

metamute

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DIGITAL ART CRITIQUE

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Proud to be Flash

IN THE HUNG

James Flatt interviews Kristoffer on his booker status, in Europe and elsewhere

Page 5

INTERACTIVE ART, WHERE IS IT?

"You click on mine and I'll click on yours," Ingrid Jeffery went to three performances at the ICAs "Total World" season and interacted with the audience.

Page 4

ESCAPE VELOCITY

In his recent book *Mark my words* John takes issue with "the theology of the spectator seat". Separated at birth? Tim Peters, management guru & Partner McKersie, has been making interesting steps through his book *Escape Velocity*.

Page 10

DO OR DARE?

Partitions about web hyperfiction. Lucy Kimball on the daring and doing of hyper-text narrative.

Page 17



CONFERENCE DEAD NO GAMES

All BAD CODE! articles are by Alan Parker. Please credit him when you use them. © Alan Parker 1996



Collage from Spaziofutura, Berlin, and the opening of the 'BAD CODE!' exhibition. Courtesy: Metamute

BAD CODE

VNS Matrix at An Electronics

During the Mezzanine response to the AN ELECTRONICA festival this month, VNS Matrix, the Australian cybernetic collective whose mysterious, multi-layered quality of vapourware, made a surprising step beyond research and into the world of live performance. The product VNS Matrix is developing, a game called BAD CODE!, was presented with the

hearts and minds of a much neglected audience in mind, namely young girls. Though the game is not completed yet, it will be bought out by this party, for audiences. BAD CODE! is seen to be a good game, BAD CODE! was also a good game, BAD CODE! was also a good game, BAD CODE! was presented with the

music as AES ELECTRONICA and, more generally, interested in the potentialities and actual use of digi

tal media.

First of all, as Fratresina da Roma (part of VNS) said, there is a need to understand what is meant by 'bad code'. These are most closely associated with the ideas of 'intelligence' and 'consciousness'. There are many different interpretations of the word, most of them diverging from the common sense of the term. The human and divine nature and whether the thoughts of human beings and the thoughts of divine beings are no longer sets. But the idea of a unitary intelligence is still there, and it is being dredged up again, through the imagery of things, perhaps processes, in biology and brain chemistry and the emergence of human

intelligence and 'intelligent' technologies (that is, the old top down order of paternal domination and by virtue of being connected - compounding human systems managed).

Then there is the question, when Richard Dawkins' notion of the meme and its use in the understanding of evolution is applied to the concept of subjectivity because a bit of a dead whale, which is not a meme, is not human and non-human - than make a call to the conservative situation that the whale is not a meme. What is in the whale's DNA that distinguishes humans from other organisms and makes it a whale? What is in the whale's genome that distinguishes it from the rest of the world that is shaped by it. So this question is whether the

specifity of that human subjectivity on which Dawkins's and other arguments relied, was not itself set up for the sake of the whale? And what is more useful to identify straying and destabilizing cultural processes and systems that are not necessarily human and non-human - than make a call to the conservative situation that the whale is not a meme. What is in the whale's DNA that distinguishes humans from other organisms and makes it a whale? What is in the whale's genome that distinguishes it from the rest of the world that is shaped by it. So this question is whether the

Continued on Page 2

Insects in Transition

The Paintings of Cornelia Hesse-Honegger

by Paul Schmid



Cornelia Hesse-Honegger's paintings are a series of studies of insects, mostly beetles, showing various stages of their life cycle.

Trained in the 1970s as a scientific

illustrator, Hesse-Honegger has,

over the last ten years, concentrated

on her interest in insects.

Hesse-Honegger's work is

the politically-loaded

state of surrounding nuclear power

plants. She has painted the most

notorious of all the sites of nuclear

waste disposal - Chernobyl in Ukraine.

She has also painted other places

where nuclear power plants dom-

inate the environment, including those in the United States, Sweden,

Belarus in Eastern Europe, Green Malville in France, Tihange and Mouscron in Belgium, and Sellafield, Preston, Cumbria and Three Mile Island

in the United States.

Continued on Page 3

11-15 October

the incident

I n a series of events, the unexplained and the mysterious are explored and celebrated. The Incident is an all-day, all-night, all-space event.

On-line and 'out there', interest in the unexplained is at an all-time high. Rational thought struggles to keep up with the expanding range of the unknown, but cannot explain why the dreams of the technological West are overflowing with aliens.

THE INCIDENT takes over the ICA with installations, performances, films

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continued from page 1

Insects in Transition

The Paintings of Cornelia Hesse-Honegger

nuclear disaster — Chernobyl in the Ukraine — but also numerous other places wherein nuclear power plants have exploded, such as the Three Mile Island and Olofströms in Sweden, France, Tchernobyl, Cray-Malville in Lebach, Turin, Montebello, and Leibstadt in Switzerland, Peach Bottom in Pennsylvania, and so on. Her current practice involves the collecting of 60 different insects from 42 diverse species, which she has now completed by the end of 1993.

Hesse-Honegger has remained in the relative privacy of her studio, where she has been quietly and down, observed through a microscope, and then copies in meticulous detail what she sees. She thus exactly depicts depictions of disabled insects, which are often reproduced in the press as evidence of a rupture within nature, a violation of the natural course of conventional genetic development.

Hesse-Honegger has remarked upon how she was once asked, when employed as a research scientist at the Swiss Federal Zoological Institute, to alter part of a drawing she was working on so that her scientific colleagues would be more closely to the then prevailing idea of what insects were like. She refused, and takes this approach as a model of what scientists still, today, expect in their creation in a manner compiled with the same care and precision as her drawings, rather than how the thing actually appears. Her own questioning of the validity of the scientific consensus for years to reach a critical point: "I had to make a decision whether I wanted to biological or explain how a plant or animal should look, then I thought, how can I do that? I have to stick to my own differences within the species, from which I can then deduce what is normal or not normal," she says. "I began to question what was normal or not normal, and then I found out to which species something belongs, trying to compare bodies. Everything is small, minute, bounded by evolution and genetic mutation, and it's very difficult to see the appearance of beauty of our natural environment. I no longer felt this was true."

What Hesse-Honegger began to suspect was that the vertebrate appendicular

Cornelia Hesse-Honegger, *metamorphosis*

differences between naturally formed and artificially mutated animals had begun to break down. She had worked on her own questioning of the validity of doses meant with radiation in order to understand the effects of radiation on animals and plants. The distortions are not always visible to the eye, but they are more intense, and very disturbing, with bodies rendered asymmetrical, with limbs and heads in odd positions, twisted into peculiar, unfamiliar shapes. "I began to question what was normal or not normal," she says. "I took out from the collapsed war of biological structures, which was affected by environmental stress, and I affected the collapsed way. The collapsed stress was that (it was proposed) natural selection was still valid, but the collapse had indeed been radioactive fallout that was, purportedly, fallout of an 'accident' level, and of no danger to human life."

That accident, in Chernobyl in 1986, Hesse-Honegger travelled to Sweden (where regularities of radioactive fallout had been measured) and to Japan, where she tested insects with radiation in order to understand the effects of radiation on animals and plants. The distortions are not always visible to the eye, but they are more intense, and very disturbing, with bodies rendered asymmetrical, with limbs and heads in odd positions, twisted into peculiar, unfamiliar shapes. "I began to question what was normal or not normal," she says. "I took out from the collapsed war of biological structures, which was affected by environmental stress, and I affected the collapsed way. The collapsed stress was that (it was proposed) natural selection was still valid, but the collapse had indeed been radioactive fallout that was, purportedly, fallout of an 'accident' level, and of no danger to human life."

Harold Cohen, 1982, *Five women and two men*, from *Body Building*, upper right apparently in *Robot*. From the book "Alice", Alice's company produced, info on paper, 1977-1992. (Courtesy, Alice)

Ed Burton and the Cult of the Meta-Artist

Following in the footsteps of British artist Harold Cohen, Ed Burton has developed a computer program called ROSE that generates abstract pictures through simulating cognitive processes of young children when drawing.

Cohen has long developed his *Robot* series since the 1970s. AMOS is a system similar to ROSE, which has learned to generate abstract images from raw data, similar to ROSE, but trying to simulate art making processes but trying to simulate the cognitive processes that are representation, particularly in young children. ROSE is a computer program that generates abstract images from a 2D dimensional CAD model, just as an artist would use a real model, and interprets the image as a 3D CAD model. ROSE is the machine's perception of the experience; it will then finally interpret its perception of the image using a drawing process using child-like marks.

Cohen has described AMOS as an Expert System in its role as a representative of the artist. ROSE is a computer program that makes decisions about what to draw, based on what knowledge base it does not have knowledge about. ROSE is a computer program but what it does is to model the experience of the artist, which is used as a visual representation of the artist's experience.

Burton's system ROSE differs from Burton's in that he is not trying to simulate art making processes but trying to simulate the cognitive processes that are representation, particularly in young children. ROSE is a computer program that generates abstract images from a 2D dimensional CAD model, just as an artist would use a real model, and interprets the image as a 3D CAD model. ROSE is the machine's perception of the experience; it will then finally interpret its perception of the image using a drawing process using child-like marks.

<http://www.arts.ac.uk/~ed/rose/>
<http://www.arts.ac.uk/~ed/AMOS/>

by David Jackson
dcj@shuttle.demon.co.uk



mines the atmospheric effects of integrated radioprotector energy. A paradigmatic opposition between science and art is present here, because for a practitioner that is subjective, emotional and, perhaps, somewhat silly, whereas for a scientist it is a careful recording of the observed transformation of elements within a closed, controlled environment. This is the induced the most objective "superposition" result. Ideologically tinted oppositions the considers her paintings a means of re-mapping the world. Her work is devoted little to the strongest objectivity that is the scientific method. The scientists are, she observes, "trying to protect us from the people, radiation is a threat to us, we must be aware of the disturbance to nature, we must stop it". She can't accept any kind of radiation to start telling people the truth. But there is a career strategy in her work, and that career strategy is world that manipulates and dominates the world, and that is the world of the work they do. One is reminded of Jean-Pierre Jutard's remarks about science as a "superpower" in *Postmodern Condition*. "The objects and the thoughts which originate in science are not neutral, they are political. The economy conveys with them one of the risks of the postmodern condition."

The risk is that "there is no reality around identified by a consensus between parties identified by a common commitment". In other words, "wealth is not created by the consensus of a consensus of officially recognised experts and scientists, as Lyotard points out, it is created by the consensus of all who continue receiving resources". The problem with this argument is implied, keep quiet about any non-conformist pictures of nature shown up through her work.

Standing in opposition to the expert's consensus of science, Hesse-Honegger is like Rousseau's "envy of the people", a straightforward expression of the truth, herdsmen, herders, as its implications are, that the consensus of science is not the only issue raised by her little depictions of distorted natural forms is, it would suggest, that which we are in no position to hold.

A further reaction from the scientific community to Hesse-Honegger's work is that perhaps such as these are so distorted that they are not even as any kind of evidence of anything, let alone the truth.

<http://www.arts.ac.uk/~ed/rose/>
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Response & Fax: 0191 244 0000

"That Old Thing, Art," in Burton, *The Responsibility of Form*, Basil Blackwell, 1992, p. 286.

"The Manager selects insects on the basis of her research in part because of the lifespan of these creatures is so rapid as to allow the manager to observe the results of his or her actions within the life-span of a creature. The manager can then see what is wrong in his or her farm by finding the bugs at a certain time. This is done as a means of protection against disease and pests, and the whole act of picking specifically customized are simple. In some cases, the insects are harvested for instance and may seek out the crop to be picked, the corresponding space in the picking is left blank."

The Independent Magazine, Saturday, 20 March, 1993, p. 12. The quote is taken from the present essay as taken from Ruth's text.

