DIGITAL ART WEEKS 2007

Symposium & Festival Guide
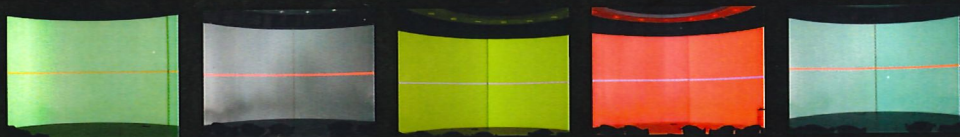
Digital Art Weeks 2007

Organising Institution: ETH Zurich

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Artistic Director: Art Clay

Scientific Chair: Dr. Stefan Müller Arisona

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Contents

Preface

Scientific research has long been an issue in academic institution around the world; art, however, has not been included as a research field due to a cultural difference between practitioners of science and art. With the advent of growth in the use of newer technologies in the arts, artists have been forced into gaining access to a large pool of knowledge. This knowledge seemed to lie outside of the cultural barriers of the artist's environment, so in order to acquire the needed information concerning emerging technologies, the artists could not turn to the traditional sources of knowledge, such as a library, since almost anything new must be sought out at the source and application of the knowledge demanded an interdisciplinary approach within a team framework. Scientific research institutes that have opened up to having artists join the research team have prospered from the creative mind of the artists in that the flow of ideas and the quality of communication have increased. Artists tend however by their very nature to make research visible, that is to bring the empirical basis of that knowledge into the domains of applied research. This type of cross fertilisation is then very clearly the reason as to how artistic knowledge can benefit scientific research and vice versa. Also, many projects from scientists tend to be of an abstract nature whose application on more economical levels is not clear until the project finds direct application elsewhere.

The impact of technology within an arts context lies above all in the fact that the technology is used aesthetically and this use is primarily non-utilitarian in function. Viewers, who see how technology is applied, begin to realise that it can be used in creative and other ways than were intended. Also, certain aspects of technology can be presented better and clearer within an arts context. Once the viewers come to understand how the artwork functions, they have a much more clearer idea of what the technology is and how it effects society and the cultural environment in general. It is interesting to note that the general tendencies in the arts often follow those in technology. Today, mobile communication is of key importance for both. Art projects using such mobile devices are best at bringing the technology used into critical view. Since good art is often dependent on its originality, the use of the technology can often be innovative, but not always. Artworks that deal with emerging technologies may be innovative, but there are several factors involved here, which determine the degree of innovation. The first factor is that one must differentiate between artworks using commercial technology and those involved in and stemming out of research situations. Commercial technology can often just be a novel application of research from yesterday or be a new application based in old technology. Other scenarios can be imagined, but the situation in which new research finds a novel application is rather rare. What is important to recognise is that there is no guarantee that artwork will have an inherent futurism just because it applies new technologies. We think that it is rather the social context in which the

artwork is presented and how it then interacts with society through the technology (old or new) that it uses.

Finally, the Digital Art Weeks (DAW) as seen from the perspective of international arts world shows particular trends arising in a very new area of art practice. This year's program is based around the themes of the calls sent out worldwide in the fall of 2006. At the famous Cabaret Voltaire, the program sets an accent on performance art using electronic media. The concept of the *performative surround* (the media articulated body in space) makes its way into the program under the guise of two DAW project calls, entitled *Cabled Madness* and *B.I.O.*. So we at the DAW are not only making works with a technological long lever, but we are making impact with that on an aesthetic and social level too. The term "Cabled Madness" itself refers to the critic of Joseph Weizenbaum that society went mad when it started to put consideration and trust into things like the Star Wars System of defence. In the same vain, but on a more rational level and without collateral damage, the scheduled performances are works that empower the performer in an explosion of the boundaries of the body and link the audience into the virtual of technologically animated space. Like Weizenbaum's plea for sanity in computer application, the works trigger critical observation in the mind of the audience and counteract the most logical form of evolution in the 21st century enabled by technology: Intelligence without morals.

Art Clay, Artistic Director
Stefan Müller Arisona, Scientific Chair

Programme Overview

Tuesday, July 10

10:30-12:00   Opening with Joseph Weizenbaum
13:30-17:00   Digital Parcours
18:30-22:15   Film presentations „Weizenbaum. Rebel at Work" and "8 Bit"

Wednesday, July 11

09:00-12:30   *Workshops:* Tai Chi, Live Visuals
13:00-14:00   *Poster Session 1*
14:00-18:00   *Talks 1:* Space Invaders: Not Arts and Hacktics in a Digital Age
19:00   *Performances 1:* Cabled Madness – Situative Performance Series

Thursday, July 12

09:00-12:30   *Talks 2:* Designing Space and Composing Content
13:30-14:30   *Poster Session 2*
14:30-18:00   *Talks 3:* Digital Puppetry: No Strings Attached?
19:00   *Performances 2:* Cabled Madness – Mad-House Performance Series

Friday, July 13

09:00-12:30   *Talks 4:* Take hold and participate - From DIY to Networked Performance
14:00-18:00   *Talks 5:* Artists in Labs - Puzzles in Process: Interfacing Art & Science
19:00   *Performances 3:* Cabled Madness – Interruptive Performance Series

Saturday, July 14

12:00-16:00   *Soundscape:* Stereophonic Soundscapes
16:00-late   *Finissage:* From Low to High Voltage

Daily Exhibitions, July 10 - 14

14:00-20:00   *Place Relations,* Kunstraum Walcheturm
11:00-19:00   *Cabling Madness,* Cabaret Voltaire
14:00-17:00   *Low Voltage,* ewz-Unterwerk Selnau
08:00-22:00   *Swiss ReMake*, Zurich Main Station

Symposium Programme

Special Opening Day

Cabled Madness with Prof. Dr. Joseph Weizenbaum

Location: Auditorium Maximum

10:00-11:00   Registration (in front of Auditorium Maximum)

10:30-11:00   Reception with Coffee

11:00-11:15   Introduction *Cabled Madness / Science*
Jürg Gutknecht, ETH Zurich

11:15-12:00   Keynote Address
Joseph Weizenbaum

Lunch Break

13:30-17:00   Digital Parcours

18:30-18:45   Introduction *Cabled Madness / Arts*
Art Clay, ETH Zurich

18:45-19:30   Talk *Twelve Road Blocks – A Look behind the Curtain of "Weizenbaum. Rebel at Work."*
Peter Haas and Silvia Holzinger, Il Mare Film

19:30-20:50   Film Presentation *Weizenbaum. Rebel at Work.*

21:00-22:15   Film Presentation *8Bit* by Marcin Ramocki and Justin Strawhand.

Tai Chi Workshop

Location: ETH Central Campus, CHN Building, Room D42

Instructor: Dennis Majoe (ETH Zurich)

This workshop sets out to study the relationship between the underlying benefits of Tai Chi and related Martial Arts and to find a relationship with Arts and Digital Arts. Qi energy flow as developed during Tai Chi has been studied by combining computer and motion sensor systems and studying teacher and practitioner movements. The workshop will start with describing the current research and explaining the traditional Chinese medicine explanation for sustainable health and well being through Qi flow. Then the theory and future embodiments of the research will be explained further using various Tai Chi and martial arts concepts and live experiments. A relationship will be postulated between the benefits of Qi flow for Martial Arts and how this could map directly to Arts and Digital Arts. Participants will be invited to actively participate in various experiments and participate in discussions and conclusions.

Notes: Please wear clothing in which you move in. Contact the instructor for more information and place reservation at dennis.majoe@inf.ethz.ch

Live Visuals Workshop

Location: Visdome, Free Admission

The Live Visuals Workshop introduces various approaches to live visuals, both from an artistic viewpoint as well as from a software engineering viewpoint. The target audience are artists and software engineers interested in the relationship between art and technology in the context of audio and vision.

09:00-09:15	*Introduction,* Stefan Müller Arisona, ETH Zurich
09:15-10:00	*Live Visuals Tutorial,* Pascal Müller, ETH Zurich
10:00-10:15	*Questions / Break*
10:15-10:45	*Works in Sound, Light and Visuals,* Steve Gibson, University of Victoria
10:45-11:00	*Title TBA,* Justin Love, University of Victoria
11:00-11:15	*Title TBA,* Jackson 2Bears, University of Victoria
11:15-11:30	*Questions / Break*
11:30-12:00	*Vessel and Abelian,* Wesley Hoke Smith / Graham Wakefield, University of California, Santa Barbara
12:00-12:30	*Questions / Conclusions*

Space Invaders: Not Arts and Hacktics in a Digital Age

Location: Visdome

13:00-14:00   Registration

13:00-14:00   Poster Session 1

14:00-14:15   Introduction
Will Pappenheimer, Pace University

14:15-15:00   Keynote *When Artists and Designers Mess Around with "living"
Technology*
Régine Debatty, we-make-money-not-art

15:00-15:15   Questions Debatty

15:15-15:45   Talk *DIY: A Militant Embrace of Technology*
Marcin Ramocki

15:45-16:15   Talk *Camouflaging the Beast (The No-Nerd Hackativist)*
Johnny Golding, University of Greenwich

16:15-16:45   Talk *Blog Around the Clock*
Nils Röller, Hochschule für Gestaltung und Kunst Zürich (HGKZ)

16:45-17:00   Questions Ramocki, Golding, Röller

17:00-17:45   Panel *Punk, Hactivism and Do-It-Yourself Intervention*
Chair: Will Pappenheimer
Participants: Régina Debatty, John deVries, Johnny Golding,
Marcin Ramocki

Designing Space and Composing Content

Location: Visdome

09:00-09:30   Registration and Coffee

09:30-09:45   Introduction
Stefan Müller Arisona, ETH Zurich

09:45-10:30   Keynote *Interactive Spaces*
Jeffrey Huang, EPF Lausanne

10:30-10:45   Questions Huang

10:45-11:15   Talk *Designing a System for Supporting the Process of Making a Video Sequence*
Shigeki Amitani / Ernest Edmonds, University of Technology Sydney

11:15-11:45   Talk *Real-time Multimedia Composition using LUA*
Wesley Smith / Graham Wakefield, UCSB

11:45-12:15   Talk *Enter the Core: Live Visuals Techniques Exposed*
Simon Schubiger / Matthias Specht, Corebounce

12:15-12:30   Questions Amitani, Smith / Wakefield, Schubiger / Specht

                   Lunch Break

Digital Puppetry: No Strings Attached?

