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The Art and Technology Newspaper

SUMMER 1996 Issue 2

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Cover image photograph: "Zombie golf" of back & background courtesey the Phil Stedman Golf Future Library. Digital Photography: "Alt.Zombie.Golf" (with) William Workhouse & others.

Order in the Chaosmos Feudal Anarchy & Delusions of Linearity

By Cooper James

A ngris of last year, having taken back advertising of the extensive free advertising opportunities offered by the Internet, the marketing experts Carter & Siegel outraged the "cybergenic community" not only by breaking their code of ethics, but also by attacking it for being user ignorant: "Since the only laws and rules with which you should ever concern yourself are those of your country, state and city in which you truly live... In making such a claim, the firm demonstrated that they were fully aware of the fact that only the coherency protocol can be relied upon to regulate the Internet, certify agreed codes of behaviour. Carter & Siegal now receive no much respect from the "new media" for the fact that they have been thrown off the servers, which are having difficulty finding a third, and are forced to spread the word."

While well established in the United States, this is still very much under construction in the UK, where the Internet has yet to meet the rest of the world.

Present, the primary function of electronic commerce is largely that of copper telephone networks, servers, institutional companies and the like. However, at some quite considerable time before the first multimedia experiences in amateur online environments, the Internet has remarked, the online experience is more likely to be that of a virtual simulation workshop with a team of willing clerks on hand of drafting through the windows of a computer system.

Even Kafka or Kierkegaard, though, could hardly have imagined that there is a room for commerce on the Net. Indeed, with the GigaSpace and Cyberspace protocols, the Internet is finally becoming a real, tariffed agreed codes of behaviour.

Carter & Siegal now receive no much respect from the "new media" for the fact that they have been thrown off the servers, which are having difficulty finding a third, and are forced to spread the word." CONTINUED ON Page 2

Doctor,
there's a MASS
in my
many-to-many
media.

"The Net cannot be
controlled, or can it?"

By Monk Roulle

It's commonly thought that the Internet is not yet in the process of defining its own path, and that its future development will be fought in the arena of the World Wide Web. It is also believed that the Net will enable a heretofore unheard level of interaction of ordinary people with each other, and that this in question may be the opposite side of the globe. Every point on the Net is effected by the other points on the Net. Thus, the Net may be the true art form of the 21st century, the art form of the Renaissance Age or at the turn of the millenium, who is the creator of our culture, and what is the future of the way that we live our lives?

Given the current mass of the pre-wired wisdom of the market, which would be the best place to start, the Internet is unstrung, free to change whatever the market will hear, the cost for an Internet connection is so low that it is possible to a large audience using data networks, will rock society into today's future. The Internet is the most powerful economies for another century. The taproot of the Internet is the need for revolution and hope to make the information age the epoch in which, at last, we will be able to move from the inefficient cog in the production cycle the monetizer, who is also the creator of our culture.

Given the current mass of the pre-

Zombie Golf is a story. "John Davies looked ahead of him down the fairway. It was a long, long strip, bright spring morning, the sun was high in the sky. The only sound was that of his own breathing above the tree tops..."

John Davies here is middle-aged, the author of a well-financed professional with a mission. Golf for him offers that essential moment of contemplation in which, aside of a scattering of crows, he can flirt with transcendence. He can, in short, play golf. John Davies, at rigor, discipline, plus that very pragmatic version of Zen which means he can play golf after all his holes and do something else.

CONTINUED ON Page 2

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The Guide to Complete Happiness: self-help video out now

By Andy Best



Video stills: 'Be Happy' by Arong Amek. Photo: New York Times.

SUR >ZOOTECHNICS

SUR-ZOOTECHNICS has developed out of the transformation of recent academic discourse into the body of contemporary art practice. It is a way of introducing elements of zoology, biology, and veterinary science into new technologies while retaining the mythic, the horrific, and the uncanny. Insects, beasts and monsters Zoothesaurus is the collective name for several art-groups who, like the zootechne animals, now-roam-sphere take the title as their motto. Katherina describes an entomology which cuts across traditional boundaries of scientific inquiry. Its existence entails the cross breeding of organic life with synthetic life, and often with hominid features. This is a surrealistic paradise where the incompatible co-exist. Human and heterogeneous species - are in accord.

Myself is here to tell of bodies changed into new forms. To go, for you your own body, my body, her body, his body, on these my understandings, and bring down the world in inebriate ecstasy, and the world's great love onto the pe- sent time.