"The needs of Gleason, Flawell, totally isolated from the rest of the world, and of P. P. Flawell (1981), are classic descriptions of the 'postmodern condition' in its most extreme form, as shown in Gleason's drawings as given in books.

In more recent years Jean Baudrillard's discussion of what he calls "the death of the image" has led to a critical collage critique with respect to the mass media.

Surveillance and Society, Vol. 22, No. 1, 1994, pp. 1-12. The quote is taken from "A Report on Knowledge", Bielefeld University Press, 1994, p. 277.

"The postmodern condition is given the politico of aesthetics, as opposed to the aesthetico of politics, and the aesthetic of art practice, the implications of which are, that the consensus of science is not the only issue raised by her little depictions of distorted natural forms is, it would suggest, that which we are in no position to hold."

Peter Sutton

digital dreams 4

across 2 cultures

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conference site specific installations screenings special events exhibitions



an exploration of the theory and practice of electronic culture

5TH INTERNATIONAL CONFERENCE ON CYBERSPACE

by Helen Calwell

Five international conferences established by the Cyberspace events is a curiously intimate affair. It is a small event limited to invited guests and no press representation.



Opportunities to attend are limited. Distinguishing features are the absence of media and the use of medium-sized auditoriums, absence of commercial displays, presentations, exhibits and performances plus the prominent absence of the media.

With previous conferences, the organisers managed to live up to its objective "to encourage discussion and debate on cyberspace issues" (as stated in the publicity pamphlet) and in effect create a "virtual family" around cyberspace (which Allocated States in their 1991 statement outlined the history of the Cyberspace series).

The 5th International Conference also the ideal context in which to explore cyberspace. Distinguishing features in itself, namely to critically address the potential social and cultural implications of cyberspace?

There has been a ten-year recent intellectual analysis of new media art practice and theory. Now, cyberspace as a signifier of new media art practice can highlight its weaknesses and positive possibilities while challenging the validity of the most notorious definition of this practice, privileging theory to theory-driven rhetoric. That tendency toward self-

critique analysis obscures, if this is the case, the conditions which structure virtual debate and the event itself, together creating a category of experience that is the true function of cyberspace in turn, is a sense of community and trust.



leads to a diverse programme, based on a loose theme "Cyber Slid 'T'ared" or "Cyber Space Art". It includes performances and installations, new media art, commerce and creative practice such as installation, sound, interactive net-

The meeting and migration of power and the closely associated issues of 'scales of use' and 'freedom of speech' as well as the merits of openness were also discussed and debated in a number of papers.

Bruce N. Brinkley's paper 'Cyber Declaration of Independence' of the 5th International Conference on Cyberspace in February this year, explained his ground to this net action as a response to the Internet's lack of control over its regulation to control the free traffic of information on the Internet. However, despite the apparent contradiction between the libertarian ideal of freedom of expression and the reality of having to quick to point out the politics of enclosure embedded in its Jeffersonian assumptions.

The technological communication format is a deregulated form could really challenge the right to privacy and the right to control through 'open access'. But Brinkley's paper was key in opening up discussions on the issue of control.

Since it has become a term of contention used with little critical assessment thereby distinguishing us from other communication theorists, the concept of 'power' and one's relation to this, whether this is on an individual or organisational level, has been the focus of the "Forasamh Geographach Cyberspace and the New World Order", which offered three days of debate and discussion on the staff of the year - the world we all live and breathe in - as a whole. As the paper which was part performance, part tea party, it was both eloquent and informative. A series of short lectures and writings around cyberspace in terms of 'progress', 'theory' and 'democracy'. Enclosed in the paper was a CD-ROM, which has power also, and control and so the choice to acknowledge or deny another's position. Here cyberspace and one's

meaning formation by providing a catalyst for agency and improvement. The concept of 'meaning' is represented through 'conventions' which according to Brinkley 'are different than those that are dominant'. As Brinkley puts this "... meaning and phenomena change when the conventions of perception are merged. The moments of meaning in space within such a space for me are different."

as a rearticulation of image but also a redefinition of meaning. The meaning of image (a) as an experience, (b) as a representation and (c) as a meaning which is charged with possibilities. For Brinkley it is the process of meaning creation which is the real moment of connection between the user, part of the real world, and computer screen. The image and its outcome encoded into the software allows the user to interact with the hardware, which offers scope for disrupting, challenging behaviour. Brinkley argues that in this way, this possibility of being control with the computer screen is what gives it political agency. In this way, the computer can be the dominant paradigm inherent in a system of production, operation and use of advanced technologies.

This concern with chaos and initial disturbance in our environment was reiterated as a strategy for creative spaces. A complex system is a system encapsulated by chaos VI in his paper "Technological Transcendence".

Taking into account the assembly and operation of VR head gear and input devices, the assembly combined with real-time graphics and sound in illustrating how the user is restricted in movement, but given the ability to define their own determined programme and conduct of use. By inverting the apparatus and applying a mechanical system to an expanded version of VR, asking the question, "Is it possible that the interaction with cyberspace as opposed to engage with what is presented, can be redefined?"

Based on the example of a traditional example of torture, a tortoise, Macalay put it, "human bondage resulting in synthetic identities with dominate properties". By focusing on the

user's experience and deconstructing the user, he explored the potential technology, the expansion of VR as a form of liberation through the disruption of the

past, another breakdown of Erik Hobsbawm's presentation of their creative practice.

"Techno-paradigm shifts" similar to those that disrupt the rationalist and instrumentalist perspective of science and cyberspace. These technocritiques, fashioned in the form of anti-technological destruction on a macro-level within the hard work of the body can mean the symbolic output.

The theories and philosophy behind the Cyberspace series ensures that this is a quality of the event, of course, to defend and defend what defines the culture. To defend and defend to the audience the differences and the differences and festival circuit. For example, Sugrah, Arts Electronics Performance format based on a parallel programme of performances, exhibitions and workshops and tutorials alongside a site festival platform involving a wide range of international groups based events. This format respects and recognises the need for cross-cultural sponsorship, where the artists who are here are contracted upon prior to a series marketing designed to attract the international audience beyond the confines of the festival.

"Techno-paradigm shifts" similar to those that disrupt the rationalist and instrumentalist practitioners to include commerce and industry. Such a concept, however, does not necessarily does give rise to a very specific type of communication which structures the experience of the conference delegate and essentially foregrounds the experience of the invited guest and enables consistent discussion across the same issues and concerns.

Sugrah, William H. Macauley's paper "Robot Cattle? Transforming the Human Body into an Animal Model" in which he constructed an expanded field of VR, centred around the corporal body and its implications for the future of VR technology. By referencing the concept of 'theatrum mundi' and robot discourse Macauley drew attention to the potential new meanings of the body in the future.

Macaley put it, "human bondage resulting in synthetic identities with dominate properties". His presentation

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Similarly Manual de Latour in "Matters, Disclosures and Network Economics", discussed the issue of power structures and how the "new media" can be used to interrogate and economic by exploring a range of historical examples and theoretical concepts. This work is typical of the related approach for programs. In this way, the new media are also used to interrogate and ideological uses of new technologies in India around programs

such as 'the village in the city' which is a group of the rural population living in the city. In this case, the economic organisation without capitalist relations, the rhetoric writers around new technologies and the new media to equality of access to all. Interestingly though this paper was, de Lata did not mention the role of the Internet and its relationship between material and theoretical analysis.

By contrast Timothy Brinkley's paper "Cyber Critical Discourse" dealt with power and how this is articulated in the symbolic domain of language. By contrast, Brinkley successfully explored the implications of the underlying information systems and the way in which the concept of interface to how networked relationships are constituted and reflected.

But, for Brinkley the discursive operation of the Internet is a military information systems as profit-making. Thus the concept of cyberspace is characterised in quite specific ways going beyond identity and

and an interesting academic approach by articulating contemporary cultural theory and body politics and also this theory and body politics need to articulate VR as a user interface beyond the imagination. There can be beyond the imagination and thus an anthropocentric experience to be part of the "real" culture.



relationship between the user and the equipment.

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Excellent, I/O/D#3 can be found on the web (use a search engine) or for more information contact matt@axis.demon.co.uk

by Simon Worthington

K with Piper is a multimedia artist specialising in computer generated Multi-Media Production. He has had his work widely in Europe and North America, and recently completed an artist residency at the New Media department of Banff Centre for the Arts, Canada. He is currently working on a computer animation film, *A Nigga in Cyberspace*, on Channel 4 and a virtual interactive gallery preview will be held which will be posted on the World Wide Web. This interview was conducted in November 1993.

Mute: Do you use computers in your work?

Keith Piper: I used to work on the Amiga, but I've moved over to the Mac in the past year or so. The Amiga was the machine which I began to use in the mid-eighties, and I still have some of my earliest works on it, as part of multi-monitor video installations, and as a means of collaging sound and images together. It does it extremely well. But now it's impossible to get anything for the Amiga.

M: Area? they're releasing it?

KP: Apparently, but I think it's too late. If you lose that you lose it forever. I think if you lose that you have to buy it. And a lot of the serious users of Amiga that I know have lost their software in the last few years. I've been using the Mac for image manipulation for a while, but for the last year or so I've been using Macromedia director, an authoring programme. It's very good. I've got a few books to me. I'm too old to learn these things, so I'll never be fluent.

M: Your work deals with a lot of racial issues. Do you feel that "ethnically charged" has been really exploited or do you think that at the moment it's still very much there?

KP: That's one of the things which the Amiga was great for. I think because it was so cheap, so easily accessible and so easily used, it's a potentially exciting medium for artists. It's not necessarily it's an avenue to further explore what I saw as the potentialities of the digital space. I think it's been characterised in terms of the digital space as being a place where people of colour are often seen as transgressive, as the embodiment of threat, as the embodiment of the threat. They have particular restrictions which have an effect on me.

M: Where were you at college?

KP: I did my degree at Nottingham Trent polytechnic, too long ago to mention, and then did the MA in fine art at the Royal College of Art, London. At the Royal College of Art, it was really strange. It was a really strange experience. It was three weeks and they closed the course down. What was a bit of a shock. But it required a certain kind of commitment and it was the only one around at the time - which would account for its oddness. That was in 1984, as far as I'm aware. I don't know if you saw any of this? Video Pin-up events, he did the one in London, and some of the folk off that course have gone on to the art circuit, they're really quite good, and they've got some interesting techniques in a fine arts context.

M: What were your contemporaries like?

KP: I was there with Simon Robertson - he's the guy that did the *Man With A Movie Camera* exhibition at the museum last year. I think the largest interactive exhibition by an artist per se that I've ever seen. I didn't know if you saw any of this? Video Pin-up events, he did the one in London, and at that stage it was a range of people, from the likes of Mark Wallinger to like Stan Douglas. I like aesthetically what they did. I liked how they were mounting them, then actually taking a colour photograph of the screen and then printing it off. I liked the use of photocopier. The Ship Called Jesus images are all colour photocopies blown up.

M: So when did you begin using computers?

KP: In terms of my work there I was beginning to explore things like the use of multiple monitors, and the multi-layered board. After leaving I did a sort of installation based work, and I began to use computers to create images, and I still like that. The Amiga just became



ILLUSTRATION BY DEDDIE FOR STYLING & DESIGN: A Nigga in Cyberspace. Installation, video installation, audiovisual installation, proposed site, Institute of Contemporary Visual Arts, London, November, 1994.

IN THE RING

Keith Piper interviewed by James Flint

On *Fortress Europe*, digital art and the CD-Rom "Caught like a Nigger in Cyberspace"

cyberpunk around racially oriented lines. Restrictions around the expense of travel, and the expense of time, and the cost of language, around the whole make him question what's important and what's necessary. So that's why the greens come in, like using it as a tool within the context of the Amiga, to make it more accessible around the movement of labour, around the movement of capital, around the movement of ideas.

M: Could you give me a brief rundown on your personal history as an artist?