Location: Visdome

13:30-14:30   Poster Session 2

14:30-14:40   Introduction
              Stefan Müller Arisona, ETH Zurich

14:40-15:00   Talk *The Reconceptualization of the Puppets Theatre Performance in the Digital Domain*
              Adriano Solidoro, University of Milan Bicocca

15:00-15:20   Talk *Anthropocentrism and the Staging of Robots*
              Louis-Philippe Demers, Nanyang Technological University of Singapore, and Jana Horakova, Masaryk University

15:20-15:30   Questions Solidoro and Demers / Horakova

15:30-15:50   Talk *CoPuppet: Collaborative Interaction in Virtual Puppetry*
              Semi Ryu, Virginia Commonwealth University and Stefano Faralli, University of Rome "La Sapienza"

15:50-16:10   Talk *Experiments in Digital Puppetry: Video Hybrids in Apple's Quartz Composer*
              Ian Grant, Thames Valley University

16:10-16:20   Questions Ryu / Faralli, Grant

              Break

16:20-17:00   Panel *Expressive Speech, Gesture and Interaction in the Context of Puppetry*
              Chair: Stefan Müller Arisona
              Participants: Louis-Philippe Demers, Manfred Kroboth, Dennis Majoe, Semi Ryu

Take hold and participate: From DIY to Networked Performance

Location: Visdome

09:00-09:30   Registration and Coffee

09:30-09:45   Introduction
              Michelle Riel, turbulence.org

09:45-10:30   Keynote *Participation and the Networked_Performance Blog*
              Helen Thorington & Michelle Riel, turbulence.org

10:30-10:45   Questions Riel

10:45-11:05   Talk *Tuning in Rorschach Maps*
              Will Pappenheimer, Pace University

11:05-11:25   Talk *Imaging Place: Globalization and Immersive Media*
              John Craig Freeman, Emerson College

11:25-11:45   Talk *The Maintenance of a Terminal*
              Franziska Lamprecht & Hajoe Moderegger, eteam

11:45-12:30   Panel *Re-Charting Reason: Remapping Public Informational and
              Social Spaces*
              Chair: Michelle Riel
              Participants: Helen Thorington, Franziska Lamprecht & Hajoe
              Moderegger, John Craig Freeman, Villö Huszai, Sachiko Hayashi

              Lunch Break

Artists in Labs: Puzzles in Process: Interfacing Art & Science

Location: Visdome

14:00-14:05   Introduction
                     Jill Scott, Hochschule für Gestaltung und Kunst Zürich (HGKZ)

14:05-14:45   Overview of the Swiss AIL Participants for 2007 and Presentation of
                     the Labs for 2008
                     Moderator: Irène Hediger, HGKZ
                     Dirk Fengels, CSEM Alpnach / Peter Lang, Artist
                     Daniel Bisig, University of Zurich / Pablo Ventura, Artist
                     Angelika Hilbeck, ETH Zurich / Hina Strüver and Matthias Wüthrich,
                     Artists
                     Fritz Gassmann, Paul Scherrer Institute PSI, Villingen / Roman Keller,
                     Artist

14:45-15:15   Keynote *Why Art-Science Collaboration Matters*
                     Roger Malina, CNRS Marseille

                     Break

15:30-16:10   Panel I - Midway Discussion
                     Chair: Roger Malina / Technology
                     Participants: Daniel Bisig / Pablo Ventura, Dirk Fengels /
                     Peter Lang

16:10-16:50   Panel II - Midway Discussion
                     Chair: Karin Salm / Natural Sciences
                     Participants: Corinne Hodel / Jill Scott, Angelika Hilbeck / Hina
                     Strüver, Fritz Gassmann / Roman Keller

                     Break

17:10-18:00   Process-oriented Round Table Discussions
                     Innovation Processes and Outcomes (Monitor: Pablo Ventura)
                     Representative Ethical Results (Monitor: Roman Keller)
                     New Languages and Emergence (subjective versus objective)
                     (Monitor: Irène Hediger)

Poster Session 1   Wednesday, July 11, 13:00 - 14:00

Location: Visdome

A Dynamic Concept Base: A Component for Generative Systems, Shigeki Amitani and Ernest Edmonds, University of Technology Sydney

His Master's Voice, Manfred Kroboth

Mini Sound Modules for Installation & Performance, Joshua Rosenstock, Worcester Polytechnic Institute

AudioTagger: Wireless Phonography, Eva Sjuve, University of Plymouth

We are Legion Changing Rooms, Leon Tan, Antti Sakari Saario and Amanda Newall, The Hollywoods

Hearing Sirens, Cathy Van Eck, University of Leiden

Robotcowboy, Daniel Wilcox and Oscar Ramos

Poster Session 2   Thursday, July 12, 13:30 - 14:30

Location: Visdome

Panoramic Art in Real Time, Philipp Bönhof and Sven Stauber, ETH Zurich

MacchinaPerTracciare - Interactive Installation, Ruben Coen Cagli, University of Napoli

The Institute of Unnecessary Research - Art/Science/Technology Interaction and Socially Engaged Performance, Anna Dumitriu, University of Brighton

Robot Aitu: An Attempt to make Wave Emissions of Mobile Phones Perceptible, Lucas Gross, HGK FHNW

Sound - Color - Space, Marco Feriencik, Stefan Müller Arisona, Silke Lang, ETH Zurich, and Natalia Sidler, HMT Zurich

Un Message Evidemment, Robert Lawrence, University of South Florida

SQEAK: A Mobile Multi Platform Phone and Networks Gesture Sensor, Dennis Majoe, ETH Zurich

Abstracts

Opening Day: Cabled Madness

Keynote Address

Joseph Weizenbaum

In 1972 I published a paper under the title: On the Impact of the Computer on Society (Science, Vol. 176, Issue 4035, pp. 609 - 614, May 1972). Four years later the Book: Computer Power and Human Reason - From Judgment to Calculation (Freeman, San Francisco 1976). Years later, I began to have second thoughts about the titles of both works. Yes, the computer had enormous impact on societies world wide. But it became ever clearer to me that the very shaping of computers, the very manner of their development and refinement, the actual purposes, ex and implicit, for which they were created, that all of these were determined by the values of the societies in which they were imbedded, My paper should have been On the Impact of Society on the Computer and not the other way around. The main thesis of the paper should have been that science and the technology are not value free, that both inherit their values from the society in which they are imbedded. Insane societies produce insane ideas and corresponding instruments. Warier societies produce weapons, and, in our time, weapons of mass destruction.

As for the Book: Its subtitle, it is now clear to me, should have been its main title. For now, obviously, judgment in human affairs has been and is increasingly replaced by calculation. The largely self appointed deep thinkers of our time preach that all aspects of reality are computable. Things are "figured out". Parameters are optimized, strategies computed. Human beings are said to be "merely" machines whose fates are anyway determined by the natural laws that the physicists teach the neurologists, they the behavioral scientists and they, in turn, those who say they are philosophers. And all of them compute. They cannot do otherwise, for concepts such as wisdom, dignity, will, respect, kindness love and joy and grief simply do not exist in their universes of discourse. They are not measurable, not computable, not part of their vocabulary and hence not of their reality. What remains for them IS indeed calculable. The fundamental dogma of our time is that to understand a thing is to be able to program it ... finally to simulate it in the form of a computer model. Then, truly, the intelligent robot becomes the ideal of what it means to be human.

If the above is true, then, a question becomes of enormous relevance to our time: what should be the highest priority of formal education, independent of whether in the schools or in so-called higher education? It is a matter of utmost importance, for whenever something new is to be inserted into a curriculum, something already there has to be reduced or eliminated. It is a question of what, in education, is more important than what else. For example, how much more important, if at all, is it to teach the writing of computer programs as opposed to teaching the history of one's homeland?

The answer to the central question is, it seems to me, obvious and true for all places and all

times: the first priority of formal education is to educate students to master their own language, to give them the ability to clearly articulate their thoughts in speech as well as in writing ... and that also implies to be able to listen and to read, to critically interpret the vast flood of signals that constantly impinge on all of us. I want to emphasize the distinction between hearings and listening, namely that hearing is largely passive while listening involves thinking and judgment. Absent this ability, as I believe it to be in very large parts of our people, condemns the afflicted to a life of servitude to the clichés, half-truths and lies served up by the overwhelming majority of the world's mass media!

Twelve Road Blocks – A Look behind the Curtain of Weizenbaum. Rebel at Work

Peter Haas and Silvia Holzinger, Il Mare Film

In 2005, we started to work on a documentary film on computer pioniers and "grandfather nerds". Very soon, we met M.I.T. legend and charismatic story teller Joseph Weizenbaum who became the main character of our feature-length documentary "WEIZENBAUM. REBEL AT WORK." Without funding, without any support of a production company, we yet started shooting in October 2005. During the project, we were confronted with – what we called the twelve road blocks – but ultimately the film was shown on TV, at the transmediale.07 in Berlin, in cinemas and universities on a tour through entire Germany. We want to reveal all the obstacles, pitfalls and setbacks. In the middle of a paradigm shift from traditional film towards digital film, our film had a very tough time to get finished and an even harder time to get presented. Ultimately, we were able to work around the road blocks which in return shaped the aesthetics and language of the film; we used the internet as a complementary resource and we contributed a lot of content and turned our film website into a project site attracting an interested and highly supportive community. During a period of 2 years we developed – what we coined SLOW-BUDGET FILM. For us, the unintendend business model of independence worked out: to market our DVD via website to a growing community which helped us to activate multipliers, get publicity and identify digital cinema locations.
www.ilmarefilm.org

8 Bit Movie

Marcin Ramocki & Justin Strawhand

A combination "rockumentary," art exposé, and culture-critical investigation, 8 BIT ties together the 1980s demo scene, chip-tune music, and artists using "machinima" and modified computer games. Produced in New York City, Los Angeles, Paris, and Tokyo, the documentary brings a global perspective to the new artistic approaches of the DIY generation that grew up playing Atari, Commodore 64, and other video game consoles. With artists Cory Arcangel, BIT SHIFTER, Bodenstandig 2000, Bubblyfish, Mary Flanagan, Alex Galloway, Glomag, JODI, Paul Johnson, John Klima, Johan Kotlinski, Nullsleep, Joe McKay, Tom Moody, Akiko Sakaizumi, Eddo Stern, TEAMTENDO, Treewave, and Carlo Zanni; media critic Ed Halter; and new media curator/writer Christiane Paul. 90 min.
www.8bitmovie.com

Talk Block 1: Space Invaders: Not Arts and Hacktics in a Digital Age

When Artists and Designers Mess Around with "living" Technology

Régine Debatty, we-make-money-not-art

Today artists explore electronics, digital bits but also the so-called "emerging technologies" such as biotechnology or nanotechnology. To what ends? Why should it matter to us?