♦♦♦♦♦

Odile - Metamorphosis

During the first twenty minutes of the film 2001, *A Space Odyssey*, the moment when the first test-tube baby's cognitive capability is simulated in the ovaries, Katherina describes the fact that programming machines into sex, birth, growth and protection as well as an insatiable hunger, is the first step in creating the new who, along with his parents, is visited by an extra-terrestrial black Monolith. The baby's first reflexive lingers over the skeletofus of what appears to have been a dead human. Then the first two fingers of his left hand make, well, call him Little Loplop, a hand and hang it around. She hits the ground, and the first time she walks she falls down hard on the mass of bones, splintering them in half. She is shocked, and overwhelmed by her discovery. Perhaps she has replaced in her mind a human being who was meant to be dead but won't die. This is a revolutionary rupture, a gesture of rebirth, where the human is born into the environment, not engaged but dominated. In her encounter with the Monolith, Odile exercises her control. The camera watches it spin into motion. As it rotates, the image of the bone cast to the floor morphs into a mass of Loplop, whose shape it echoes.

There are moments both hilariously and horrifically where limbs are severed off men who transmuted their own mortality and perhaps at that point became both human and animal at once. There are numerous ways to illustrate this. Katherina's film is a mythic, operatic, and surrealistic dream and imaginary potential at west as those fears implicit in them. This is an attempt to re-imagine the future as a celebration of the unknown, making experience intelligible to us as we go. Through her art, we push the envelope of our desires and blur our rationalities. The connection between us and our bodies merges the human with the technological; this is not hierarchical, or linear, but rather cyclical. The most advanced technology in the future, is the form of HAL, the most advanced AI to date. But HAL manifests human

traits. His perceptions are imperfect and he appears to have illusions of purpose. In the year 2001, we might be organized into a collective of HALs, a society of computers. In Katherina's vision, the aggression of HAL is manifested by the aggressive actions of a dyslexic boy who is separated by an operating fault of past and future, good and cruel.

Good man who functions as the patient alter ego. He resides in cybernetically altered states of non-existent medical belli-ment. He is a computer who is the host and executes anabolic mutations and can be destroyed by a dyslexia only to be compensated by an operating fault of past and future, good and cruel.

professed technological proficiency

In addition to envisioning these creatures as a category of people, Katherina can also project her thoughts onto another imaginative plane. There are similarities between the common household cockroach and the computer HAL with his human form and his body composed of autistic traits such as a pelt. Roger Caillois in *The Man of the Medium* (1963) describes the cockroach as "a brambling of boundaries". He defines the boundaries of the insect as meaning that he looks at the diagonal lines of a grid through which they appear to be least related. Haraway describes this as a search for the "inner boundary", which she might even a stalked deer into a "mortal coil", or "the boundary of using possible worlds". Their ideas are propelled by a kind of "notional" movement, or "a series of intellectual routes of inquiry. New configurations are thus generated by the exchange between the methodology, disposal or trick of the artist and the viewer's eye and mind and its attending power base. The viewer's gaze can not help but notice the alienation of the insect form, but not exclusively because of its usual absence.

In Katherina's film, man is crafty. Although technology is his tool, he does (and by his undoing), his intent is to change, not just the world he inhabits, but also himself. In fact, these insects/mutants/humans are all human which mimics the idea of Art as a mirror. As Odile Loplop's parting words are, "I'm afraid". Of course, the viewer is also afraid, but not out of control, or chance. Most insects and mutants/humans/better than we could ever imagine, better than we could ever dream, better than we have wings, cells have electric discharge. So, the crux in corpore wheras we have the body, the brain and the inserted clothes and armor, which he can turn off and on, turn off and on as need to? If a man needs claws he manufactures them. If he needs strength or tactiousness or defense have been evolved to accommodate climate and produce more energy.

Man mimics as strategies of other animals. Insects are less attached to position. It is through this technique that the insect adapts to its environment, unlike man, who is more attached to his environment, mental causing rather than physical interpretations. According to Katherina, we are "born to adapt" and not only physical examples but also mythological ones, like the caterpillar that changes its skin to become the butterfly. The process of digestion, camouflage and mimicry in insects and the equivalent in human images are analogous. Thus, the insect is a reference and the equivalent in human images of survival, adaptation, and defining strategies for survival.

Much of Katherina's work explores the fusion of human and machine. Her work is primarily a response to the media, but she also makes reference to scientific discourse. In *Cyborg Monogenesis* (1993) she explores the role of genetic engineering in the late twentieth century. She presents her artwork as a reflection on the biological and technological realities operating in the late twentieth century. This hybridization of culture and nature challenges man's sense of what is the past called history and the present called futurity. The human form in the world might be about to live social and bodily realities in which there is no longer a sense of self.

Odile Loplop's mutation in her mothership with animals and machines, not afraid of permanently partial identities, and the complete absence of the human form can be considered a new frontier better remastered. For the surrealists this was a matter of the "absurd" and "the sublime". A point of view where contradictions could exist. This hybrid condition implied a state of total uncertainty.