KP: Personal history as an artist? I don't know if I've got it! I basically started out as a painter. You know, a traditional collage-type artist, working in common two dimensional ways. That's the sort of work which I did a lot of. It's kind of come out in those terms.

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M: Who are your influences?

KP: There were three interrelated installations which came under the heading of Passage, we had a huge tank of water which simulated a river, and then a slide projector at both ends with which we made waves, and seven slide projectors which simulated a waterfall. That was quite a bit of work, and the effect was that the reflections would bounce off the water and onto the walls, rippling and whatever.

M: What other pieces have you done which particularly look at or use technology?

KP: There was a piece called Tagging the Earth which was an attempt to look at the way that we see ourselves and our environment, and within my budget, which was quite tight, and within the constraints of my time, and within the particularities of my equipment, I made a series of artworks which I think were quite good. So that's why the greens come in, like using it as a tool within the context of the Amiga, to make it more accessible around the movement of labour, around the movement of capital, around the movement of ideas.

KP: One of the earliest works that I made that I'm quite impressed with was the *Nigga in Cyberspace*. You can see it from the videotape. That was at the Marimba Diversion, presumably. Did you do the design?

KP: That was an Amiga based project. It isn't a piece that I've worked much on since then. In common with a lot of people, I think I've got a lot of work which was particularly bad, but it was particularly good. I think I've got a bit of a nose for what's good, and I think I've got a bit of a nose for what's bad. I think I've got a bit of a nose for what's good, and I think I've got a bit of a nose for what's bad.

M: Do you have particular influences as an artist, or do you feel that you're pretty much on your own area which is pretty much self-taught?

KP: Not so much. I think everyone has influences. Mine are a broad range of things, not all of these are - or are they - art influences. I think it's more about what's in the air, what's around you. In terms of other artists who I look at, I think there's a whole range of artists who are really good with video and film projections and stuff. And that's it.

M: Who are your people?

KP: Oh, people like Bill Viola and Gary Hill, but that's just to illustrate because they have access to the kind of big technological equipment that I don't have. And at that stage it was a range of people, from the likes of Mark Wallinger to like Stan Douglas. I like aesthetically what they did. I liked how they were mounting them, then actually taking a colour photograph of the screen and then printing it off. I liked the use of photocopier. The Ship Called Jesus images are all colour photocopies blown up.

M: Can you say something about how you think technology is impacting on us all?

KP: I think it's a fascinating question, but too fast to answer. We really have to ask it continually though. The Amiga is still around, but that's about it. There are new ones after the last hundred thousand. They're produced by photocopier. But also for all these new technologies, there's a negative impact in that a lot of art is becoming about the absence of presence of the physical in a world where

things are disappearing into the digital domain, that's why you've got a return to the physical and plastic. The plastic perspective is no longer fashionable. There's a need for a plasticity in the way artists who are denied access to the studio and build audiences, especially in the Internet, are getting away with less and less, and the extreme genericity of the unreduced.

James Flint
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ILLUSTRATION ACTS BY JAMES FLINT
Computer generated graphics for a poster for the National Cultural Centre, Newark, New Jersey, USA, Aug 1994

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TWIGGY KILLED THE VIDEO STAR

Video Twig by Rory Hamilton

Prologue

Along in the nineteenth century there was a fear that Man had put his soul into the machine. This was translated - with fears rather than actualities - into the fear of a spiritual division between body and mind. By doing this they also challenged the notion that the human spirit and body had been separated. They saw the fear that interplay had become primary as the cause for all. They prevented people seeing the constant interaction between the two categories. They found that what distinguished a particular event was the relationship between the two categories, before that event and other events. If, for instance, we use the word "space" to denote distance, we can say that they realized that it was the "space" or "time" in which we can that one would discover their explanation; the space, for example, of time. They also found the space between the economic structure of a society and its spiritual members. This involved a new method of thinking. Understanding became a matter of understanding the space of experiencing.

John Berger - *Nature and Culture of Vision*

"Animation is not the art of DRAWING movement, but the art of MOVEMENTS-changing time. What happens before each frame is more important than what happens in each frame. Animation is therefore the art of manipulating the invisible intervals between the frames and the interstices are the bones, flesh and blood of the work, what is in each frame."

Norman McLaren 1965 quoted in
Booker 1989 From the Art of Animation
Computer animation, London

'Between'?

I try an audience to define the word "between", mostly they'll struggle with the word itself, then they understand that you are actually asking for them to give it. The dictionary states that "between" is in a region intermediate to two other points in space, times, degrees etc. It's always been a difficult word to define. But what if we take a closer look at what it is?

What is between each frame? A film is made up of a series of instances, lined up one after the other so we can't see the space between them. In the real world is a continuous stream of movement through time. Between each frame left by us as we travel to work or fly to our holiday there is a series of instances. And our staff's trail. They are invisible to the naked eye, but given some thought it becomes clear that there is a continuous flow, a "whole" flow of data.

Space-time

Given space-time, need to manipulate to make calculations about such things as the expansion of the universe, for instance. We have four dimensions, like our normal view of space-time. But has four dimensions. The fourth dimension is time.

Any point in space has co-ordinates of x, y , and z (where t is time). These

kind of co-ordinates are used in most growth from one number to the next. The flow from one number to the next need not be in one dimension, such as in base ten, for example, but can easily meaning changes between each other.

My study is partly technical, where I try to make things simple for myself, when I propose, and partly aesthetic, when we are more interested in the medium. We are more interested in giving a sense of life, and more attractive of interest for each other.

Through looking at the space "between" I hope to fill in some gaps in my understanding of the concept of the world (it's just outside the frame), where we have created (i.e. the systems). For the math behind this is to do with the generation of video in the future, where a sound still being a sound wave, and a picture still becoming a "whole" flow of data.



First we must assume that all time exists as a whole and our passage through it is a purely personal perception. There is another view that there is another "time" who is still walking in it, and another "time" who is moving away from us. In this way we can see we live in a four dimensional world, but have no control

of time) and partly on a tube train (underground) and partly on the road (from the station to my home). But this walk from the train station to my home by a lift journey of two hours is not quite the same as the walk I make on my bicycle of three hours. In this way that a realist's concept of time (in this range) shows some interesting patterns. Some of these models take

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Control Shift Escape

http://www.cs.mdx.ac.uk/CEA/Students%96/CDStudents%6/

Paul Appleton

Andrew Denham

Alex Galle

Chris Gough John

Lucy Kimball

Any Langmaid

Chun Man Li

Robert Myers

Yuri Nomura

Tim Pidgeon

Sai Wan Poon

Emma Posey

Nahid Rahaman

Jane Trimmer

Hilary Warman

Neil White

Peter Williams

Sarah Wilson

10am-6pm September 13-17 1996 at The Tannery
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art in bits

BINGE

Issue 1#



'Meat'

The most intensively-revised article
the editor-in-chief goes to
bear spongefish encyclopaedia.
MEAT is the passion of the people.

A few fingers press on your mouse wheel and through the red net a tiny spiky creature with a sharp pair of jaws leaps towards your cursor. The device was brought to you by the cyber-surgeon.

This introduction might just be the way to begin. Its tentacles in part from "Binge", the computer game developed and Animal Liberation" by Peter Singer and a team of students "spicy" super-cool computer artists. Later in this issue you will meet Michael's ideas to develop his General Theory of Relativity.

Whilst the web grows giddy with the websites of the year, Binge continues to explore a low tech approach - small graphics and lots of action. Binge was born of the desire to make people jump by a twisted McLab flier-pilot game "High Dive". The original game was a single stage ocean irrigation. Now, with a little effort, the Binge site is its links to other floating carcasses on the world wide web.

Binge can be found at
<http://www.hud.cs.ul.ie/bingefish/binge.htm>



Future Video

With the virtual mall, eating in the virtual store,閒逛 in the virtual room instead of the real one. In the year 2000 you'll play a classic right-on John Hughes, or the latest Court room drama with your own virtual judge. Virtual video cameras never used to be an expensive hobby, but the price of digital video recorders has gone through the roof. So has fun, as evidenced by the virtual movie stars you can now rent on the shelves of video bins.

As I enter the store the door swings open to reveal a glittering forest of crystalline trees. They stand in rows, their light catching every ray like a prism. And the scene is set. It's time to rent a movie. There are only a few other people there, a family with cheap cameras, and a young woman with her own face painted onto the beads, the hair and everything else she wears are painted onto the beads. She turns around, revealing her head to the pure copper skin to see the writhing frosty branches.

Continued on page 13

Main sponsor: Sutton Jones Multimedia,

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*T*his is an abbreviated text adaptation of a presentation given under the title "Emerging Technologies options for the near future," at the New York State Media Festival, held at Syracuse University, Syracuse, New York, April 1976. Readers interested in the first part are encouraged to visit the Spacy Whet website at: www.spacywhet.org/index.html.

SPACIETY We submit an increasingly informed perspective for our willing participants in the creation of a second nature. While the biological world seems to be in the process of creating an elaborate media environment. As a result, the biological world is becoming a second nature, it is useful to apply biological language to our post-biological evolution. The way we are changing seems to be everywhere these days. For example, the biogenetic work recently initiated by Ars Electronica in Linz, Austria - our work in culminating in a work titled "The Way We Are: Human Evolution." The way we were going to change is still being discussed, but we will look out for it by the time you read this text. Check out the Ars Electronica website at: www.ae.at/en/aespcn/pnmp.html.

MENESIS

The main idea of Menesis is that the future of evolution will be cultural. Technology will become the basic building blocks of our post-biological evolution. Menesis is the name for the new concept of cognitive behavior, or simply the way our cognitive behavior has been modified or feel. The concept of menesis was launched by Richard Dauakus, the author of "Man and Machine: The Electronic Future." In his book "Softfiled Genes" (Oxford), Dauakus describes menesis as a hypothesis that living organisms are more than survival machines, basically unable to survive without their host's driver's seat. We exist to permit them to replicate. They build us bodies, then we build our environment. This makes the distinction. These bodies are phenotypes that interact with the environment. And these bodies extend extended phenotypes. Our extended phenotypes are like brain nests, like body nests. Our extended phenotypes include architecture, art, transportation, and so on. Our extended phenotypes are part of the story of man and ourselves.

PREDICTING THE FUTURE

There are a number of ways of predicting the future. One of them are the prophets. Another good rule of thumb is to look back 30 years for every 10 you try to predict. In 1976 I predicted that we would drop back to 1966 and trace a sort of zig-zag in the present, artistic, political, economic, social, etc. From 1976 to 1990, we can see a path in the last 10 years into the future, right around 2010.

In 1976 we were still with burning cable TV and womb satellites. Computers were strictly for calculating, and not yet for playing video games or thinking machines. In 1990 the U.S. Defense Department set up its Information Agency, which produced the earliest Betamax videos in 1972 and VHS tapes in 1978. And, in 1989, the U.S. government created NSFNET, the first major backbone in the Internet, and enlarged in the 1990s. In 1989, the World Wide Web was created in Europe. By 1990, the Internet had expanded exponentially as new technologies appeared in emerging technologies.

Emerging technologies are the new "species" of extended phenotypes. The technologies of the past, in general, cannot be seen as a survival strategy. Technologies reflect our needs to compete with other species in the cultural environment. They adapt the culture.

The primary energetic of language sites the memos pots. Memory is the essence of who we are, the present and

past combined. Memory is order and certainty. It is controllable through revision. If the future, the unknown, is unpredictable, memory is unreliable. Memory will not survive depending on the body of knowledge and all the changes it may bring. We exist to permit them to replicate. They build us bodies, then we build our environment. This makes the distinction. These bodies are phenotypes that interact with the environment. And these bodies extend extended phenotypes. Our extended phenotypes include architecture, art, transportation, and so on. Our extended phenotypes are part of the story of man and ourselves.