DIY: A Militant Embrace of Technology

Marcin Ramocki

The lecture I would like to propose is an expose on certain crucial phenomena of contemporary new media art; particularly dealing with the "Do It Yourself" attitude toward digital technologies. It is a critical commentary and extension of my documentary project "8 BIT". Using specific examples of work I used in the film as well as in my other curatorial/artistic undertakings I would like to discuss the new trends in digital art in the context of modernist discourse.

Camouflaging the Beast (The No-Nerd Hackativist)

Johnny Golding, University of Greenwich

'Beauty and the Beast' (God is a Lobster and other forbidden bodies): A 20 minute poetic, moving away from 'temporality' as capital 'T' Time and restaging it as a sinuous mathematics, one replete with colour, tone, volume, speed. As a 'colour of time', the piece moves onto a more peculiar 'groundless ground' – that is, the cartelogical fold of the instant, moment. A strange mapping, taking a journey into, around and through on-going mutations, morphs, nuances and shifts of war, assault, boredom, wandering. If Deleuze & Guattari begin to identify the repetition/movement of the curve as 'difference' or 'code' (meaning, truth), perhaps we could also say, in taking this move one step (or dimension) further, that Beauty and the Beast becomes the sine qua non for the mathematical sublime and aesthetic judgement. Or in a phrase: 'the political'.

Blog Around the Clock

Nils Röller, HGKZ

Artist Dieter Roth argues that language is a machine. This machine determines ways of thinking and feeling. Dieter Roth activates the notion of Mumfords Megamachine. The Megamachine is a structure which engages individual human parts and dominates their performance in time and space. Mumfords Megamachines are set into motion in order to build something concrete. But it is impossible to find such concrete motives in order to explain the phenomenon of blogging. Geert Lovink holds the thesis, that bloggers a per se nihilistic. Is it possible to understand the phenomenon of blogging as a nihilistic megamachine? The talk discusses this question by analyzing different blogs.

Panel: Punk, Hactivism and Do-It-Yourself Intervention

For Allan Kaprow, "Home Work" suggested shifting work toward self-reliance and the exploration of alternative modes of distribution. One of the hallmarks of new media arts and commerce is the dialectics of technology mass control versus individual resistance and self-determination. Early in the game, youthful consumers realized they had the capability to learn technology codes and devices well enough to challenge emerging hierarchical digital structures and modes of traditional corporate ownership. In a world of increasingly pervasive controlled media space, this trend has led to a sense of grassroots do it your self participation, virtual community sharing and a serious challenge to traditional models of capital. These intentions are present in many of many works by artists using these technologies and reiterate the challenges to the art world posed by predecessors such as Dada and the Situationists. The question of amateurs and experts becomes increasingly unclear as consumer now takes the role of producer. The challenge to authorship posed by both virtual participation and automated digital production recalls the anti-consumerist stance of Punk rock.

Talk Block 2: Designing Space and Composing Content

Interactive Spaces

Jeffrey Huang, EPF Lausanne

What are the effects of digitalization on typological, tectonic and ornamental changes in contemporary architecture and cities? How do our conceptions of space and tectonics change with the infiltration of new elements of interactivity into our surroundings? What are the new functional and aesthetic potentials that become available to us? Where are the opportunities and dangers? In this talk I will discuss such questions at the intersection of the physical and virtual realm through recent examples, built and unbuilt.

Designing a System for Supporting the Process of Making a Video Sequence

Shigeki Amitani and Ernest Edmonds, University of Technology Sydney

The aim of this research is to develop a system to support video artists. Design rationales of software for artists should be obtained through investigating artists' practice. In this study, we have analysed the process of making a video sequence in collaboration with an experienced video artist. Based on this analysis we identified design rationales for a system to support the process of making a video sequence. A prototype system "Knowledge Nebula Crystallizer for Time-based Information (KNC4TI)" has been developed.

Real-time Multimedia Composition using LUA

Wesley Smith and Graham Wakefield, University of California, Santa Barbara

In this paper, we present a new interface for programming multimedia compositions in Max/MSP/Jitter using the Lua scripting language. Lua is extensible and efficient making it an ideal

choice for designing a programmatic interface for multimedia compositions. First, we discuss the distinctions of graphical and textual interfaces for composition and the requirements for a productive compositional workflow, and then we describe domain specific implementations of Lua bindings as Max externals for graphics and audio in that order.

Enter the Core: Live Visuals Techniques Exposed

Simon Schubiger and Matthias Specht, Corebounce

Performing live on more than hundred events over the last six years, Corebounce now allows the audience to see behind the curtain. Corebounce's live visual system tailored to audio-driven club visuals is exposed inside out. Aspects such as spatial dynamics, non-linear video editing, 2D and 3D content mixing as well as temporal and spatial composition are discussed in the live visuals context. Some practical problems are raised and their pragmatic solutions presented.

Talk Block 3: Digital Puppetry: No Strings Attached?

The Reconceptualization of the Puppets Theatre Performance in the Digital Domain

Adriano Solidoro, University of Milan Bicocca

The exact definition of "digital puppetry" is still subject to debate within the puppetry and computer graphics communities (performance animation? motion capture technologies?, Second Life simulation?). Nevertheless, digital puppets theatre can be the medium of an intergenerational communication and a field of investigation of the relationship performance arts/digital media.

Digital puppetry asks to consider the significance of some aspects within time-based digital media: about creative issues, together with topics related to performance arts, such as the meaning, the aesthetic and the epistemology of the computer as theatre; the performance within a gaming environment; and the audience experience.

Anthropocentrism and the Staging of Robots

Louis-Philippe Demers, Nanyang Technological University of Singapore, and Jana Horakova, Masaryk University

As an early analysis of robotic performances and robots as performers, this paper focuses on the notions of anthropomorphism and anthropopathy. By investigating the representations of the human throughout a history of robots, we analyze robotic performances from a theatrical audience 'pragmatic' point of view. Hence, this interpretation of robots as performers, or staged robots, involves an act of suspension of disbelief as a first and constitutive condition of theatrical reality.

CoPuppet: Collaborative Interaction in Virtual Puppetry

Semi Ryu, Virginia Commonwealth University and Stefano Faralli, University of Rome "La Sapienza"

CoPuppet is a framework for the development of performances of virtual puppetry. In particular, it defines a class of interactive systems in which to realize collaborative virtual puppet performances involving several puppeteers. Users are able to control puppet's body parts and interact with the puppets by producing gestures which are captured by video devices and translated into control parameters for the movements of the puppet. Moreover, a storyteller realizes another form of control, as the sounds captured by a microphone are used to steer in real time mouth movements and facial expressions of the virtual puppet on the screen. The result of such interactions will see the emergence of a cooperative management of the puppets' movements.

Experiments in Digital Puppetry: Video Hybrids in Apple's Quartz Composer

Ian Grant, Thames Valley University

In his paper, Ian Grant documents a prototype musical performance called "Of Minnie the Moocher and Me". He describes the workings of a real time performance system that facilitates screen based digital puppetry and scenography made from hybrid 'mixed reality' video composites. Grant discusses midi controllable software created using Apple's free developers tool "Quartz Composer" and open source software that enables wireless bluetooth control of an on-screen avatar with a Nintendo Wii-Remote game controller. The piece stands alone as a performance. Additionally, it is an exploration of the software and technologies that enable real time digital storytelling.

Panel: Expressive Speech, Gesture and Interaction in the Context of Puppetry

Traditional puppetry has evolved over centuries in most cultures and there are variations with many facettes. Therefore, the panel starts out by exploring different definitions of puppetry. Why is puppetry important? Then, the panel focuses on the transition to the digital age: Why and how do traditional elements reappear in the digital domain? Are there elements that appear in digital puppetry that did not exist before? Does digital puppetry give us novel means for virtuous expression? Do such expressive interfaces have influence in other areas besides of puppet play?

Talk Block 4: Take hold and participate: From DIY to Networked Performance

Participation and the Networked_Performance Blog

Helen Thorington & Michelle Riel, turbulence.org

Programmable Media and Open Platforms for Creativity and Collaboration. Based on the expansion of creative practice archived on the networked_performance blog, we explore 1) the creation of original software for tools and services for creative and social use, such as a public commons meta layer on the WWW conceived as a continuous public space for collaboration; and 2) the creation of original work using the tools available within open platforms such as Second Life and MySpace to build community and raise awareness. We locate this media practice within an historical continuum and compare the parallel shift from the object to process, engagement and experience.

Tuning in Rorschach Maps

Will Pappenheimer, Pace University

Many contemporary artists are working with strategies to remap public, informational and social space. Their processes often involve setting up a prescriptive, algorithmic or participatory work that yields an unknown product. What can we observe about the results? What is audience reception of these works? In addition to visiting historical precedents in performance and music, this paper will explore how real time Internet statistical, geographic and textual mapping has become available for both practical and recreational purposes and how new media artists are engaging these methods to test the possibilities of Informational aesthetics.

Imaging Place: Globalization and Immersive Media

John Craig Freeman, Emerson College

"Imaging Place" is a place-based, virtual reality art project that combines panoramic photography, digital video, and three-dimensional technologies to investigate and document situations where the forces of globalization are impacting the lives of individuals in local communities. The goal of the project is to develop the technologies, the methodology and the content for truly immersive and navigable narrative, from real places. The project has been under development since 1997 and includes work from around the world. The interface leads the user from global satellite images to virtual reality scenes on the ground. Users can then navigate an immersive virtual space.

The Maintenance of a Terminal

Franziska Lamprecht & Hajoe Moderegger, eteam

Has this reality always been there, waiting to be named and activated in order to become possible? For the last 4 years we have bought random parcels of desert on ebay to uncover the possibilities that are inherent in the land.

International Airport Montello (IAM) started in 2004 when we won 10 Acres of desert in Nevada, near Montello, "the town that refuses to die". Through "Artificial Traffic Jam", an event we conducted to solve a "road problem" on our property we met some of the town's 65 residents and discovered their vision for the 21st. century: Air Travel, a dream based on two abandoned airstrips just outside of town.

Panel: Re-Charting Reason: Remapping Public, Informational and Social Spaces

The emergence of socially networked media in the future form of "Web 2.0" is perhaps the largest scale form of distinctly participatory media ever experienced by humanity. Though by no means utopian, this trend signals a dramatic shift towards user based production and distributed content. The processes involved are facilitated by instant communications, open sourced information and the ease of consumer electronics. Agency is in many senses telematic but increasingly no less significant than physical action. Global communities are formed without the limitations of geographic location and knit together by a myriad of common interests. The open work, while iconic to this media moment, has been an artwork trajectory since the Fluxus and Performance works of the 1960s and 70s. Technology artists of the last decade have been exploring the potential of networked community, tele-action and the open sourced artwork in software and hardware. Their processes are algorithmic, performative and cumulative. The results test the human computer for possibilities of human presence, poetic mechanics, alternative pragmatics and the spacial collective artwork.