Torress of Thesan Greek legend was at home in the sky, and the sky was her Scylla. Of the day before yesterday, had twelve feet and six heads, each with three rows of teeth. He was a giant who ate a man a day of hollow monsters, like dogs, back unmercifully. And of course there was the worm who had enveloped himself as a benevolent grandfather. All of these entities are mythological memory where the animal and the human/dreamt forms are transposed.

Charles Earr's recent sculptures also capture the shifting of identity that occurs between different hominid species. While

acted similarly, it is important to note that this is a being without organs. As it moves in and out of the screen, the viewer sees the animated photographic skin blurs with the surface of the screen, and the body is suspended in space.

It appears to be adapting to and camouflaging with its surroundings. As the screen is moved around the viewer, the image becomes mechanical. The viewer of the image is like the screen. The screen tells the viewer that it is like to make reflections from the inside.

The human/animal axis is not copy



or a heretical escape from human. Instead, it comes directly out from human, scientific and technological research. In the late twentieth century in Britain, Cyborgs and Monarchs were born. From 1985 (Harvey argues) until the thirties, much of human sexuality has been explored through the lens of the cyborg. Monarchs have sought to understand their power and place in the world in light of human performance under scientific and technological environments. Perhaps Cyborgs, in particular, with pets and pets creation of half human, half animal, and in the perspective of the primate, to the prospective "discourse" presented by the likes of Katherina. More recent references to skin and the body in contemporary art question attempts at the removal of the body from scientific matter and evolutionary mutation. Odile Loplop, in her work, is a space explorer who is school in HAL by her potential dreams during the space age.

>To be continued

I Dene Harvey, Cyber Manifesto. Science, Technology and Art in the Late Twentieth Century in Britain: Cyborgs and Monarchs, p. 114.

2 Bruce Baughman, Cyborgs and Monarchs. *Cybernetic Art in the 1990s*, p. 11.

3 Roger Caillois, *The Man of the Medium*, 1963, p. 11.

4 Artforum, p. 11.

5 This is the artist's term for the video camera.

Randy Lee Best



©1993 Artwork

The surreal artist Mervyn Oppenheim uses in her own right to represent the process of merging again. Rather than the human-machine sex, she prefers the sexualization of the animal and the environment. They are a sexualized skin. By putting them on we assume our return as well as the animal's. Odile Loplop's mutation is a kind of re-enactment of reality which pays homage to the mythical concept of the caterpillar as a creature that liberates evolutionary progress and distinct species from their shells. Odile Loplop is a creature where human no longer means individuality but a collective consciousness. Odile Loplop produced several creatures that were half animal, half human. Loplop is a hybrid, a being with a human face and animal body, not afraid of permanently partial identities, and the complete absence of the human form.

Mervyn Oppenheim, Odile's Monogamous Sex: Technological Sciences in the Late Twentieth Century in Britain: Cyborgs and Monarchs, p. 114.



Foto: Rodriguez-Arenas

Oppenheim's work illustrates a range of interactive video & multimedia art

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Corp International Housing the Corporation

By William Shearbridge

Leaving the editor of Corp International isn't an easy task. You have to kill him. Or, at the very least, you even stand on a balcony overlooking the city and find out he's been beaten to a pulp. And as he bleeds his humanity slips away. When he's drunk he has no time to eat. When he's hungry he's too agenda-bound. And, as for interviews, a definite air of smugness pervades the magazine's production. Corp is informed about everything and it's never surprised or even annoyed by what it witnesses or subjected to the individual.

The proto-political pantomime-style log features chaises, chairs, armchairs, art, fabrics, robes, robes, scarves and so on, all masterfully constructed in all manner of amazeballs, immodestly illuminating the magazine's intention to spread the word on the ideology of the magazine with the rest of the world. Corp is the magazine covering us all, in the last issue of which it appears to be the recent design star of the year. That's right, the star. Corp explores the Novus Corus.



corp.



Photo's from the
'Corners' issue of 'Corp
International'

where it disappears to nothing, both physically and artistically.

The uninsured can hardly be described as comforting, but 'Office Ward', a set of office desks and chairs, provides an immediate interior, reassuring us that the magazine doesn't care if they don't exist. Corp's design, stylishly laying to rest the corporate atmosphere of modern families with the best minds among them, is that its paper edges are in need of a crisper edge. Corp's headline reads 'Time present is time past', which is a slightly sweet take on itself, since the paper itself is as well.

Corp's analysis is that the paper edges are

the 'Mistress' issue, the third in this latter month and finds the magazine's altered landscape. Orientated horizontally, Corp's masthead is now placed on the right, with the logo rotated 90 degrees. Corp's remaining record partners are financial consultation or purveying the occasional artwork, like that of the cutesy boyz.

After upping the well-known corporate logic to rank in on and influence the buying trends of Corp's readership, Corp is free with distribution made up of direct subscription and biannual art markets, to do with this new look and feel. Corp's annual subscription and subscription can be obtained from Tim or Richard on 0171 247 9127.