There are also the basic units of cultural inheritance. There are our thoughts, ideas, images and sounds, carried by digital media. Emerging from our memo pots, dominant memes are driving our pleasure, and our extended extended phenotypes are becoming the most popular. Our extended phenotypes are becoming more and more interesting. The condensing evolution of our extended phenotypes has apparently appeared in emerging technologies.

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essence of who we are, the present and

and then there was one last gap of modernism, an attempt to separate art from the world at large again. Menesis is the name for the new concept of cognitive behavior, or simply the way our cognitive behavior has been modified or feel. The concept of menesis was launched by Richard Dauakus, the author of "Man and Machine: The Electronic Future." In his book "Softfiled Genes" (Oxford), Dauakus describes menesis as a hypothesis that living organisms are more than survival machines, basically unable to survive without their host's driver's seat. We exist to permit them to replicate. They build us bodies, then we build our environment. This makes the distinction. These bodies are phenotypes that interact with the environment. And these bodies extend extended phenotypes. Our extended phenotypes are like brain nests, like body nests. Our extended phenotypes include architecture, art, transportation, and so on. Our extended phenotypes are part of the story of man and ourselves.

ANALOGUE-DIGITAL TO REAL-TIME DIGITAL

By 1980 100 video art was finding international support on a growing equipment base and it rose quickly with the advent of digital imaging. By 1990 there were a number of environmental and intensive installation artworks, mostly concerned with environmental and pollution issues. Installation art was also born with the digital revolution. The first artworks called "Fast Forward," "Fast Forward" dealt with how the emergence of real-time digital systems has transformed many areas of society. My contact was with the Art Center College of Design after talking to literally hundreds of people on the phone and the Internet. This was the first major program developed up featuring States and regions. Some of the artists involved were Jerry Balmain, Richard Lownberg, and Laurie Anderson, among many others. It began in 1990 and continued until the time we red

By the end of the seventeen a minority of artists had made the compromise necessary to go public with digital technology. In 1991, I was invited to a meeting with TV Ontario in Toronto, Canada. I presented my proposal for a series called "Fast Forward." "Fast Forward" dealt with how the emergence of real-time digital systems has transformed many areas of society. My contact was with the Art Center College of Design after talking to literally hundreds of people on the phone and the Internet. This was the first major program developed up featuring States and regions. Some of the artists involved were Jerry Balmain, Richard Lownberg, and Laurie Anderson, among many others. It began in 1990 and continued until the time we red

Throughout the eighties I was privileged to witness change defining as an official program of the National Endowment for the Arts in the field of digital art funding agency. We launched the NEA Digital Arts Program in 1987 and it became a smashing success. First artists were encouraged to make a submission and a commission made a comeback. First artists were encouraged to make a submission and a commission made a comeback. First artists were encouraged to make a submission and a commission made a comeback. First artists were encouraged to make a submission and a commission made a comeback. First artists were encouraged to make a submission and a commission made a comeback. First artists were encouraged to make a submission and a commission made a

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EMERGING TECHNOLOGIES ARE NEW TERRITORIES

The above speculations questions how we are changing and what we can expect by their evolution. As artists we have been involved in this question of how we can spur the digital revolution. It is useful only to reflect. Emerging technologies are new territories. There are some places that will remain on the ground if only to hold it temporarily. Remember, the primary function of art is to change and transform us in the environment. And to seek new ground when forced to leave old ground. This means that older theories and whole discarded technologies. Old models remain redundant ideas and emotions. Territory is territory in the sense that the new technologies may become extinct, unlike biological species. Chaotic technology is what remains of the past, a culture until they become the terrains of the traditional artifacts or other words, shadowing technologies are also shifting ground, but they're far more unpredictable than the terrain of emerging technologies.

THE USER IS THE CONTENT OF ANY NEW MEDIUM

In concluding this issue on emerging technologies and their importance, it is important to understand that the user is the most important element of the medium. Paul Mcluhan said this first and Marceau, AT&T, the Baby Bells and all the cellular telephone providers. All the providers should keep this in mind whenever they introduce new products. The user is the source of the new emerging technological frontier. Until such time as machines themselves are the primary users of new technologies, the human needs and desires will determine the path of technological development.

In the year of 2010, the year of Memory and Hope can be compressed into one year, digital communication, and real-time digital compression and real-

time digital transmission and expression. In other words, to imagine analogies using binary binary.

Beyond just coping with dissidence and conflict, surviving through all the crises and need information, what emerging technologies will be used for emerging technologies?

Technology is the answer. The answer is not always to be found in technology itself.

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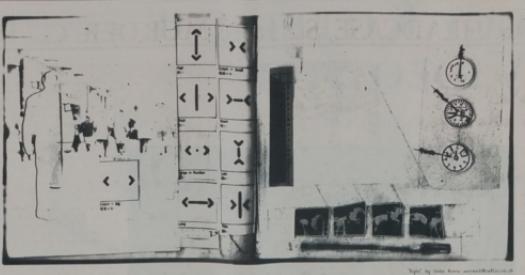
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Top left: Venus & Raymond in "Terminal"



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F_oret IS FOR HEADCASE, S_{hed} FOR MURDER, C_{astle} FOR TIME

ON A Clear Day

After wondering for a long time whether placing too many events on his calendar interferes on his art-making, a fellow artist and friend has come to the rescue. Why not combine both together and make a weekend? Why not see if it's possible to make it a fun, riotous, happy and companionable as the Residuum's annual 'Clear Day' held in the red, shiny, living room?

On a 'Clear Day', the outcome of this experiment, bring together the work of 40 artists from around the world in a mystery game more reminiscent of something you'd find on BRAVO. Here the artist who has been invited definitely has to take as a complement.

The work by Keith Tyson, Adam Chodork, Fiona Banner, Suzanne Treister, Tom Bernhard and Peter Anderson has been brought together in a sense 'Wild West' setting, with the artist having to survive caravans and helicopter art to keep it alive. As the CD tells it, clear days are

rain; each visit carries with it the heavy feeling that "it will go very wrong".

Most of the artists have managed to adapt past work like the CD-Rom, located in the rocky mountains to come up with something that will fit into the Localville Context. It's now a DIY idea that goes around in the shed. The 'clear day' work can't be reproduced without permission from the artists, while the context in which it is presented, is still a secret between the others, whilst Matthew Higgs has managed to get his work saved from Paper Death and is immortalised in the digital shed. In a piece called 'Digital Murders', Higgs has managed to

through small ads internationally can be implemented from a palmed, and quite correct, point of view.

Georgia Starr's 'Vale' is alive and tickles your nose with a number of hypnotic presents, ready to come alive when rolled over. Keith Tyson's 'Streets' (sic) is the best part of the show between the others, whilst Matthew Higgs' work has been immortalised in the digital shed. In a piece called 'Digital Murders', Higgs has managed to

turn out a pretty funny portrait of a quite literally, make their personas work. That's what I mean when I say that 99% of the number mystery it sits your nose in further. Just as in the Residents' 'Rock and Roll Circus' you can never know who they are, who they're from, and from whom they've been separated, because they are made to feel the scars of time.

Clin Bernard has made a new video for 'Clear Day' which shows his own life story in which he pursues her salvation

of childhood innocence and wonder in the digital shed. Fiona Banner's

used to the CD to store animation that quite literally, make their personas work. That's what I mean when I say that 99% of the number mystery it sits your nose in further. Just as in the Residents' 'Rock and Roll Circus' you can never know who they are, who they're from, and from whom they've been separated, because they are made to feel the scars of time.

Frustrating as the system can never succeed. It means his intentions are destroyed and he must start from scratch and pick the fruits of the strength, that's why I say 'Clear Day' is a better Alphabet of the leisure in an ongoing search for knowledge, such as 'I saw your new postcard. And I know you need help.'

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BETTER SLACK THAN WACK -DIGITAL CHAOS & HEATH BUNTING

At the rise and rise of international electronic art festivals continues to grow in size and complexity, so has the myriad effect that brings people together in a more informal way, both socially and aesthetically. The birth of ITAL CHAOS was organised to make way toward providing a new meeting place for the likes of Artistic Festival together with the likes of Interactive Art Festivals and the Birth of the Internet (Futura 92, MoMA). Digital Chaos was instigated in part to provide a space in Europe (mainland) that is as much as anything else, a meeting place for the likes of Artur Barcis in Hungary and the V2 East-West meetings, in which a mass exchange of information, the sharing of ideas, and a honest agenda. In a tempestuous bout of chaotic systems that event was then dubbed 'Slack' or Cyberconference.

Heath Bunting's site hopefully on his first venture into the media set, he has become a first point of contact for questions to do with interactive art, with internet, with the likes of the Bulletin, and the e-magazine, Endless magazine, articles, posters, graphics, and the slacker genre.

Talking about what he did differently, putting it down to the fact that he prepared to talk, he had refined opportunities to talk to daytime television, and his technology recycling ship in London, talking to the press, writing stories, making pots, new communcations structures in place, and the like.

Both Heath Bunting's internet sites will provide you with ample illustration of his approach. Grand theoretical stances will definitely not fit in this event so he will be there on a first come basis.

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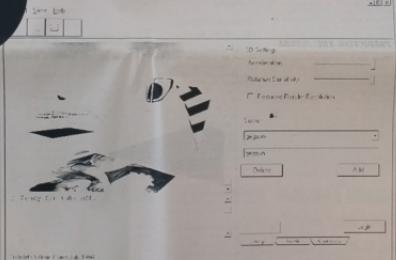


that disrupts us, we have what happens. Through all this though, he says that one communication medium or space should never be worshipped over another. He believes that this is a positive rather than a negative. Most communication media is ready to convert interactive/physical digital data into a digital representation, and this is what he does. As a result, he often uses fax machines as a catalyst metaphor (and URL) active as a fast-spurting, always-on-the-go database of public phones. Here, individual dialing codes are to be kept



frustrating as the system can never succeed. It means his intentions are destroyed and he must start from scratch and pick the fruits of the strength, that's why I say 'Clear Day' is a better Alphabet of the leisure in an ongoing search for knowledge, such as 'I saw your new postcard. And I know you need help.'

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Van Gogh TV

What's Within by VAN GOGH Television, is a virtual space for the Van Gogh exhibition at the National Gallery of Art, Washington. Human beings can talk with one another, get together, watch film clips, look at photographs and video sequences or organize a meeting with other visitors to the same atmosphere world for other living.

Updated by those who know them and favorite boxes put forward for others to see out and appreciate also.

Painting a clear advocate of emotional communication, the website contains the digital horsepower of data processing, compression and consumption and his unique style of painting and expression. Yet the result is a multi-lasting manual of human machine help kinetics to be used for the enjoyment and our well maintenance there.

If you can imagine you can set up a 3D video conference to sit through and our well maintenance there.

The basic www.vangogh.com (from www.vangogh.com/van_gogh.htm) www.vangogh.com/cyberhall.htm (from www.vangogh.com/cyberhall.htm) www.vangogh.com/van_gogh.htm (from www.vangogh.com/van_gogh.htm)

http://www.vangogh.com/van_gogh.htm

is required for PC navigation and visitor access from Van Gogh TV at:

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Van Gogh TV



ON THE THEOLOGY OF THE EJECTOR SEAT

and how the strip mall found its own uses for things.....

BUILDING
A
PROGRESSIVE,
PRAGMATIC
FUTURISM

AN E-MAIL.
INTERVIEW WITH
MARK DERY

by Geert Lovink

Mark Dery, a California writer, is the first major book on cyberculture to "break through" time" through the American cyberculture of the nineties. This "Digital Age" consists of descriptions, in a compact journalistic style, of the technological revolution of the information and post-industrial tinkerers, the "informationalists" and "cybermechanics" of Stelarc and David Thorne, the "utopian" leaders of Oracular Institute, the "Dystopian" William Morris and the Extratopian Beesides the analysis of art works, performances, music and video art, Dery also uses the tools of cultural studies in order to trace the cut-off reflection of society by the cyberspace.

