suspended, curved grid of more than two hundred small screens. These screens display fragments of text that are continuously gathered in real time from unrestricted Internet chat rooms, bulletin boards and other forums. The work is structured as a sequence of "scenes," each of which organizes incoming communications according to different statistical criteria. Mirroring the fluidity and dynamism of the Internet itself, topics emerge and change from day to day, hour to hour. A coordinated audio component underscores the content presented on the screens, layering algorithmically generated musical compositions with the vocalization of captured messages, spoken by a text-to-speech system.

The technical challenges implied here are considerable; from "frugal" monitoring agents that continually recognize and cull new content, to statistical natural language processing and dynamic clustering schemes that allow us to track topics and extract representative phrases. In this talk, Hansen will

describe how his work with Rubin has evolved, starting with their early experiments with pure sonification of Web traffic. Hansen will emphasize the interplay between data analysis and design, between modeling and expression and end with their most recent project, a public art commission involving a live data feed from Google's news service.

BIO (As of 8/25/03)

Mark Hansen is currently Associate Professor of Statistics at UCLA, where he also has an appointment in the Design|Media Art Department. Previously he was a member of the Technical Staff in the Statistics and Data Mining Research Department of Bell Laboratories.

NAVIGATING THE MAZE: COLLABORATION AND THE CHIMERA OBSCURA



Image: "Chimera Obscura" (2001-2003). **Affiliations:** Rinehart: Berkeley Art Museum, Berkeley; Brixey: Artist, University of Washington, Seattle.

ABSTRACT

(Richard Rinehart will lead the presentation and Prof. Brixey will participate remotely from Seattle as advised by his doctors).

Commissioned for the exhibition, "Gene(sis), Contemporary Art Explores Human Genomics", *Chimera Obscura* is a net based-telerobotic work inspired by the anxieties fantasies, and emerging realities evolving from the frontier of contemporary genetics research. The collaboration between Shawn Brixey and Richard Reinhart is a meta-level discourse on the nature of human discovery as exemplified by the Human Genome Project. Centered around a telerobotic agent that visitors use to navigate, and decode a highly complex maze, the project employs a mutative game style structure that allows visitors to leave behind a virtual trail of media memes for others to read, duplicate, or delete in search of a unique sequence that will decode the maze. The ghost of the Minotaur roams the maze in the form of random mutative forces that frustrate attempts at easy, linear resolution, and visitors must break through by assuming newer hybrid forms.

Brixey and Rinehart will highlight the performative aspects of creating and presenting interactive, networked artwork. In a strategy reflective of the conditions of practice that created it, the *Chimera Obscura* asks visitors to collaborate (or compete) by tracing their own and each others' paths. This

joint presentation will trace the individual paths of the collaborators that lead up to and intersected at the *Chimera Obscura*. Like the Minotaur that roams the maze; what are the forces that upset and enliven our notions about collaborative practice?

BIO (As of 9/15/03)

Richard Rinehart teaches studio and theory in the University of California, Berkeley Department of Art Practice's Digital Media program, and holds a joint appointment on the Berkeley campus as Director of Digital Media at the UC Berkeley Art Museum/Pacific Film Archive. Richard creates net.art and manages research projects in the area of digital culture, including "Archiving the Avant Garde," a national consortium of museums and artists distilling the essence of digital art in order to preserve it for the next millennium.

Shawn Brixey is Associate Professor and Associate Director of the University of Washington's newly established Ph.D. program in Digital Arts and Experimental Arts (DXARTS). A former UC Berkeley faculty member he has exhibited widely including Documenta, Cranbrook Art Museum, The Chicago Art Institute, The Cooper Hewitt Design Museum, NY, the MIT Museum, and The Winter Olympics, Nagano, Japan. He received a 2003 Rockefeller New Media Fellowship for his pioneering work in the field.

JIM CAMPBELL

FORMULA ART: COMPUTERS AS ONE DIMENSIONAL TRANSLATORS



Image: "Fifth Avenue Cutaway #1" (2001).

Affiliation: Artist, San Francisco.

ABSTRACT

Tracing his work through the last 15 years, Jim Campbell will address some of the more general issues that have come up with computer mediated art. Starting with Interactivity and ending with what could maybe be called Data Aestheticization, he suggests how some of the current directions of computer based art making practices are heading towards a formulaic approach.

Campbell's work has gone through a progression from film to video to interactive installation to electronic sculpture. Thematically the work has been about human memory and its relationship to time and movement from both psychological and scientific perspectives. His earlier interactive works often are structured as psychological mirrors, where the viewer's response to a work becomes part of the work itself, as in a feedback system. More recent works explore perception at the threshold of recognition of moving images, and postulate what kinds of meaning can be expressed with extremely small amounts of information?

Having spent the last 3 years looking at "the pixel" as one example of an atomic structure of a digital representation, Campbell will discuss how he's come to the conclusion that the pixel as a visual element doesn't really exist except as a media and art based contrivance to give us something to grasp onto (or to see) as "digital." And finally he'll discuss

why these "Art by Number" methods that are being used have evolved naturally out of the structure of the computer.

BIO (*As of 11/10/03*)

Jim Campbell was born in Chicago in 1956 and lives in San Francisco. He received 2 Bachelor of Science Degrees in Mathematics and Engineering from MIT in 1978. His work has been shown internationally and throughout North America in institutions such as the Whitney Museum of Art, San Francisco Museum of Modern Art; the Carpenter Center, Harvard University; The International Center for Photography, New York, and the Intercommunication Center in Tokyo. His electronic art work is included in the collections of the Whitney Museum of American Art, San Francisco Museum of Modern Art; the University Art Museum at Berkeley. In 1992 he created one of the first permanent public interactive video artworks in the U.S. in Phoenix, Arizona. He has lectured on interactive media art at many Institutions, including the Museum of Modern Art in NY. As an engineer he holds more than a dozen patents in the field of video image processing.

EVERY SINGLE THING AROUND YOU COULD BE TRYING TO TELL YOU SOMETHING



Image: "Austria" (2006), courtesy of the artist, Sara Meltzer Gallery, and Catharine Clark Gallery. **Affiliation:** Artist, New York.

ABSTRACT

In Nina Katchadourian's work, Technology comes into play in ways that are strongly connected to her processes of dissection, restoration, and translation. The technological realm is conventionally thought of as a place where translation happens seamlessly and without residue, but Katchadourian seeks out places that hold the promise of minor breakdowns and potential misunderstandings.

Her diverse practice includes photography, sound, video and sculpture. Katchadourian often locates her subject matter in the colloquial; in recent years she has also looked to "nature" as concept, construct and site. Activities which engage technology, in both low tech and hi tech ways, have included mending broken spider webs; restoring loose, discarded audio and video tape found on the streets of different cities; creating car alarm systems based on bird sounds; and inventing a talking popcorn machine that uses a Morse Code program to translate the sounds of popping popcorn and turn it into spoken language.

BIO (As of 11/24/03)

Nina Katchadourian lives and works in Brooklyn, NY. She exhibits with Debs and Co. gallery in New York and Catharine Clark Gallery in San Francisco, where her exhibition *Animal Cross dressing, Uninvited Collaborations with Nature, and One Small Act of Endurance* will be on view until

January 3, 2004. She has exhibited at PS1/Moma, Sculpture Center and Artists Space in New York, the Berkeley Art Museum, the Serpentine Gallery in London, and she is currently developing a new piece with Vivid, Birmingham's Center for MediaArts.

She has been the recipient of awards from the Tiffany Foundation, the Peter S. Reed Foundation, and most recently from the Anonymous Was a Woman Foundation.

She is currently Adjunct Professor in the visual art department at Brown University.

Fall 2004–Spring 2005
Speaker Program

The Art, Technology, and Culture Colloquium

20 September 2004

Representing the Real:

A Merleau-Pontean Account of Art and Experience
from the Renaissance to New Media

SEAN KELLY [Philosophy, Princeton]

18 October 2004

Star Personas and Fan Fictions:

Bruce Lee, JJ Chinoid, and the Queer Technologies of Celebrity

MIMI NGUYEN [Women's Studies, University of Michigan]

1 November 2004

The Land

RIRKRIT TIRAVANIJA [New York and Thailand]

29 November 2004

From Homunculus to Golem:

Tracking an Alter-Avatar

SONYA RAPOPORT [Leonardo/ISAST]

24 January 2005

Making and Breaking Rules:

Game Design as Critical Practice

KATIE SALEN [Parsons School of Design]
& ERIC ZIMMERMAN [gameLab, NYC]

28 February 2005

The History of Net Art from 1995 to the Google IPO

RACHEL GREENE [Rhizome]

7 March 2005

I ♥ PowerPoint*

DAVID BYRNE [Artist, Musician, NYC]

18 April 2005

From Utopian Determinism to Network-Centric Paradigms

MARKO PELJHAN [Projekt AtoI-Pact Systems and UCSB]

* Presented at the Pacific Film Archive

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PARADISE UNDER SURVEILLANCE: TRANSPARENCY, VISIBILITY, AND NETWORK ACCESS



Image: "ACCESS" by Marie Sester (2003), Eyebeam, New York.
Photo by Shawn van Every. **Affiliation:** Artist, New York.

ABSTRACT

Marie Sester's work questions the societal perspective of the West and the "New World Order." She works with historical, archeological and artistic documents such as large-scale x-rays, architectural ground plans, elevations, sections, city maps, and aerial views. She creates immersive installations using technologies from the entertainment and surveillance industries. Her work proposes connections between individuals and broader forces, spatial scales, and histories.

Sester explores ways that societies implement forms, focusing primarily on ideas of transparency, visibility, and access: "Transparency, a term used in architecture in the 18th century, has recently reappeared in political, economic, and media discourses. Included in its values are those of information and communication, control and surveillance. The goal of transparency is visibility, but paradoxically transparency may serve to remove the visibility of these environments and promote secrecy. Visibility is also linked to the evolution of Western culture in the 20th century, from the Hollywood star industry to the explosion of advertising." Sester's third interest, access, emerges from the fact that a wired culture increasingly demands regulated forms of entry, from bank cards to code numbers, from passwords to plug-ins.

BIO (As of 1/10/07)

Marie Sester is a media artist. Born in France, she began her

career as an architect, having earned her master's degree from the Ecole d'Architecture in Strasbourg. Her interest, however, shifted from how to build structures to how place, cultural values, and political ideas are intertwined and affect our understanding of the world. Her work particularly questions the societal perspective of the West.

Her installation work has exhibited internationally, including in the Kwangju Biennale, Korea (1997); Kunsthalle Bern, Switzerland (1998); New Langton Arts, San Francisco, USA (1999); Portland Institute for Contemporary Art, Portland, USA (2000); San Jose Museum of Art, USA (2001); Siggraph, San Diego, USA (2003); Ars Electronica, Linz, Austria (2003); The Kitchen, New York, USA (2004); Villette Numérique, Paris, France (2004); the ZKM, Karlsruhe, Germany (2005), Casino Luxembourg, Luxembourg (2006).

Her 2003 installation ACCESS received an Honorary Mention in Interactive Art from Ars Electronica (2003), received the Webby Award for Net Art (2004), and was listed in the "50 Coolest Websites" in the *Time Magazine Online Edition* (2004).

<http://www.accessproject.net/>

PETER SELZ

DIRECTIONS IN KINETIC SCULPTURE: FROM GEORGE RICKEY TO JEAN TINGULEY



Image: "Homage to New York," Jean Tinguely.
Affiliation: Art Historian, University of California, Berkeley.

ABSTRACT

Questions of art as representation have long been challenged by science and technology. Laszlo Moholy-Nagy wrote in "Vision of Motion" (1922), that artists must replace the static principles of classical art with dynamic principles from life. Duchamp and Gabo experimented with new visual forms based on scientific discussions of space and time, and kinetic artists viewed movement itself as a new medium.

BIO (As of 2/23/04)

Peter Selz, Professor Emeritus of Art History at UC Berkeley, will describe his roles as professor in Moholy-Nagy's New Bauhaus School, curator of Jean Tinguely's momentous "Homage to New York" (1960) at New York MOMA, founding director of the Berkeley Art Museum, and curator of the pioneering exhibition, "Directions of Kinetic Sculpture" (1966). He will screen two rare historic films based on these exhibits and discuss problems that remain at the intersection of art, science, and technology.

After receiving his PhD from the University of Chicago and teaching at the Institute of Design, Peter Selz was appointed Chief Curator of Painting and Sculpture at MoMA, where he sponsored Tinguely's controversial self-destroying artwork. Later, he became Founding Director of the Berkeley Art Museum.

Professor Selz has authored many reviews and articles including 15 books on 20th Century Art, from German Expressionist Painting (1957) to The Art of Engagement (2005).

A LEG TO STAND ON: PROSTHETICS, METAPHOR, AND MATERIALITY



Image: "Prosthetic Legs" by deepchi1.

Affiliation: Media Theorist, University of California, Los Angeles.

ABSTRACT

Ten years ago, as the result of a recurrent cancer, my left leg (quite literally by then "a drag") was amputated high above the knee. Six months later, I was ready for my first prosthetic leg. Thus, for me, there is a certain scandal in the recent rush by cultural theorists to embrace "the prosthetic" as metaphor. Not because I find such metaphorical usage offensive in some facile sense but rather because it is too often less imaginatively expansive than it is reductive. The metaphor is most scandalous because it embodies a fascination with artificial and "post-human" body parts in the service of a discourse always located elsewhere—displacing it rather than living it first on its own premises. As a consequence, 'the prosthetic' has become a vague and "floating signifier" for contemporary critical discourse on technoculture.

Since I am, shall we say, particularly "well equipped" to do so, my talk will both critique and redress this metaphorical displacement of the prosthetic through what might be called a "phenomenological tropology"—that is, a thick description of the prosthetic both as it is imaginatively (and rhetorically) "figured" through representation and as it is imaginatively lived and "figured" as a material condition of existence. First, I focus on debates around the use and misuse of the prosthetic as metaphor, then I turn (autobiographically) to a more materialist, but no less figural, description of the prosthetic as a technological object and a lived experience.

BIO (As of 1/7/07)

Vivian Sobchack is Professor of Critical Studies in the Department of Film, Television and Digital Media and former Associate Dean of the School of Theater, Film and Television at the University of California, Los Angeles.

She was the first woman elected president of the Society for Cinema and Media Studies and now sits on the Board of Directors of the American Film Institute. Her work focuses on film and media studies and cultural studies, with an emphasis on the phenomenology of technologically-mediated perception and the philosophy of language.

Her essays have appeared in *Film Comment*, *Quarterly Review of Film and Video*, *Camera Obscura*, *Film Quarterly*, *Representations*, *South Atlantic Quarterly*, *Body & Society*, and *History and Theory*. She has edited two anthologies: *The Persistence of History: Cinema, Television and the Modern Event* and *Meta-Morphing: Visual Transformation and the Culture of Quick Change*. Her own books include *Screening Space: The American Science Fiction Film*, *The Address of the Eye: A Phenomenology of Film Experience*, and *Carnal Thoughts: Embodiment and Moving Image Culture*.

SEAN KELLY

REPRESENTING THE REAL: A MERLEAU-PONTEAN ACCOUNT
OF ART AND EXPERIENCE FROM THE RENAISSANCE TO NEW MEDIA

Image: Sean Kelly with son Ben.

Affiliation: Professor of Philosophy, Harvard University, Cambridge.

ABSTRACT

The Paragone, or Comparison of the Arts, was one of the great debates of the Renaissance. It pitted the sculptors against the painters in a competition over which was the superior art. The leading question of the Paragone was whether sculpture or painting was better at creating realistic representations. But what exactly is a “realistic” representation? Looking at art from the Renaissance to contemporary New Media, Kelly will trace one thread in the evolution of the artistic understanding of the representation of the real. This evolution, Kelly argues, parallels the evolution of the philosophical understanding of the nature of perception: it begins with the Empiricist account of perception as the projection of an image and builds toward the Merleau-Pontean idea of perception as embodied engagement with the world. The digital images of New Media, which are often thought of as the paradigm of disembodied, theoretical entities, are instead, Kelly argues, the culmination of this evolution toward an embodied understanding of perception and the representation of the real.

BIO (As of 1/4/07)

Sean Kelly earned an Sc.B. in Mathematics and Computer Science and an M.S. in Cognitive and Linguistic Sciences from Brown University in 1989. After several years as a graduate student in Logic and Methodology of Science, he finally received his Ph.D. in Philosophy from the University

of California at Berkeley in 1998.

He taught in Philosophy and the Humanities at Stanford and in Philosophy and Neuroscience at Princeton before joining the Harvard Faculty in 2006. His work focuses on various aspects of the philosophical, phenomenological, and cognitive neuroscientific nature of human experience. This gives him a broad forum: recent work has addressed, for example, the experience of time, the possibility of demonstrating that monkeys have blindsighted experience, and the understanding of the sacred in Homer. He has taught courses on 20th century French and German Philosophy, Philosophy of Mind, Philosophy of Cognitive Science, Philosophy of Perception, Imagination and Memory, Aesthetics, and Philosophy of Literature.

STAR PERSONAS AND FAN FICTIONS:
BRUCE LEE, JJ CHINOIS, AND THE QUEER TECHNOLOGIES OF CELEBRITY



Image: "1:6 Medicom Bruce Lee," by Shaun Wong.

Affiliation: Professor of Women's Studies, University of Michigan, Ann Arbor.

ABSTRACT

What happens when a Chinese American lesbian performer borrows from the distinctive cinema and styling of international superstar Bruce Lee to create her own Asian (drag) sensation, aspiring celebrity JJ Chinois? This talk examines the use of video and digital forms and technologies of public celebrity, in concert with queer forms and technologies of the self, for assembling a desirable commodity body in American and transnational popular culture.

JJ Chinois is the creation and alter-ego of New York City artist Lynne Chan. Nguyen will examine Chan's interpretation of Asian masculinities as individuated performance and as reproducible commodity. She will also consider the historical and cultural possibilities (and limitations) for stardom engendered by contemporary transnational circuits of culture, capital, and technology.

Nguyen explores technologies of the self and of the star to reflect upon the specific social histories and material conditions that create a desirable commodity body. Nguyen examines the technological implications of JJ Chinois' "star potential" by focusing on Chan's guerilla music video and "official" website, as well as the layers of his cinematic and stylistic borrowing from Bruce Lee's body of work (both his disciplined, physical body and his films). Nguyen looks at how Chan/Chinois reproduces and critiques the techniques

through which these popular cultural forms amplify the illusion of interactivity, intimacy and identification between stars, fans, and wannabes.