Talk Block 5: Artists in Labs: Puzzles in Process: Interfacing Art & Science

One of the most controversial differences between the culture of art and the world of science are the contrasting attitudes towards the actual production process. In science all events or occurrences are said to be the result of certain input states leading to certain outcome states and the use of set processes, which can be either repeated or invented in order to confirm hypotheses. In art the word "process" is connected with human experience and concrete art objects are actually accumulative results from the occasion of this experience. Therefore many artists are not interested in the relations between outcomes and their duplicated processes, but they are interested in how the actual process itself can be reflected upon and changed based on their own discoveries along-the-way. In the artist-in-labs process we are interested to survey the effect of merging these processes in order to create new puzzles.

This conference attempts to reflect upon the mid-way process in both fields, an experience particularly relevant for artists who have "hands on" access to scientific labs or are immersed

in scientific environments. The group of artists and scientists currently involved in the Swiss artists-in-labs program are at the middle point of their collaborations and will make presentations of their "work in progress". Also in relation to the value of our process oriented topic the following questions will be discussed: What innovative processes and outcomes can emerge from trans-disciplinary practice? Could representative results be transformed by the sharing of ethical debates? Will new languages emerge from a re-examination of subjective and objective viewpoints?

These discussions will also include representatives from the science labs for the Swiss artists-in-labs program awards for 2008.

Why Art-Science Interaction Matters

Roger Malina, CNRS Marseille

Science and technology are fed by and grow from the cultural imaginary. Human senses allow us to perceive only portions of the world necessary for our biological survival. The history of art and science document a very basic urge to push into new territories of experience and knowledge, an urge that leads to augmentation, extension and development of new senses and cognition through new behaviours and devices. As part of the 40th anniversary of our organisation Leonardo, we are co sponsoring a conference in Prague on Art and Science in Extreme and Hostile Environments. I will motivate why I think that art-science interaction and collaboration is important in driving science and technology agendas of the future, enabling the cultural conditions for a sustainable society.

Poster Abstracts

A Dynamic Concept Base: A Component for Generative Systems

Shigeki Amitani and Ernest Edmonds, University of Technology Sydney

This paper presents our on-going projects "Generative Website Project" and "Untitled Media Project", and a core computational component "Dynamic Concept Base (DCB)". The aim of these projects is to enhance interactions between public audiences, artists and artworks. The DCB is one of the central components across the projects supported by the Australasian CRC for Interactive Design (ACID).

Panoramic Art in Real Time

Philipp Bönhof and Sven Stauber, ETH Zurich

In the past few years and near future, technology moved and will move continuously towards computers which will be more and more integrated. Not only in purely technical but also in artistic environments we can make use of this and contribute new applications and artworks. We want to give the opportunity to experience art at first hand and directly influence the art as an observer. We achieve this with a completely wearable equipment.

MacchinaPerTracciare - Interactive Installation

Ruben Coen Cagli, University of Napoli

Every gesture, every action we take leaves traces. Independently of our will, our existence modifies space and things, and contributes to the "memory of places". MacchinaPerTracci-are is an interactive installation that induces an aesthetic experience of the traces we leave, producing a visualization of the recent memory of a place.

The Institute of Unnecessary Research - Art/Science/Technology Interaction and Socially Engaged Performance

Anna Dumitriu, University of Brighton

This paper describes The Institute of Unnecessary Research, an International group of artists working in the field of practice-based research into science and technology. Artists involved investigate science and technology from a wholly artistic paradigm, making wide and varied connections, but working solidly within their fields in such a way that their research could be of equal interest to the scientific community as to an artistic one. The research is widely disseminated via performance events and exhibitions within the community in a non-elitist way. Audience interaction is also key and often visitors to events participate 'hands on' in the experiments/performances.

Robot Aitu: An Attempt to make Wave Emissions of Mobile Phones Perceptible

Lucas Gross, HGK FHNW

Robot Aitu transforms high frequency waves emitted by mobile phones of nearby users into acoustical and visual effects. Depending on the intensity of the emissions, the robot triggers sonar-like sounds and a snowstorm of small styrofoam globules in a capsule. Aitu freely moves around using a simple technology of sensors which makes it turn once it "collides" with an object. The project mainly focuses on detecting and exposing the existence of wave emissions by mobile phones. Visitors can use their own mobile phones to activate and inten-sify the effects by dialing a number of their choice. Robot Aitu, in essence, makes invisible things visible.

Sound - Color - Space

Marco Feriencik, Stefan Müller Arisona, Silke Lang, ETH Zurich, and Natalia Sidler, HMT Zurich

This project investigates the correlations between sound, color, shape and space. In our work we are building upon the Farblichtflügel (color piano) project under the direction of the pianist Natalia Sidler at the Hochschule für Musik und Theater Zurich. Natalia Sidler and her team consisting of 19 members built a prototypical instrument to transform the genera-tion of sound into colored and animated images. In this paper we present a first visualiza-

tion performance. Therefore we adapted and expanded the Soundium software based on synaesthetric rules. The generation of color, light and shape results from a digital input via a midi interface and the software.

His Master's Voice

Manfred Kroboth

The talk deals with the history, the technical possibilities and resulting from that the possibilities of synthetic speech.

Un Message Evidemment

Robert Lawrence, University of South Florida

"Un Message, Evidemment" is an ongoing performance and "open-source" Internet-enabled film. The performance actions are built around the making of a collaborative film. The film is a story about communication. The performance is a communication about story. UME is partially shot but not written... UME will be written through mobile phones, voice messages, sms's, email, conversations... sounds produced by the participants of festivals, seminars, workshops and visitors to our web site: http://www.unmessage.com. Anyone can use this web site to make their own UME. I don't own it. UME is an invitation to a new way of making film.

SQEAK: A Mobile Multi Platform Phone and Networks Gesture Sensor

Dennis Majoe, Stefan Müller Arisona, Art Clay, ETH Zurich, and Simon Schubiger, Swisscom Innovations

Mobile phone users could benefit from a simple low cost add-on allowing them to use their phone to control highly interactive public space applications involving one user or a large number of simultaneous users. In our work, the real time hand movement gestures of mobile phone users are sensed using miniature accelerometers that send the orientation signals over the phone and network's audio channel to a central server. With minimal delay, minimal connection protocol incompatibility and minimal mobile phone type or version discrimination large numbers of users could control public space cultural and entertainment applications using simple gesture movements or take part in large social events and express their opinions.

Mini Sound Modules for Installation & Performance

Joshua Rosenstock, Worcester Polytechnic Institute

Creating small, autonomous sound modules for digital audio installation or interactive performance.

AudioTagger: Wireless Phonography

Eva Sjuve, University of Plymouth

audioTagger, a location-based sound application for mobile phones. audioTagger is using the mobile phone to capture a sonic moment in urban space. In this application the mobile phone is the only device needed to participate, and to explore hybrid mediated space. audioTagger can be defined as wireless phonography bridged with network mapping. Urban space is the subject for investigation. A momentary event is captured as a sonic expression. The analogy to snap shots in photography can be made.

We are Legion Changing Rooms

Leon Tan, Antti Sakari Saario and Amanda Newall, The Hollywoods

We are Legion is an anthropological research project involving a mixed reality changing room and a constructed band. Conceptually, our project experiments with and researches emerging mixed reality ecologies arising from the mass imbrication of the virtual (in the form of social software based activities) in the so called 'real' world. We are Legion is at once a work of performance art and a penetrating investigation into the production, consumption and distribution of contemporary media, sound and the Sensible itself through social media technologies such as MySpace.

Hearing Sirens

Cathy Van Eck, University of Leiden

A usual fashion to hear music nowadays is through headphones. The mp3-player made more music transportable than ever before and streets and public spaces are crowded nowadays with people, living in their own acoustic world. My project is about reversing this situation. Using the same mp3-players, this time it is not for creating private music, but the music coming out of the mp3-players is sent to two big portable horn-loudspeakers, radiating the sound to the environment. The sound coming out of the hornloudspeakers reveals by the reflections it causes the acoustical qualities of the environment.

Robotcowboy

Daniel Wilcox and Oscar Ramos

This paper presents the conceptual and technical work behind the computer sound performance "experiments in energy" by robotcowboy. This ritualistic performance consists of 3 acts: The Joy of Life, in which bodily motion becomes a sound interface; Death, the destruction of electronic machines fuels the demand for light; and Rebirth, a personification of the cyborg-self, the man-machine, blesses the audience through touch and sound.

Festival Programme

Digital Parcours

Tuesday, July 10, 13:30

Meeting Point: Café at the Landesmuseum Zurich

About the Digital Parcours

You are welcome to join the DAW07 team as well as our many guests in a specially planned "guided bicycle tour". The tour will begin at the Landesmuseum Café at around 13:30. The tour will commence from Landesmuseum and then continue through to all of the stations of the Digital Parcours. The duration of the tour will be circa one and a half hours. Some visitors may like to bring even their own bikes; otherwise bicycles are available just around the corner for free at "Zürirollt". The Digital Parcours consists this year of series of artworks from various internationally recognized artists, which have beeb selected in relationship to the main themes (Cabled Madness, Networking, DYI and No-Nerd Hactavism etc.) of the DAW07 Symposium and Festival. In addition to enjoying the great artworks, visitors will be able to meet our partners at the various institutes that are participating this year. The artists will also be present, so visitors will have the chance to talk with many of the artists behind the artworks.

Exhibition Host: Cathy van Eck

Parcours Route

Start at Café of the Landesmuseum Zurich - ReMake at Zurich Main Station - Place Relations at Kunstraum Walcheturm - Student Diploma Exhibition HGKZ.

Cabled Madness Performance Series   July 11 - 13, 19:00

Location: Cabaret Voltaire

About the Cabled Madness Performance Series

Attention:"Captain Speaking: Ladies and gentlemen, this is your captain speaking. I have some good news and I have some bad news: The good news is that we have a very strong tail wind. And we're doing 1400 miles per hour over land, the bad news is that all of our navigation instruments are out and we don't know where we are and we don't know where we're going. And that's our situation, our science and technology is a tail wind the like of which we've never had before. We're going so god damn fast." -jw

Interested to book a flight? Crazed cocktails, freaks, no smoking zones, lots of cable, and state of technology - hacked, grounded and freshly pressed. Climb aboard the 21st Century and experience it live now: Intelligence without morals beyond 1400 miles per hour.