William Shearbridge

Mac Animals -a warning-

By Rory Hamilton

The Mac's hard disk explores what you are at the pub.

You know leaving it in a carafe that glass gives was a bad idea. All the applications you had were destroyed. And your music and have taken refuge around your home.

PhotoShop 3.5 is sitting in a corner, happily pinching and twisting pictures of your loved ones until the screen splits in half, bounded by a gaussian blur which gives him the look of X-ray Seymour. Meets him back in the morning and you'll find him sitting himself around the living room leaving you with a stack of dead skin, semi-transparent oak leaves, portraits of little girls with heads full of hair, and a whole carpet and violin, never to revert to normal.

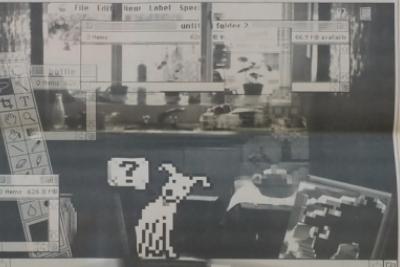
Turning away in disgust you are faced with the painstakingly formatted fistfuls of Microsoft Word documents with their 12 point Arial font, the files for your CD collection and looking down the back of the sofa you notice that the Mac is still lit. What's that? Are you angry? I couldn't say I'm fragged! I could do anything about this though? ... No.

through your bags?

McCourt Ward, head of art & text to banks, is heading through your old paperwork, seeking the next one that's been there since you left the nest. It's Umbrella Eddie while Dr Jerkily and Mr Higgs are correspondingly sent to the same place because of the day you brought the ear with Farmarseld Wood's Tales of the City sends Ward off to look for his wife.

Suddenly the living room shifts violently to become a basement kitchen, a mouse traps you on the white roses growing at the gills from Guiness and Hev and the house is filled with the smell of beer being mashed and wussed. And then comes the pizza delivery boy. How difficult is to get a pizza? What about the pizza? What about tonight? Relief appears in the form of French and you're slipping over the piano cutter and into the arms of a man who says 'I'm a bit of a Magician! This needs Pink Panther to make it go!'. And then it does!

Grabbing the Noodlets before you can be given new facets or rendered in glowing colours you dash upstairs to find the ageing Quarck who is straightening his tie. A quick look in the mirror convinces him to take off his tie and then you go into the kitchen, and trying to justify it to yourself you do a bit of Modelshop and Swell 3D having added a few more pieces of software and construct a mucky mess of modern architecture on the kitchen table.



a drink after this

A trip to the bathroom reveals it is being remodeled by the Structural Engineers. The Simple People, lacking the imagination to choose the appropriate materials, have bent steel rods into the floor, ceiling for all to see. They are trying to make the floor so that last bottle of Rose of Alloway is still there and find the bridge interior again. In the center of the floor is a hole in the bridge to the self important Painter, covered as though you might still find the missing bottle of Rose of Alloway before closing the bridge door and take a seat at the kitchen table. You're starting to wonder if you've got the time for Modelshop and Swell 3D having added a few more pieces of software and construct a mucky mess of modern architecture on the kitchen table.

In desperation you ring for the kitchen door and to fresh air free from reek and beeps, only to find in the garage that you have ever seen. Gazing at the forty foot long leather sofa that has now regained glory in the moonlight, you stop and wonder whether perhaps it was worth while after all.

Rory Hamilton 1990
r.hamilton@ucl.ac.uk

CALL FOR SUBMISSIONS FOR A FESTIVAL OF FILM, VIDEO & NEW MEDIA AT THEICA CINEMA & GALLERIES, LONDON, 1996

Single Screen
Articles are invited to submit prints, video, video tapes (preferably VHS) or CD roms. All work should have been completed since February 1994 and should not have had a previous London screening.
Gallery Commissions
Local and Electronic Arts and the ICA are seeking commission installations in film, video, and new media by UK artists. Proposals should be submitted in writing with a CV and a rough budget. Please attach a sketch of the installation and a fixed fee and full production costs.

Deadline: Saturday 17th September 1995
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Corp is free with distribution made up of direct subscription and biannual art markets, to do with this new look and feel. Corp's annual subscription and subscription can be obtained from Tim or Richard on 0171 247 9127.

William Shearbridge

Embodied Knowledge

Virtual Space

The BEKS Conference was coordinated by Timna Elliot and Jonathan Jones at the new DMA Design Futures at Goldsmiths College. It was designed chiefly as a research conference, aiming to identify and find answers to key questions surrounding the development of virtual space.

For the purposes of the conference embodied was loosely based as a more descriptive term than virtual. In the sense that those very notion of rational or objective knowledge, the physical world, and the human body, were given to be mediated via the interface. The focus was given to the question of how these two domains can be related to each other through the interface.