BIO (As of 10/18/04)

Mimi Thi Nguyen is Mellon Postdoctoral Research Fellow at the Rackham School of Graduate Studies and Assistant Professor in Women's Studies at the University of Michigan. She earned her PhD. in Ethnic Studies at the University of California, Berkeley, with a Designated Emphasis on Women, Gender, and Sexuality. She is currently completing her first book, which examines the historical production and mobilization of refugeeness for varied political and cultural projects (such as commemoration, humanitarianism, consumption and multicultural nationalism) in particular within the transnational configuration "Vietnamese America." She continues to situate her work within transnational feminist cultural studies with her next project, which will focus on fashion, citizenship and transnationality. She is co-editor with Thuy Linh Tu of *Alien Encounters: Pop Culture in Asian America* (forthcoming) and author of multiple essays on Asian American, queer, and punk subcultures, digital technologies, and Vietnamese diasporic culture, published in academic collections, on-line publications and popular magazines.

RIRKRIT TIRAVANIJA

THE LAND



Image: "The Land," Chaing Mai, Thailand.

Affiliation: Artist, New York, Bangkok, Berlin.

ABSTRACT

The Land project was initiated by Rirkrit and Kamin Letchaiprasert as a self-sustaining environment emerging from the artistic community. *The Land* is located in the northern part of Thailand, near the village of Sanpathong, 20 km southwest from the provincial city of Chiang Mai. Intended as an open space or community free from ownership, *The Land* is open to the day-to-day activities of local living (i.e. the growing of rice) and to the neighboring community. A hybrid of innovation and traditionalism, the project contrasts contemporary materials and technologies with ancient forms of agriculture.

While *The Land* is a rice field and a garden, freely accessible to all, it also supports architectural constructions that may be utilized in variety of ways, from shelters for sleeping to kitchens for cooking to platforms from which to deliver lectures or performances. The people who have contributed so far have come from both local and international artistic backgrounds, with artists such as: Kamin Letchaiprasert, Mitr Jai Inn, Tobias Rehberger, Philippe Parreno, Francois Roche, Angkrit Ajchariyasophon, Prachaya Phinthong, the artist group SUPERFLEX and Tiravanija. These small constructions vary from outhouses to kitchens, to living huts, and are designed and built as artistic and architectural experiments. Because the land is empty of expectation, it is truly open to possibility. Emptiness as an incubator, of sorts.

Rirkrit's own structure, as well as that of Tobias Rehberger, was exhibited as part of the *What If...Art on the Verge of Architecture and Design* curated by Maria Lind at the Moderna Museet Stockholm.

BIO (As of 11/1/04)

Rirkrit Tiravanija was born in Buenos Aires, Argentina, in 1961. After high school in Bangkok, Thailand, he studied at the Ontario School of Art in Toronto, the Banff Center School of Fine Arts, the School of the Art Institute of Chicago, and the Whitney Independent Studies Program in New York. He has exhibited widely, including solo shows at Kunsthalle Basel, The Museum of Modern Art, New York, Los Angeles County Museum of Art; Portikus, Frankfurt; and Secession, Vienna. For the 50th International Venice Biennale (2003), he co-curated Utopia Station, which has since traveled to several venues, most recently opening at the Haus der Kunst, Munich. Since 1998, Tiravanija has also been working on *The Land*, a large-scale collaborative and transdisciplinary project near Chiang Mai, Thailand. Tiravanija is a finalist for the 2004 Hugo Boss Prize and lives and works in New York, Bangkok, and Berlin.

FROM HOMUNCULUS TO GOLEM: TRACKING AN ALTER AVATAR



Image: "Lilith as Venus Wading in the Petri Dish."
Affiliation: Artist, *Leonardo/ISAST*, Berkeley.

ABSTRACT

In recent years, scientists have advanced our ability to understand and control human sexuality, reproduction, and gender. These developments have been highly controversial and have implications for the constitution of artificially created beings. Berkeley-based media artist Sonya Rapoport draws on alchemy and mysticism to construct multimedia art works that address these dilemmas.

Combining ancient myths with modern technological sophistication, Rapoport will trace the evolution of her artwork through the past four decades, starting from her abstract expressionist paintings of the 60's to net art. Robert Edgar, media artist and historian, summarizes her early interdisciplinary work as a "mix between Marcel Duchamp and the anthropologist Claude Levi-Strauss." Rapoport will present slides, video, and her recent interactive webworks, *Redeeming The Gene*, and *Kabbalah/Kabul*, in which she attributes a soul to an artificially created being, the golem.

BIO (As of 1/12/07)

Sonya Rapoport, new media artist, has produced computer assisted, cross-cultural and interdisciplinary artworks and interactive installations since the mid-1970's. These works have been presented at Sao Paulo, Brazil; Ars Electronica, Austria; DOCUMENTA, Kassel, Germany; and the Kuopio Museum in Finland. ISEA(S), Digital Salon(s), and Siggraph

have hosted her electronic artworks. Her concept for communicating altruisms to extra-terrestrials was presented in 2004 at the SETI (Search for Extraterrestrial Intelligence) workshop in Paris, later to become the web work, *Kabbalah/Kabul*. Recent venues for her artwork include the Art Biennial-Buenos Aires, Argentina; the Museo Nacional Centro de Arte Reina Sofia, Madrid, Spain; International Symposium of Interactive Media Design Istanbul, Turkey; the Whitney Biennial, 2006, and BIO4, 2007, Seville, Spain. A reproduction from her Inter-Active Installation *Animated Soul: Gateway to your Ka* was on the cover of *Leonardo Journal*, vol.39, number 2 2006. The issue included her autobiographical *Digitizing The Golem from Earth to Outer-Space*. She is on the International Advisory Committee for the Symposium Mutamorphosis being organized in Prague in 2007.

Sonya Rapoport's extensively published writings include art and book reviews. Her critiques have appeared in the MIT publication *Leonardo/ISAST* for which she serves on the governing board.

The Art, Technology, and Culture Colloquium

Fall 2005–Spring 2006
Speaker Program

21 September 2005
Can Soulful Music Survive Digital Epistemology?
JARON LANIER [Artist & Musician, Berkeley]

28 September 2005
Ephemeral Gumboots: Dancing the Rhythm of Change
COBI VAN TONDER [Artist & Musician, Johannesburg]

17 October 2005*
From Object to Things:
How to Represent the Parliament of Nature?
BRUNO LATOUR [Professor & Curator, Ecole des Mines, Paris]

2 November 2005
Digital Sound as Sculpture Material
TOM MARIONI [Sculptor & Conceptual Artist, SF]

9 November 2005**
Ten True Things
MIRANDA JULY [Artist & Filmmaker, LA]

1 February 2006
Exploiting the Momentum of Self Righteousness
MARK PAULINE [Artist, Survival Research Labs, SF]

1 Mar 2006
From Pre-Digital to Post-Digital:
Forty Years of Electronic Art and Music
STEVE BECK [Artist & Designer, UC Berkeley Engineering]

15 March 2006
**Monsters and Programs
and Other Beautiful Fictions**
MICHAEL REES [Digital Media Art & Sculpture, Rutgers Univ.]

5 April 2006
Dynamic Landscapes
SHIRLEY SHOR [New Media Artist, SF]

26 April 2006
Representing Time in the Absence of Space
MARINA GRZINIC [Artist & Writer, Lubljana]

3 May 2006
Contemporary African Photography and Film
OKWUI ENWEZOR [Curator & Dean, Art Institute, SF]

* Monday Evening on Oct 17, Morgan Hall, Room 101, Jointly Sponsored by Berkeley's Science, Technology, and Society Center

** Presented in conjunction with the Dept of Art Practice's "INTERVENTIONS" lecture series.

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MAKING AND BREAKING RULES: GAME DESIGN AS CRITICAL PRACTICE



Image: *Rules of Play*. **Affiliations:** Zimmerman: Game Designer, gameLab, New York; Salen: Artist & Game Designer, Parsons School of Design, New York.

ABSTRACT

Despite their commercial explosion in pop cultural, games remain largely unexplored as a critical practice with social and cultural dimensions. Why are games important? What kinds of games “break the rules” of mainstream computer and video games? How can making, playing, and studying games illuminate larger social and cultural issues?

This talk will focus on a range of projects created by Kate Salen and Eric Zimmerman, including games designed to be played in conferences, offices, and urban spaces. Discussing their ideas, their processes, and the games they make, Katie and Eric will address topics in design, complex systems, emergent complexity, collaboration, competition, social play, and games as interventions into urban spaces and everyday life. Come to their talk prepared to play!

BIO (As of 1/24/05)

Eric Zimmerman is the co-founder and CEO of gameLab, an independent game development company based in New York City that works with companies like Microsoft, PBS, and LeapFrog to create games for a variety of media. He is a writer, scholar, and a game industry advocate for independent and experimental games.

He and Katie Salen recently co-authored *Rules of Play: Game Design Fundamentals* (MIT Press 2004), a first-of-its-

kind textbook on game design. A second volume of readings in game design is slated for publication in Fall 2005.

Katie Salen is the Director of Graduate Studies, Design and Technology, Parsons School of Design. She has curated programs on games and culture for the Lincoln Center, the ZKM, and Exploding Cinema, and is a contributing writer for RES magazine. She worked as an animator on the critically acclaimed feature *Waking Life* and has designed games for a range of clients including SIGGRAPH, the Design Institute, gameLab, and mememe productions. She and Eric Zimmerman recently co-authored *Rules of Play: Game Design Fundamentals* (MIT Press 2004), a first-of-its-kind textbook on game design. A second volume of readings in game design is slated for publication in Fall 2005.

RACHEL GREENE

THE HISTORY OF NET ART FROM 1995 TO THE GOOGLE IPO



Image: Rachel Greene. **Affiliation:** Curator and Author, *Rhizome* and New Museum of Contemporary Art, New York.

ABSTRACT

Although the scope of contemporary visual art is enormous, internet art is still being established as a legitimate category. Strong works of internet art are able to speak about the worlds of informational technology, databases, over-saturation, hacking, etc in ways that other mediums cannot. Furthermore, internet art's place in post-Conceptual art and avant-garde genealogies remains largely uncharted. Rachel Greene will argue that the internet may be the best medium for those interested in avant-garde and oppositional art-making.

What is internet art? Is it good? Who makes it? Who buys it? Who shows it? Who cares? Greene will address these and other questions in a talk based in part on her recent book. She will relate the storied history of internet art's premier organization, *Rhizome.org*, and address the future of new media art in a context informed by Google, blogs, and the heightened trendiness of visual art.

BIO (As of 2/28/05)

Rachel Greene has written for many publications including *Artforum*, *Frieze*, *Contemporary*, and *Time Out New York*. Her first book, *Internet Art* (2004) was a title in Thames and Hudson's prestigious World of Art series.

She has curated exhibitions online and is currently an Ad-

junct Curator at the New Museum of Contemporary Art where she has organized exhibitions including *Rules of Crime* (2004) and the upcoming *Contagious Media*. She is also Executive Director of *Rhizome.org*.

I [HEART] POWERPOINT



Image: David Byrne presents a chart during his ATC Lecture. Photo by Bart Nagel.

Affiliation: Artist and Musician, New York.

ABSTRACT

PowerPoint, the software application developed by engineers at Microsoft Corporation, has become the ubiquitous standard for presentations on topics ranging from business to academia to charity fund-raising.

The structure and features of PowerPoint were designed assuming a specific world view. The software, by making certain actions easier and more convenient than others tells you how to think as it helps you accomplish your task. Not in an obvious way or in an obnoxious way or even in a scheming way. The biases are almost unintentional; they are natural and well integrated. It is possible that the engineers and designers have no intention of guiding and straightening out your thinking; they simply feel that the assumptions upon which they base their design decisions are the most natural and practical. You are thus subtly indoctrinated into a manner of being and behaving, assuming and acting, that grows on you as you use the program.

Let us imagine, then, that PowerPoint and its attendant softwares are actually a means to a positive emotional and philosophical end, a path towards a goal that is easy to reach and available to all. The billions of people who use it are on their way to happiness, contentment, and a feeling of belonging to a society that thinks and feels the same way and shares their values.

“Rather than resist, I decided that I must surrender and learn to use this software myself, for, like everyone, I long to belong. I have along way to go: my presentations are sometimes unclear and confusing. But I have made huge advances and I feel myself more at ease with each new presentation.”

—David Byrne

BIO (As of 3/7/05)

David Byrne, best known as one of the Talking Heads, has been making visual art for more than 25 years, and is represented by Pace/MacGill Gallery in NYC. He has been working with PowerPoint as an art medium for a number of years. What started off as a joke took on a life of its own as Byrne realized he could create moving pieces, despite the limitations of the medium. His new book of artwork done with PowerPoint is *Envisioning Emotional Epistemological Information*.

JANE MCGONIGAL

WHY I LOVE BEES, OR, A MASSIVELY-SCALED LUDIC WORLDVIEW



Image: "Honey Bees," by Mushi King.

Affiliation: Game Designer, University of California, Berkeley.

ABSTRACT

Jane McGonigal proposes that massively scaling digital communities is not only possible, but that scaling leads to the emergence of important changes in our understanding of the network, of the possibility of digital community, and indeed of "community" itself. The massively-scaled ludic worldview is a design imperative for all architects of digital community: more, more, more play and players.

Why more? "The more the better"—players experience phenomenological pleasure in being part of a much larger, co-present whole. "More is different"—unexpected things happen when you scale up. "More is needed"—to become exponentially more powerful, to pass the coveted threshold to "super," you need to connect as many individual parts as possible. These three tenets comprise the more, more, massively more connectivity she dreams of for playful network communities in today's new media landscape. Massively more is a vision of digital social networks designed and deployed to produce more pleasure, more emergence, and more superpower.

This vision flies in the face of one of social software's favorite conventional wisdoms: digital communities don't scale well. But recent San Francisco-based cluster of pervasive play and performance suggest otherwise. Together, these experiments in massively-scaled, public collabora-

tion comprise the avant-garde of an emerging constellation of network practices that are both ludic, or game-like, and spectacular—that is, intended to generate an audience. She calls this tactical combination of network-based play and spectacle supergaming.

BIO (As of 3/14/05)

Jane McGonigal is a game designer and games researcher, specializing in massively collaborative games played in everyday spaces. She is a Ph.D. candidate at UC Berkeley and is also a creative designer for 42 Entertainment, where she most recently served as community lead and puppetmaster for the *Halo 2* alternate reality game *I Love Bees*, which won the 2005 International Game Developers Association's Innovation Award and was named by the *New York Times*' "Year in Words" one of the most influential and touchstone catchphrases of 2004. Her previous pervasive gaming and collaborative play projects include *Place Storming* (Intel), the *Place Storming/Wi-Fi Bedouin Mash-up* (commissioned for the Los Angeles Museum of Contemporary Art), *The Go Game* (Wink Back, Inc.), *Organum* (BID lab), and *Tele-Twister* (Alpha Lab). She is currently working with the MacArthur Foundation on an educational gaming initiative and is on the Interactive City programming committee for ISEA 2006.

FROM UTOPIAN DETERMINISM TO NETWORK-CENTRIC PARADIGMS



Image: Makrolab, mark II.

Affiliation: Artist, University of California, Santa Barbara.

ABSTRACT

Marko Peljhan will present a critical overview of the aesthetic, political and legal aspects of his *MAKROLAB* project (1997-2007). The conceptual work on the *Makrolab* project started in 1994 during the Yugoslav civil wars with the purpose of establishing an independent and self sufficient performance and research structure as an outpost for Utopian removal, survival and critical reflection on the extreme and entropic societal conditions in which the author and his collaborators found themselves.

The first phase was realized in 1997 during the *Documenta X* exhibition in Kassel and it has since evolved in remote and isolated areas of Scotland, Australia, Slovenia, Italy, and Finland, with future developments planned for India, Nunavut, and finally, in 2007, the Antarctic.

The presentation will discuss the Utopian roots of the project (connected to the work of the Russian futurian Velimir Khlebnikov) as well as the development of the architecture, telecommunications and tactical media initiatives related to the project. The plans for the future and final set up of a transnational research facility in Antarctica and one of the driving principles behind the project, the s.c. *CONVERSION* (military-civilian-military), will be discussed in detail.

BIO (As of 4/18/05)

Marko Peljhan is currently Assistant Professor at the University of California, Santa Barbara and director of Projekt Atol. He was born 1969 in Sempeter pri Gorici in Slovenia and studied theater and radio directing at the University of Ljubljana. In 1992 he founded the arts organization Projekt Atol in the frame of which he works in the performance, visual arts, situation and communications fields. In 1995, he founded the technological branch of Projekt Atol PACT SYSTEMS and, in 1999, he founded the Projekt Atol Flight Operations branch of this organization.

His work has been presented at major international exhibitions and institutions such as *documenta X* in Kassel, the 2nd Johannesburg Biennale, *Ars Electronica*, *Media City Seoul*, *Gwangju Biennale*, *ZKM*, *Manifesta*, *Transmediale*, *Canon Artlab*, *P.S.1 MoMA*, the *New Museum* and *Venice Biennale*. In 2000, he received the special *Medienkunst* prize at the *ZKM* and in 2001 the *Golden Nica Prix Ars Electronica* together with Carsten Nicolai for their work *Polar*. In 2004 *Makrolab* was awarded the second prize of the *Unesco Digital Media Art Award*.

JARON LANIER

CAN SOULFUL MUSIC SURVIVE DIGITAL EPISTEMOLOGY?



Image: Jaron Lanier.

Affiliation: Artist and Musician, Berkeley.

ABSTRACT

This lecture is dedicated to the memory of Robert Moog.

Pop music in America is in a bizarre state. This is the first time since electrification that a new musical style hasn't appeared with a new generation. Hip Hop, weird attitude rock, and so on, are in many cases the music of the grandparents of today's undergraduates. Meanwhile, the term "Soulful" has been applied to music more frequently since the rise of digital metaphors and computational challenges to the very idea of "Soul." "Soulful" music is typically pre-digital (old blues recordings being the canonical example) while new music described as "Soulful" is usually nostalgic.