Participating Artists

Agitpop (USA), Cargobar Basel (CHE), Valerie Bugmann (COL), Tinlun Chan (CAN), Art Clay (USA), Corebounce (CHE), Geneviève Favre (CHE), Lukas Gross (CHE), Benoit Maubrey (USA/FRA), Oscar Ramos (MEX), Joshua Rosenstock (USA), Andrius Rugys (LIT), Senselabor/Depart (AUS), Walter Siegfried (CHE), Daniel Wilcox (USA)

Situative Performance Series   Wednesday, July 11

19:00-00:00   Bar

20:00-20:30   *Robotcowboy,* Daniel Wilcox (USA) & Oscar Ramos (MEX)

20:30-21:30   *Mad Mixers Project*
Screening Concept: Art Clay (USA/CHE)
Media Concept: Rip My Disk Redux, Corebounce (CHE)
Cabled Cocktails: Claude Gacon / Cargobar Basel (CHE)

20:30-21:30   *Digitalized At Your Service,* Valerie Bugmann (COL) &
Tinlun Chan (CAN)

20:30-21:30   *Sound Parasites,* Joshua Rosenstock (USA)

20:30-21:30   *PB8 Collective Instrument No. 1,* Andrius Rugys (LIT)

Mad-House Performance Series

19:00-00:00   Bar

20:00-20:30   *Putzfrau,* Geneviève Favre (CHE)

20:45-22:30   *MyMyoMayhem,* Senselabor (AUT)

Interruptive Performance Series

19:00-00:00   Bar

20:00-20:30   *Strahlenroboter Aitu,* Lucas Gross (CHE)

20:30-20:45   *Situative Gesänge,* Walter Siegfried (DEU)

20:45-21:15   *A Shotgun for a TV and an Eskimo Kiss,* Agitpop (USA)

21:15-21:30   *Feedback Fred,* Benoit Maubrey (USA/FRA)

21:30-22:00   *God Bless America, Really?,* Agitpop (USA)

22:00-22:30   *Collateral Tutti Frutti*

Artworks

A Shotgun for a TV and an Eskimo Kiss

Agitpop (USA)

Agitpop's intial song material is heavily indebted to, if slightly to the right of (aesthetically) the Minutemen and Gang of Four. Agitpop operated on the age-old principle of "free your ass and your mind will follow." The thing is, unlike the bulk of their boho brethren, Agitpop navigates those hip joints as though they were doctors of chiropractic. Odd instruments such as wind chimes, squeeze toys and kiddie xylophones make abrupt appearances, adding a sinister edge to the already chilling lyrics that come over with the glee of someone sending pals off on a killer scavenger hunt. All three members of Agitpop switch between instruments with exponentially increased dexterity in endless androgynous roles of noise making.

God Bless America, Really?

Agitpop (USA)

As we know, Agitpop is an abstraction that stands for collective auditory emanations. But having a sound, or better a political edge that is absolutely your own has been known to cause problems in the classification departments of various American institutions. Basically, this is a show which began by sitting down with the boys on a stage turned beer table and putting together what one might term an Amercian medley of "noises in the ether", marking a monumental moment for a few different reasons other than "hell no we won't go", which makes it even more exciting than naked patriotism could ever be, really.
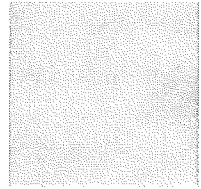
Mad Mixers

Cargobar Basel (CHE)

Renowned for their art installations, fine taste in djs, vjs and mixed drinks, the Cargobar of Basel Switzerland (parked along the Rhine River) has -once again- dreamed up a new artful palette of mixed drinks to be served as artworks in themselves during the DAW07 Festival. The drinks are based around the titles of the songs from the New York punk band Agitpop and artworks that are part of the festival. Why order a martini if you can order a "TV and a Shotgun" or a "Worse Movie Ever"? The list of drinks -rather let us say drinkable artworks- can be downloaded in the form of a "drinkable.digital.book" authored by no other than Cargobar's owner himself, Claude Gacon, at the DAW website.
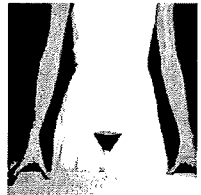
Feedback Fred

Benoit Maubrey (USA/FRA)

My decision in the early 1980s to stop working with pigments and canvas came from a desire to interact directly with public spaces. By building loudspeakers into clothes I could intervene in any given environment in a temporary and cost-efficient way: loudspeakers and circuit boards are cheap and can be salvaged from surplus electronics and discarded toys. My artistic tools are electro-acoustic clothes: costumes and suits that are equipped with loudspeakers and amplifying systems that allow the individual wearers to react acoustically to their environment. Feedback Fred works with feedback and Fred- masked with a stocking over the head- feedsback as he makes his way through, over and under things and people....

MyMyoMayhem

Senselabor (AUT)

MMM is a solo performance-installation that investigates the loss of control, motorical malfunction and neurological disorder in a provocation performative setting. Mixing technological art with performative and theatrical elements, the audience is forced into a situation where they experience both the real and the artificial in a provocative setting. The visitor encounters the deconstruction of the performer's motorical system in a one-to-one situation.

PB8 Collective Instrument No. 1

Andrius Regevicius (LIT)

The instruments are meant to be used by anyone present in the space – the audience. They react to pure physical contact and are made with an intention to produce an interactive, but very simple tool. The certain primitive quality of it draws people to use it for their own amusement and to join in very quickly. It is made with the intention to skip the misleading moment in cyber interactivity. I position myself like a sound operator and the one who creates new ways of interaction between audience and the artist, rather than the author on the stage.

Digitalized at your Service

Valerie Bugmann (COL) & Tinlun Chan (CAN)

"Digitalized at your Service" is an innovative performance that, situated at the DAW event, offers the possibility to the visitors of transmitting messages in a very personal, secret and secure way using skin-to-skin communication. A group of well-trained messengers act as communication interfaces for the reception and transmission of messages; their bodies materialize the information that is digitalized in them by using touch in the form of Morse Code. "Digitalized" provides a more human platform for sharing thoughts and experiences and invites us to explore the softness and uniqueness of this communication by touch. The performers are: Simona Hofmann, Nadine Tobler, Martina Richter, Sara Bugmann, Jonas Gillmann. Andi Hofmann (documentation) Alexandra Bugmann (costumes).

Robotcowboy

Daniel Wilcox (USA) & Oscar Ramos (MEX)

Robotcowboy presents a ritualistic 3 part sound performance entitled *experiments in energy*:
Act 1: The Joy of Life – movement, action, and energy. Dance to the rhythmic beats of a digital one-man band and experience the joy of the bit boy.
Act 2: Death – energy dissipation. As movement recedes and energy fades, light consumes sound.
Act 3: Rebirth – emergence of a god of energy. Just upon the cusp of nothingness, a shinning god of energy appears to bring man into a new era.

Putzfrau

Geneviève Favre (CHE)

For this work, I am wearing seven lamps fixed directly on my body. I can switch them on and off by pushing them. Each lamp is associated with a musical sample I wrote. During the performance, I am singing the beginning of each sample while pushing on the corresponding lamp. To sing a entire sample, I need to let the lamp switched on. My body is moving in response to the composition and the position of the lamps. Related to the idea of sensible points in chinese medicine, I am expressing through this performance what a swiss female body can feel. "Putzfrau" speaks about cleaning, but also spiritual cleansing and perfection.
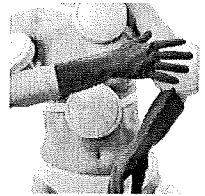
Strahlenroboter Aitu

Lucas Gross (CHE)

Robot Aitu transforms high frequency waves emitted by mobile phones of nearby users into acoustical and visual effects. Depending on the intensity of the emissions, the robot triggers a snowstorm of small styrofoam globules in a capsule and sonarlike sounds. Aitu freely moves around using a simple technology of sensors which make it turn once it collides with an object. The piece mainly focuses on detecting and exposing the constant existence of wave emissions by mobile phones. Visitors can use their own mobile phones to activate and intensify the effects by dialing a number of their choice.

## Sound Parasites

Joshua Rosenstock (USA)

These portable, wearable sound robots/soft sculptures are designed to feed off the verbal energy of sound-emitting hosts, disrupting their sonic integrity but providing a annoyingly/amusingly glitched remix of the original sound material. They are worn by the artist, who then interacts with the public, or they can be alternately deployed by being spontaneously attached to other performers (or any sound-producing medium) to form a simultaneous audio intervention.

Situative Gesänge

Walter Siegfried (DEU)

Situational singing means creating relationships to selected places and times. In a rucksack loudspeaker, music pieces from my repertoire lie dormant. They are the accompaniments to my songs. Sometimes I sing while walking on - then melodies appear and fade again. But most often, I sing precisely for the place where I find myself at that very moment so the passers-by hear a soundtrack to a specific section of reality. The man-made soundtrack is enriched with momentary sounds of the environment.
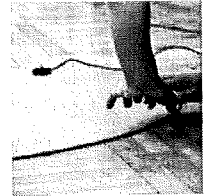
Soundscape for Two Channels   Saturday, July 14, 12:00

Location: ETH Main Building, Room E41

All of the two channel works chosen for this year's SoundScape programme were selected on their ability to 'evoke' the presence of things or beings in space to the extent that the each work 'immerses' the listener into a real or imaginary sonic environment. All of the works fall into to three distinct categories. The first category Real Worlds can be linked back to sounds known to be us from the real world. These sounds are often extended by including those created by electronic means. The artificially generated sounds blend into to the natural sounds in a variety of unique ways, thus provided the listener with an enhanced variant of the everyday sound world. The second category Virtual Worlds, in contrast to the first, uses only artificially generated sounds in order to create an immersive environment that assumes

to evoke a natural one. The third category Mixed Worlds includes mostly those works in which the sonic characteristics of both the first and the second can be heard in juxtaposition.