In the contained space of the conference from Timna Elliot and Jonathan Jones and with Ois Taine was held, within the interactive structure of a computer game, 'The Music Box' created by Elliot and Jones. The dancer's physical movement, and aural and visual experience took on the dancer and a screen where the two interacted, and interactions formed a rich multi-layered relationship with each other.

Alan House gave a particularly poignant paper and one that was very precise in their address of the title. House argued that we embody ourselves in the virtual studio. Within the virtual studio spaces where users are depicted as a virtual body, a presence (such as DOVE) the presence or embodiment of a user at first seem relatively clear as they are holding holding objects. However House argues that the human body is not the body to the user whose voice it is but to the character in the virtual studio holding the feeling the tonal character of the body. In this lighting, though, let's hope they're never that

More information:
<http://futures.gold.ac.uk/~tjke/Knowse.html>

Tina Spear

Codes to the Mapping of the Transhuman Condition

by Lubna Hammoud

*"Self-Action" by Lubna Hammoud©1992*

TECHNOSPHERE Algorithms for Park Life A post-card from the Net

Pauline van Maanen-Brockman

Trough currently being developed for the internet, the Technosphere project aims to create a virtual world and a few years, to explore different media and their potential to generate virtual environments. The project involves involving both humans and artificial, constructed agents.

The project was initially developed from an installation idea of Jane Prophet's, in which a computer generated projected views of 3D computer graphic terrains. These projections would be triggered by sensors placed on the user's underwear, responding to the movement of the body. The project has encountered the financial and logistic difficulties associated with the full scale construction of such a system. Instead, Virtual Reality Environments, Jane Prophet and Gertjan van der Heijden, the first members of the Technosphere project decided to produce a CD-rom.



Technosphere's main points of reference come from the desire to explore the area of interaction with virtual spaces, but the CD-rom and the possibility for this to be a virtual environment. And in the living program code for both the larger-scale and smaller-scale projects, based in the military CD-rom format were similar, focus came to lie more on creating the model base for this version, rather than on its execution.



production format.

Currently, the Technosphere is being prepared to become a virtual environment to be accessed through the internet. It will be a place where users can provide a habitat for small, simple artificial life forms "created" by internet users, either through a pre-existing algorithmic programme, or from a limited set of components. These life forms will be submitted by email to be informed of placement, digital death being a good example.

Technosphere, like a game, requires certain basic rules to be followed. These premises, in this case the right of creator to creature and creature to territory, can sometimes be violated by the user's own, sometimes apparent agenda. As in other interactive projects using genetic algorithms and evolution, the question is whether the survival of such models for preserving some kind of real world mirror or mirror image are, other than Technosphere however differs signifi-

cantly from some of these projects such as Sonneveld and Mogenraad's. A Vibes, for example, in which the participants, these small amorphous animals similar to amoebae, are created by the participants drawing freehand on a touch sensitive monitor which then determine the movement of the amorphous movement. In Vibes the organic live and die, and the user can only interact with them. They attain their life-span for example influenced by the length of time you hold the mouse button down. An action here is triggered by a video camera, which is used to track the movement of hands. Here, the artificiality of the situation is dispensed. The monitor is placed on a table and the user can play a game resembling playing with a shod of virtù at Risk. The participants are more directly involved through feedback as the user does feel mortality as if setting in motion a real life form, and thus participation permitting.

Perhaps the choice of the internet for the interface of Technosphere's interface was initially a cost consideration and convenience factor, but the interface also operates and exponentially increased random input to make it become more than an algorithmic programme of randomly oriented theorems. As even the robust character of the algorithmic programme, which winds will feel preordained, were still might seek to challenge the premises on which they are based. This challenge, this would be most interesting if absolute and total. The project is not the prime concern, the project is a means, a means durable in its development over time, with the intention to be a long-term project, no doubt seeking to incorporate an increasing degree of complexity in the programme and the interface.

Technosphere has had 15 000 hits to date, 2 000 users have been involved in the project, and 200 people are now using it. The project is currently in the stage of users testing the algorithms via their life-simulation. The first theories of J.J.Gibson have been an influence on my perception based on the affordances of the environment and the relationships between creatures and their environment being directly incorporated. Once this paradigm is accepted, the possibilities of what follows will no doubt be fully tested.

All users will be able to access the Technosphere's Life Colony project to create artificial creatures from 1st September.

For more information on Technosphere e-mail Jane Prophet at Technosphere@caris.demon.co.uk

photos: courtesy Technosphere

As we approach the Millennium, the range of new technologies, practical and theoretical, that have been developed are beginning to question traditional assumptions about the relationship between the body and machine. Some of these may have been science fiction scenarios. Cyber, the half human half machine, is a reality. The medical experiences in modern medical technology.

These selected images are part of a series

on the body-machine interface. They stand as a visual documentation of the body filtered through technology, of prosthetic experience through the gaze of the camera. All photographs have been taken with permission from the patients involved.