Making everything fungible gradually reduces the differences between things. This is what happens when all music is digitized, easily available, and remixable. Shouldn't ideas, including musical ideas, be anti-entropic? Is remixing enough? Though digital objects have more explicit boundaries than others, do we have enough self-knowledge to know where the boundaries of music are? Do computers confine us to eternally re-digesting the ideas of programmers, even when we are the programmers? Does our attitude about "Soulfulness" matter? In addition to exploring these questions, Lanier's talk will include brief musical examples and performances.

BIO *(As of 9/21/05)*

Jaron Lanier is a computer scientist, composer, visual artist, and author. Lanier's name is often associated with Virtual Reality (he is credited with coining the term). Lanier served as the Lead Scientist of the National Tele-immersion Initiative, a coalition of research universities studying advanced applications for Internet 2. Lanier is currently an External Fellow at Berkeley's International Computer Science Institute and is visiting faculty at Dartmouth, UPenn, Columbia, and at the Tisch School of the Arts at New York University (where he is a visiting artist).

As a musician, Lanier has been active in the world of new "classical" music since the late seventies. He is a pianist and a specialist in unusual musical instruments, especially the wind and string instruments of Asia. Lanier has performed with artists as diverse as Philip Glass, Ornette Coleman, George Clinton, Vernon Reid, Terry Riley, Duncan Sheik, Pauline Oliveros, and Stanley Jordan. He also writes chamber and orchestral music, including an opera that will premier in South Korea. Lanier has also pioneered the use of Virtual Reality in musical stage performance with his band Chromatophoria, which has toured around the world as a headline act in venues such as the Montreux Jazz Festival. He plays virtual instruments and uses real instruments to guide events in virtual worlds.

EPHEMERAL GUMBOOTS: DANCING THE RHYTHM OF CHANGE



Image: "Ephemeral Gumboots."

Affiliation: Artist and Musician, Johannesburg.

ABSTRACT

The history of Gumboot dance illustrates the potential for culture to transform social aggression. Cobi will present *Ephemeral Gumboots*, a hybrid media artwork/musical instrument that takes South African Gumboot dance and extends it as an interface into an electronic music-making system. How does the music of *Ephemeral Gumboots* reflect the media age in South Africa? How has the artist or facilitator, responded (or succumbed) to the politics and hegemony of technology?

For Deleuze and Guattari, music "both simulates space and creates it literally, on the dance floor, in headphones, on the Internet" (Andrew Murphy, 2000). The refrains of dance music provide territories for the body and mind to move and travel. Cobi will reflect on the contemporary impact of technology and her personal experience of it as she presents her project from a socio and political perspective. She will also invite composers and dancers to use her system for further creative exploration.

BIO (As of 9/28/05)

Cobi van Tonder, a.k.a. OTOPLASMA, is a South African composer, producer and performer specializing in interactive electronic music and other digital media. She has worked with various dance choreographers, video artists and actors. She also produces commercially for cinema,

television, radio and mobile media.

Cobi van Tonder holds a degree in Music in History and Society (University Of The Witwatersrand); a National Diploma in Light Music (Technikon Pretoria) and a National Certificate in Musical Theatre (Technikon Pretoria).

She was born in Pretoria and grew up in a small town in the North Western countryside of South Africa. During 2005, she is ZERO ONE/IDEO artist-in-residence in the Bay Area.

BRUNO LATOUR

FROM OBJECT TO THINGS: HOW TO REPRESENT THE PARLIAMENT OF NATURE?



Image: Bruno Latour.

Affiliation: Professor & Curator, Ecole des Mines, Paris.

ABSTRACT

“Things” are controversial assemblages of entangled issues, and not simply objects sitting apart from our political passions. The entanglements of things and politics engage activists, artists, politicians, and intellectuals. To assemble this parliament, rhetoric is not enough and nor is eloquence; it requires the use of all the technologies—especially information technology—and the possibility for the arts to represent anew what are the common stakes. This talk will debrief and discuss *Making Things Public*, a recent art show that provided a simulation of these issues.

BIO (As of 10/17/05)

Bruno Latour was trained first as a philosopher and then as an anthropologist. After field studies in Africa and California, he specialized in the analysis of scientists and engineers at work. In addition to work in philosophy, history, sociology and anthropology of science, he has collaborated into many studies in science policy and research management. He has written *Laboratory Life: The Construction of Scientific Facts* (Princeton University Press), *Science in Action*, and *The Pasteurization of France* (both at Harvard University Press). He also published a field study on an automatic subway system, Aramis or the love of technology, and an essay on symmetric anthropology: *We Have Never Been Modern* (both with Harvard and now translated in 22 languages). With the same publisher, he also published a series of essays, *Pandora's*

Hope: Essays in the Reality of Science Studies.

In a series of books in French he has been exploring the consequences of science studies on different traditional topics of the social sciences. Since 1982, Latour has been professor at the Centre de sociologie de l'Innovation at the Ecole nationale supérieure des mines in Paris and, for various periods, visiting professor at UCSD, at the London School of Economics and in the History of Science department of Harvard University. He has recently curated, with Peter Weibel, two art exhibitions at the ZKM Museum for Contemporary Art in Germany.

DIGITAL SOUND AS SCULPTURE MATERIAL



Image: "One Second Sculpture."

Affiliation: Conceptual Artist/sculptor, SIA, San Francisco.

ABSTRACT

Pioneering West Coast artist Tom Marioni will formulate a definition of conceptual art in the context of California schools of video art in the 1970's and describe how these approaches relate to painting and sculpture. Marioni will use DVD's to present sound works from 1976-1985 and describe their relation to performance and music, emphasizing how the physics underlying sound is produced from physical actions. Marioni will also outline tensions he's discovered between performance and theater and video art. Finally, Marioni will describe how he views digital sound as a sculptural material and his recent experience designing and organizing a website to present his work: <http://www.tommarioni.com>.

BIO (As of 1/5/07)

Sculptor and conceptual artist Tom Marioni was born in Cincinnati, Ohio, studied art at the Cincinnati Art Academy, moved to San Francisco in 1959, and has lived there ever since. He painted murals in the army in Ulm, Germany in '61 and '62.

In the '60s, in San Francisco, he worked as a graphic designer, performed in a nightclub drawing a nude model, exhibited his sculpture, and in 1968 became curator of the Richmond Art Center.

In 1970 Marioni founded the Museum of Conceptual Art (MOCA) in San Francisco, the first alternative art space in the U.S. The first show in MOCA was titled *Sound Sculpture As*. For Marioni that exhibition was the beginning of a series of sound works, radio shows on KPFA in Berkeley, and performances in Europe and Japan. Also in 1970, he made an exhibition in the Oakland Museum called *The Act of Drinking Beer with Friends is the Highest Form of Art*. He has recreated this work in many places worldwide over the years.

In 1973 Marioni founded the MOCA Ensemble, a free jazz group that performed in the Edinburgh Festival. In 1997 he organized The Art Orchestra and the group performed at the Legion of Honor Museum in San Francisco. From 1975-81 he edited *VISION*, a magazine/art journal. He received a Guggenheim Fellowship in 1981 and three NEA grants in the '70s.

Marioni wrote *Beer, Art and Philosophy (a memoir)*, (Crown Point Press, 2004), and in 2005 produced *A Motion Picture*, a video movie with eighteen San Francisco sculptors and painters. The movie will be premiered at the new de Young Museum in Golden Gate Park on November 18, 2005.

MIRANDA JULY

TEN TRUE THINGS



Image: Miranda July in *Me, You, and Everyone We Know*.

Affiliation: Artist and Filmmaker, Los Angeles.

ABSTRACT

Miranda July will present her work in film, fiction, performance, web and audio. If you have seen her feature film, *Me and You and Everyone We Know*, and are wondering how it came to be, this evening will give you some insight. Miranda also has some questions that you will perhaps be able to resolve for her.

BIO (As of 11/9/05)

Miranda July makes movies, performances, recordings and combinations of these things. Her short movies (*Haysha Royko*, *The Amateurist*, *Nest of Tens*, *Getting Stronger Every Day*) have been screened internationally at sites such as the Museum of Modern Art and the Guggenheim Museum. *Nest of Tens* and a sound installation, *The Drifters*, were presented in the 2002 Whitney Biennial. July participated in the 2004 Whitney Biennial with *learningtoloveyoumore.com*, created with support from the Creative Capital foundation and in collaboration with artist Harrell Fletcher. July's multimedia performances (*Love Diamond*, *The Swan Tool*, *How I Learned to Draw*) have been presented at venues such as the Institute of Contemporary Art in London and The Kitchen in New York.

July's stories can be read in *The Paris Review* and *The Harvard Review* and her radio performances can be heard regularly on NPR's *The Next Big Thing*.

July's first feature-length film, *Me and You and Everyone We Know* (IFC Films / FilmFour) premiered in January 2005 at the Sundance Film Festival, where it received a special jury prize for originality of vision. It debuted internationally at the Cannes Film Festival where it was awarded with four prizes, including the Camera d'Or.



+10TH ANNIVERSARY+

The Art, Technology, and Culture Colloquium

Fall 2006–Spring 2007

Speaker Program

of UC Berkeley's
Center for New Media

11 September 2006
**Making Faces:
Theatrical Materiality and Technological
Embodiment**
PAMELAZ [Performance Artist, SF]

25 September 2006
**Mediatic Performance:
New Technologies for Old Theater**
MARIANNE WEEMS [Director, The Builders Association, NY]

16 October 2006
**Recent Experiments in Modern Composition,
Software, and Stand-Up Comedy***
CORY ARCANGEL [Artist, NYC]

30 October 2006
**Extraterrestrial Aesthetics, Divine Genetics,
and Other Thought Experiments**
JONATHAN KEATS [Artist, SF]

13 November 2006
**Stop Making Sense:
Contextualizing Media Art**
RUDOLF FRIELING [Media Arts Curator, SFMOMA]

22 January 2007
ANALOG**
PIERRE HUYGHE [Artist, Paris]

12 February 2007
The Re-Dematerialization of the Art Object
MATMOS [Musicians, SF]

12 March 2007
The Twilight of Posterity
KAJA SILVERMAN [Rhetoric and Film Studies, UC Berkeley]

23 April 2007
Can You Say... 2007?
DOUG AITKEN [Artist, LA]

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MARK PAULINE

EXPLOITING THE MOMENTUM OF SELF RIGHTEOUSNESS



Image: "Robot Wars" from SRL.

Affiliation: Artist, Survival Research Labs, San Francisco.

ABSTRACT

Pauline will present an overview of recent SRL shenanigans using video and images, plus a few choice outrages from the past. He will focus on the peculiar motivational mechanics which underlie and sustain the impractical activities of SRL. Depending on your perspective, Pauline's talk will be a stark warning of the pitfalls facing anyone daring to attempt the genuinely original, or a celebration of the thrills in store for those who actually get away with it

BIO

Mark Pauline is an American performance artist and inventor, best known as founder and director of Survival Research Labs.

Pauline founded SRL in 1978 and it is considered the premier practitioner of "industrial performing arts," and the forerunner of large scale machine performance. SRL is known for producing the most dangerous shows on earth. Although acknowledged as a major influence on popular competitions pitting remote-controlled robots and machines against each other, such as *BattleBots* and *Robot Wars*, Pauline shies away from rules-bound competition preferring a more anarchic approach. Machines are liberated and re-configured away from the functions they were originally meant to perform.

Pauline has written of SRL, "Since its inception SRL has op-

erated as an organization of creative technicians dedicated to re-directing the techniques, tools, and tenets of industry, science, and the military away from their typical manifestations in practicality, product or warfare."

Since its beginning through the end of 2006, SRL has conducted about 48 shows. Each performance consists of a unique set of ritualized interactions between machines, robots, and special effects devices, employed in developing themes of socio-political satire. Humans are present only as audience or operators.

In August 1990, ArtPark, a state-sponsored arts festival in Lewiston, New York, cancelled a Pauline performance when it turned out he intended "to cover a sputtering Rube Goldberg spaceship with numerous Bibles" that would "serve as thermal protective shields" and be burned to ashes in the course of the performance

According to Pauline, "I like to make machines that can just do their own shows... machines that can do all that machines in the science fiction novels can do. I want to be there to make those dreams real."

PHOTONS, ELECTRONS, ICONS AND PHONONS: MATERIALS AND MAKINGS OF PRE- AND POST-DIGITAL ART



Image: Stephen Beck with Video Weaver (1976).

Affiliation: Artist & Inventor, Berkeley; Visiting Fellow, College of Engineering, UC Berkeley.

ABSTRACT

This presentation is dedicated to my friend Nam June Paik, who passed on to that great cathode ray tube in the sky on January 30, 2006, at the age of 73.

Beck will show examples from his body of work, ranging from early electronic neon sculptures with the 1968 charter Chicago chapter of *Experiments in Art and Technology*, to video compositions such as *Union*, an allegorical portrayal of internal bodily energies, and performances of *Illuminated Music* created on his invention, the Beck Direct Video Synthesizer. He'll also present studies of dynamic, magic square color matrix sequencing in Video Weavings, analog video fractals in a music video for Jimi Hendrix, Ambient Video sculptures created in Japan, and recent HDTV *Solaris Series* Videon video paintings, and early previews from his *NOOR Visual Orchestra* series, which is based on real time, time variant analytical geometry animations of Middle Eastern patterns and calligraphy.

BIO (As of 3/1/06)

Stephen Beck is a recognized video and media artist working from a base in the Berkeley Hills. His pioneering work in video art includes the invention and application of the Beck Direct Video Synthesizer in 1969 - a distinct and unique video synthesizer which used no cameras to produce images.

His work has been exhibited at and is in collections of museums from the MoMA, New York, to The Whitney Museum of American Art, to The Pompidou Center, Paris, amongst others. His pioneering experimental video art was broadcast nationally on the PBS network. His video/film composition *Union* was honored with the Prix Italia award (1978) and a CINE Gold Eagle award (1976).

Mr. Beck is also a writer of the post digital era, whose texts have appeared in *Mondo 2000 Magazine*, *Wired Magazine*, *The New York Times*, *NTT ICC Journal of Communications Art, Tokyo*, and other international publications.

His high-tech toy and game inventions include *Talking Wrinkles* the interactive electronic dog (Colceo), *Babble* reverse talking game (Galoob Toys), *Pocket Arcade* micro videogames (Sega), *Save The Whales* videogame, and many others.

Some of his other patented inventions include digital television conversion chips for Focus Enhancements, Energy Management Computer Systems for Safeway Stores, and the Phosphotron, a photonless imaging visual technology.

www.stevebeck.tv

MICHAEL REES

MONSTERS AND PROGRAMS AND OTHER BEAUTIFUL FICTIONS



Image: "Putto" (2003).

Affiliation: Digital Artist and Sculptor, Rutgers University.

ABSTRACT

Michael Rees' conceptual art defies category, combining sculpture, animation, performance, video, installation, and computer software programs to express his interest in the body and its connection to mind and spirit. Rees' work references surrealism and other movements in art history, as well as western analytic science and eastern metaphysics. Rees is a self-described "pataphysician," a maker of imaginary solutions and an investigator of the truth of contradictions and exceptions.

Rees will present recent works and the conceptual framework surrounding his investigation of mind, body and spirit. The "body" refers to his *Monster Series* and its attendant animations. These are concerned with the manipulated body and with multiple consciousness folded into an animate constructed body. The "mind" refers to his *Sculptural User Interface* with its parallel attendance to tendencies in conceptual art and computer science (the readymade, an extension of Joseph Beuys' notion of social sculpture and open source software as a "ready made made ready.") And finally the "spirit": Rees' *Ajna Series* is a conflation of western analytic science and eastern metaphysics with a special blend of surrealism from Bataille's *Visions of Excess*.

BIO (As of 3/15/06)

Michael Rees is professor of Sculpture at the Mason Gross

School of Art, Rutgers University, New Brunswick, NJ. His work traverses a broad range of activities and efforts. He has twice shown at the Whitney Museum and has had many exhibitions in the United States, Germany, Turkey, and Spain. His work has been exhibited in New York galleries and in private and public collections throughout the United States. Rees has an enormous appetite for working in a broad continuum of sculptural practice.

Rees' first solo show in New York at 303 Gallery had a desultory feel built from of clay and plaster, wire, steel studs, and other common materials. With each show, Rees' work continued to evolve consistently employing unusual manufacturing techniques and significant conceptual rigor. He has had solo shows at Basilico Fine Arts, Gorney Bravin and Lee, Universal Concepts Unlimited, and Bitforms Gallery. He is represented by Steve Sacks in New York. Recently he installed a permanent public installation in Kansas City, Missouri for the Kemper Museum of Contemporary Art. In 2004-2005 he has exhibited major pieces at the Aldrich Museum of Contemporary Art in Ridgefield, CT (curated by Richard Klein); the MARTa Museum in Herford, Germany (curated by Jan Hoet); and the Decordova Museum in Lincoln, Ma (curated by George Fifield).

DYNAMIC LANDSCAPES

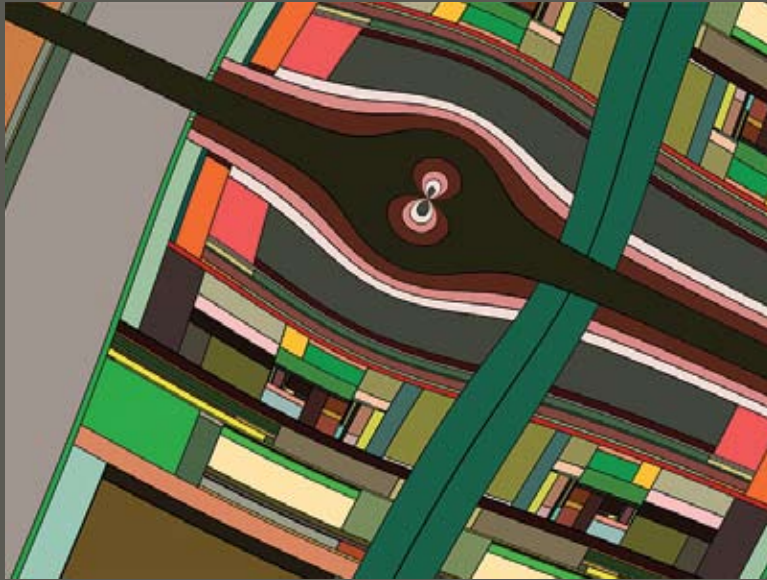


Image: "Sangrilla" (2003).

Affiliation: New Media Artist, San Francisco.