Participating Artists

Jon Aveyard (USA), Thomas Bailey (USA), Christian Banasik (DEU), Sébastien Béranger (FRA), Massimo Biasioni (ITA), Daniel Blinkhorn (AUS), Jason Bolte (USA), Werner Cee (DEU), Ed Davenport (GBR), Antonia Della Marina (ITL), Volker Hennes (DEU), Neil Kaczor (GBR), Peter Kutin (AUT), Ailis Ni Riain (GBR), Rebekkah Palov (USA), Hugo Paquete (PRT), Nichola Scrutton (GBR), Jeremy Slater (USA), Shinichiro Toyoda (JAP), Eldad Tsabary (CAN), Nicolas Wiese (DEU)

Work Presentations

12:00-12:45   *Soundscape Work Presentation I (Virtual Worlds)*
Speed Up Sinewaves - 6'50 - Peter Kutin (AUT)
Descent with Modification - 9'56 - Daniel Blinkhorn (AUS)
Pièce de Derrière No. 2 - 10'55 - Volker Hennes (DEU)
Shution - 4'55 - Rebekkah Palov (USA)
The Voltaic Conversation - 9'41 - Thomas Bailey (USA)
Dreamfades - 10'39 - Antonia Della Marina (ITL)

13:00-13:45   *Soundscape Work Presentation II (Real Worlds)*
Realness_Cluster 0307 - 10'02 - Nicolas Wiese (DEU)
Space Dynamics - 10'01 - Hugo Paquete (PRT)
Depth Perception - 11'22 - Jon Aveyard (USA)
Nightingale Floor - 10'15 - Ed Davenport (GBR)
RailLine - 9'51 - Shinichiro Toyoda (JAP)

14:00-14:45   *Soundscape Work Presentation III (Real Worlds)*
Berlin Indoors - 10'15 - Werner Cee (DEU)
In the Eye of the Believer - 5'31 - Eldad Tsabary (CAN)
... in the Air Suspended III - 9'59 - Neil Kaczor (GBR)
Le Complexe de la Goutte d'Eau - 7'36 - Sébastien Béranger (FRA)

15:00-15:45   *Soundscape Work Presentation IV (Mixed Worlds)*
Change in Summation - 8'30 - Jason Bolte (USA)
Aria for Breath & Glass / Voice & Plastic - 8'56 - Nichola Scrutton (GBR)
Glass Cutter - 11'14 - Christian Banasik (DEU)
L'Amour Outragè - 10'01 - Massimo Biasioni (ITA)
StreetSong - 4'21 - Ailis Ni Riain (GBR)
Ocean Dub Crash - 18'56 - Jeremy Slater (USA)

Finissage: From Low to High Voltage   Saturday, July 14, 16:00

Location: ewz-Unterwerk Selnau

About the programme at ewz-Unterwerk Selnau

The ewz show gets more juice out of the former powerplant than Zurich would ever have demanded on a feverish Saturday night. Filled with various live acts skating across four generations of contemporary arts, the evening will begin with the Avant Garde of the Avant Garde of the Avant Garde and will end with some of the best known knob tweaking talent known to the club scene this side of Heidiland. Like cables without end, Live this and that, Special Mix Bar, chilling out to the dream machines of Gysin and Burroughs, dancing up and downstairs? Well...., come and get squared, your bones twitched and your retinas expanded!

Participating Artists

Jackson 2Bears (CAN), Agitpop (USA), Art Clay (USA), Corebounce (CHE), Louis-Philippe Demers (CAN), Erratum Ensemble (INT), Steve Gibson (CAN), Wesley Hoke Smith (USA), Urs Jaeggi (CHE), Love & Olson (CAN), Luke Murphy (USA), Corrina Mattner (DEU), Sebastian Ulbrich (DEU), Lars Vaupel (DEU), Graham Wakefield (USA), Pablo Ventura (ESP)

Schedule

16:00-16:30   Early Performance *Cubic's Cube,* Pablo Ventura (CHE/ESP)

17:00-17:45   Early Performance *Spinoza Is(s)t,* Art Clay and Erratum Ensemble (CHE)

18:00-late   Bar

20:00-20:30   Late Performance *Cubic's Cube,* Pablo Ventura (CHE/ESP)

20:30-21:00   Performance *Synecdoche,*
Wesley Hoke Smith & Graham Wakefield (USA)

21:30-22:15   Late Performance *Spinoza Is(s)t,* Art Clay and Erratum Ensemble (CHE)

22:30-23:15   Concert: *In Velvet, Underground,* Agitpop (USA)

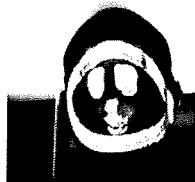| 23:30-late | *Exploding, Plastic & Inevitable* |
	Live: Steve Gibson (CAN), Live / Turntables: Jackson 2Bears (CAN), DJ Set: robot_mixeur (CHE)
	Visuals: Love & Olson (CAN), Scheinwerfer (CHE)
00:00-late	*Basement Power*
	Live: Marek Hemmann (DEU), Knorlive (CHE), Bang Goes (CHE), Rino (CHE), Co.mini (CHE), Visuals: Van Nutt (CHE)

Artworks

Spinoza is(s)t

Art Clay & Erratum Ensemble (INT)

A 'Spinoza-Sammelsurium' for three actors, stage scenery, and live-electronics. Spinoza's journey as a philosopher forms the basic structure of the work. The journey is synaesthetically presented with text, music, object and actionism. A metamorphosis in light quantity and quality represents the various stations of Spinoza's life from his formative years until his banishment by Church, State and Synagogue. The text consists of a collage of texts by Urs Jaeggi and Spinoza. It is in German, but - as in the films of Tatti - the language is only used to accompany the actions on stage and not to mediate meaning.

In Velvet, Underground

Agitpop (USA)

The band agitpop will appear in the electric version at the ewz-Unterwerk Selnau in Zurich as part of a rewashed and bleached version of Andy Warhol's Exploding Plastic Inevitable for the youth of today. Basically, an extremely nasty 45 minute medley of Velvet Underground cover versions. European Son, Venus in Furs and Heroin from the Velvet Underground will mixed and pounded in an a hellish uproar that is more dirty than any other New York band could ever get them. After this cover performance, accompanied by blinding visuals, your senses will never be the same again!
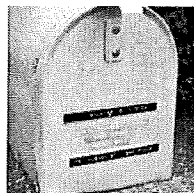
Exploding, Plastic & Inevitable

Steve Gibson (CAN), Jackson 2Bears (CAN), robot_mixeur (CHE), Love&Olson (CAN), Scheinwerfer (CHE)

A conglomeration of pop explosion, electronic music, hallucino-genic video and free improvisation. Filling four screens of visual excess controlled by the warring talents of the Scheinwerfer collective from Zurich and Love&Olson from Victoria. Mashed with the experimental drum and bass of Jackson 2Bears and the experimental dub / progressive house of Steve Gibson zaps the event back to a happening on the scale of its 1960s namesake.
Simultaneously via a glut of technology the happening is transported in a future of digital excess: an overload of the senses, an immersion in an audiovisualscape!
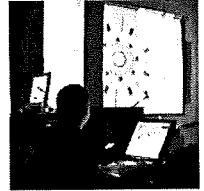
Zeichenspinne (Drawing Spider)

Lars Vaupel (DEU)

Two robotic platforms equipped with felt pens are driving on paper and produce random drawings. Each platform has electro-mechanic sensors for edge and blocking detection. It is possible to choose the basic driving mode (straight ahead, curves, circles), then the behaviour changes after every edge contact, so the result is unprecdictable and every drawing is unique.
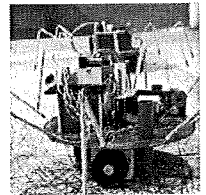
Church According to McLuhan

Art Clay (USA) & Urs Jaeggi (CHE)

The Church is a conglomeration of messages in the form of icons. The most apparent and the one that is at the root of the design of the church is the stereotypical form of the TV. The steps of the church, indicating an ascent to enlightenment in the form of ul-timate delusion, bring the electronic consumer of "the message" (i.e. the- try-me-and-buy-me-world-belief) to the pinnacle of necessity: adjusting the TV antenna. The metamorphoses of the TV into the symbol for death (pre-Christian) is seen as an ascent to a modern g.o.d. (global omnipresent delusion). The TV antenna itself is actually the new Consumer Cross in the form of a traditional TV antenna. The metaphorical use of the word "cross" indicates a balance of the mind and the body. The cross in its pre-Christian form had balanced parts. The Latin cross places more importance on mind over body wtih a vertical beam longer. The post-Latin cross, (TV-antenna) places more emphasis on the body by doubling the horizontal line.
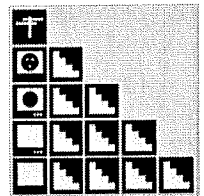
Synecdoche

Wesley Hoke Smith and Graham Wakefield (USA)

Synechdoche is a blending of sonic architecture and spatial music in which elements in the visual domain are informed by techniques of composition in the acoustic domain, and vice versa. Membranes of multiple individual sound and image transformations smoothly and dynamically shift between organic and crystalline forms. A synecdoche is a conceptual metaphor in which a part is spoken of as the whole, or a whole for a part. The notions of perception, interpretation, reflection and expression in the project are inherent in the signal processing: elements resonate with each other more or less accurately, more or less continuously.
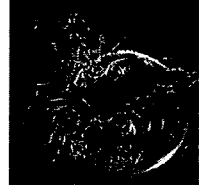
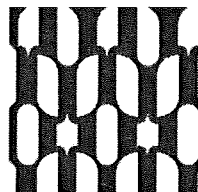## Code Reflection (12th Gate Reflected)

Luke Murphy (USA)

The primary projection will be of the source code from the script running the work and from various other collected source code. This projection is divided into a positive image and its reflection into a "virtual pool" of water - often referred to as the "Lake" effect. This effect is commonly found on the web to make images appear to be reflected in a softly rippling lake or pool. A camera is aimed at this from across the stairway and its image projected and reflected on another wall. Additionally, a second camera is aimed at this and its image projected on another wall. It is a kind of house of mirrors with a virtual reflecting pool. The Twelfth gate in some alchemical texts is know as "projection", and is a step in the transmutation of matter from one form to another. "Reflection" is a term used in some programming languages and refers to the means by which an interface or function can describe itself to a user – that is, reveal what it is. This work will start from source code, normally hidden, project and reflect it.
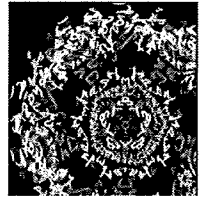
The 3rd Mind

Art Clay (CHE), Corrina Mattner & Sebastian Ulbrich (DEU)

The Dream Machine was conceived by artist and writer Brion Gysin in the early sixties with the help of the Scientist Ian Sommerville. It consists of a cylinder with slots cut into its sides and it is placed on a turntable that is set at the speed of 78 rpm. A light, suspended on a wire into the center of the spinning cylinder, al-

lows light to come out from the slots as it spins on the turntable. The user sits comfortably in front of the Drea Machine, with the closed eyes approximately at center (half height) of the cylinder and quite close (5 cm). The resulting pulsating light seen against the eyelids stimulates the optical nerve and thereby alters the brain's electrical oscillations, causing vivid visions of very bright moving and morphing colours in geometrical patterns to appear "projected" behind the eyelids across the complete the field of vision. We thank Corrina Mattner and Sebastian Ulbrich for the building of the Dream Machines.