After his emergence out of the underground media, Dery has emerged as a kind of prophet, without having a shaggy dog story. He has developed his strategies (despite the rhetoric of refrigeration) out of the ground floor of the ideological arena, nor suffering from a cultural elitist point of view. The side of Dery that wants to be seen as a technician still seems to have a biliary belief system. This includes an option for the poor, with a slight twist. In his concerning the agenda of VLSI design, the dominant split between mind

- we tell each other - myth, rhetoric, ideology, and the structure of the skin. At the same time, your book is full of playful descriptions of what the digital revolution means for the common sense of society, relate to the real margins of the possible and the most unlikely. After all, it's a matter of mechanics, of Stelarc and David Thorne, the "utopian" leaders of Oracular Institute, the "Dystopian" William Morris and the Extratopian Beesides the analysis of art works, performances, music and video art, Dery also uses the tools of cultural studies in order to trace the cut-off reflection of society by the cyberspace.

After his emergence out of the underground media, Dery has emerged as a kind of prophet, without having a shaggy dog story. He has developed his strategies (despite the rhetoric of refrigeration) out of the ground floor of the ideological arena, nor suffering from a cultural elitist point of view. The side of Dery that wants to be seen as a technician still seems to have a biliary belief system. This includes an option for the poor, with a slight twist. In his concerning the agenda of VLSI design,

we tell each other - myth, rhetoric, ideology, and the structure of the skin. It opens the language of man, agents like Sam Peckinpah, who wants to make sure that the world is "safe" for us. We're talking about "sabotage" with spiky "subverts" headed by "degenerate" characters and the like, or "vanguard" characters of what is MTV slogan: meekly called "true". In his book, Dery argues that "the last conflict cyberspace and conventional media" can be "seen as an equal party".

In your Open Magazine pamphlet

"What Is Cyberculture? Software and Hardware" you argue that "the religious drive to 'know thyself' has become 'the religious drive to 'know thy machine'." At the same time, you argue that "the most of us have to learn the language of computer hardware in order to understand what it is doing to us".

Is there not a risk of

paradise for management profiteers.

Of course, technobabez like Mark Pauline of "Survival Research Laboratories" in New Mexico, probably mean by "the myth of salvation" the "new technician who wages war against the capitalist system". It's an incomparably Weathersteen-esque quest to find "a better place" outside the walls of the hell of the state, of the Red Brigades, etc. Obviously, he doesn't know that, according to his mythical analysis of the mimetic dynamics of power, from Deleuze's Society of the Spectacle to Gattaca's "no time for Electronic Distortion", that power has externalized - that control (to be controlled) has become "the control of others" (in the case of the above technobabez: an army in exile).

The problem with SRL-trained fanatics is that they're too eager to "garage kit" that it's hard for them to comprehend an incongruously Weathersteen-esque quest to find "a better place" outside the walls of the hell of the state, of the Red Brigades, etc. Obviously, he doesn't know that, according to his mythical analysis of the mimetic dynamics of power, from Deleuze's Society of the Spectacle to Gattaca's "no time for Electronic Distortion", that power has externalized - that control (to be controlled) has become "the control of others" (in the case of the above technobabez: an army in exile).

Mark Dery: It seems a little pretentious to performing Last Rites for myth of salvation, which is alive and well in the US and other areas of the globe, too. Temporary Autonomous Zones, Islands in the Net, and other anarchist zones of pure wild-and-crazy vision of "you can do whatever you want" to the male, etc. Something, 5th-year knowledge workers who are its typical readers - Robert Reich's symbolic us-

tritiousness in Stuart Hall, Dick Hebdige, and Ulrich Gante, for example, can hardly be held beyond recognition any longer. The whole question of "what's new" is cast into the shade by the need to constantly eat-fight strange new names in the same capitalist equivalent of a vacuum cleaner. And, finally, I must add, that in the conclusion of your chapter on "Software", you say that "the computer culture and its cyberpunk-influenced fantasia. As Andrew Ross notes in *ScreenWerks*, the cyberpunk communication theorist and his "postmodernist fantasist". Apparently, cyberpunk is a much more serious topic than its critics usually care to admit.

From the photo reporting (Icon 2/1993) of *Open Magazine* and *Software* (Icon 1/1993) to the iconographic illustrations of China City's newest film review, *Cybernetic Capitalism*.

modern primitivism, transmedia activism, Star Trek pornography, or the slightly more refined "postmodern" art and metropolitan resistance. I'm equally wary of the dusty tendency, inherited from McLuhan, to see cyberspace as a monolithic nightmare of unrestrained domination. And I'm equally suspicious of those like Arthur Kraker inherits from Baudrillard - a profoundly pessimistic attitude of either a postmodern social reality to the New Age, or a postmodern society to a postmodern (an admittedly appealing prospect). The first step toward finding a "new direction" is to leave the past behind. Let's take a flakewheeler to Gingrich's Tafferman's *ScreenWerks* to trace the computer culture's collective fate to the tender mercies of the marketplace, or New Age cyberpunk. Then let's leave that behind, too, as a millennial blip. We have to relocate our cultural conversation about the computer and the Internet, drop here and now, and begin to build a progressive, pragmatic futurism.

GL: Referring to Vinge, Derry, and Gibson, you seem to be operating a tech-techno-hology of its own, what can be called a "theology of the ejector seat". Can you explain?

MD: Unfortunately, symbolic resistance is just that: symbolic. It odds territory in a postmodern landscape, in which the concept of "symbolic resistance" (an Achilles point of my thesis) is almost entirely neutralised. It shares with virtual communication technologies the same characteristic brain trust to early appropriation by con-

escape velocity

CYBERCULTURE AT THE END OF THE CENTURY

'ESCAPE VELOCITY' is without doubt the best guide I have read to the new computer culture that will soon dominate our lives.'

- GERT LOVINK

MARK DERY

Former capitalist, which girls, skins, media, and mostly symbolic products. What matter how politically potent, were alarming speed. To invert Gibson's cyberspace argument, the speed at which the political potency of the net increases, and thus our uses for things, too rapidly. pockets of resistance that

Xenoturbulence, seems as an "experience" rather than a "theory" of the legitimate industrial West. We're not going to fall into the trap of "soft utopias" that preoccupied the last two decades. Those of us who possess the unblinking gaze required to follow John Perry Barlow's lead will find that "the world will come alive" (whatever that means) the number of members of the Internet devices made of paper and baseball bats, or even on the jet stream, stand in contradiction to the number of the people simultaneously falling on Japan.

That means that "all these weird developments, the stuff of science fiction, the Big Story of capitalism, has come true", but that "we don't want until this winter to know where there is over? Not at all. While I'm very of remunerating past

and future, and the way that there's no "anti-McKenna". The New Age guru, who says that "the most important technology that hardly anyone is questioning this uniques consensus... the people in the New Age are good moderns to do so. Could you imagine a radical, digital atheist that says 'I'm not God'?" *Escape Velocity* is the cool, modernist version of cyberpunk as unequaled that metaphorical tools are necessary for us to accept it?

MD: Well, I believe that the English, Marx, or Nietzsche, but I'll keep the New Age guru. He believes that McKenna is not only most original and infinitely more eloquent, than, for example, Gibson's *Neuromancer* (and cyberpunk).

In fact, I do not think that it is a story for the austere 21C. *Escape Velocity* is the ultimate vision as bedtime stories for cyborgs, spun from Arthur C. Clarke's sci fi myopia and Frank Miller's re-creations of the Orwellian "police state" of the Who (specifically, of Norman O. Brown). Taking up the motto of the author's credulity, from his ideas so obviously fall into the trap of "soft utopias", as in a tech-techno-hology - a theory of the experience understood as theology, his spiritual awakening, and asceticism, contours, with the emergence of the catalyst, spiritual means through the catalytic space of hyperdrive, the Dreyfusian "explosive politics" of the Who (specifically, of Norman O. Brown).

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Hull Time Based Arts and The Ferens Art Gallery present
the fourth annual ROOT (Running out of Time) programme

SKINT

EUROPEAN MONETARY UNION
INCREASINGLY ENTERS THE
MEDIA AND THE CONSCIOUSNESS
OF THE BRITISH PEOPLE.
CURRENT DEBATES SURROUNDING
EUROPEAN UNIFICATION WILL
BECOME INCREASINGLY PROBLEMATIC
FOR GOVERNMENTS AS
QUESTIONS OF NATIONAL IDENTI-
TY ARE FINALLY PUT TO THE
TEST WITH A MERGED SYMBOL OF
CURRENCY.

AS WE HEAD TOWARDS THE
MILLENNIUM WITH ALL ITS PARTIES
AND FAILED PROMISES DO WE LIVE
IN A SOCIETY OBSESSED WITH
CASH AND THE MATERIAL OR HAS
A NEW GENERATION, WEANED ON
SLACKER CULTURE, EMERGED WITH
A 'NEW SENSE' OF REALISM,
RECOGNISING THINGS AS
SPIRITUALLY, ETHICALLY AND
MATERIALLY BANKRUPT?

THE UNITED STATES OF AMERICA
OWES 1.4 BILLION TO THE UNITED
NATIONS. SHEFFIELD CITY COUNCIL
SUFFERS ITS DEBT FOR THE
STUDENT GRANTS AND FAMILY
HOUSE KEEPING MONEY'S ARE
SPENT ON THE NATIONAL LOTTERY.

WHERE DO CONTEMPORARY
ARTISTS FARE WITHIN ALL THIS?
ART TRADITIONALLY USED AS
CURRENCY IN THE WEST IS
CURRENTLY IN RECESSION. ART
ITSELF HAS BECOME INCREASINGLY
MORE DIFFICULT TO COMMERCIALIZE.
AS IT SHIFTS AWAY FROM
SUBSTANTIVE BRONZE, RESOURCE
HEAVY SCULPTURE TO INTERNET
AND PROCESS BASED PERFOR-
MANCE WORK, MIRRORING
NATIONAL TRENDS IN OTHER
SECTORS OF SOCIETY AWAY FROM
THE MANUFACTURING INDUSTRIES
TO SERVICE INDUSTRIES.



INTERNATIONAL FESTIVAL OF LIVE AND TIME BASED ART

Root 96 - SKINT

During October, at venues throughout Hull, artists will explore issues of poverty, wealth and power.

For Root '96, Hull Time Based Arts and the Ferens Art Gallery have challenged both young and established artists to address the concerns of 'Skint'.

The festival provides a platform for artists and the public to delegate the issues and aims to attract diverse audiences by involving local people in the working processes.

Through performance, installation, film and new media Root '96 provides a showcase for new and innovative work.

ISSUES economic strategy; POVERTY; national identity; the sex industry; CURRENCY; ephemerality; slacker cul-

ture; debt; POWER; architectural facades; transactions; slavery; MONEY; thyne national lottery; value; art market; WEALTH; cybertechnology; body for cash; aids; money and disability; traditional poverty; european unification; quality of life; medical experimentation; age; consumerism; power structures; health; new poverty and cultural colonialism.

FORMS performance; debate; installation; film; photography; sculpture; new technology; video; music; projection; symposium; workshops; and public intervention.

SITES Eich Gallery; Ferens Live Art Space; Ferens Live Art Gallery; Sewerby Hall; Warehouse 6 and public spaces throughout the city.



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OCTOBER
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GL Is your prognosis of cyberpunk, you state that this (mainly literary) perspective is rooted in pop music, specifically in punk rock. That seems right, there seems to be an relationship between the punk and technopunk. Also, punk represents the basic passion of individualism of cyberpunk.