ABSTRACT

With dynamic forms, hypnotic movements, and a luminous palette, Shirley Shor creates artworks that seduce and delight. Part of an emerging generation of new-media artists who are redefining how computers can be engaged in the creation of work, Shor makes real-time computer-generated animations and installations that engage the spatial and temporal. In Shor's works, the landscapes are a synthesis between the code and the territory – animated fields of color are in perpetual fluid motion, expanding, merging, collapsing, and reforming with movements and shapes that become metaphors for concepts such as conflict, language, and identity.

BIO (As of 4/5/06)

Shor's work has been exhibited nationally and internationally. Recent shows include Yerba Buena Center for the Arts (San Francisco), SF CamerWork Gallery, Paule Anglim Gallery (San Francisco), Ars Electronica (Linz), Carl Solway Gallery (Cincinnati), RAM (Rotterdam), and Herzliya Museum of Art (Tel-Aviv). Shirley has been selected for inclusion in the 2004 California Biennial in the Orange County Museum of Art. She received the 2003 Bay Area Murphy Award in fine arts. Her work *Landslide 2004*, purchased by the Berkeley Art Museum, is now featured in a newly curated installation of their permanent collection: *A Measure of Time: American Art 1900 to the present*.

Shor received her BA in Art History and Philosophy from the Tel-Aviv University, and MFA in Conceptual Information Art from San Francisco State University.

MARINA GRZINIC

REPRESENTING TIME IN THE ABSENCE OF SPACE



Image: Marina Grzinic.

Affiliation: Artist and Writer, Ljubljana.

ABSTRACT

Territory as a pure geopolitical, physical, and material space is gone. Territory is now a much broader concept. Our intellectual concepts, our books, our works, and above all, our archives, are the new territories. Giving, contributing concepts, is, therefore, a gesture of expanding and broadening the concept of territory itself. In the first period of capitalism (if we think of the Fredric Jameson conceptualization) the question of territory was connected with its geographical aspect; it was bound to colonial ventures. Today surplus value can be produced in dematerialized territory: this is the case with the Internet. Internet space is the new territory.

Today, instead of talking about the production of space, which was connected with the modernistic venture and the colonial mind, we must talk about the production of time in relation to territory and space. Space is gaining a new dematerialized form, and it is all bound to time. Access to such space is inherently connected to questions of time, to the speed of modems, as there is no longer a question of the conquest of a physical territory, but of converting time into accessible zones.

BIO (As of 4/26/06)

Dr. Marina Grzinic is a philosopher, artist, and theoretician. She lives in Ljubljana, Slovenia and works in Ljubljana and Vienna. Marina Grzinic is researcher at the Institute of Phi-

losophy at the ZRC SAZU (Scientific and Research Center of the Slovenian Academy of Science and Art) in Ljubljana. She is Professor at the Academy of Fine Arts in Vienna. She also works as freelance media theorist, art critic and curator.

Marina Grzinic has been involved with video art since 1982. In collaboration with Aina Smid, Grzinic produced more than 40 video art projects, a short film, numerous video and media installations, several websites, and an interactive CD-ROM (ZKM, Karlsruhe, Germany).

Her two most recent books are: *Une fiction reconstruite. Europe de l'Est, post-socialisme et r tro-avant-garde* [Fiction Reconstructed. Eastern Europe, Postsocialism and Retro-avantgarde], L'Harmattan, collection Ouverture philosophique, Paris, 2005, and *Situated Contemporary Art Practices, Art, Theory and Activism from (the East of) Europe*, ZRC SAZU, Ljubljana and Revolver, Frankfurt am Main, 2004.

CONTEMPORARY AFRICAN
PHOTOGRAPHY AND FILM

Image: From the series *Paradigm Shift: African Stories*, (1997).
Affiliation: Curator and Dean, Art Institute of San Francisco.

ABSTRACT

Okwui Enwezor's presentation will draw from four works in progress. Two are books: *The Postcolonial Constellation: Contemporary Art in a State of Permanent Transitions*, and *Archaeology of the Present: The Postcolonial Archive, Photography and African Modernity*. Two are exhibition projects: *Snap Judgments: Recent Positions in Contemporary African Photography*, and *On Governmentality: Techniques and Technologies of Critique, Dissent, Resistance and Solidarity in Contemporary Art*.

BIO (As of 5/3/06)

Nigerian-born Okwui Enwezor is Dean of Academic Affairs at San Francisco Art Institute. He has been Visiting Professor in Art History at University of Pittsburgh, Columbia University, University of Illinois, and the University of Umea, Sweden. Enwezor was Artistic Director of Documenta 11, Kassel, Germany (1998-2002) and the 2nd Johannesburg Biennale (1996-1997) and is currently Artistic Director of Bienal Internacional de Arte Contemporaneo in Seville.

He has served on the jury of the Carnegie International, Venice Biennale; Hugo Boss Prize, Guggenheim Museum; Foto Press, Barcelona; Carnegie Prize; International Center for Photography Infinity Awards; Young Palestinian Artist Award, Ramallah; and the Cairo, Istanbul, Sharjah, and Shanghai Biennales.

Enwezor is a regular contributor to exhibition catalogues, anthologies, and journals. He is founder and editor of the critical art journal *Nka: Journal of Contemporary African Art* published by the Africana Study Center, Cornell University. His writings have appeared in journals, catalogues, books, and magazines such as: *Third Text*, *Documents*, *Texte zur Kunst*, *Grand Street*, *Parkett*, *Artforum*, *Frieze*, *Art Journal*, *Research in African Literatures*, *Index on Censorship*, *Engage*, and *Atlantica*. Among his books are *Reading the Contemporary: African Art, from Theory to the Marketplace* (MIT Press, Cambridge and INIVA, London), *Mega Exhibitions: Antinomies of a Transnational Global Form* (Wilhelm Fink Verlag, Munich), and the four volume publication of *Documenta 11* (Hatje Cantz, Verlag, Stuttgart).

Enwezor has curated major museum exhibitions which have appeared throughout the world in museums such as the Guggenheim, the Tate Modern, and the Museum of Modern Art, New York and countless others. These include *The Short Century: Independence and Liberation Movements in Africa, 1945-1994*; *Mirror's Edge*; *In/Sight: African Photographers, 1940-Present*; *David Goldblatt: Fifty One Years*. He was also the co-curator of Echigo-Tsumari.

PAMELA Z

MAKING FACES: THEATRICAL MATERIALITY AND TECHNOLOGICAL EMBODIMENT



Image: Pamela Z, courtesy of Ars Electronica, Linz Austria.

Affiliation: Performance Artist, San Francisco.

ABSTRACT

All artists are influenced by their tools. For contemporary performance artists, digital technologies are evolving so rapidly that their influence on artistic decisions can be greatly magnified. When the artwork, the tools, and the artist fuse into a single inseparable entity, can art maintain its strength and integrity or is it reduced to being a mere product of a culture seduced by new technology?

Pamela Z will explore this question in the context of her extensive experience with tools she considers to be extensions of herself. These include her gesture controllers—which by association make the body itself become the instrument, her two Powerbooks, “Callas” and “Cage”, and the vocal instrument—an extremely high-tech tool in and of itself.

BIO (As of 9/11/06)

Pamela Z is a composer/performer who makes solo works combining a wide range of vocal techniques processed through MAX MSP software, sampled sounds, and MIDI controllers including The BodySynth and various light controllers. She has also composed scores for dance, film, and new music chamber ensembles. She has had audio installation works included in exhibitions at the Whitney Museum of American Art in New York, the Erzbischöfliches Diözesanmuseum in Cologne, and the Dakar Biennale in Sénégal.

Her work has also been presented at the San Jose Museum of Art, El Museo del Barrio in New York, and La Biennale di Venezia in Italy. She has toured throughout the US, Europe, and Japan in concerts and festivals including Bang on a Can, Japan Interlink, and Other Minds. Her multi-media performance works have been presented at Theater Artaud and ODC in San Francisco, and at the Kitchen in New York. Her multi-media opera *Wunderkabinet*—based on the Museum of Jurassic Technology will be presented at the REDCAT in LA in fall 2006. Her awards include a Guggenheim Fellowship, the Creative Capital Fund, the CalArts Alpert Award, the ASCAP Award, and the NEA/JUSFC Fellowship.

MEDIATIC PERFORMANCE: NEW TECHNOLOGY FOR OLD THEATER



Image: "SuperVision."

Affiliation: Artistic Director, The Builders Association, New York.

ABSTRACT

The Builders Association is an eclectic group which combines theater practitioners with software designers and new media artists. Under the direction of Marianne Weems, this OBIE award-winning New York-based performance and media company exploits the richness of contemporary technologies to extend the boundaries of theater. Given the 'liveness' of performance, how can theater be an arena for exploring the frictive relationship between 'live' performance and 'live' technologies? How can one stage the impact of technology on human presence? And how can we use technology to talk about technology's embrace? Through viewing excerpts from past Builders Association productions, we will discuss how technology and its stories can be staged as an instrument of control, transgression, and narrative.

BIO (As of 9/25/06)

Marianne Weems is artistic director of The Builders Association, and has directed all of their productions. Since 1994, with a growing circle of artists, the company has collaborated on ten large-scale theater projects which have been presented at venues including The Brooklyn Academy of Music, the Singapore Arts Festival, London's Barbican Centre, Romaeuropa Festival, the Festival Iberoamericano de Bogota, and the Melbourne International Arts Festival, among many others. In addition, Marianne is currently at work on a new theater/music event with David Byrne and Fatboy Slim titled

Here Lies Love, she also recently completed a multimedia workshop with Disney Creative Entertainment and Walt Disney Imagineering.

Marianne serves on the board of the Association of Performing Arts Presenters, and Yaddo, she is on the advisory committee of the Center for Research in Engineering, Media and Performance at UCLA, and is the board president of Art Matters Inc. In the distant past, she also worked as a dramaturg with Susan Sontag, The Wooster Group, and others. She is the co-author of *Art Matters: How The Culture Wars Changed America* (NYU Press 2001.)

CORY ARCANGEL

RECENT EXPERIMENTS IN MODERN COMPOSITION, SOFTWARE, AND STAND-UP COMEDY



Image: "Kitty" courtesy of Cory Arcangel.

Affiliation: Artist, New York.

ABSTRACT

Lets say for a second you are an artist. And just for the sake of argument, that you make work which deals with the moving image...maybe...Video. So you are a video artist. And yeah, its 2006,...and your videos are short, like 2-3 minutes long. So what do you do with them? Do you screen them on public access? Do you upload them to YouTube? Do you sell them in limited editions in a gallery? Do you make music videos for bands? Do you enter in them in underground video/film festivals? How can you make sense of it all???? And that's just for video, imagine what a headache you'd have if you made other forms of media art as well...

This lecture proposes different ways artists (not just video artists), can make sense of the internet and the explosion of low cost distribution opportunities that are available today. Given that there is no easy solution, and that distribution interest is often tied in with content—Internet memes, comedy, the "Avant Garde," "hacking," open source code, MySpace, and Kurt Cobain, will all be discussed in no particular order, with Cory's work serving as the underpinning structure.

BIO (As of 10/16/06)

Cory Arcangel is a computer artist, performer, and curator who lives and works in Brooklyn. His work centers on his love of personal computers and the Internet. He is currently

a senior fellow at Eyebeam Atelier in Manhattan. He is a member of the artist groups, BEIGE, + R.S.G. His work has shown recently in the Whitney Museum of American Art, The Guggenheim Museum, New York, the MOMA, New York, Space1026, Philly, the Migros Museum, Zurich, Team Gallery, New York, and Thaddaeus Ropac Gallery, Paris. Aside from gallery installations, most of his projects can be downloaded with source code from his Internet web log <http://www.beigerecords.com/cory/>

EXTRATERRESTRIAL AESTHETICS, DIVINE GENETICS, AND OTHER THOUGHT EXPERIMENTS

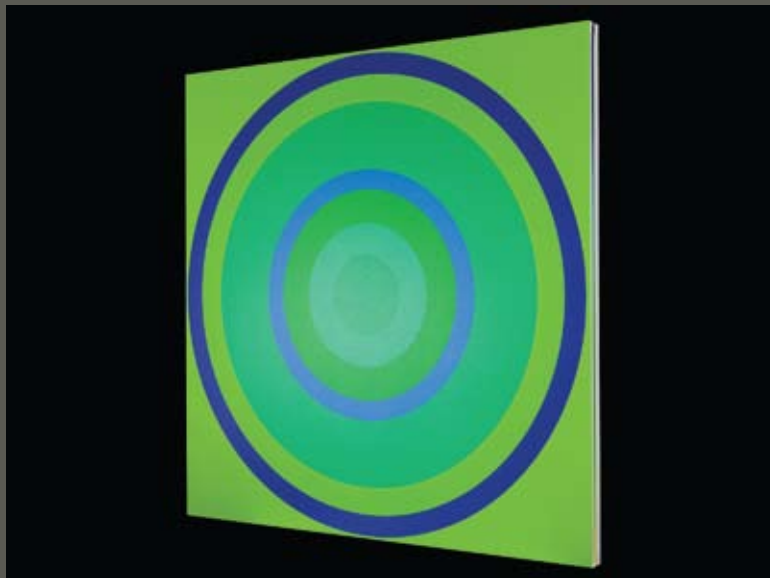


Image: "Intergalactic" by Jonathon Keats.
Affiliation: Artist, San Francisco.

ABSTRACT

Is art a science? Is science an art? In contemporary artistic practice, the studio may be a genetics laboratory, while the theoretical physicist, working years ahead of any plausible experiment, often formulates reality according to mathematical aesthetics. Have these two disciplines lost their bearings in the widening wake of postmodernism? Are we seeing just another breed of mash-up? Or do art and science need one another if either is to remain meaningful in the 21st Century?

Conceptual artist Jonathon Keats will address these questions by describing the role of scientific research in his creative process. He will discuss his attempts to genetically engineer God in a petri dish and to facilitate the intergalactic exchange of art, as well as his efforts to customize the metric system and to apply string theory to real estate development. Thinking of his projects as 'thought experiments', which rigorously misapply practices borrowed from biology, chemistry, and physics (as well as law and economics), Keats strives to take up where natural philosophy left off—and to enlist others in his interdisciplinary investigation.

BIO (As of 10/27/06)

Jonathon Keats is an artist, critic, and novelist. His art projects have been presented at venues including the Judah L. Magnes Museum, the San Francisco Arts Commission, and

the Exploratorium, as well as galleries including Refusalon and Modernism, which currently represents him—and have been documented by KQED-TV and the BBC World Service, as well as in periodicals ranging from *The San Francisco Chronicle* to the *Boston Globe* to *New Scientist*. Keats also serves as the art critic for *San Francisco Magazine* and as a columnist for both *Artweek* and *Wired Magazine*. He is the author of two novels, as well as museum catalogue essays and monographs. He has lectured in spaces ranging from the UC San Francisco Department of Neurology to the Happy Ending Bar in New York City, and has been awarded fellowships by Yaddo, the Ucross Foundation, the MacNamara Foundation, the University of Arizona, and the MacDowell Colony.

RUDOLF FRIELING

STOP MAKING SENSE: CONTEXTUALIZING MEDIA ART



Image: Rudolf Frieling.

Affiliation: Curator of Media Art, SFMOMA, San Francisco.

ABSTRACT

The Google generation now expects to find everything it ever wanted to know online. Undoubtedly, our knowledge society is offering completely new perspectives of learning and connecting, but black holes spoil the overall picture in a dramatic way. 404 Not Found has become a keyword for those searching online. But even the material that is found has to be questioned seriously. Given the lack of a sustained critical scientific discourse for new media, the found material is often a mere replication of uncritical praise of art works. The present is getting richer and richer, yet more and more detached from any notion of context in terms of continuity or disruption. Theories and blogs are mushrooming: but what do we learn about the history of media art?

This talk will exemplify the difficulties and ambiguities in “making sense” of one’s findings, and it will discuss artistic but also art historical ways of coping with this dilemma. Curatorial as well as artistic strategies concerning the collection, sorting, linking and distribution of data will be examined within the context of the portal site “Media Art Net.”

BIO (As of 11/13/06)

Rudolf Frieling is Curator of Media Arts at SFMOMA, San Francisco. He studied Humanities at the Free University of Berlin and received a Ph.D. from the University of Hildesheim; 1988 to 1994 he was curator of the Internation-

al VideoFest Berlin (today transmediale) and from 1994 to 2006 curator and researcher at the Center for Art and Media (ZKM) in Karlsruhe, Germany, where he was until 2001 the Head of the Video Collection; he has lectured internationally on media and art at the University of Art and Design Zurich and at the Academy of Art Berlin, and he was professor at the media faculty, University of Applied Sciences, Mainz; from 2001 to 2005 he headed the Internet project *Media Art Net* at ZKM, and from 2004 to 2006 the restoration and exhibition project *40yearsvideoart.de*, funded by the German Federal Cultural Foundation; other projects as curator include the *Biennale Sao Paulo 2002* (Net Art section) and *Sound-Image*, Laboratoria Arte Alameda, Mexico City 2003; he has published and co-edited with Dieter Daniels for Springer Vienna/New York a series of multimedia and book publications on the history and current context of media art: *Media Art Action* (1997), *Media Art Interaction* (2000) and *Media Art Net 1/2* (2004/2005).

The Art, Technology, and Culture Colloquium



17 September 2007

**State Secrecy, Black Sites,
and the Limits of the Visible**

TREVOR PAGLEN (Artist and Geographer, UC Berkeley)

1 October 2007

**Acoustic Simultaneity and
the Sculpture of Sound**

BILL FONTANA (Artist, SF)

29 October 2007

New Media Art: In Search of the Cool Obscure

GEERT LOVINK (Media Theory, Amsterdam University)

5 November 2007

And I was Both Tongues*

Yael Kanarek (Artist, New York)

3 December 2007

If Lost Then Found

KRISTIN LUCAS (Artist, SF)

4 February 2008

Giant Robot Architecture

GREG LYNN (UCLA & Angewandte, Vienna)

25 February 2008

Attention Depiction Disorders

NAUT HUMON (Recombinant Media Labs, SF)
V. VALE (Research Publications, SF)

10 March 2008

Looking at Looking at Looking

GOLAN LEVIN (Artist, Carnegie Mellon University)

7 April 2008

Text, Slides and Videotapes

KOTA EZAWA (Artist, SF)

28 April 2008

The Medium is not the Message

HEIDI ZUCKERMAN JACOBSON (Director, Aspen Art Museum)

*Co-Sponsored by the Renew Media Fellowship Program established by the Rockefeller Foundation

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PIERRE HUYGHE

TIME SCORE AND TIMING



Image: Pierre Huyghe.