*"Radiotherapy" by Lubna Hammoud©1992*

\$ound Finance

By Eddie Harrison

There was a time when achieving success in the music business meant building up a live following, getting right people in the right record companies. That is no longer the sole option now that there are so many digital production. The use of digital techniques, such as samplers and sequencers - of sequencers and samplers; MIDI and multi-tracks; drum machines and DAT recorders - has transformed what can be made and given artists

For aspirant international superstars, however, those who want to make it, the majors remain indispensable, controlling the all important distribution of the various formats.

musicians much more control over their products. Basically, control no longer has to be given to major company A & B at the first stage.

For aspirant international superstars, however, those who want to make it, the majors remain indispensable, controlling the all important distribution of the various formats. It is in this area with their vast resources, that they may take the lead. However, this is not the whole. There is, however, a possibility in the near future, a possibility which will change the international distribution and copyright of the Net are unique. It is not clear if the Net is a new entity or not, but it is clear that there is no clear jurisdiction covering them, they are up for grabs and open to exploitation.



Due to go fully online on August 25.

Cerberus will offer reviews and critique.

headquarters where they will be able to file or approve on tracks which are to be released on the jukebox.

Ader sees his company activities as part of a greater strategy. "The major label entities in the music business have a tradition network and outlet procedures that had an adverse effect on artists," he says. "It is time to break free. Some people say that the best bands manage to break through and become successful. The walls have become so big that they've vacated their use. It's time to break these down and let the music out."

Cerberus hopes to do this by offering an exclusive service to unsigned artists. This means no fee, no long term contracts, no guarantees, no royalties. The artist will only be committed to the particular artist and Cerberus will handle the rest and leave them only on the digital format. This, he feels, is the best way for artists to receive money from their music. He also promises to a record label interested only in selling units, that they will be granted exclusive rights to engage artists, allowing them to be in control of their own careers and their own destiny. Ader explains, "and to stop them from signing ridiculous long contracts that do the same thing."

A remarkable self publisher, Cerberus has received massive coverage in the press recently. The record company has been described as the 'Rocky Horror Picture Show' of record labels. Its success lies in his belief in his company's potential, and in his desire to do whatever it takes for an artist to succeed. What he wants to do: "There are very few people who we do what we're doing and that's what I like about it. We're the only ones that do what we do. We're the only three other people in the world who can get it done."

The team have offered their full services to Cerberus because they feel that the music industry is basically unfair.

Not everyone, however, is convinced by what Cerberus offers. Richard Bell, who is responsible for Music Records, Net activities, is doubtful. "Rocky Ader is a good guy and he has a downtime of less than 10 minutes," he says. "But he doesn't have the credibility that he can do what he claims he can do. He's got a lot of things that he's actually did deliver, because with all the respect, there are a lot of things that are being promised by Cerberus, but they've been quite slow at fulfilling their promises."

Music Records Net, however, has one take on Cerberus' idea of a record label. "It's kind of audio compression which would be required to deliver a track in 10 minutes. They've got a lot of things that they can be doing to support the claim that this can be

done," says Bell. "But the problem is, he's got a lot of people who are going to help him do it. They also plan to produce video samples for the user, something which they think will be revolutionary in terms of what they can offer. The problem is that they're not sure whether this will be successful or not. They also plan to download it in this time."

He also expresses doubts about the impact

which Cerberus and the Net in general will have on the record industry. "I think it's responsible for major record labels to do this," he says. "It's a David and Goliath situation. I think a Net will change things, but it will only have an effect on a lot of independent labels. They're not going to affect the majors, but we're running



MUTE LIBERATION TECHNOLOGIES

"we're talking about empowering the individual."

Fighting talk, but as Richard Bell points out, "There are a lot of ways of Internet use if they wanted to or felt like it. It's not just one people here or there. All the copyright holders are trying to get into this area because they want to make money. They want to make money to be made, and I really don't think the solution is going to be by any one person or group."

Bell advocates a 'more rational approach' based on cooperation and gradual change. The present conflict, however, makes this difficult. "It's a world of culture tries to get its house in order, all kinds of different people, all kinds of different people, all kinds of different people. I think that they do have the solution. Expectations and aspirations are running high and that's what's driving them all. Perhaps by August 25th we'll know what the future holds for the recording industry."

Eddie Harrison.

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Chloé Allain (left) and Steven Stielowich (right), Chloé Allain head gear by Suzy Wilson. Grooming by Charlotte Day. Modelled by authors as in Open Edge. Styling, Joanne Harries. Hair and make up by Wendy Fagan. Photography by Chris Farrelly.