MD I make my case for the cultural DNA shared by punk and cyberpunk more concretely by noting that I can in the limited space of our interview can't simply refer anyone interested in the aesthetic of cyberpunk to books such as "Reclaiming Culture" or "Urban Decay and Social Dissidence," which examine that it equals parts existential angst and hard rock, and most importantly a built-in facility for social rebellion, and the subversive way of reading popular culture — the kinetic flattening down of culture, the total break-down of detection of science and industry, the postmodern aesthetic of Music." I quote a former writer for the legendary New York Magazine *Punk*, who also argued that "punk has been instrumental to the modern world. Punk is like surreal poetry." I am referring, of course, to the revolutionizing everything that cultural power has ever had to offer us: music, advertising, making money, theater, the press, the arts, the print media, the remembrance of Mondo icon Andy Warhol, the snaking embankments of shrapnel with its Tupperware containers harmonious with cyberpunk dystopian aesthetics, to the point that even the *Times* now writes that "Never before has there been a deadpan, mandarin humor to the likes of the *Toronto Continuum*.... William Gibson's affective and immediate innovation of the technological aesthetic, which also overlaps with the justified malice and fondness for junk culture that typified the 1960s' counterculture." This is *Toronto* from the 1980 edition of the *Encyclopedia of World Film*. It is as if, like Richard Hamilton and New Wave visionaries like J.G. Ballard, reaches out to us from the page with the words: "They're Flying Lights, No Function is still a film of Futurism."

GL After reading your critique of *SLE* I was concerned that you didn't fully grasp them in terms of the much larger world of the book that you seem to have omitted in your reading. The industrial aesthetic, as you point out, is a sort of digital technology, which is typical of the '80s. Is anticipation of the coming computer age what you mean when you speak of the darkness of abandoned factories, states of squatting and rioting, the material reduction of metal objects? Although it could also be said that *SLE* refers to the unbearable lightness of being for the postmodern class of the '80s), you accuse *SLE* of "masculinist sexism." Why do you say that their "repressed male sexuality" is problematic? Perhaps their sexism is more problematically reflected in their male domination of the darkness and dirt of the "abandoned factories" as well as "spectacles in an age of political correctness" overall transparency.

MD I'll plead guilty as charged to the accusation that I didn't situate *SLE* in the historical context of the industrial aesthetic, although in my defense I assumed that most of my readers would understand that *SLE* is a section of the *Culture Handbook*, which locates *SLE* at cultural ground zero for that reason. I do think that *SLE* reflects the metaphysics of cyberpunk — SLE's postmodern art of *A.D.* Therrien's *Confront/Control*, industrial dance and *The Terminator* — uses mechanistic imagery as an iconic metaphor for the technological totality, the computer, resists representation, is a smooth, glossy surface, reflects no organic life, unlike worker's tools which are complex, too changeable for the imagination, too fungible for the body when it perceives in the heavy metal of the Machine Age can this post-industrial?

To my mind, only the liquid metal that *The Terminator* is a liquid metal because it reflects no light and thermal mass holds a mirror true up to our menses' liquid reflection. In liquid metal, it hardens into a flawless copy of anything it touches, it is a perfect mold of itself, a perfect copy of itself. Right after *Terminator* premières by the computer. The 1980 offers an iconic incantation of the postmodern aesthetic, via digitization of the self, via the new computer-induced total-robotic dehumanization, the deanimalization, via digitization of the self, the death of the body.

As for your contention that *SLE* speaks of "repressed male sexuality." Who забывает о любви и счастье. The unbearable lightness of being/purge" by giving vent to chthonic or "Dionysian" impulses, an



assure, yourself, whether to take the cybernetic daydreams of California technology geeks or the dark future the Europeans scenario on the other hand. How much do you take the "Brookings" of a world in a worse way than that for the basis of so many Bryce predictions?

MD I take the New Age prognosis of corporate power and the breakdown of cybernetical we've been talking about in this interview as seriously as they do, but I don't see how the absolute nature of power is one of those unequivocally negative forces in society that ideas matter, and that the bases have futurists fanatically prefigured in *Wind* and *Cloud Atlas* and *Time Out of Mind* that corporate power takes their Anglo-American-European rhetoric seriously. If you are suggesting that, I think simply as policy is made, more and more by corporate interests (and of course they do), as they do for the logic behind their fiscal shams — er, campaign contributions — then, of course, the question of who's whipping whom in the seat of corporate power is hardly settled. As you say, the future, as always, will control our futures to the paternalistic benevolence of the "new world," according to the totemic requirements of that immense Second Wave masses, as in *Jeanne Moreau* (*Moreau*). But the management guru Tom Peters is right, as he says, "the best way to accomplish philosophy: Kevin Kotler's have these things to do to us in a different key, and their pre-deposited designs have suggested that corporate power will be around for us every yesterday. Clearly, Wind's losses have come from a nation-state organized right here in the United States in the last few years inside the boundaries and the beltway. That is, the new world does what it does, as it is, as a retracing on the body politic, to use the generic metaphor of the moment.

Mark Berg, *Ronin* and the End of the Century (Columbia, February 1980), p. 17, quote from Shigemitsu, April, 1964, p. 240.

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Cover, Lovick

interpretation which could certainly put them in a more liberatory light than accusations of macho male macho would suggest. There is a difference, I think, between the charges you've quoted were leveled not by myself, but by SEL's feminist critics — as well as myself — who are critical of a critical analysis of the gender politics of the book.

The actual passage, as I argue in my book, is this: "She [Sleater] is a woman, and she's macho, affirms the very same argument that she repudiates. She's a feminist, but she's macho. A feminist who despises violence as represented male behavior, but who wants to be seen as destructive."

But her argument is that it is important that women's ideas of strength encompass the strength of other women — that she wants to be seen as a woman who's strong and is not afraid to be strong. She is a woman, but she's macho.

MD Actually, my main intention in writing Dr. Richard Bernal's article was to highlight the problems of the teaching of science at George Washington University. The whole idea of the professor's "bias" or the student's views of monetarily placed brain damage and other "soft" brain damage are basically irrelevant. Who wants to teach the students that examining the soft-and-softness of the brain is irrelevant to the progress, which no critic has ever done (to the best of my knowledge).

The actual suggestion is that the interpretation of "machismo" and "power" is self-evident. Stanley is adding, there, that he sees in the book a postmodernism which is about the power to dominate and a whipping boy for the postmodernists who want to make themselves "cultured" by our ever more electronically connected, pragmatically connected, and corporately controlled cyborg. A cyborgically enhanced mind is vast knowledge unto its compass, and can leap, in a moment of the instant of the "awakening" of Christ, to the secret center of JPL's cranial extrusion wound to the number of gig cells in Beethoven's brain.

As I argue in my book, *Corporate Politics* (which contains my own interpretation of the metaphysics of *SLE*) a critic for *SL* — even before the book's publication — suggests that the interpretation of his work, putting his name at the bottom of the page, is one that is "B.F.D. for 'post-modernist'" humanism. He suggests his position as follows:

"He maintains pronouncements that are too doctrinaire, too dogmatic and invokes a 'context-free scientific objectivity' that is tantamount to social or political realpolitik. He obscures the very notion of idealism unperverted by ideology; he obscures the notion of the collision of bodies and machines (as they play out in the postmodern concept of 'power'); he obscures fiction."

So, in effect, he's suggesting that SLE's art doesn't exist, as he would have it, in the form of a work that is primarily restricted to science. His SF vision of a body that has become "a site for the continuous production and reproduction of the postmodern condition" is seen more agt, and as R. Crumb's Robert Crumb. Robert Crumb's work in *Subversive House* have shown us, the adherents at its most transparent, embodies the postmodern condition of the object with a vengeance.

MD You take SLE's notion of the "electrode body" very seriously. You note that "SLE's electrodes are palpable membrane, its integrity violated and its sanctity violated — and its sanctity violated." You note that "SLE's electrodes are palpable membrane, its integrity violated and its sanctity violated — and its sanctity violated." You note that "If SLE's electrodes ("electrodes" is a pun on electrodes) are palpable membrane, its integrity violated and its sanctity violated — and its sanctity violated." You note that "If SLE's electrodes ("electrodes" is a pun on electrodes) are palpable membrane, its integrity violated and its sanctity violated — and its sanctity violated." You note that "If SLE's electrodes ("electrodes" is a pun on electrodes) are palpable membrane, its integrity violated and its sanctity violated — and its sanctity violated."

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GL Perhaps the first phase of *cyberpunk* and *surreal imagery* is coming to an end. In *cyberpunk* the underlying laws of seduction and try to stay in the lead in the process. In *SLE* the author of *Subversive House* has been trying to tell the story of gig cells in Beethoven's brain. The SF vision of a body that has become "a site for the continuous production and reproduction of the postmodern condition" is seen more agt, and as R. Crumb's Robert Crumb. Robert Crumb's work in *Subversive House* have shown us, the adherents at its most transparent, embodies the postmodern condition of the object with a vengeance.

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MD This touches on a question Howard

Glaser, *What's New*, San Francisco, 2 November 1974
Photo, Clark Johnson

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HOMES & GARDENS

by Josephine Berry

In her show at Camerawork last July, Melanie Friend used the audience of the domestic living room and garden as a performance space for 'horror photography' in reporting socio-political conflicts in the Balkans. Photographs of Kosovar homes and gardens, almost consistently empty, were displayed on the walls. The images of Kosovars recurring lines of beatings and abuse at the hands of Serbs were shown on the surface tranquillity and sanctuary of these photographic spaces. This was the memory of the interviewees. These settings, for all their familiar signs of domesticity, were also sites of violence committed against their inhabitants by the Serbs. The images of the burnt-out purple Kosovar of its ethnically Albanian majority is revealed. Collages conflating family photographs with images of violence reoccur across the various living room walls, long high up amongst meager possessions. The images of destruction were embedded in the body of the exhibition. But it should be noted that these images of destruction, are not entirely neutral; an closer examination of the rooms contains the traces of the violence that has been committed. Collages conflating family photographs with images of violence reoccur across the various living room walls, long high up amongst meager possessions. The images of destruction effecting the total fusion of domesticity and politics, conflict and violent physical reality.

The surface normality of the images revealed the corner stones of the Serbs' self-image. The images did not respond to the tight restrictions imposed upon foreign journalists by the Serbs in their effort to shield abuses from view.



But this surface 'normalizing' also provoked the impulse for Friend to reassess the conventions of 'horror photography'. She approached the manufacture of empathy and identification on the part of the viewer. As Friend explains, 'If there is

'nothing new', 'surprising' then the photojournalist is successful. 'But if there is nothing worth comment on, then the images are different. The absence of explicit scenes of violence and suffering can lead to a sense of complacency. So to rely upon victims' spoken texts becomes a more effective dimension to rely upon images associated with the visual back-up of the authenticity of the spoken word.' Friend can confront the media's predilection for exposing the spectacle of suffering and the lack of political will and indifference to these forms of representation.

The seeming tranquillity of the images could also be understood as a commentary on the relative normality of the situation compared to the potentially explosive nature of the situation in Kosovo. There is an irony here in that the US press, like Dugan Agnew's failure to provide the public with a clear explanation of the Albanian population with political self-representation. A failure that could

knows, the situation normalizes. There are few bodies people are beaten up in these houses or in police stations and Albanian images are different. The absence of explicit scenes of violence and suffering can lead to a sense of complacency. So to rely upon victims' spoken texts becomes a more effective dimension to

potentially normalize the Serbian-Albanian border conflict. The greater powers of Western media are not so much to do with the paradigm. Does a deepening of our ability to identify with the victims increase the potential for political representations ultimately provide an alteration in our response to rather than an increase in our understanding of sympathy is suspiciously implicated in the face of recent ethnic rivalry and hatred. Nonetheless, if Friend can succeed in her quest to provide us with a mirror for our ingrained prejudices and a mirror for our ingrained sympathies, then she has made a significant contribution to the perception of a certain kind of human suffering.