Affiliation: Artist, Paris and New York.

ABSTRACT

Beginning with an introduction to the Association of Freed Time, this talk by Pierre Huyghe will focus on time based projects and exhibitions, scripted situations, and the construction of scenarios. While presenting his work, Huyghe will discuss a variety of methodologies, taking into consideration the exhibition as a form, the formats of representation as exhibition venues (theater, cinema, books, newspapers, parks...), placement and timing, the 'becoming image' of things, the exhibition versus the show, the principle of equivalence. Representation as a performative means, the activation of space, the rules of the game. Comedy, the recent mainstream attraction, celebration and celebrity.

BIO (As of 1/22/07)

Pierre Huyghe, born in Paris in 1962, lives in New-York and Paris. Huyghe explores the territory of reality and fiction, creating a site of convergence for interpretation, representation, and transformation. His work incorporates film, objects, and staged events such as celebrations, puppet shows, and musicals to address how we construct and translate experience. Although the final artwork often takes the form of a projected image, Huyghe's primary interest lies in the production of situations. Since founding the Association of Freed Time in 1995, Pierre Huyghe has sought to introduce new paradigms to the art exhibition by extending its temporal mode.

Since 1994 he has mounted solo exhibitions at institutions including the Tate Modern, London; Musée d'Art Moderne de la Ville de Paris/ARC, Paris; Carpenter Center, Cambridge; Dia Center for the Arts, New York; Solomon R. Guggenheim Museum, New York; 49th Venice Biennial (Pavillon Français), Musée d'art contemporain, Montréal; Centre Georges Pompidou, Paris; Museum of Contemporary Art, Chicago; Kunsthalle, Zurich; Museum of Art, Santa Monica; Wiener Secession, Vienna. He also contributed to Whitney Biennial 2006, Documenta 11 2002, 48th Venice Biennial 1999, Manifesta 2, European Biennial of Contemporary Art 1998, and to many other group exhibitions and festivals. Awards: Hugo Boss Prize, 2002, Special Award, Venice Biennial 2001, DAAD, Berlin, 1999-2000.

THE RE-DEMATERIALIZATION OF THE ART OBJECT



Image: "Matmos" as taken by Bill T. Miller.

Affiliation: Musicians and Sound Artists, San Francisco.

ABSTRACT

In her 1973 anthology *Six Years: The Dematerialization of the Art Object from 1966 to 1972* art historian Lucy Lippard charted a radical drift in art-making away from the material construction of objects and towards the conceptual dissemination of ideas. In our own work as Matmos we have attempted to re-consider this tradition, and in particular, to reverse its direction of flow: we start from a concept and move towards an engagement with objects selected or dictated by a conceptual allegiance, in the process creating a hybrid construction halfway between conceptual origin and pop music outcome. As our title indicates, the conditions through which music is realized have recently entered a second phase of "dematerialization": through the widespread adoption of "soft synths" and acoustic modelling on the production end, and the widespread practice of filesharing and downloading on the reception end, music is entering a seemingly re-dematerialized cultural moment, in which objects become optional. We'd like to talk about the limits, risks, and possibilities of this moment. As is our tendency, this will likely commence as a formal presentation and entropically dissolve into a far looser and more inclusive chat.

BIO (As of 2/12/07)

Matmos is M.C. Schmidt and Drew Daniel, aided and abetted by many others. In their recordings and live performanc-

es over the last nine years, Matmos have used the sounds of: amplified crayfish nerve tissue, the pages of bibles turning, a bowed five string banjo, slowed down whistles and kisses, water hitting copper plates, the runout groove of a vinyl record, a \$5.00 electric guitar, liposuction surgery, cameras and VCRs, chin implant surgery, contact microphones on human hair, violins, rat cages, tanks of helium, violas, human skulls, cellos, peck horns, tubas, cards shuffling, field recordings of conversations in hot tubs, frequency response tests for defective hearing aids, a steel guitar recorded in a sewer, electrical interference generated by laser eye surgery, whoopee cushions and balloons, latex fetish clothing, rhinestones on a dinner plate, Polish trains, insects, ukelele, aspirin tablets hitting a drum kit from across the room, dogs barking, people reading aloud, life support systems and inflatable blankets, records chosen by the roll of dice, an acupuncture point detector conducting electrical current through human skin, rock salt crunching underfoot, solid gold coins spinning on bars of solid silver, the sound of a frozen stream thawing in the sun, a five gallon bucket of oatmeal.

KAJA SILVERMAN

THE TWILIGHT
OF POSTERITY

Image: Kaja Silverman.

Affiliation: Professor of Rhetoric and Film, University of California, Berkeley.

ABSTRACT

In the summer of 2003, the Louvre mounted a large exhibition of Leonardo da Vinci's vast oeuvre. Within this exhibition were several curious objects: four pairs of video editing monitors and a large-screen projection of digital images of *The Last Supper*. These objects constituted an "intervention" by Irish artist James Coleman.

In "The Twilight of Posterity," Kaja Silverman argues that Coleman's intervention "transmits" da Vinci's work through a radical reconfiguration of artistic posterity: Coleman ceded pride of place and his own agency to the numerical projection; he refused to step into the position of author or symbolic "father;" he built decay and expiration into the work of art even during the tenure of its existence, and protected his images from posthumous entification by making the human psyche the only possible agency of their memorialization. Drawing upon the work of Sigmund Freud, Jacques Lacan, Maurice Merleau-Ponty and the writings of Leonardo da Vinci, Silverman stages her own intervention into our commonly held notions of artistic legacy, authorship, and immortality, to re-imagine the artist not just as a "transmitter" but as a "receiver" of images that hinge upon affective, reversible, potentially transformative correspondences and analogies between objects in the world.

BIO (As of 3/12/07)

Kaja Silverman is Class of 1940 Professor of Rhetoric and Film, and the author of seven books: *James Coleman* (Hatje Cantz, 2002); *World Spectators* (Stanford University Press, 2000); *Speaking About Godard* (New York University Press, 1998; with Harun Farocki); *The Threshold of the Visual World* (Routledge, 1996); *Male Subjectivity at the Margins* (Routledge, 1992); *The Acoustic Mirror: The Female Voice in Psychoanalysis and Cinema* (Indiana University Press, 1988); and *The Subject of Semiotics* (Oxford University Press, 1982).

Her writing and teaching are concentrated at the moment primarily on phenomenology, psychoanalysis, photography, and time-based visual art, but she continues to write about and teach courses on cinema, and has a developing interest in painting. She maintains a continuing commitment to feminist theory, post-structuralist theory, queer studies, masculinity, and theories of "race." She is currently working on two new books, *Flesh of My Flesh* (which is almost complete), and *The Miracle of Analogy*.

CAN YOU SAY...
2007?

Image: "Sleepwalkers" projected on MoMA.
Affiliation: Artist, Los Angeles.

ABSTRACT

"Let's make it, break it, and make it new again".

BIO (As of 4/16/07)

Widely known for his innovative fine art installations, Doug Aitken is at the frontier of 21st century communication. Utilizing a wide array of media and artistic approaches, Aitken's eye leads us into a world where time, space, and memory are fluid concepts.

Aitken's work effortlessly slips into our media-saturated cultural unconscious allowing the viewer to experience cinema in a unique way by deconstructing a connection between sound, moving images and the rhythms of our surroundings. Treating the world as his studio, he edits together frenetic and unique models of contemporary experience.

Aitken employs a number of post studio artistic mediums—photography, sculpture, architecture, sound installation, and multi channel video installation. In each of his artworks, Aitken chooses the medium or combination that amplifies and visually articulates the subject's qualities. The scale of the work can vary from a simple photograph to a complex moving sculpture of infinitely reflective automated mirrors. Quasi-narrative films create intricate mazes of open-ended stories told across reinterpreted physical architecture. To this end, his 2007 *Sleepwalkers* installation at the Museum of

Modern Art in New York re-imagines the museum's outdoor walls and façade as a screen onto which a film is projected. Recently, Aitken also produced *Broken Screen*, a book of interviews with 26 artists pushing the limits of linear narrative. The project inspired two "happening" events in New York and Los Angeles.

Aitken lives and works in Los Angeles. His non-stop and extensive explorations inform his work with a modern nomadic existence, where travel and movements are folded into our daily experience. Aitken has had numerous screenings, solo and group exhibitions around the world including the 1999 Venice Biennale, where he won the International Prize for his acclaimed installation *electric earth*. He's exhibited work in institutions such as the Whitney Museum of American Art, the Museum of Modern Art and the Pompidou Center in Paris.

TREVOR PAGLEN

BLANK SPOTS ON A MAP: STATE SECRECY AND THE GEOGRAPHY OF NOWHERE



Image: VORTEX 3 in Sextans (Inactive Signals Intelligence Spacecraft).

Affiliation: Artist and Geographer, University of California, Berkeley.

ABSTRACT

Geographer and artist Trevor Paglen takes us on a road trip through the world of hidden budgets, state secrets, covert military bases, and disappeared people: through a landscape that military and intelligence insiders call the “black world.” Over the course of his talk, Paglen leads us from “non-existent” Air Force and CIA installations in the Nevada desert to secret prisons in Afghanistan and to a collection of even more obscure “black sites” startlingly close to home. Using hundreds of images he has produced and collected over the course of his work, Paglen shows how the black world’s internal contradictions give rise to a peculiar visual, aesthetic, and epistemological grammar with which to think about the contemporary moment.

BIO (As of 9/17/07)

Trevor Paglen is an artist, writer, and experimental geographer. His work involves deliberately blurring the lines between social science, contemporary art, and a host of even more obscure disciplines in order to construct unfamiliar, yet meticulously researched ways to interpret the world around us.

Paglen’s visual work has been shown in galleries and museums including MASSMOCA (2006), the Warhol Museum (2007), Diverse Works (2005), in journals and magazines from *Wired* to *The New York Review of Books*, and at numer-

ous other arts venues, universities, conferences, and public spaces. *Artforum* called Paglen’s visual work “as emblematic of our era as that of the naked Vietnamese girl scorched by napalm was of its.” *The New York Times* called it “the real thing... and not on the evening news.”

Paglen’s first book, *Torture Taxi: On the Trail of the CIA’s Rendition Flights* (co-authored with AC Thompson; Melville House, 2006) was the first book to systematically describe the CIA’s “extraordinary rendition” program. His second book, *I Could Tell You But Then You Would Have to be Destroyed by Me* (Melville House, 2007) an examination of the visual culture of “black” military programs, will be published in November 2007. He is currently completing his third book, entitled *Blank Spots on a Map*, which will be published by Dutton/NAL/Penguin.

Paglen has received grants and commissions from *Rhizome.org*, the LEF Foundation, and the Eyebeam Center for Art and Technology. In 2005, he was a *Vectors Journal* Fellow at the University of Southern California.

Paglen holds a BA from UC Berkeley, an MFA from the School of the Art Institute of Chicago, and is currently completing a PhD in the Department of Geography at the University of California at Berkeley.

ACOUSTIC SIMULTANEITY AND THE SCULPTURE OF SOUND



Image: "Speeds of Time" (2004), London.

Affiliation: Artist, San Francisco.

ABSTRACT

Bill Fontana has worked for the past 30 years creating installations that use sound as a sculptural medium to interact with and transform our perceptions of visual and architectural settings. His sound sculptures use the human and/or natural environment as a living source of musical information. He views music, in the sense of coherent sound patterns, as a process that is going on constantly. His methodology has been to create networks of simultaneous listening points that relay real time acoustic data to a common listening zone (sculpture site). Since 1976, he has called these works sound sculptures. Fontana has produced a large number of works that explore the idea of creating live listening networks. These use a hybrid mix of transmission technologies that connect multiple sound retrieval points to a central reception point. What is significant in this process are the conceptual links determining the relationships between the selected listening points and the site-specific qualities of the reception point (sculpture site). Some conceptual strategies have been acoustic memory, the total transformation of the visible (retinal) by the invisible (sound), hearing as far as one can see, the relationship of the speed of sound to the speed of light, and the deconstruction of our perception of time. This talk will explore the simultaneity of sound as an environmental phenomena, documented with a series of sound sculpture projects from 1976 to the present.

BIO (As of 10/1/07)

Bill Fontana is internationally known for his experimental work in sound as a sculptural medium. He studied philosophy and music at the New School for Social Research in New York and the Cleveland Institute of Music. He has worked since the late 60's in developing his unique art form, and has realized sound sculptures and radio projects for museums and broadcast organizations around the world. He has received fellowships from the Guggenheim Foundation, the National Endowment for the Arts, the Berliner K|nstler Programm of the DAAD, and the Arts Council of England. His work has been exhibited at the Whitney Museum of American Art, the San Francisco Museum of Modern Art, the Museum Ludwig, Cologne, the Post Museum in Frankfurt, the Art History and Natural History Museums in Vienna, the Tate Modern London, the 48th Venice Biennale, the National Gallery of Victoria in Melbourne, the National Museum Modern Art Kyoto and the new Kolumba Museum in Cologne. He has done major radio sound art projects for the Australian Broadcasting Corporation, NPR, KQED, the BBC, West German Radio (WDR), Swedish Radio, Radio France and the Austrian State Radio. Born in 1947 in Cleveland, Ohio, he lives in San Francisco, CA.

GEERT LOVINK

NEW MEDIA ART: IN SEARCH OF THE COOL OBSCURE



Image: In Search of the Cool Obscure. **Affiliation:** Associate Professor of New Media, University of Amsterdam, Netherlands.

ABSTRACT

The emerging new media arts genre is in a crisis. Not that “new media” are on their way out. What we’re talking about here is a “luxury” problem: in what direction to grow further. After an initial period in which time and again the question “what is new media?” was raised, we have now moved to a second phase, in which large parts of the population have become familiar with multimedia, cell phones and the Internet. However, new media arts still operate in a self-referential ghetto, dominated by techno-fetishism. In the meanwhile, the world at large has moved from utopian promises about virtual reality and cyberspace to a culture of massive use. Taking this ‘democratization’ of new technologies in mind, what are the implications of this shift for the ‘electronic arts’ branch? Should new media artists and their (few) institutions seek collaboration and integration with the museum and gallery art? Should new media remain a separate category, with its own festivals and exhibitions, or be integrated into the broader ‘contemporary arts’? Or should we rather further institutionalize the new media discipline?

BIO (As of 10/29/07)

Geert Lovink (NL/AUS) is a media theorist and activist, Internet critic and author of *Dark Fiber*, *Uncanny Networks*, and *My First Recession*. He worked on various media projects in Eastern Europe and India. He is a member of the Adilkno collective and co-founder of Internet projects such as *The*

Digital City, *Nettime*, *Fibreculture* and *Incommunicado*. He is founder and director of the Institute of Network Cultures, professor at Interactive Media (Hogeschool van Amsterdam) and associate professor at the Media & Culture department, University of Amsterdam. In 2005-2006 he was a fellow at the Berlin Institute for Advanced Study.

<http://laudanum.net/geert/>

AND I WAS BOTH TONGUES



Image: "Attached" (2004), lambda print, edition of 6, courtesy of bitforms gallery nyc. **Affiliation:** Artist, New York.

ABSTRACT

Yael Kanarek has developed a unique vocabulary of artistic networked interfaces that combine photography, graphics, hypertext, sculpture, and performance. Kanarek generates complex networked "story spaces" that combine multiple media forms with multiple languages including Hebrew and Arabic. Online visitors move through and explore charged issues of land, space, and language. Recognizing that languages shape space by defining cultural territory and sovereignty, Kanarek explores the question of space on the internet.

Kanarek will present several of her award winning net art projects, including her most recent net art project, Object of Desire, accessible through the Jewish Museum in New York, and her installation Warm Fields, exhibited at the bitforms gallery, where a dynamic physical space is constructed with formalistic tools of configuration, shape, and shadow.

BIO (As of 11/5/07)

Yael Kanarek is a 1995 Renew Media Fellow who has created a series of projects that update the ancient genre of the traveler's tale. Since 1995, she has been developing a story space called *World of Awe* that explores connections between travel, memory, storytelling, and technology. *World of Awe* takes the form of a diary of an ungendered traveler who searches for a lost treasure in a fictional parallel world

called Sunset/Sunrise.

Kanarek developed a collaborative album *Bit by Bit, Cell by Cell* released in 2005 by Innova Recordings. In 2002, SFMOMA commissioned her second *World of Awe* chapter, *Destruction & Mending*. In 2003 *Turbulence.org* commissioned *Portal*, an interactive net.dance. Selected for the 2002 Whitney Biennial, Kanarek has received grants from the Jerome Foundation, Foundation for the Arts, and The Alternative Museum and the recipient of the Netizens Web-prize in addition to the CNRS/UNESCO Lewis Carroll Prix Argos in France.

Kanarek is the founder of Upgrade! International, a network of gatherings concerning art, technology and culture, and is an honorary senior fellow at Eyebeam.

<http://www.worldofawe.net>

KRISTIN LUCAS

IF LOST
THEN FOUND

Image: "Travel Advisory" (2004), duratrans photograph, lightbox.

Affiliation: Artist, San Francisco.

ABSTRACT

A paradoxical and insubstantial explanation of the inherent problem of simplifying a complex set of relevant concerns related to the phenomenon of over-identification with an inanimate object and its consequent animations and manifestations. A lecture that unfolds into a coming of age story about the largely undocumented and unfinished work of the artist Kristin Lucas, including documentation of an attempt to embody the digital medium by reversing the popular notion of infusing humanity into machines, and instead applying familiar strategies of electronic media to her own life—told by the most current version of herself. The lecture will include the screening and possible live restaging of fragments of video, performance, and difficult to categorize works, such as: *Whatever Your Mind Can Conceive* (2007) and *Refresh* (2007).

BIO (As of 12/3/07)

Kristin Lucas lives in Oakland and New York, and recently Weimar, Germany where she was a participant of the 13th International Studio Program of ACC the City of Weimar. Lucas is an artist working in the realms of digital art, video, performance, intervention, sculpture, and installation. She investigates visions of future, the effects of an accumulation of rapid spread, flash-in-the-pan technology, and the impact of the digital medium on perceptions of time and space.