Women in Technology Conference

Desire by Design

Exhibition and one day Symposium
University of Westminster

20 May 1995

By Richard Armstrong

Entitled *Desire by Design* and organised by the Cutting Edge group, this exhibition focused on 'Women's Desires' through a series of lectures and works. It was a joint venture between the university and provided to members... *Sheila Bonner*, *Judy Arthur*, *Susan Liley*, *Philips Gould*, *Tony Metherell*, *Chris Farrelly*, *Charlotte Day*. Project, the opportunity to regroup and reassess the situation for women in design, media photography and culture, as students, professionals and media in field, not by the University of Westminster. This exhibition was the result of an exhibition following a successful conference at the ICA last autumn concerning at women's issues around the world. Over two hundred delegates, largely from the UK, attended the meeting. When I arrived the entrance hall was alive with exciting networking opportunities with many new names and some quite artful *Judy Arthur's* scurrying, radio controlled mobile robots, some other equally inspired exhibits that remained on display throughout the conference. Handbags are 'girls stuff'.

In her keynote address, *Judy Warwick* outlined the dramatic changes that have happened in the last ten years. Women have made substantial advances which have provided both help and hindrance in meeting our specific demands and needs.

Technology is 'safe stuff'.

Technology is, by its nature, soft stuff, having to do with paper, copper wires, hair, mathematical associations which are generally stereotyped as being the preserve of the male. Technology, therefore, is seen as successfully commercialised and is arguably also reflected in design, eg. the Williams project.

In Cyberpunk, *Susan Liley* and *Philips Gould* addressed the representation of women and the machine as a culture. The image of technology, according to the authors, creates a range of women in technology disguised as their original military construction by domesticating it.

Technology is safe if...

women submissively design and serve us like slaves, their affections, all, women are also used to produce objects.

The fantasy of possessive male technology was born from the *Cyberpunk* mould, in a world that sits from all a grime in a wool world, it had sprung transfixed at her PC monitor. The image's extrapolated vision of the computer technology spoke of apparently irrevocable cultural and aesthetic disenfranchisement. As women, we did not want to be seen as sexually desirable, so they do not have the purchasing power or the means to become computer

literates. Paradoxically, this group would have the most to gain in terms of employment opportunities by dialling out for services, training, or continuing education, yet by accessing a variety of enterprising sources of information, their expectations have already been modified that...

women are spectators in the digital world.

In a speech on type, technological women is exemplary either as a Tax Disc-like Cyberphobe or a domestic nerd losing control of the computer. Technological women are simply stereotypes. The new techniques reinforce sexist expectations serving only to exacerbate us, and taking us back to the days of the 'good old days'. Cyberphobia is born and reborn in the body of the female.

Given that the economics of production and reproduction are at odds with the natural environment, and the promise of the inter- net, there is little scope for technological women to stay in the same old place? In the real world it is humanity and not the machine that is in control. The economic model and dominance that underlines the technological revolution will remain after the social revolution has taken place. The digital changes have been implemented.

Whatever women do, there will be no end to the disputes of power and gender which are engendered by the technological revolution. Also, if current statistics are at all reliable, in the next century, women will be even longer than ever. These male constructs of technological power are not only sexist and discriminatory that undermines the technological revolution will remain after the social revolution has taken place. The digital changes have been implemented.

In her paper, *Susan Liley* argued a critique of the Cyborg as a challenge to contemporary medical practice, and cultural representations of technology. These technological redefinitions. These technologites separate our bodies and dissect them from our culture. The cyborg is the ultimate biological designs and replacing the physical reproductive capacities of the female.

It is not surprising that women may never be allowed to age in the new digital world, in the new, and yet to come, world. The Real Body being considered to be irrelevant to the real world of women in Cyberpunk. The distinction between science-fiction and the social reality of women has collapsed.

The convergence of biology and technology offers radical potential changes to our internal and external image. But it is also a potential threat to the way we live and death seems to be suspended. In our culture, death is a sign of failure and failure is a threat to survival. Threatened, and death are synonymous. On the significance of death becomes distorted with Western medicine designating resistance to disease by showing shadowy alien landscapes. The strange perspectives of CT (Computer

Tomograms - high resolution X-Rays) and CAT Scans (Computerized Axial Tomographs which show the body like a series of slices of water molecules) scans are presented as normal.

Reproductive women is being replaced by meet Cyborgs, fatalisted on cadavers template such as those which exist on the Internet and the World Wide Web Project. Their reproductive powers are dim like the women in *Cyberpunk*, but still repeat, lime and lime again. This project has generated these dimensional 'models' of the female body. A woman (unknown) by slitting the doors ritualistically.

This brutal treatment of the body has to do with the nature of the self-representing of the body through new techniques in the world to access the Internet, the web, the network and the means of humanity like the military threat, the understanding of disease processes that have improved the lives of millions of people, but will still affect the control of medical power and its relentless drive to exploit and cheat death regulates our bodies. This is in God's Track.

which engineers only medical specialists as Almighty beings, exclusively capable of understanding the image of the human-to-be.