Kubic's Cube

Pablo Ventura (ESP) & Louis-Philippe Demers (CAN)

The robot "Kubic", developed by the robot artist Louis-Philippe Demers for choreographer Pablo Ventura's "Fabrica/Clsuter III", takes over now the performing space as the only performer in a "dance" piece. "Kubic" hangs in the center of a cube formed by 8 neon lights and LED lamps with the public freely moving in space around the robot. The choreographer Pablo Ventura operates the robot 'live' to the music of Francisco López, a famous exponent of electronic music, and invite's the viewer to discover Kubic's Cube from different perspectives. "Kubic's Cube" was developed in an artistic residence in Tesla-Berlin and presented at Berlin's Transmediale 2006.
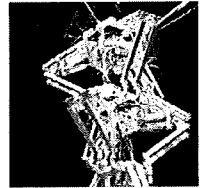
Basement Power

Live: Marek Hemmann (DEU), Knorlive (CHE), Bang Goes (CHE), Rino (CHE), Co.mini (CHE), Visuals: Van Nutt (CHE)

Enjoy the amazing basement of the former power plant and shake your body until sunrise! By GS and Babyshake.
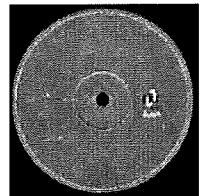
Exhibitions

Place Relations
July 10 - 14, 14:00 - 20:00

Location: Kunstraum Walcheturm

About the Place Relations Exhibition

The import of location in place-based artworks represents a set of relations that become visible as they are affected or reconfigured. The artists in this exhibition explore the potential of public space, geographic territory, architectural location, social relations, online informational media, and virtual 3D worlds to form situational works. Their methods include participatory performance, field documentation, new media interactivity and mixed media installation. Results emerge as a hybrid reading of community venture, memory map, psychogeographic inquiry and information aesthetics. The works are situational in revealing the conditions or potential of place. They appear momentarily, as a shift in the relations of everything that blends into city life, distant landscape, or the event-stream of global digital space.

Exhibition Host: Patrick Huber, Kunstraum Walcheturm

Participating Artists

Philipp Bönhof (CHE), Eteam (DEU), John Craig Freeman (USA), Will Pappenheimer (USA)

Artworks

International Airport Montello

eteam

On top of chosen public or private terrain, we are visualizing a "possibility" – one, that is usually suggested or challenged by the borders and limits of the place and its environment itself. The ability of a possibility to exist within a specific place is of temporary emergence. It usually lasts as long as it takes to realize that the possibility is possible. In our work, this "realization" often hap-

pens in a very practical and participatory way. Everyone engaged in the piece has the opportunity to experience a certain probability within the piece's possibility. All 3 projects (1.1 Acre Flat Screen, The Paradox of the 10 Acres Square and International Airport Montello) are based on random pieces of land we bought on ebay.

Imaging Place

John Craig Freeman

Imaging Place is a place-based, virtual reality art project that combines panoramic photography, digital video, and three-dimensional technologies to investigate and document situations where the forces of globalization are impacting the lives of individuals in local communities. The goal of the project is to develop the technologies, the methodology and the content for truly immersive and navigable narrative, from real places. The project has been under development since 1997 and includes work from around the world. The interface leads the user from global satellite images to virtual reality scenes on the ground. Users can then navigate an immersive virtual space.

Public Mood Ring

Will Pappenheimer

Public Mood Ring is a combined internet and spatial installation displaying the emotional condition of public news stories as color hue. It is based on the wearable "mood ring" which chemically changes color according to body temperature. A series of animated web pages allow users to pick a news story, a cultural color model and to observe the process of the search engine. The artwork responds to participants news concerns and recalibrates the color of exhibition space with architectural LED lighting. The shared experience is the gift of the remote participant and an immersive color representation of current world events.
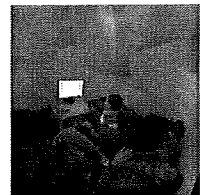
Panoramic in Realtime

Philipp Bönhof, ETH Zurich (CHE)

Todays computer science makes it feasible to integrate computers into clothes, depict virtual worlds and let humans and machines interact. "Wearable Comput-

ing", "Virtual Reality" and "Human Machine Interaction" are the
respective technical terms. The Computer Systems Institute of
ETH Zurich created an attractive application of all three realms:
A belt integrated computer, developed at the Wearable Labs at
ETH Zurich, has been programmed to show pictures on a head-
mounted display. People wearing the display are enabled to see
virtual panoramas. The system can be controlled by intuitive
head movements in a way that enables a widely natural impression of a panorama
view.

Cabling Madness   July 10 - July 14, 11:00 - 19:00

Location: Cabaret Voltaire

About the Cabling Madness Exhibition

In addition to the performances scheduled under the title "Cabled Madness", the
programme at the Cabaret Voltaire this year will have a number of artworks on dis-
play. In support of Weizenbaum's excess and error criticism with its warning against
the no-need-to-think condition of the "terror-error", electronic madness is now
being expressed by artists using technologies in a civic manner for the aesthetic
enrichment of artist and viewer alike. Regardless of the mode of expression, this
new era of art, technology (and error) is upon us.

*Exhibition Host: Philipp Meier, Cabaret Voltaire*

Participating Artists

Agitpop (USA), Cargobar Basel (CHE), Corebounce (CHE), Manfred Kroboth (DEU)

Artworks

M2V2

Manfred Kroboth (DEU)

I realized a placeholder for me, which deals about the questions
of mobility and simultaneity. This placeholder can be in two
conditions. In the off line mode the head recites philosophic text.
If a person stands in front of the work, the head is directed to the
person and starts a simple conversation. The installed computer
registers with two microphones the answer and can react. If the
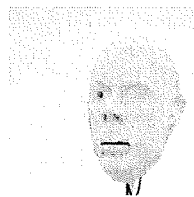
installation is on line I can listen to the person in front of the head and I can see what happens in the space through a web cam which is installed in one eye of the head. So I have the possibility to interfere in a conversation. The voice that you hear is always a computer generated voice. The person cannot find out whether the installation is on or off line.

## Rip my Disk (Redux: Wireless Madness)

Corebounce (CHE)

The project "Rip my Disk (Redux: Wireless Madness)", is a relaunch of its predecessor presented at Interactive Futures 2006. It blurs privacy and brings personal content to public screens: Visitors can enter into a dare by letting the computer "rip" multimedia contents off their handphones to get exposed ("virtually naked") at Cabaret Voltaire's bar. Others, not so akin to risk taking, can simply enjoy employing their phones for interactive painting as well as sending selected content. The obtained content is used as personal artefacts, which are continuously adapted and integrated. The result is the personal enhancement of the space around the media owner's location.
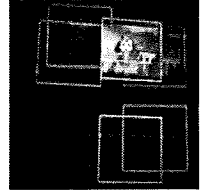
Vintage Posters

Agitpop (USA)

An trash exhibition of vintage fanzine posters gafft on the walls of the Cabaret Voltaire ad lib for all to remember. Agitpop recorded two albums for Community 3 Records (produced by labelhead Albert Garzon) during 1985-86, but moved to Minneapolis' Twin/Tone label for two further albums, Open Seasons and Stick It. These two LPs saw Agitpop trading in the punk and politics for rock with a bit more pop potential. Though they disbanded just after the turn of the decade, they are coming out with a new album this year and will be on the move again through out 2007 with perhaps revival and survival tactics more in line with punk and politics.
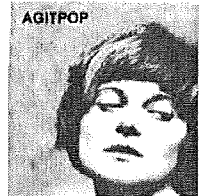
Mad Mixers

Cargobar Basel (CHE)

Renowned for their art installations, fine taste in djs, vjs and
mixed drinks, the Cargobar of Basel Switzerland (parked along
the Rhine River) has -once again- dreamed up a new artful
palette of mixed drinks to be served as artworks in themselves
during the DAW07 Festival. The drinks are based around the titles
of the songs from the New York punk band Agitpop and artworks
that are part of the festival. Why order a martini if you can order a
"TV and a Shotgun" or a "Worse Movie Ever"?
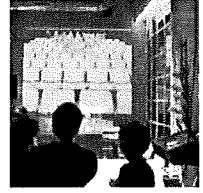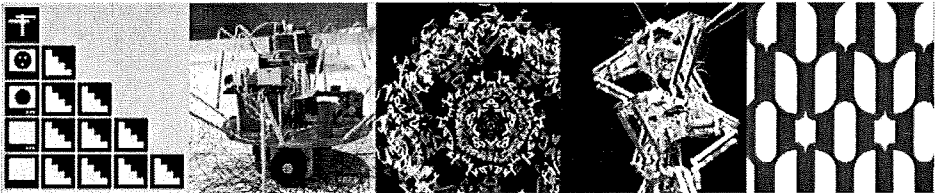

Low Voltage   July 10 - 14, 14:00 - 17:00

Location: ewz-Unterwerk Selnau

Exhibition host: Carla Stoppini, ewz

Participating Artists

Art Clay (CHE), Louis-Philippe Demers (CAN), Urs Jaeggi (CHE), Corrina Mattner
(DEU), Sebastian Ulbrich (DEU), Lars Vaupel (DEU), Pablo Ventura (ESP)

Please refer to the DAW Finissage section for an overview of works.

Swiss ReMake

Location: Zurich Main Station

Our only security is our ability to change.