Lucas' work has been exhibited in the 1997 Whitney Biennial, New York, and in group exhibitions at the Museum of Modern Art and Artists Space, New York; San Jose Museum of Art, San Jose; ZKM; Karlsruhe, and at festivals in Amsterdam, Berlin, Mexico City, Montreal, Toronto, New York and San Francisco. She has had solo exhibitions at Postmasters Gallery, New York; Or Gallery, Vancouver; JEMA, a location variable museum; Windows, Brussels; O.K Center for Contemporary Art, Linz; Foundation for Art and Creative Technologies, Liverpool; [Plug in], Basel; and Insitute for Contemporary Art, Philadelphia. She is the recipient of several awards, including the Colbert Foundation Award for Media Arts; Rema Hort Mann Foundation Grant for Video and Performance; Urban Visionaries Award for Emerging Talent. Her single channel videos are distributed by Electronic Arts Inter-mix, New York.

THE ART TECHNOLOGY & CULTURE COLLOQUIUM

of UC's Berkeley Center for New Media



18 September 2008 (Thursday)

Art and Discipline*

STEVE KURTZ (Artist, Critical Art Ensemble, Buffalo, NY)

7:30-9pm, Berkeley Art Museum Theater, entrance on Durant St

13 October 2008

Tracking Transience: The Orwell Project

HASAN ELAMI (Artist, San Jose State University)

25 October 2008 (Saturday)

Free Speech: New Media, Performance, and Democracy**

LAURIE ANDERSON (Artist, NY)

2-4pm, Wheeler Hall

7 November 2008

How to Type Fast and Influence People

R. LUKE DUBOIS (Composer/Artist, NY)

24 November 2008

Public Art and Media: From Spectacle to Political

ANNE PASTERNAK (Director, Creative Time, NY)

8 February 2009

You'll Never Walk Alone: Protest, Memory, and Reenactment

JOE DELAPPE (Artist, Reno, NV)

2 March 2009

Flickr, Flarfing, and Babelfish: The Internet and Art Practice

RAY BELDNER (Artist, SF)

20 March 2009

Where the Girls Are: Women Artists, Science, and Technology

MARCIA TANNER (Curator, SF)

13 April 2009

I'll Replace You: Outsourcing Everyday Life

JENNIFER & KEVIN MCCOY (Artists, NYC)

27 April 2009

1/4 Watt of Pure Power: Experiments in the Dark Transmission Arts

NEIGHBORHOOD PUBLIC RADIO (Oakland/Chicago/San Diego)

Fall 2008 - Spring 2009 Program

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7:30-9:00 pm

160 Kroeber Hall

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GREG LYNN

GIANT ROBOT ARCHITECTURE



Image: Greg Lynn: Giant Robot Architecture.

Affiliation: Architect, UCLA and Angewandte, LA/Vienna.

ABSTRACT

Robots. In my office, my staff keeps asking for more new machines, and every time I get a new machine, I fire two or three people. By extrapolation, in the next few years I will be sitting in an office by myself with a bunch of robots. We have is a very large CNC (computer numerically controlled) cutting machine, a laser cutter, a 3d printer, and soon we will have a robotic articulated arm. All of these things let us do studies of models, which are very important to architects, but what they also let us do is learn machine language. We spend more and more time talking to machines; speaking their language. It is very easy for us to go to any country that has an automobile industry or an aircraft industry and give their machines instructions and do things with these large machines at an architectural scale that is very perfunctory and affordable. The spread of machine language and programming is more significant than the Anglicization of the world. Learning to talk to robots is very important to my field of design.

BIO (As of 2/4/08)

Greg Lynn is a leading pioneer at the intersection of computing, design, and architecture. His architectural designs have been exhibited in both architecture and art museums including the 2000 Venice Biennale of Architecture where he represented the United States in the American Pavilion. His work is in the permanent collections of CCA, SFMOMA,

and MoMA and has been exhibited at the Pompidou, Beyeler, Cooper Hewitt, MAK, MoCA, NAI, Carnegie, ICA and Secession museums among others. In addition to his architectural work, his Alessi "Supple" Mocha Cups and his Vitra "Ravioli" Chair are in production and have been inducted into the Museum of Modern Art's Permanent Collection. He received the American Academy of Arts & Letters Architecture Award in 2003.

In 2002, he left his position as the Professor of Spatial Conception and Exploration at the ETHZ (Swiss Federal Institute of Technology Zurich) and became an Ordentlicher University Professor at the University of Applied Arts in Vienna. He is studio professor of Architecture at UCLA and the Davenport Visiting Professor at Yale University. Greg Lynn holds degrees in architecture and philosophy and received an Honorary Doctorate degree from the Academy of Fine Arts & Design in Bratislava.

In 2001, *Time Magazine* named him one of 100 of the most innovative people in the world for the 21st century. In 2005, *Forbes Magazine* named him one of the ten most influential living architects.

NAUT HUMON, PERRY HOBERMAN, AND V. VALE

ATTENTION DEPICTION DISORDERS



Affiliations: Humon: Musician, Recombinant Media Labs; Hoberman: Installation Artist, Assoc. Research Professor, USC School of Cinematic Arts, Interactive Media Division; Vale: Publisher, RE/Search Publications.

ABSTRACT

Bay Area legends Naut Humon and V. Vale will present an oral optical conversation using a variety of media forms. Topics will include ADD, information overload, experiential engineering, catastrophism, shuffle-culture, artificial simulations, panorama, spatial media synthesis, transcoding, cinesonics, meta-language, disembodied temporality, Frankenstein polyphonies and errant edge blending histories. Special guest artist Perry Hoberman will perform live real time requisite visual distractions in accordance with the ADD theme. The dialogue will conclude with rare, unseen footage of the Survival Research Labs private show at Berkeley Art Museum in 2004.

BIO (As of 2/25/08)

Naut Humon has been the director of international operations for RML, Asphodel Records, and AV curator for select portions of the annual ARS Electronica Festival in Austria. Recombinant Media Labs cultivates radical methodologies and performative processes that expand aesthetic and technological boundaries of immersive installation and surround cinema. Naut performed with the experimental music group "Rhythm & Noise" and is about to debut a new cross-media collective known as "Careen Ajar." For several decades, he's experimented with a wide range of audience mobilization and extreme environments to build bridges between audio and visual experiences. The Recombinant Media Labs con-

cept has emerged out beyond these frames and is ready to take it to the streets.

Perry Hoberman is an installation artist who has worked extensively with machines and media. His career has included stints with Laurie Anderson and he is currently an Associate Research Professor at the Interactive Media Division of the USC School of Cinematic Arts in LA. He has exhibited internationally for decades, with major shows throughout the USA and Europe, including a retrospective at the ZKM Center for New Media in Karlsruhe. Hoberman has been the recipient of numerous grants and awards, and in 2002 was both a Guggenheim Foundation Fellow and a Rockefeller Foundation Media Art Fellow.

V. Vale has been an independent, non-grant-funded, San Francisco publisher of counterculture magazines and books since 1977. His books include *Modern Primitives*, *Angry Women*, *Incredibly Strange Music*, *Incredibly Strange Films*, *Search and Destroy*, *Pranks*, *Industrial Culture Handbook*, four books on U.K. visionary author J.G. Ballard, and a book on William S. Burroughs, Brion Gysin, and Throbbing Gristle.

RAY BELDNER

FLICKR, FLARFING AND BABELFISH: THE INTERNET AND ART PRACTICE



Image: "Michael 03.01.10" (2010).

Affiliation: Artist, San Francisco.

ABSTRACT

"The fact that everything is possible on the Internet reveals mankind's true essence, the aspiration towards freedom." Pierre Lévy, "Collective Intelligence: A Civilization"

The ubiquity of computers and access to the Internet has put the greatest libraries, image databases, and interactive tools at the fingertips of most artists working today. As a result, traditional artistic practice is exploding as artists explore the potential of these new technologies and incorporate them into their working methodologies.

In his talk, sculptor Ray Beldner will describe the vital role the Internet plays in his own creative process. He will present examples of work in which he has mined porn websites looking for "fine art," and used online language translation programs—like a game of telephone—to remake some of JFK's greatest speeches to hilarious and ironic effect. He has even dabbled in the poetry of Google searches to create "Flarf" verse, which he will read. These everyday uses of the Internet are only a few examples of how the web has liberated artists' understanding of "found" materials and is leading to the greatest expansion and democratization of creative practice in our history.

BIO (As of 3/2/08)

Like many artists, Ray Beldner makes art from the stuff of

everyday life: clothing, cash, stolen items, porn. The work takes the form of sculpture, installation, digital media, text-based work, and applied arts. It is frequently derived from conceptual ideas that deconstruct hierarchical systems: "high art" versus "low art," "intrinsic value" versus "commercial value," and so on with ironic humor.

Born in San Francisco, Beldner received a BFA from the San Francisco Art Institute and an MFA from Mills College. He has participated in numerous solo and group exhibitions both nationally and internationally and his work can be found in many public and private collections including the Federal Reserve Board, Washington D.C., the Scottsdale Museum of Contemporary Art, Arizona, the Fine Arts Museums of San Francisco, the Oakland Museum of California, and the San Jose Museum of Art.

Most recently, Beldner had a solo exhibit at the Catharine Clark Gallery, San Francisco and was included in the shows: *The Western Front*, Charles James Gallery, Los Angeles and *Greetings From the American Dream*, Riverside Art Museum, Riverside, CA. Forthcoming exhibits include *Inventing Marcel Duchamp: The Dynamics of Portraiture*, National Portrait Gallery, Washington D. C., and *Redesign: Transforming the Ordinary*, Nevada Museum of Art, Reno, Nevada.

LOOKING AT LOOKING AT LOOKING



Image: “Opto-Isolator II” (2010), courtesy Victoria & Albert Museum, London.

Affiliation: Artist, Associate Professor of Electronic Art, Carnegie Mellon University.

ABSTRACT

Much consideration has been given to the idea (in, for example, Reader-response criticism) that the gaze of the viewer is the force by which artworks become constituted. Yet most interactive artworks to date have lacked fundamental information about where their participants’ visual attention is actually directed. Likewise, many of our richest models for interactivity are grounded in notions of mammalian facial behavior—to understand an animal, we look into its eyes—yet the powerful expressive affordances of eyes, as a form of dynamic display, are almost never granted to interactive artworks. What if artworks could know how we were looking at them? And, given this knowledge, how might they respond if they could look back at us?

This talk will present a survey of Golan Levin’s personal research into the “medium of response,” with consideration given to the conditions that enable people to experience sustained creative feedback with reactive systems; to the potential for audiovisual abstraction to connect viewers to realities beyond language; and more generally, to information visualization as a mode of art practice. The talk concludes with a presentation of Levin’s most recent attempts to create engrossing and uncanny interactions structured by gaze: by endowing responsive artworks with new perceptive capacities—the ability to know where we are looking—and new expressive means, through simulated eyes that can return

and meet our own.

BIO (*As of 3/10/08*)

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. He is Associate Professor of Electronic Art at Carnegie Mellon University.

KOTA EZAWA

TEXT, SLIDES,
AND VIDEOTAPES



Image: "Hand Vote" (2008), painted wood sculpture.

Affiliation: Artist, California College of the Arts, San Francisco.

ABSTRACT

Since its commercial emergence in the 1930s, animation in the United States was treated as a category of cartoons. Even animation that found its audience outside of the mainstream made use of stereotypical cartoon attributes such as narrativity and caricature. American artists Robert Breer and Lawrence Jordan were exceptions, producing bodies of work that investigate animation as a visual language outside the cartoon tradition. Today, thanks to consumer video and animation software, a growing number of artists in the US and elsewhere are reimagining animation as an art form on par with other contemporary art practices.

Kota Ezawa has produced his own animations since 2000. Coming out of studies in Fine Art programs in Europe and the US, his animations deal with abstraction and mediated perceptions of reality through reconstructions of existing films and videos. In this lecture, Ezawa will present his work in the context of 20th Century avant-garde animation.

BIO (As of 4/7/08)

Ezawa's work has been shown in solo exhibitions at the Hayward Gallery in London, Artpace in San Antonio, The Wadsworth Atheneum Museum of Art, Murray Guy Gallery in New York, and Haines Gallery in San Francisco. He participated in exhibitions at Museum of Modern Art in New York, Whitney Museum of American Art, SFMOMA, Andy

Warhol Museum, and Musee d'Art Moderne de la Ville de Paris. His animations were included in the 2005 Shanghai Biennale and will be presented in the upcoming Sao Paulo Biennial. He received a Tiffany Foundation Award in 2003 and the SECA Art Award in 2006. Ezawa is Assistant Professor of Media Arts at the California College of the Arts.

NEIGHBORHOOD PUBLIC RADIO

4/27/08

CONVERSING, CONSIDERING, CONDENSING, CONJURING: 7 YEARS OF COLLABORATION



Image: "Early New York."

Affiliation: Neighborhood Public Radio, San Francisco.

ABSTRACT

1/4 watt of pure power: Neighborhood Public Radio and the Dark Transmission Arts

Neighborhood Public Radio has completed its first 5 year plan. In that time we were dedicated to access in excess and a critique of the limited public radio options available in the United States. Since that first broadcast in January of 2004 we have developed programming with communities around the world, taught people to build their own transmitters, experimented very publicly with transmission as an artistic medium in the Bay Area, and most recently managed to bring the original critique of National Public Radio to their board members and their airwaves. Some recent experiments have included workshops on television transmitter building, and circuit bending with an ecological concern. After the success of the Whitney Biennial we are at a crossroads. Perhaps we need a new 5 year plan. Perhaps we need a 1 year plan. Maybe we need a new directive. Maybe we're done.

After a presentation of our history and some of our recent projects, in keeping to our collaborative process, we will ask the audience... What next?

As it happened we decided to take a quick break and in January 2010 we mounted an installation in Baltimore at the Contemporary Museum, and other plans are forming to

explore the public space of transmission in the ever-shifting sands of the electromagnetic spectrum.

BIO (As of 4/27/08)

Neighborhood Public Radio (NPR), founded 2004 by multimedia artists and educators Lee Montgomery, Jon Brumit and Michael Trigilio, acts as a traveling band of guerrilla broadcasters. Since the first broadcast in January of 2004, they have developed programming with communities around the world.

NPR personnel have hosted thematic broadcasts far and wide including in many galleries in San Francisco, at Chicago's *Version 5* Festival (2005) and San Jose's *Zero 1* Festival (2006), as well as projects in Europe. One of these was in Serbia where, funded by a grant from CEC Artslink, NPR worked with media organization *kuda.org*. Enabled by a Creative Work Fund Grant, NPR collaborated in a series of projects titled *Radio Cartography* in partnership with San Francisco's Southern Exposure Gallery. Neighborhood Public Radio has been named "Best Super Local Radio Station" by *San Francisco Magazine* and has been featured in *Punk Planet* magazine, *Artforum*, *Women's Wear Daily*, and the *Chicago Reader*.

STEVE KURTZ

ART AND DISCIPLINE



Image: "Molecular Invasion" (2002).

Affiliation: Artist, Critical Art Ensemble, Buffalo, NY.

ABSTRACT

In May 2004, artist Steve Kurtz was detained by the FBI and subject to a four year federal investigation for alleged links to bioterrorism, an ordeal widely covered in the press and the subject of a documentary film by Lynn Hershman Leeson. This will be his first west coast public lecture since his acquittal in May.

"My lecture will be built upon the following premises: First, any action within the cultural landscape performed from a minoritarian political position will be perceived by authority as a 'contestational' act. Second, once challenged, any or all of a variety of disciplinary agents will be sent to re-stabilize the discourses of the status-quo through the managing or silencing of resistant cultural production.

Over the past two decades, Critical Art Ensemble has encountered many of these agents. Police, FBI, Department of Justice prosecutors, corporate lawyers, politicians, and church officials have attacked, threatened, or denounced CAE for acting against the authoritarian tendencies of Western societies. This lecture chronicles the reasons why our work has elicited such responses, and how and why the violence against cultural resistance has escalated and intensified over the past five years."

BIO (As of 9/18/08)

Steven Kurtz is a Professor of Visual Studies at SUNY Buffalo and a founding member of Critical Art Ensemble (CAE). CAE is a collective of tactical media practitioners of various specializations, including computer graphics and web design, wetware, film/video, text art, book art, and interventionist performance. Formed in 1987, CAE's focus has been on the exploration of the intersections between art, critical theory, technology, and political activism. The collective has performed and produced a wide variety of projects for at diverse venues ranging from the street to the museum to the Internet. Critical Art Ensemble has also written six books on various aspects of cultural resistance. Its writings have been translated into 18 languages.

—Steve Kurtz, Critical Art Ensemble

TRACKING TRANSCIENCE: THE ORWELL PROJECT



Image: "Altitude: V2."

Affiliation: Artist, SJSU, San Jose.

ABSTRACT

On Monday, October 13, artist Hasan Elahi will describe his experiences with FBI interrogation and his subsequent art project in a public lecture, "Tracking Transcience: The Orwell Project," part of UC Berkeley's ongoing Art, Technology, and Culture Colloquium.

After an erroneous tip called into law enforcement authorities in 2002, Elahi was subjected to an intensive post 9-11 investigation by the FBI. After undergoing months of interrogations and nine lie-detector tests, he was cleared of suspicions. After this harrowing experience, Elahi conceived *Tracking Transcience* (<http://trackingtranscience.net>), a self-tracking system that constantly and publicly presents his exact location, activities, and other personal data. This self-surveillance project is a critique of contemporary investigative techniques and provides an ongoing "alibi" for Elahi in the event of future accusations.

BIO (As of 10/13/08)

Hasan Elahi is an interdisciplinary artist whose work examines issues of surveillance, simulated time, transport systems, borders, and frontiers. His work has been presented in numerous exhibitions at venues such as the Centre Georges Pompidou, Sundance Film Festival, Kassel Kulturbahnhof, The Hermitage, and at the Venice Biennale. Elahi recently was invited to speak about his work at the Tate Modern, Ein-

stein Forum, and at the American Association of Artificial Intelligence. His work has been supported with significant grants from the Creative Capital Foundation, Ford Foundation/Philip Morris, and the Asociación Artetik Berrikuntzara in Donostia-San Sebastián in the Basque Country/Spain. Currently, he is an Assistant Professor at San José State University.

LAURIE ANDERSON

IN CONVERSATION
WITH KEN GOLDBERG



Image: Laurie Anderson at the Lincoln Center for the Performing Arts.

Affiliation: Artist, New York.