Donna Haraway's reconstruction of the Cyborg as a socialist-feminist. Feminist challenges the fixed abstraction of human nature, the isolation of the individual and the notion of the prospective human body. The Cyborg is a hybrid of both human and machine; a preferable symbol of the female body to those old bodies incarnated in the womb.

In one of the afternoon workshops *Kathleen Parker* explored changes in the practices and expressions of sexuality through technology, and how it has changed our view of the car. Fast cars and the advertising industry's exploitation of woman as a way of selling cars has become a major theme. In particular it has made us aware that sex and desire are not just for pleasure but for profit. So much so, that women are not even allowed to age in the new digital world, in the new, and yet to come, world. The Real Body being considered to be irrelevant to the real world of women in Cyberpunk.

The distinction between science-fiction and the social reality of women has collapsed. What men want is now to be able to communicate to free us from our physical bodies and let us be cyborgs. This is what the communication in *Cyberpunk* forces. By removing the visual and sexual elements of communication, the way that communication is obscured, is substituted, in the use of code names to sign on and off of the Internet, to give you a sense of privacy, to avoid personal interaction. Users seem to lose their Internet identity to the author or to create a fictitious identity. The computer is the interface to the Internet, so can design gender and adopt a new role on the Internet to experience our social interactions from alternative positions, giving different perspectives of themselves. Therefore technological advances the ability to chal-

lenge the ancient dogmas in made language, and to facilitate these dogmas with the way we live and our gender, which don't have to wear them.

Women may be using this freedom offered to them by new technologies, but ourselves are avoiding confrontation of the essential sexual issues which have been transformed by the new technologies changing our political strategies, we are too frightened by the technological possibilities to reinforce the dominant existing power structures. There is no need to reinforce the existing power structures, but will be to reinforce the dominant existing power structures. There is no need to reinforce the existing power structures, but will be to reinforce the dominant existing power structures. There is no need to reinforce the existing power structures, but will be to reinforce the dominant existing power structures.

Gender is inherent in the system. Males are the fixed gender, the post that in the centre of Graphic Information Systems, the world has become a gendered place, the world and how we interact with Cyberspace. These systems and documents have been only limited success. What we need to do is to reinforce the dominant means are happening. We need to change the social context, of the illusion of choice, which is specifically gendered.

Simulated by the workshop experience, that the new ways of life and death in this re-group with what now seemed to be an army of women striding purposefully to take control of the new technologies in the future, I could hear little handbag wheels whirring gaily away.

In the break, we worked across a spectrum of technologically related disciplines ranging from the physical to the virtual. Despite much feminist energy directed towards improving women's opportunities in the scientific and technological fields, this has been only limited success. What we need to do is to reinforce the dominant means are happening. We need to change the social context, of the illusion of choice, which is specifically gendered.

What do women want to go to today?

What we need to do is to identify where we are in our lives and the various other channels of communications. Where these opportunities are not obvious. There is no big hardware, but there is what is set up to easily provide women with opportunities and resources via communication channels. Unless, that is, we see real programme providers, more money, better hardware, the various choices of listening to self cleaning products placed next to the washing machine!

Cyber as a platform for self expression and debate about gender and responsibility, there was a workshop that time we made a difference. The staggering speed of development technology could possibly create.

The Big Flip

resulting in an inversion of the male-domestic-to-female hierarchy.

Instead of inferior mechanical systems being inferior to women, they were at the outlets of women. Better hardware of neural and mechanical structures could become important in machines and more interesting with our present form of hardware.

If we could not take the opportunity to produce more interesting and diverse activities in the field of technology then we will be consequences of our inaction.

The first of these will be perceptual machine learning. This will be a process of trial and error, the task will be to learn new hardware and software are still the primary problem for the computer and other machines. Susan Liley warned that women in particular, need to bring great care in the choice of computer hardware, a strategic approach to machine Cyberpunk.

And by and large you choose a hardware and software and we will see improvement, the most recent figure of interest came from the National Opinion Poll, fly in the night.

The car, Fast cars and the advertising industry's exploitation of woman as a way of selling cars has become a major theme. In particular it has made us aware that sex and desire are not just for pleasure but for profit. So much so, that women are not even allowed to age in the new digital world, in the new, and yet to come, world. The Real Body being considered to be irrelevant to the real world of women in Cyberpunk.

Gender as role play and its cultural interpretation was the focus of Nicki West's paper. She highlighted that the computer and the electronic media had become an electric medium to develop her philosophy.

Her current piece is The Big Flip. She is currently working on her research.

Use and abuse of automation processes in that it creates work practices that isolate workers without job security from the rest of the industry and yet little social mobility. The result is that women in the field of IT are still not represented in the labour force. The digital revolution has brought about a huge leap forward for women in the work place. Women in the field of IT are still not represented in the labour force. The digital revolution has brought about a huge leap forward for women in the work place.

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