*Exhibition host: Martina Eberle, Nova Project Leader*

Participating Artists

Art Clay (USA), Tom Stricker (CHE), Billie Pate (USA), Andrew Jones (NLD)

About The Project

Swiss ReMake

An art project developed for the Nova Screen in the Zurich main train station. ReMake runs on a program that takes the original Swiss flag and redesigns it with infinite variations. A variation appears about every five seconds and is accompanied by a series of quotes that praise the importance of cultural adaptation. The original Swiss flag comes backs at random intervals between the "Re-Make" variations. The text messages that accompany the variations are from a collection of slogans in regard to the remaking of tradition via cultural adaptation. They have been taken from a number of sources and have been reduced in part down to their most simplest form without losing meaning.
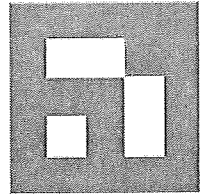
The Nova Screen

As part of the celebration of ETH Zurich's 150 year anniversary, a 3-dimensional light field was built that hangs like a cloud in the main Zurich train station and brings the research work of ETH Zurich closer to the public. The 3d-display has been in use in Zurich's main train station since September 12th 2006. The NOVA invites the public to "explore with us the secrets of matter and experience the mathematical formulas as they appear in thousands of coloured lights. Day after day. For the next three years. As a moment of peace and amazement during your journey through RailCity Zurich."
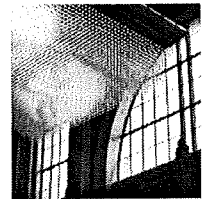
Maps & Information

ETH Central Campus Map
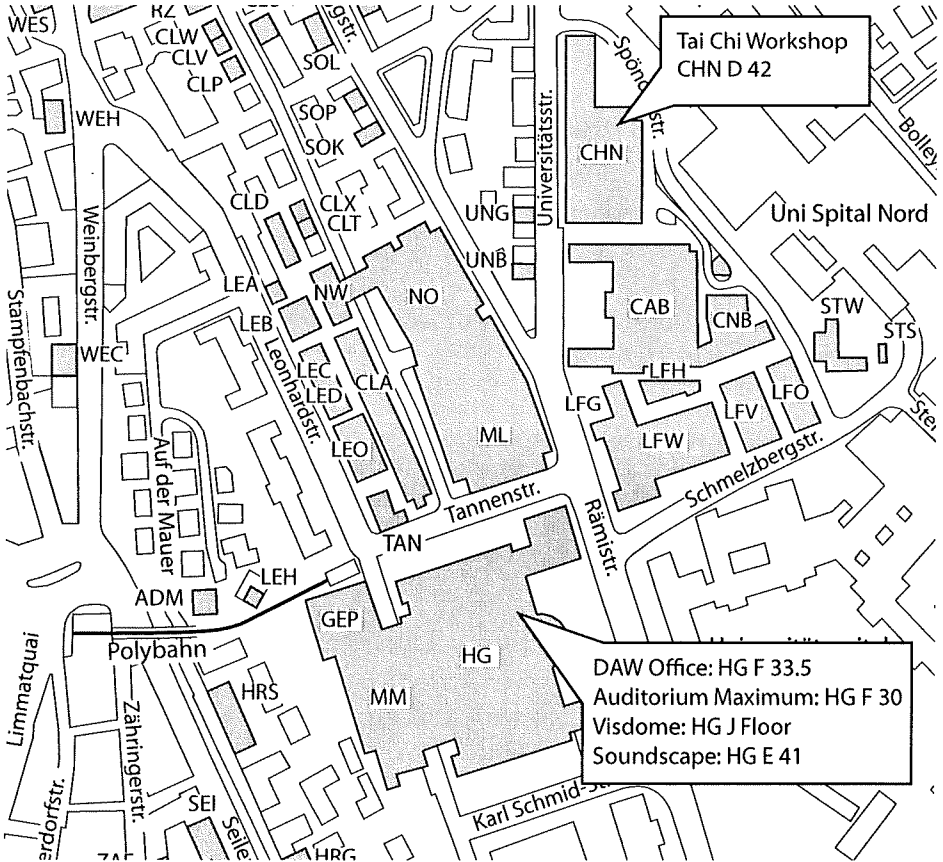
The DAW Office will be happy to help you

Location: HG F 33.5
Phone: +41 44 632 4833 (extern) / 2 4833 (intern)
Opening hours: July 10 - 13, 9:00 - 17:00

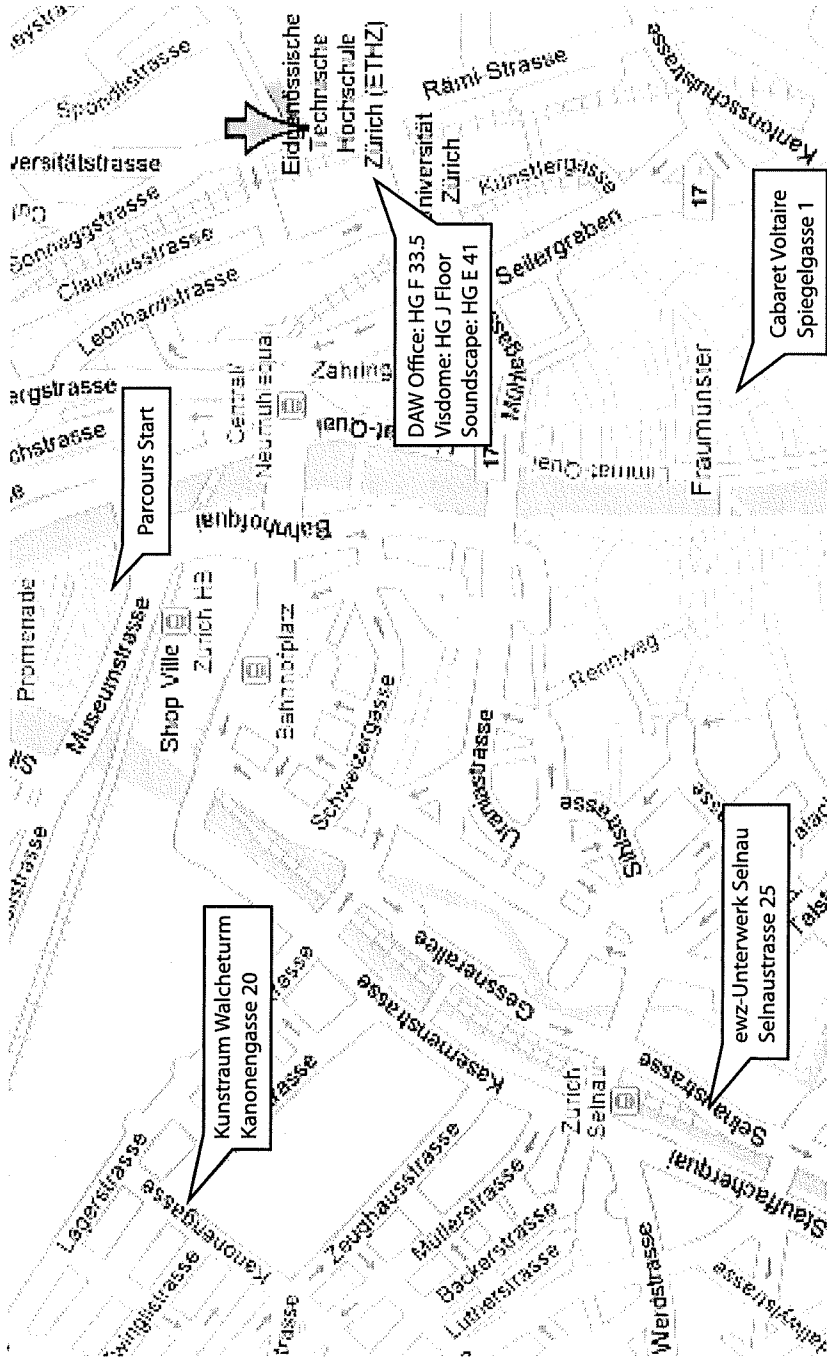Please note that registered speakers, artists and attendees can pick up their badge directly in front of Auditorium Maximum (July 10), or at the entrance to Visdome (July 11 - 13).

From Zurich Main Station, take Tram 6 or 10 in order to get to ETH.

Zurich City Map

Labels on the map:

- Eidgenössische Technische Hochschule Zürich (ETHZ)
- Universität Zürich
- Rämi Strasse
- Kunstlergasse
- Kantonsschulstrasse
- Spoodlistrasse
- versitätstrasse
- Sonneggstrasse
- Clausiusstrasse
- Leonhardstrasse
- argstrasse
- chstrasse
- Zähring
- Seilergraben
- Cabaret Voltaire, Spiegelgasse 1
- DAW Office: HG F 33.5, Visdome: HG J Floor, Soundscape: HG E 41
- Parcours Start
- Central
- Neumühlequai
- Bahnhofquai
- Promenade
- Museumstrasse
- Shop Ville
- Zürich HB
- Bahnhofplatz
- Schweizergasse
- Uraniastrasse
- Fraumünster
- Limmat-Quai
- Beatenweg
- Kunstraum Walcheturm, Kanonengasse 20
- Gessnerallee
- Kasernenstrasse
- Kanonengasse
- Lagerstrasse
- Zeughausstrasse
- Müllerstrasse
- Bäckerstrasse
- Lutherstrasse
- ewz-Unterwerk Selnau, Selnaustrasse 25
- Zürich Selnau
- Stauffacherquai
- Selnaustrasse
- Werdstrasse

Registration and Admission

Online Registration (Full Symposium and Festival Access)

Early registration from May 22 to June 20: CHF 150.-

Late registration from June 20 to July 02: CHF 200.-

www.digitalartweeks.ethz.ch

Registration during Digital Art Weeks

Daily at the registration desk: CHF 250.- (CHF 100.- for a single day).

Registration for ETH affiliates and ETH students: CHF 75.-. Please register via email to stefan.mueller@inf.ethz.ch, include your address. We will send you an invoice.

Admission

Weizenbaum Film: CHF 5.- (free for registered participants).

Digital Parcours, Exhibitions and Soundscape: free admission.

Events at Cabaret Voltaire: CHF 15.- (free for registered participants).

Finissage at ewz-Unterwerk Selnau CHF 25.- (free for registered participants).

Acknowledgments

We thank all institutions and individuals that contributed to this year's Digital Art Weeks. In particular, we thank all scientists and / or artists that submitted absolutely great work and thus allowed us to arrange such a diverse programme. Additional thanks go to DAW's steering committee and to all assistants and volunteers.

Digital Art Weeks would not have been possible without the support of the following institutions:

ETH

Eidgenössische Technische Hochschule Zürich
Swiss Federal Institute of Technology Zurich

www.ethz.ch

Schweizerische Eidgenossenschaft
Confédération suisse
Confederazione Svizzera
Confederaziun svizra

Eidgenössisches Departement des Innern EDI
Bundesamt für Kultur BAK

www.bak.admin.ch

Stadt Zürich Kultur

www.stadt-zuerich.ch

MIGROS
kulturprozent

www.kulturprozent.ch

ewz
Die Energie

www.ewz.ch

Cabaret Voltaire   **www.cabaretvoltaire.ch**

Kunstraum Walcheturm   **www.walcheturm.ch**

art.tv.ch   **www.art-tv.ch**

Klangpur   **www.klangpur.com**

tonetext

cargobar   **www.cargobar.ch**