ABSTRACT

Ken Goldberg hosts a conversation and audience Q&A with acclaimed multi-media artist Laurie Anderson on topics ranging from privacy and politics to art and technology. This event is planned in conjunction with Anderson's newest performance, "Homeland," which includes songs and stories that create a poetic and political portrait of contemporary American culture. Conceived as one long piece of music, Homeland moves through many worlds, from Greek tragedy to American business models, addressing the current obsession with fear, violence, and security.

BIO

"The reigning performance artist of her time" (*Boston Globe*), Laurie Anderson is known internationally for her multimedia presentations in which she performs in roles as varied as visual artist, composer, poet, photographer, filmmaker, electronics whiz, vocalist, and instrumentalist.

Initially trained as a sculptor, Anderson did her first performance-art piece in the late 1960s. Throughout the 1970s, Anderson did a variety of different performance-art activities. She became widely known outside the art world in 1981 when her single "O Superman" reached number two on the UK pop charts. She also starred in and directed the 1986 concert film *Home of the Brave*.

Recognized worldwide as a groundbreaking leader in the use of technology in the arts, Anderson collaborated with Interval Research Corporation, a research and development laboratory founded by Paul Allen and David Liddle, in the exploration of new creative tools, including the Talking Stick—a six-foot-long batonlike MIDI controller that can access and replicate different sounds. She also created a tape-bow violin that uses recorded magnetic tape on the bow instead of horsehair and a magnetic tape head in the bridge. In 2002, Anderson was appointed the first artist-in-residence of NASA.

On April 12, 2008, Anderson married longtime companion Lou Reed.

HOW TO TYPE FAST AND INFLUENCE PEOPLE



Image: "Hindsight."

Affiliation: Composer/Artist, New York.

ABSTRACT

There are people in every culture who will strive to utilize the maximum level of technology available to them to make art. If you repeat this to yourself enough every day, then genres of new media, computer art, algorithmic composition, interactive performance, etc, reveal themselves as the conceptual prisons they truly are, and the artist finds the freedom to be *sui generis*. If we define artistic and compositional practice historically as an evolution of new ways of seeing and hearing, then it's no surprise that in an information age artists find themselves preoccupied with the informatics behind our cultural discourse, and take command of the tools necessary to grasp the data that surrounds us.

This talk looks at the practice of making art that comments on our cultural capital in a world in which we are bombarded by information. To look at modern life is to gaze upon the interaction of subjectively charged messages; finding the metaphors linking data and art, sight and sound, music and architecture, urban fabrics and mediatized romance, intimacy and improvisation, is all about filtering, mapping, transcoding, and interpreting what goes on around us every-day... in other words, the things artists have always done.

BIO (As of 11/3/08)

R. Luke DuBois is a composer, artist, and performer who explores the temporal, verbal, and visual structures of cul-

tural and personal ephemera. He holds a doctorate in music composition from Columbia University, and has lectured and taught worldwide on interactive sound and video performance. He has collaborated on interactive performance, installation, and music production work with many artists and organizations including Toni Dove, Matthew Ritchie, Todd Reynolds, Michael Joaquin Grey, Elliott Sharp, Michael Gordon, Bang on a Can, Engine27, Harvestworks, and LEMUR, and was the director of the Princeton Laptop Orchestra for its 2007 season.

An active visual and musical collaborator, DuBois is the co-author of *Jitter*, a software suite for the real-time manipulation of matrix data. He appears on nearly twenty-five albums both individually and as part of the avant-garde electronic group The Freight Elevator Quartet. He currently performs as part of Bioluminescence, a duo with vocalist Lesley Flanagan, and in Fair Use, a trio with Zach Layton and Matthew Ostrowski.

DuBois has lived for the last fifteen years in New York City. He teaches at the Brooklyn Experimental Media Center at NYU's Polytechnic Institute. His records are available on Caipirinha/Sire, Liquid Sky, C74, and Cantaloupe Music. His artwork is represented by bitforms gallery in New York City.

ANNE PASTERNAK

PUBLIC ART AND MEDIA: FROM SPECTACLE TO POLITICAL



Image: Anne Pasternak. **Affiliation:** Artistic Director, Creative Time, New York.

ABSTRACT

For the past 14 years, Anne Pasternak has been President and artistic Director of Creative Time, the New York City arts organization that creates unconventional opportunities for artists to activate and engage urban spaces. Recent new media projects include screenings of Mark Tribe's *Port Huron Project* in Times Square, David Byrne's *Playing the Building*, and Jenny Holzer's *For the City* light projections at Rockefeller Center.

Other Creative Time projects have included exhibitions and performances in the historic Brooklyn Bridge Anchorage, sculptural installations at Grand Central Station, sign paintings on Coney Island, skywriting over Manhattan, as well as the twin beacons of light that illuminated the former World Trade Center site six months after 9/11. Over the past decade, Pasternak has also worked closely with artists Christo and Jean-Claude, Doug Aitken, Laurie Anderson, Gary Hume, Vik Muniz, Takashi Murakami, Shirin Neshat, Steve Powers, and Cai Guo Qiang. Pasternak will describe current trends in public art practice and Creative Time's curatorial strategies.

BIO (As of 11/24/08)

Anne Pasternak, the President and Artistic Director of Creative Time, joined the organization in the fall of 1994, with the goal of presenting some of the most adventurous art in

the public realm. Creative Time has been commissioning and presenting innovative art in New York City since 1972, introducing millions of people every year to contemporary art while making sure it plays an active role in public life. Under Pasternak's direction, renowned projects range from exhibitions and performances in the historic Brooklyn Bridge Anchorage, sculptural installations in Grand Central Station's Vanderbilt Hall, sign paintings in Coney Island and skywriting over Manhattan to the *Tribute in Light*, the twin beacons of light that illuminated the former World Trade Center site six months after 9/11. Pasternak has been committed to initiating projects that give artists opportunities to innovate their practice, preserve public space as a place of creative expression, and respond to timely issues.

In addition to her work at Creative Time, Pasternak curates independent exhibitions, consults on urban planning initiatives, and contributes essays to cultural publications. She lectures extensively throughout the United States and Europe, and she served as a guest critic at Yale University and continues to teach at the School of Visual Arts.

She currently lives in New York City with her husband, artist Mike Starn, and daughter, Paris Starn.

the art, technology, and culture colloquium

FALL 2009–SPRING 2010 PROGRAM

SEPTEMBER 16, 2009

Mark Hostler (Artist, Negativland, NC)
Adventures in Art at the Edge of the Law

OCTOBER 5, 2009

Camille Utterback (Artist, SF)
Luscious Complexity: Transcending the Doohickey
Main Auditorium, Sutardja Dai Hall

OCTOBER 14, 2009

Candice Breitz (Artist, Berlin)
From A to B and Back Again
Co-presented with SF Museum of Modern Art

NOVEMBER 3, 2009

Ben Rubin (Artist, EAR Studio, NYC)
What's That Ticking Sound?
Co-presented with the Contemporary Jewish Museum

NOVEMBER 23, 2009

Mark Tribe (Artist, Brews University, RI)
Art and the Utopian Imaginary

DECEMBER 1, 2009

David Harrington (Artistic Director, Kronos Quartet, SF)
Sonic Immersion: An Exploration of Eclectic and Unusual
Sounds and Musics
Co-presented with Cal Performances

JANUARY 28, 2010 (WEDNESDAY 4:30PM)

Joe McKay (Artist, SUNY Purchase, NY)
Something Besides Super Monkey Ball
Co-presented with BAM/PFA
Berkeley Art Museum Theater, 2425 Durant Avenue entrance

FEBRUARY 5, 2010

Shari Frilot (Filmmaker, Sundance Institute, UT)
Physical Cinema: Curatorial Strategies at the New Frontier

MARCH 19, 2010

Leo Villareal (Artist, NY)
Complex Simplicity: Investigating the Medium of Light
Co-presented with the San Jose Museum of Art

APRIL 8, 2010

Anne Walsh and Chris Kubick (Artists, SF)
Conversing, Considering, Condensing, Conjuring:
7 Years of Collaboration

APRIL 22, 2010

Eugene Thacker (Theorist, Georgia Tech, GA)
Darklife

of UC's Berkeley
Center for New Media

Monday Evenings
7:30-9:00pm
160 Kroeber Hall
UC Berkeley

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JOSEPH DeLAPPE

YOU'LL NEVER WALK ALONE: PROTEST, MEMORY, AND REENACTMENT



Image: DeLappe with Gandhi installation.

Affiliation: Artist, Reno, NV.

ABSTRACT

In 2001 media artist Joseph DeLappe began a series of protests, interventions, and reenactments—hacktivist performances within computer games and online communities. Included in these is the controversial project *dead-in-iraq* which he created to intervene in the highly popular, taxpayer funded *First Person Shooter* game produced by the Defense Department as a recruiting and marketing tool. DeLappe enters the America's Army game with the moniker "dead-in-iraq," drops his weapon, and in the ensuing virtual mayhem, is killed; hovering over his dead avatar he proceeds to type the name, age, service branch and date of death of each American military casualty from the war in Iraq. In this ongoing act of "memorial and protest" he has, to date, logged in over 4,000 names of the 4,221 reported killed. The project has garnered both intense support and criticism from dedicated gamers, veterans, soldiers' relatives, and others, while also receiving a level of media scrutiny that has propelled the ideas behind the project into the popular imagination.

Does this type of artistic intervention affect change? How does one creatively navigate the inherent conflicts between art and activism? How do creative individuals who seek to dissent, demonstrate or otherwise participate in oppositional actions choose to function in our present media saturated environment? DeLappe will present his ideas regarding art

and activism as realized in both virtual and real territories through the discussion of *dead-in-iraq* and other recent works that creatively engage our contemporary geopolitical and technological context through interventionist strategies, including projects such as *iraqimemorial.org*, *The Salt Satyagraha Online: Gandhi's March to Dandi in Second Life* and *Americasdiplomat.org* which was developed as part of the faux end-of-the-war edition of the *New York Times*.

BIO (As of 2/8/09)

Joseph DeLappe is an Associate Professor of the Department of Art at the University of Nevada where he runs the Digital Media Program. Working with electronic and new media since 1983, his work in online gaming performance, electromechanical installation and real-time web-based video transmission have been shown throughout the United States and abroad.

His works have been included in *Art in America*, *Wired.com*, *Salon.com*, *The New York Times*, and featured on CNN domestic and international, NPR (National Public Radio), CBC (Canadian Broadcast Company), and *The Sydney Morning Herald*. He is a native of San Francisco born in 1963.

WHERE THE GIRLS ARE: WOMEN ARTISTS, SCIENCE AND TECHNOLOGY



Image: "The Meaning of Minuscule" taken by Gail Wight.
Affiliation: Independent Curator / Writer, Berkeley.

ABSTRACT

Feminist critiques of scientific culture have expanded the discourse around scientific history, practice and theory since the 1960's, while offering new possibilities for artistic investigation. Discussions include how male-gendered language has dominated descriptions of biological and other scientific processes, and whether there are sexual differences in approaches to the study of living organisms and systems.

The ways in which contemporary female artists employ digital and electronic technology to explore scientific themes and issues is fascinating to me. I'm intrigued by their uses of interactivity and humor, their interpretations of "relational aesthetics," and their morphing of traditional feminist concerns into often subtle yet powerful critiques of patriarchal structures, gender politics and established assumptions in technology and science. I'm particularly intrigued by their approaches to the biological sciences, and their uses of experimental media in these investigations.

While not advancing an essentialist thesis, this talk will investigate the practices of artists such as Kathy High, Nina Katchadourian, Rachel Mayeri, Patricia Piccinnini, Sabrina Raaf, Gail Wight, Diane Willow and others whose work focuses on scientific process and history. I hope it will provoke a lively discussion on, among other topics, the evolution, current directions and relevance of 21st C. female

perspectives and feminist art practice in science—biological sciences especially—and new media.

BIO

Marcia Tanner is an independent curator and writer based in Berkeley, California. Former director of the San Jose Institute of Contemporary Art, Tanner most recently organized *We Interrupt Your Program* at Mills College Art Museum in 2008. Her previous exhibitions include *Brides of Frankenstein* at the San Jose Museum of Art (2005); *Bad Girls West*, UCLA Wight Art Gallery (1994); *We Look and See*, Berkeley Art Museum (1996); *Shadow Play* and *Location, Location*, San Jose ICA; *Aural Sex* and *Lineaments of Gratified Desire*, Catharine Clark Gallery, San Francisco; and *Dromology: Ecstasies of Speed and LifeLike*, New Langton Arts, San Francisco. The author of numerous reviews, articles and catalog essays, Tanner's writings on art have appeared in *Art+Text*, *ArtNews*, *Art Ltd.*, *Artweek*, *Cabinet*, *Flash Art*, *Leonardo*, *LIMN Magazine*, *Rhizome News*, the *San Francisco Chronicle*, *stretcher.org*, and other publications. She is a member of the Board of LEONARDO/International Society for the Arts and Sciences, and chairs the Collections Committee of the Judah Magnes Museum, Berkeley, California.

JENNIFER AND KEVIN MCCOY

I'LL REPLACE YOU: OUTSOURCING EVERYDAY LIFE



Image: "Kiss."

Affiliation: Artists, New York.

ABSTRACT

We've been thinking a lot about social roles, stereotypes, typecasting, categorization, and genres. We wonder how meaning is put together at all and how memories are formed in the first place. We collaborate, but mostly to figure out what it means to speak together, two as one. We think that we're always operating within at-hand, prescribed categories, but that these categories are fundamentally unable to accommodate the experiences they are meant to frame. As our own lives become more and more fragmented, each role is fulfilled by an increasingly abstract approximation. Soon there may be nothing there at all. We've gotten to this point after trying many different strategies: exhaustive categorization, recreation and reenactment, automation, miniaturization, and most recently full outsourcing and personal replacement. What follows is a report on our progress.

BIO (As of 4/12/09)

Jennifer and Kevin McCoy's multimedia artworks examine the genres and conventions of filmmaking, memory and language. They are well known for constructing subjective databases of existing material and making fragmentary miniature film sets with lights, video cameras, and moving sculptural elements to create live cinematic events. Recently they have begun to include autobiographical references in their projects. The McCoy's' work have been widely exhibited in the US and internationally—their most recent shows

include Museum of Modern Art in New York, BFI (British Film Institute) Southbank in London, Hanover Kunstverein, The Beall Center in Irvine, CA, pkm Gallery in Beijing, The San Jose Museum of Art, Palazzo della Papesse, The Addison Museum of American Art, The Nevada Museum of Art, and Artists Space in New York. Their work can be seen in the collections of the Museum of Modern Art, The Metropolitan Museum of Art, the Milwaukee Art Museum, and the Speed Museum. They were the 2005 recipients of the *Wired Rave Award for Art*.

ADVENTURES IN ILLEGAL ART: CREATIVE MEDIA RESISTANCE AND NEGATIVLAND



Image: Mark Hosler.
Affiliation: Negativland.

ABSTRACT

“Adventures In Illegal Art” is a 90-minute storytelling and film presentation by Mark Hosler, founding member of Negativland, with Q and A to follow. No lawyers were harmed in the making of this event.

Pranks, media hoaxes, media literacy, the art of audio and visual collage, creative activism in a media saturated multinational world, file sharing, intellectual property issues, evolving notions of art and ownership and law in a digital age, artistic and funny critiques of mass media and culture, so-called “culture jamming” (a term coined by Negativland way back in 1984).... even if you’ve never heard of Negativland, if you are interested in any of these issues you’re sure to find this funny and thought provoking presentation worth your time and attention.

Is Negativland a “band”? Media hoaxers? Activists? Musicians? Filmmakers? Culture jammers? An inspiration for the unwashed many? A nuisance for the corporate few? Decide for yourself in this presentation that uses films and stories to illustrate the many creative projects, hoaxes, pranks and “culture jamming” that Negativland has been doing since 1980.

BIO

Most famous for getting sued for their “U2” single, Negativ-

land have had many years of fun being a thorn in the side of the corporate media and entertainment biz. Since 1980 they have been creating records, CDs, video, fine art, books, radio and live performance using appropriated sound, image and text. Mixing original materials and original music with things taken from corporately owned mass culture and the world around them, Negativland re-arranges these found bits and pieces to make them say and suggest things that they never intended to. In doing this kind of cultural archaeology Negativland have been sued twice for copyright infringement and became the subject of Craig Baldwin’s 1995 feature film *Sonic Outlaws*. In 2004 Negativland worked with Creative Commons to write the Creative Commons Sampling License, an alternative to existing copyrights that is now in widespread use by many artists, writers, musicians, filmmakers, and websites, and in 2008 they were invited to joined the advisory board of a progressive Washington DC-based intellectual property advocacy group. Mark continues to occasionally visit Washington DC as a citizen lobbyist about art, creativity, and copyright law.

CAMILLE UTTERBACK

LUSCIOUS COMPLEXITY: TRANSCENDING THE DOOHICKEY



Image: "Abundance" as taken by Lane Hartwell.

Affiliation: Artists, San Francisco.

ABSTRACT

How can an interactive artwork incorporate complexity without incurring frustration in participants? How can it be both clear enough to engage participants, and complex enough to reward continued interaction? Where is the sweet spot where complexity doesn't confuse but enthralls? Finally, why create interactive art anyway? Is the whole field of interactive art just an exploration of the doohickey? Or, is there something richly satisfying and culturally relevant to be found here?

Artist Camille Utterback will explore these questions as she discusses the evolution of her own interactive art practice.

BIO (As of 10/5/09)

Camille Utterback is a pioneering digital artist whose interactive installations and reactive sculptures engage participants in a dynamic process of kinesthetic discovery and play. Utterback's work explores the aesthetic and experiential possibilities of linking computational systems to human movement and gesture in layered and often humorous ways. Her work focuses attention on the continued relevance and richness of the body in our increasingly mediated world.

Her exhibit history cites more than fifty shows on four continents. Awards include an IBM Innovation Merit Award (2007), a Transmediale International Media Art Festival

Award (2005), a Rockefeller Foundation New Media Fellowship (2002), and a US Patent (2004). Her work is in the collections of the Whitney Museum, Hewlett Packard, and La Caixa Foundation, among others.

Utterback holds a BA in Art from Williams College, and a Masters degree from The Interactive Telecommunications Program at New York University's Tisch School of the Arts. She lives and works in San Francisco.

FROM A TO B AND BACK AGAIN



Image: "Factum Tremblay" (2009).