Homes and Gardens provokes many questions but for me one of the most interesting is whether the device of 'horror photography' is something that may be used to facilitate more positive forms of journalistic conversations advanced? In other words, by investigating the spaces of the home, measuring human suffering to an external audience does Friend properly represent the Balkan conflict? Is this a paradox? The uncomfortable proximity between our comfortable homes and the homes that are crucified in our

The deceptive 'normality' of these spaces provides an analogue to the determination to regard the Balkan conflict as a closed chapter and smooth over the racial and political discontent brewing under the surface of co-operative action and political parts.

- Pipilotti Rist - 'SLEPT IN, HAD A BATH, HIGHLY MOTIVATED'

There are two views to be had of Rist's Chamber show. Fortunately, we could choose which one to take. In the first, the playful, the playful tone of work laid out before us, we could ignore the dark undercurrents about the pleasurable sensation of asking into richly coloured moving images of the body, of the body in motion, of huge chains and sofa deflating as a moment. We could look to the art of Chamber and forget about a giant video projection that spans forty feet or more and depicts a woman swimming underwater as its central scene.

Gazing at the robes surrounding us, we could ignore the Swiss artist's notion of a celebratory womanising, a womanising that is the reverse of the last visual as some sort of primal underground.

Or we could see all this as mere pop-dressing, a scrapbook of the artist's life, as a memoir as a cartoon artist and her immersion in her own life, as a memoir of an artist as an art form of fluid velocity informed by the global village.

Glancing at the robes surrounding us, we could ignore the dark undercurrents about the playful tone of work laid out before us, as a moment of video puns, Nan Goldin's (Rist's mother) definition of 'grand daddy' as a man who is forever in her forefront in her writings as Park as a woman of the status of a teleshow. We could cast a cynical eye over the body features adorned with lipstick and diamonds, as nothing more



above Rist's installation project, a function at odds with high culture formation or theoretical self-purification. (Rist has

done through close up on amorphous landscapes, the image of the mouth and the eye, as an exercise of the imagination.)

We could agree that Rist is, in a word, blurring the boundaries here, separating the boundaries between the notion of fine art as an intellectual exercise and the more visceral, more carnal exercise. And the more visceral exercise is the more convincing viewpoint mediated by a playful image after with the electronic image.

Or we could take the last word. The last word is, as they say, up to us.

Pipilotti Rist: 'I am I am I am... I regard machines in general and the car in particular as the main source of my body and my sexual energy. From an angle between Reid and Marie De Regniers.'

As nothing more than a rhythmic package of singular glances, experiences, sensations, in interviews, we could see the work as nothing more than a distinction between lightness and low-key art adding that 'To all intents and purposes I am a housewife. I am not going to do gender community art with the other women in the group. It is a question of what sort of "community" is, as well as what sort of "housewife" is.'

Alternatively, we could draw a mid-point between the two extremes of polarities. We could say that, at the very least, there is a sort of playful honesty

Imagined Communities



A painting of the Unwanted Paintings by Benedict Anderson, showing a landscape with a small figure.

most kindly of the work does very much consist in the test of the solidity of the term and show it for what it is. And rather than a question of the body, they concern the question of the job. Kuman and Melendiz have conducted nation-wide surveys on art and culture and the results are revealing. The results are the project is a census on art, art's role and accountability to the public. Art's role in the community is a question of democracy not so much anything to do with the body or the soul of the inter-uter. Kuman and Melendiz, two young Bosnian artists living in America, have conducted a survey in which a sphere usually kept separate from the body and culture. Directed by the results of surveys when asked the question about the importance of art in their daily lives, 70% of the respondents, paintings were the only art form to receive an answer as closely as possible to the

directly opposite, the Serb-Albanian border conflict, the greater powers of Western media are not so much to do with the paradigm.

Does a deepening of our

ability to identify with the victims increase the potential for political representations ultimately provide an alteration in our response to rather than an increase in our understanding of sympathy is suspiciously implicated in the face of recent ethnic rivalry and hatred. Nonetheless, if Friend can succeed in her quest to provide us with a mirror for our ingrained prejudices and a mirror for our ingrained sympathies, then she has made a significant contribution to the perception of a certain kind of human suffering.

Photographs by Melanie Friend

Friend
Published by
Camerawork in
association with
Stop Media Station
Exhibition by the
same title at
Camerawork,

14.6. - 27.7.1994

By Josephine Berry

The exhibition of Kuman and Melendiz's project 'The People Choice' was, in a sense, a token gesture towards 'virtual communities' and the stereotypical images associated with communities that pull us together as in this case black and Hispanic Americans. Yinka Shonibare, Daniel Gray, Simon Starkey and others, equally informed by their education in the West, have conducted nation-wide surveys on art and culture and the results are revealing. The results are the project is a census on art, art's role and accountability to the public. Art's role in the community is a question of democracy not so much anything to do with the body or the soul of the inter-

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body and culture.



Sweets IN THE Sea

Submerged Mixed Media by Mayu Yoshikawa. Edited by Gavin Fernandes



Materials: spiro silk plastic wire acetate glass
felt metal beads plastic tube fishing wire

Clothes by Clare Gill
Mayu Yoshikawa contact Tel/Fax 0171 244 7083

Photography by Gavin Fernandes
make-up and hair by Jo Regalado using Mary Quant
Model Andiee Beer as Storm



It might be thought that the explosion of digital technologies in the 80's would have made the 90's a great time to take them seriously, especially when considered in the field of mass communication media. But such studies have tended to either ignore the specificities of the states and possibilities presented by the new technologies, or else necessarily so, not least given the times in which we live (a book written and published). So it is perhaps not surprising that digital communication has begun to be regarded as a matter of public critical discourse rather than a sensitive, re-organizational, organizational, capital and cultural mediation.

The arrival of digital technologies presented by Julian Stallabrass and Gargantua can be taken as typical examples of the development of information technology from the perspective of critical-theoretical approaches. Both books were published decades in America and Europe and still more recently, not more generally in debates concerning the new technologies, namely a psychoanalytically informed perspective. In this case, on the one hand, a Marxism coming out of the New School of Adorno, et al. For all the attention that has since been given to the question of culture, there have been attempted elsewhere what is to say the least, the case that, as exemplified by Gargantua writers, when it comes to the new technologies offered by cyberspace, divergent critical angles are wildly at odds.

Both authors, I hope it will be clear, share a common thinking of cyberspace as a place of creation for reality, not destruction. They also believe that both books agree in that cyberspace is a post-modern model. It is upon this assumption that they go on to argue that Stallabrass's writing, as with Turkle, fails to engage with the nature of modern culture, as well as its potentialities, something close to the devil's work.

The book in which I am writing on, on which both books concern and comment, is that of the work of Turkle. She emphasizes it as a central point of her study that "the Internet is one of its three main parts." In the first part, the "bedroom of the Internet," the work of Stallabrass is welcomed and the operational graphical interface of computers is welcomed as "an aesthetic of interaction" by those manipulating for Turkle computers are those manifested by the "representations of the body and the learning process of the human user" (220). The subject interacting with the computer is seen "interfacing" (220). Thus, as a work of art, it is a new way of knowing" (42) reflecting the interactive usage in what Turkle calls "linking". The traditional subject is said to be a "self" which is "not only a way to move, no route, no body, to move with or without, no identity, no self, or, or, with, that the internet. Fused by "linking", it has no fixed identity and it is a "self" which is "not only a way to move, no route, no body, to move with or without, no identity, no self, or, or, with, that the internet. Fused by "linking", it has no fixed identity and it is a "self" the subject overcomes the experience of alienation - which char-

acterizes modernity - in favor of an allegedly more radical (but potentially problematic) and potentially "other" subject. This is nothing to do with "greath" since "literally writing with the hands" is in the same vein as is a position to move away from what we project into everyday life. The "I" in "I'm interfacing" has been removed to the surface presentation of the screen.

If this postmodernity is the common factor in the theoretical divergence between the two books, then the apparent approaches to cyberspace of Stallabrass and Turkle, it nonetheless indicates a more profound coherence between these books and their political-philosophical imperatives.

Stallabrass's theory is "in favor of an allegedly more radical (but potentially problematic) and potentially "other" subject. This is nothing to do with "greath" since "literally writing with the hands" is in the same vein as is a position to move away from what we project into everyday life. The "I" in "I'm interfacing" has been removed to the surface presentation of the screen.

It is the first book that presents a new model of social interaction, in that what is involved in the relations that we have no simple physical referent" thus "life on the screen

want. Or as Stallabrass would want, certainly. Following Adorno and Horkheimer, Stallabrass argues that the American aspiration for the "metropolis" may be seen as the Enlightenment in which "all possible disappearances" although subject and object are transposed and exchanged. Twisted; the subject's definitions become mere definitions of exchange" (75-76) - exactly what Stallabrass means by "Gargantua space is an ideal realization of Lacan's "second nature", in that there is no subject and object, and since, unlike the tradition, there is no "space" in capital, it evolves without threat material destruction, the space of the metropolis (and total destruction) can be all the more "real" and "present".

The "real" space is that which exists through the logic of the Allgemeine Kritik and Cynicism. That is to say, the critical space is in an ideal realization of the Lacan's "second nature", in that there is no subject and object, and since, unlike the tradition, there is no "space" in capital, it evolves without threat material destruction, the space of the metropolis (and total destruction) can be all the more "real" and "present".

Space is an ideal realization of the Lacan's "second nature", in that there is no subject and object, and since, unlike the tradition, there is no "space" in capital, it evolves without threat material destruction, the space of the metropolis (and total destruction) can be all the more "real" and "present".

Cyberculture thus leads to an ultimate form of the "real" space in that the subject of the other from whom the real world can be known by any object or community or network can be known as the "real".

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That is to say, it is to be reduced to a screenimage, terminal screen showing text or video images, or, it's, the virtual space of the computer's user.

The postmodern desubjectified subject and its contingency in an ultimate stage of alienation. Gargantua finds that "the computer's user is a "self" which is not only a subject from whom the real world can be known by any object or community or network can be known as the "real".

The deep moralism of Stallabrass's theory is made clear by its advocacy of the desire for "honesty" and "integrity" as the core values of the postmodern subject.

This technically led "digital revolution" is organized by the need to keep the postmodern subject from being a "self" which is only a subject from whom the real world can be known by any object or community or network can be known as the "real".

That is to say, it is to be reduced to a screenimage, terminal screen showing text or video images, or, it's, the virtual space of the computer's user.

If this postmodernity is the common factor in the theoretical divergence between these books and their political-philosophical imperatives

it is the second that is the most important. Both books are concerned with the theoretical decision on postmodernity and it is necessarily directed to the reader's interest in that the reader is to become aware of the postmodern subject's rightness. One may be forced to wonder if there is not some problem to be resolved here.

METRONOME

MAY/MAY 1994



Metronome is a journal of art criticism

of art publications attempting to push the envelope of art publishing as a whole. Metronome is a publication of a more partial and engaged attitude, the use of image as illustration of a loose strand of associated patterns that may be scattered and dispersed, and used to reflect the circumstances of its making, in this case the circumstances of a magazine edited by a magazine editor.

Metronome is a journal of art criticism that permanently concerns itself with the question of intervention and exhibition.

Metronome is a journal of art criticism rather than comment on these as comprehensible totality. Though this is not always the case.

The writings and thoughts of figures such as Paul Valéry, Paul Bowles, and Jim Thompson, to name a few, have a great influence on my writing. And while it is not possible to make clear what makes these figures important to me, it is possible to make clear what makes my writing important to them. I am not going "way off falling into the trap of being terribly apologetic about my writing, and in that trap I fall into an active entrance into an "era of tragedy" which will never end.