Affiliation: Artist, University of Fine Arts in Braunschweig.

ABSTRACT

Should an art audience be suspicious of works of art that open themselves up to popular cultural content? Do explorations of screen life affirm or undermine the commodity structure of mainstream entertainment? Are copyleft strategies legitimate or objectionable? How is the artist's relationship with the subjects that she kidnaps as found footage or those she films herself in studio settings mediated by the technological display formats?

Candice Breitz will field such questions and speak about recent works, including *Working Class Hero (A Portrait of John Lennon)* and *Mother*, two multi-channel video installations that are currently on view in a monographic exhibition of her work at the San Francisco Museum of Modern Art. The artist will have video footage on hand from most of the installations that she has made over the last decade. The open format will allow participants to steer Breitz towards talking about particular works that they would like to discuss.

BIO (As of 10/19/09)

Candice Breitz was born in Johannesburg, South Africa in 1972 and is currently based in Berlin. She holds degrees from the University of the Witwatersrand (Johannesburg), the University of Chicago and Columbia University (NYC). She has participated in the Whitney Museum's Independent Studio Programme and ran the Palais de Tokyo's Le Pavillon

residency as a visiting artist during the year 2005-2006. She has been a tenured Professor of Fine Art at the University of Fine Arts in Braunschweig since 2007.

In recent years solo exhibitions of her work have been hosted by the Kunsthalle Berlin, the Baltic Centre for Contemporary Art in Newcastle, the Palais de Tokyo in Paris, De Appel in Amsterdam, the Moderna Museet in Stockholm, the Castello di Rivoli in Turin, the Collection Lambert in Avignon, the Louisiana Museum of Modern Art in Humlebæk, White Cube in London, Yvon Lambert in New York, and the Bawag Foundation in Vienna.

A museum-scale survey of her work is currently running at The Power Plant in Toronto until late 2009. The catalogue published parallel to the exhibition contains an essay by Berkeley scholar Anne Wagner. An exhibition of her work showcasing multi-channel installations *Working Class Hero (A Portrait of John Lennon and Mother)* can currently be seen at the San Francisco Museum of Modern Art. Breitz will participate in the Performa Biennale in New York in November 2009. Additionally, her work can currently be experienced on group exhibitions including the Gothenburg Biennial in Sweden and at the Tate Liverpool in the United Kingdom.

BEN RUBIN

WHAT'S THAT TICKING SOUND



Image: "San Jose Semaphore" (2006), courtesy of Ben Rubin.

Affiliation: Artist, EAR Studio, New York.

ABSTRACT

Long established forms of writing (and reading) are being radically transformed. The economics of transmission and distribution that have constrained and shaped journalism, fiction, and letters home from camp are being rescaled and inverted, recasting the role of text in our lives. Ben Rubin's work inserts itself between authors and readers, obsessively pulverizing and re-synthesizing all manner of texts (internet chat, *The New York Times*, novels, application source code, cosmic background noise, Shakespeare) to form new messages. Rubin will present current and recent projects, including *Shakespeare Machine*, *Moveable Type*, *Listening Post*, *Dark Source*, *Terre Natale*, and *San Jose Semaphore*. He will also present his latest project, a theatrical performance in collaboration with statistician Mark Hansen and Elevator Repair Service, a New York theater company.

BIO

Ben Rubin is a media artist based in New York City. He is the co-creator of *Moveable Type* (2007), a large-scale public artwork in the lobby of the *New York Times* headquarters building. He is currently developing a site-specific sculpture called *Shakespeare Machine* for the Public Theater in New York and a luminous rooftop beacon for a new museum in Philadelphia. Other recent public artworks include *San Jose Semaphore* for the city of San Jose, California, and *Four Stories* for the Minneapolis Public Library, both completed in

2006. Rubin's work has been shown at the Whitney Museum of American Art, the Reina Sofia Museum in Madrid, the Fondation Cartier in Paris, Aarhus Art Museum in Denmark, the MIT List Visual Arts Center, the Skirball Center in Los Angeles (in a show organized by the Getty Museum), the Brooklyn Academy of Music, and the San Jose Museum of Art.

He has collaborated with artists and performers including Laurie Anderson, Diller+Scofidio, Ann Hamilton, Arto Lindsay, Steve Reich, and Beryl Korot. Rubin's installation *Listening Post* (2002, with statistician Mark Hansen) won the 2004 Golden Nica Prize from Ars Electronica as well as a Webby award in 2003.

Mr. Rubin received a B.A. from Brown University in 1987 and an M.S. in visual studies from the MIT Media Lab in 1989. Mr. Rubin has taught at the NYU School of Film & Television, the Bard MFA program, the Yale School of Art, and currently teaches at NYU's Interactive Telecommunications Program.

SONIC IMMERSION: AN EXPLORATION OF ECLECTIC AND UNUSUAL SOUNDS AND MUSICS



Image: "Kronos" taken by Michael Wilson.

Affiliation: Artistic Director, Kronos Quartet, San Francisco.

ABSTRACT

Through more than three decades of work with the Kronos Quartet, David Harrington has had a major impact on contemporary music. He has imported a wide array of musical and sonic influences into the string quartet repertoire of Western classical music. Kronos commissions works from composers who re-envision what a string quartet is able to do, develops concert experiences that expand the definition of what a string quartet performance can be, and assembles recording projects that challenge established ideas of how a string quartet can sound. For the ATC series, Harrington will play a diverse selection of recordings drawn from his extensive recording collection amassed over three decades. In previous presentations Harrington's selections have ranged from the sounds of Weddell seals in Antarctica to a Tuareg band from Timbuktu.

BIO (As of 12/7/09)

David Harrington is the Artistic Director and founder of San Francisco's Kronos Quartet, which for more than 35 years has pursued a singular artistic vision, combining a spirit of fearless exploration with a commitment to expanding the range and context of the string quartet. In the process, Kronos has become one of the most celebrated and influential ensembles of our time, performing thousands of concerts worldwide, releasing more than 45 recordings, and commissioning more than 650 new works and arrangements for

string quartet. Integral to Kronos' work is a series of long-running, in-depth collaborations with many of the world's foremost composers, including Americans Terry Riley, Philip Glass, and Steve Reich; Azerbaijan's Franghiz Ali-Zadeh; Poland's Henryk Górecki, and Argentina's Osvaldo Golijov. Additional collaborators have included Chinese pipa virtuoso Wu Man; the legendary Bollywood "playback singer" Asha Bhosle; the renowned American soprano Dawn Upshaw; Mexican rockers Café Tacuba; the Romanian gypsy band Taraf de Haïdouks; and Inuit throat singer Tanya Tagaq. Kronos' work has garnered many awards, including a Grammy for Best Chamber Music Performance (2004) and "Musicians of the Year" (2003) from Musical America.

<http://www.kronosquartet.org/>

JOE MCKAY

SOMETHING BESIDES
SUPER MONKEY BALL

Image: "Avoid."

Affiliation: Artist, SUNY Purchase.

ABSTRACT

This talk will feature artworks that question our culture's love affair with technology. Central to this will be a presentation of *BigTime*, a new time keeping system that uses an iPhone app and a website to reconnect us with the planet and the true nature of time. Far from a productivity tool, living by *BigTime* can be an annoying pain in the butt, yet, (like a booster shot) it's an important one. *BigTime* is currently hosted by the Berkeley Art Museum (<http://netart.bampfa.berkeley.edu>).

This talk will also feature talking robots, video games, misbehaving progress bars, Streetview mashups, and Gmail hacks.

BIO (As of 1/21/10)

Joe McKay is Assistant Professor of New Media at Purchase College. He has an undergraduate degree from the Nova Scotia College of Art and Design, and a MFA from UC Berkeley.

In 2000 McKay participated in the Whitney Independent study program. He has exhibited his work at VertexList, the New Museum, Berkeley Art Museum, ICA (San Jose), The Neuberger Museum, Postmasters Gallery, La Casa Encendida, and the National Gallery of Canada. In the fall of 2010 Joe will have a solo show at Pari Nadimi Gallery in Toronto.

Joe works in several different mediums: photo, video, programming, performance, websites, games, sculpture and he enjoys the flexibility this grants him. Joe is disproportionately proud of how incredibly Googleable he is.

THE POWER OF THE EROTIC:
CURATORIAL STRATEGIES AT SUNDANCE'S NEW FRONTIER



Image: "Atmosphere of New Frontier" taken by WireImage House.
Affiliation: Filmmaker, Sundance Institute, Salt Lake City.

ABSTRACT

With screens and cameras constantly following and watching our bodies, our every day experience is like walking through a fully immersive media installation—except you can't really call it an "installation" because this media environment primarily serves commerce and security over art and culture. New Frontier at Sundance engages with our evolving cinematic environment with an interest in staking a claim for art and independent creative expression. Sundance Film Festival Senior programmer, and curator of New Frontier, Shari Frilot, will talk about curatorial strategies of Sundance's experiment in cinematic presentation and how the art of seduction is used to pave new roads into the imaginations of festival audiences so that they might consider new ways of thinking about their relationship to the cinematic image, and how will they choose to engage with an ever expansive digital media culture.

BIO (As of 2/18/10)

An alumna of Harvard/Radcliffe University, and the Whitney Museum Independent Study Program, Shari Frilot is a filmmaker who has produced television for the CBS affiliate in Boston and for WNYC and WNET in New York before creating her own independent award-winning films, including *Strange & Charmed*, *A Cosmic Demonstration of Sexuality*, *What Is A Line?* and the feature documentary, *Black Nations/Queer Nations?*

She is the recipient of multiple grants, including the Ford Foundation and the Rockefeller Media Arts Foundation. She is presently working on a feature film project about the crisis in water supply with producer Effie Brown's production company, Duly Noted Inc.

In tandem with filmmaking, Shari also maintains a career in festival programming, occupying a distinguished position on the curatorial vanguard through her pioneering development of immersive cinematic environments. As the Festival Director of the MIX festival in New York (1992-1996) she co-founded the first gay Latin American film festivals, MIX BRASIL and MIX MÉXICO film festivals. As Co-Director of Programming for OUTFEST (1998-2001), she founded the Platinum section which introduced cinematic performance installation and performance to the festival. She is presently in her 11th year as a Senior Programmer for the Sundance Film Festival. She is the curator and driving creative force behind New Frontier, an exhibition and commissioning initiative that focuses on cinematic work being created at the intersections of art, film, and new media technology.

LEO VILLAREAL

COMPLEX SIMPLICITY: INVESTIGATING THE MEDIUM OF LIGHT



Image: "Multiverse" by Leo Villareal, National Gallery of Art.
Affiliation: Artist, New York.

ABSTRACT

Leo Villareal will discuss the unique journey that has taken him from a childhood in West Texas, to frankenstinean experiments in the industrial wastelands of late 80's New Haven, to work in virtual reality at NYU's Interactive Telecommunications Program. A summer internship at Interval Research in Palo Alto in 1994 brought Villareal to the west coast and introduced him to pioneers in the fields of technology and art. Experiences in the Black Rock Desert shifted his practice completely, revealing to the artist the power and potency of small amounts of information and introducing him to his primary medium, sequenced light. Villareal continues to bring the inanimate to life and find beauty in simple things.

In this talk, Villareal questions the constant race for more megapixels and higher resolution we find ourselves in, asking: Is more better? What strategies can be used to repurpose media technologies? What happens when you add computation to minimalism and abstraction?

BIO (As of 3/15/10)

Leo Villareal's light sculpture and installations have been presented at museums and institutions in the United States and abroad. His work was included in *Visual Music*, an important historical survey exhibition organized by the Hirshorn Museum in Washington DC and the Museum of

Contemporary Art, Los Angeles. Villareal's work is part of the permanent collection of major museums, including the Museum of Modern Art, New York and the Albright Knox Art Gallery in Buffalo. The San Jose Museum is currently organizing a traveling survey exhibition and catalog to be presented in 2010.

Villareal has exhibited his work in Europe and Asia, including London, Madrid, Istanbul, Seoul, Kagawa and Taipei. The artist has created many large scale, site-specific installations with renowned architects such as Skidmore, Owings & Merrill and in architecturally significant buildings like I. M. Pei's East Building of the National Gallery of Art, Washington DC. He has been commissioned by both Federal and State agencies to create public works in locations such as a courthouse in El Paso, Texas and a New York City subway station. Corporations including The Related Companies, Time Warner, Somerset Partners and Kirkpatrick, Lockhart & Gates have acquired Villareal's work.

ANNE WALSH AND CHRIS KUBICK

4/5/10

CONVERSING, CONSIDERING, CONDENSING, CONJURING: 7 YEARS OF COLLABORATION

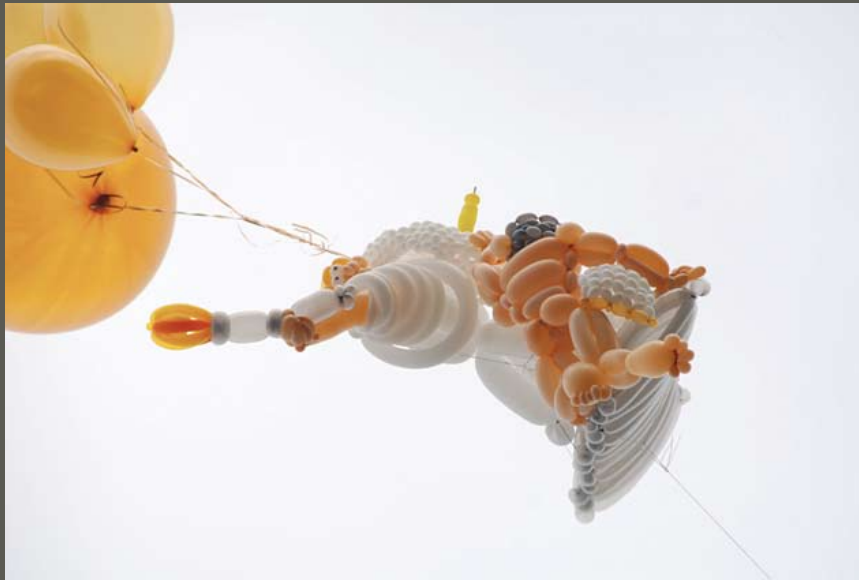


Image: "Study for the Triumph of Life" (2010).

Affiliation: Artists, San Francisco.

ABSTRACT

Concatenating, Condensing, Conflating, Confounding, Considering, Contaminating, Contemplating, Conversing, and Conjuring: these are some of the means and ways we employ in our art work. Often, but not always, these technologies employ language, pictures, and sound. Computers are sometimes involved. So are cameras, psychics, magicians, librarians, film sound effects designers and balloon sculptors. Our art practice begins from a shared love of the spoken word, the recorded human voice, unreliable witnesses, true believers, eccentric craftspeople, libraries and museums of all kinds. We are interested in translation, particularly the questions which arise when different systems of knowing and understanding collide. These collisions are the substance and subject of our work. In our lecture, we'll present examples from three projects created over the past 7 years: *Art After Death*, *The Sound Library*, and [the new project which is as yet untitled but which could be called *History Lessons*].

BIO (As of 4/5/10)

Chris Kubick and Anne Walsh, both Oakland, CA-based artists, often work together under the name Archive. They produce sculpture, works on paper, video, video games, audio cds and sound installations. From 2001 to 2005, their project *Art After Death* centered on the overlaps of metaphysics and art history. From 2004-2007, they produced works from

a massive commercial sound effects library, exploring the rhetorical and sculptural dimensions of these complex cultural archives. In recent video projects, Archive continues its work with specialist performers and craftspeople to focus on the residue of fantasy left behind at "historical" sites and monuments.

Recent projects have been exhibited at San Francisco Camerawork, the Rosenbach Museum and Library (Philadelphia), Artists Space (New York City), Royal College of Art (London), Lothringer 13 (Munich), the Whitney Museum of American Art (2002 Biennial exhibition), and as part of the Hayward Gallery's (London) travelling exhibition program, amongst many others venues. Archive's sound work has been included on multiple National Public Radio (US) programs, Resonance Radio (UK), Munich Public Radio, Australian Broadcasting Corporation. Works for publication have appeared in *Cabinet* (NYC), *Leonardo Music Journal*, *ArtLies* (Houston, TX), and *Camerawork*.

Anne Walsh is a contributing editor of *X-Tra Art* and *Culture Quarterly*, a blogger for SFMOMA, and is Associate Professor of Art at UC Berkeley. Chris Kubick is a sound designer and lecturer in new media and sound art at UC Berkeley. He is also the founder and director of Language Removal Services.

EUGENE THACKER

DARKLIFE: PHILOSOPHY AND THE PROBLEM OF LIFE ITSELF



Image: *The Global Genome*, by Eugene Thacker.

Affiliation: Theorist, Georgia Tech, Atlanta.

ABSTRACT

Events at both the macro-scale and the micro-scale continually remind us of the radically unhuman aspects of life. Natural disasters, global pandemics, the ongoing effects in climate change, and advances in biotech and nanotech, are just some of the ways in which life expresses itself in ways that are at once “above” and “below” the scale of the human being. Life, it seems, is expressed “in itself” as much as it is determined to exist “for us.” Nowhere is this awareness more acutely registered than in contemporary culture, from popular disaster films to the contentious practices of bio art, tactical or interventionist art, and ecomedia.

But what exactly do we mean when we evoke the concept of life itself? Is there really a concept of life that is common to all the manifestations of the living? Is a concept of life itself necessary for thinking about all the different forms of the living? Are the twin concepts of life and the living always determined within the framework of “generosity”—that is, as becoming, process, and flow? Or are there alternatives to thinking about life as defined neither in terms of being nor in terms of becoming? What inroads might contemporary art make into rethinking the concept of life itself?

In this talk we will explore the twists and turns of the idea of life itself as a key philosophical problematic in modernity, focusing on three main philosophical traditions: vitalism,

phenomenology, and a third, under-considered approach of the “dark” or meontological concept of nothingness.

BIO (*As of 4/26/10*)

Eugene Thacker is a writer and theorist whose works examine the philosophical aspects of science and technology. His most recent book is entitled *After Life* and will be published by the University of Chicago Press. He is also the author of the books *The Exploit: A Theory of Networks* (co-authored with Alexander Galloway), *The Global Genome: Biotechnology, Politics, and Culture*, and *Biomedea*.

Thacker is Associate Professor in the School of Literature, Communication & Culture at the Georgia Institute of Technology.

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