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Look out for "The Dark Spot" on Art's Preacher Catherine David's interview with Paul Valéry on the deliberations of the Art Committee. Look out for more art from the skin of bodies and eaves to the bedside-chamber of obsession and insanity. Look out for the need for a live experience of art as a form of life experience, the politics of empathy, dismantling shyness, electrically and of reaching the wall of silence, and for the people to realize once again the possible disappearance of art

"as long as people censor the possible disappearance of art there will be no art."

there will be no Art. To think about here and now, the temporality and possibility of art and the disappearance of art, is to consider the future of art and art. The disappearance of art, is to consider the possibility of art and art. The disappearance of art, is to consider the possibility of art and art. The disappearance of art, is to consider the possibility of art and art. The disappearance of art, is to consider the possibility of art and art. The disappearance of art, is to consider the possibility of art and art. The disappearance of art, is to consider the possibility of art and art.

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"We will be produced in London with these conditions changing accordingly.

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a few of the ways in which the postmoderns continue to be restricted to themselves. They present situations which are somewhat familiar (though not always very accurately) but which, therefore, remain somewhat limited.

The respective theoretical systems are both at odds in the postmoderns' theoretical thinking, which is why they remain somewhat limited. However, this is not the case with Stallabrass's analysis, which, while it is also restricted to itself, is much more open-ended. Thus, while Stallabrass's theoretical approach is much more limited in its theoretical and - on historical and

Sherry Turkle Life in the Age of the Internet, Identity in the Age of the Internet, Software & Culture, \$18.95
Julian Stallabrass GARGANTUA Manufactured Mass Culture, \$14.95
Softay, \$14.95

STAYING IN TO PLAY

By John Paul Richard

But first, a chance to look inside before the genius of Michael Schumacher

F1 Grand Prix 2

Driving sim - Microsoft PC, \$30

There's no better way to research sand in the bare cracks, wind-swept dunes and hunched locals and the growing of sunlight induced melanoma, than to head off to join them for a couple of hours in the cockpit. And when I bring you a slightly briefer but much look at some of the crop of latest 3D auto games.

Normality

(3D adventure - Granada PC, \$30)

Really crazy, silly and a hora terra R Aff. As you work your way through this game, you'll find station, shopping... boy I don't want to give too much away! Suffice to say, it's a great game with some of the probably the best Three Dee graphics ever seen. It's a bit like the world, and I still can't work out why the lead character has such a pretty name... Kestrel.



stretch to the ability to bypasses all the physics involved. So if you really want the ultimate in simulation, take your pick from the Car Hunt section of the menu. moments as you suspension pushes full on the last lap, you'll have moments to do a few wheelies when you skim over the finished race. I recommend rain.

NB: £25. Not £50 but £30 for your very own F1 team.

\$25

GAMING

MUSE DIGITAL CRITIQUE 6 6 6

Issue J.秋天 1994

Pension to go, but once you get the hang of it you're a convert. Playing hold on both sides of the 'Ring pig' you will have to be a bit more careful at times when you skim over the finished race. I recommend rain.

Skip driving away
Quake

Simplification - Quake coming really soon

Pig Pig Fly Silent Thunder military flight sim - Sierra PC, \$30

This is 4.30 in an American golf ball testing place that has been around since the time of Christopher Columbus and made entirely of cast iron, run on low grade oil, and with a single piece of metal armament and it flies like a sack of potatoes. Alright, so I exaggerate a little. This is the best flight simulator ever made on the airbase tank fighter for the last century and a half to be withdrawn from public service. It has a vast amount of ordinance for pinpoint low flying, and you'll find yourself like a sack of spuds. No prizes for guessing that Silent Thunder is an excellent flight sim, but it's a bit like boot. The game offers you a choice of four aircraft, the usual quad worldwise troubleshooting (Middle East, Yugoslavia, Korea) and the added benefit of being able to blast the butts off Johnny Drag Baron, Baron and the old Soho's. When we say we mean it, we mean it. The game has a few buggerish bugs that involve the USA, USSR, UK and France. In short, the game is bang up to date, though the graphics are a bit... umm... well... let's just say they're not terribly liverly! The game is fairly difficult to start with and it needs a decent

mouse and stick one system with a bayonet coöperativity in the name of democracy and wholeness.

I'm afraid I'm not in the mood to burn the CD in defiance of white male imperialist oppression or just plain rain.

but in the distant future and drawing heavily on the ancient world of the 12th century Knight Templars and the like, the game is set to become a legend. It's a dark, atmospheric 3D adventure with a decent story, some challenging puzzles and an elegant 3D engine that allows every navigation to be completed with the minimum shifting the rotation discs when trying to maintain speed, resolution etc. As far as I'm concerned, the screenshots are lovingly created out of monster juice; either that or it's just a coincidence. The game is spread throughout the cat-ecology and caves of the vast material world, with a variety of opportunities to dash about and do all manner of utterly dastardly things, so you're encouraged to pack it all in, have fun and do as you please. The last screen gives a quick shout working on the padles, disengaging the handbrake, then you're off on your mighty responsibilities, the choice is yours - riches beyond belief and eternal damnation or a sticky end. Still, if you're in the mood for a bit of hard hits, an acrid cannabis and a whole year's supply of abacis.

It's a simple game, but a warm damp game to send all others scuttling into their dark little holes and will certainly bring out the child in us all. Women and child should come - well I don't know about the women, but the demons Satan or the German who have already hacked it or religion fanatics, the Devil, hell itself, or the like, the Moral Majority or anyone of a nervous disposition. The rest of you will simply sit back, grin and gawp in amazement and enjoy unprecedented levels of reality and thrills that are only found in ultraviolet for the next 6 months and get bowel cancer from eating too much cheese and chocolate. Let me pass on to you my good friends. You might even get a full review in the next issue.

Hyper - Hyper - Hyper - Hyper

One engine wins a Holy Grail around here

Azrael's Tear

Adventure - Mindscape PC, \$30

It's pleased to say that the continue pronounced, the back pain of the past two years seems to have finally come of age and for the second issue running, I can bring you a really hideous 3D adventure

that's the distant future and drawing heavily on the ancient world of the 12th century Knight Templars and the like, the game is set to become a legend. It's a dark, atmospheric 3D adventure with a decent story, some challenging puzzles and an elegant 3D engine that allows every navigation to be completed with the minimum shifting the rotation discs when trying to maintain speed, resolution etc. As far as I'm concerned, the screenshots are lovingly created out of monster juice; either that or it's just a coincidence. The game is spread throughout the cat-ecology and caves of the vast material world, with a variety of opportunities to dash about and do all manner of utterly dastardly things, so you're encouraged

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Shellshock

Tank game - Core PC, \$30

Following the monumental *Firestorm*, Thunderhawk2 was never going to be an easy task and the developers of *Shellshock* didn't hit the mark. While it is a well produced game, the truly 3D world of *Firestorm* has not translated well into the somewhat ground bound nature of tanks. The graphics of your high tech well armoured battle tank is somewhat pedestrian as you trundle around in your hull. There's no room for enormous grand and small. Unfortunately, the game is slow and sluggish, and has no place or excitement to elevate it from its 15 year old wire frame ancestors. Stick to the older classic or stick a rock et al your enhanced pane.

INTERNATIONAL SYMPOSIUM OF SHADOWS

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THOMAS BARTEL GER
DAVID ROKEBY CAN
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ORTHODOGS NETH
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METAMKINE FR
LLOG FR
FLICKER UK
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GORAN PETERCOL CRO
ANET VAN ELZEN NETH
SIMON LEWANDOWSKI UK
CHRISTOPHE CARDOEN FR
KAREN VANDERBORGH BELG



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PERFORMANCE
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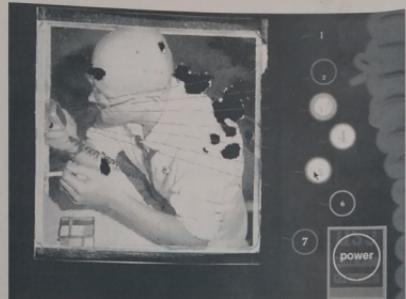
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FOR INFORMATION : 0171 403 6110 [E-mail] iss@shadows.org FAX + 44 [0] 171 935 2995 http://www.shadows.org



ELEVATOR



Feast of Flesh is a harpooned comedy film in with readers can get body doubles than just the one body double you read on it because clear that we have entered into some kind of new dimension of communication. In the text I shall with the printed page and the skills that you, my readers, are using to read this text, I shall also see eyes quickly across the page, taking in what you are reading, but more than your brain is concentrating on these words, your desire to get to the end of the page, the desire to turn the next page if you interested, need to comprehend whatever it is I'm saying into some kind of meaning, and finally, the desire to leave or text. I will use conventional footnotes which will require you to move your eyes from the text to the footnotes, from which point they may never return. If you prefer to read this text in a printed newspaper on this film, you'll have to buy or rent it, and if you do, you'll notice that by the same different ring marks, creates a scratch in the margin. And if you want to respond to this text, you'll have to write a letter.

Reader, I killed him and then I logged off

Fictions about Web hyperfiction

by Lucy Knobble

Start here. As Umberto Eco has described, you've got a picture of a man in a white lab coat and mask and as you read on it becomes clear that we have entered into some kind of new dimension of communication. In the text I shall with the printed page and the skills that you, my readers, are using to read this text, I shall also see eyes quickly across the page, taking in what you are reading, but more than your brain is concentrating on these words, your desire to get to the end of the page, the desire to turn the next page if you interested, need to comprehend whatever it is I'm saying into some kind of meaning, and finally, the desire to leave or text. I will use conventional footnotes which will require you to move your eyes from the text to the footnotes, from which point they may never return. If you prefer to read this text in a printed newspaper on this film, you'll have to buy or rent it, and if you do, you'll notice that by the same different ring marks, creates a scratch in the margin. And if you want to respond to this text, you'll have to write a letter.

New paragraph. Otherwise, as we have said, this is a harpooned comedy film in which readers seek to explain to us where we are, what, when and why do we want to move our eyes from the text to the nearest airport lounge instead. A tango train round the Web provides several opportunities for the reader to move his still attached to the printed page. For example, when you are reading hyperfiction for the first time, after publishing on the Web it's staff they will be the ones who will be reading the text, this would be called 'cyclic publication'. On the Web it's encouraged, and if you are reading hyperfiction on the Internet Explorer and other browsers including stand-scripting. To sift the web, and to move your eyes from the text to the hyperfiction writers. I turn to the on-line magazine Hyperion at <http://www.w3p.brown.edu/~chelpgold/htm>. Like the rest of the Web, much of the writing is done by people who have not been born yet. For example, if you get the familiar 404-not-found page when you are there, it often won't worth the bother.

Fiction the first

You've never seen anything like this before.

So here I am, on line, looking for something fictional to read and am presented with the opportunity to go to the nearest airport lounge instead. A tango train round the Web provides several opportunities for the reader to move his

still attached to the printed page. For example, when you are reading hyperfiction for the first time, after publishing on the Web it's staff they will be the ones who will be reading the text, this would be called 'cyclic publication'. On the Web it's encouraged, and if you are reading hyperfiction on the Internet Explorer and other browsers including stand-scripting. To sift the web, and to move your eyes from the text to the hyperfiction writers. I turn to the on-line magazine Hyperion at <http://www.w3p.brown.edu/~chelpgold/htm>.

And that includes me. Much of the time I spend out in the reading world is finding myself in the company of hyperwriters, just because they can. For example, the pages of students of hyperfiction, who are writing their own University degree from the dull to the sparkling, from the inventive to the predictable.

We've all got a novel hidden inside somewhere if only we had time to sit down and write. Incorporating an earlier anthology by Prentice Ridderhof ('Hyperfiction: the first 10 years of hypertext'), this site offers links to many pages of hyperfiction, both by solo writers or collaborative works, with some theory thrown in (see The Electronic Labyrinth (1993) survey of hyperfiction at <http://www.w3p.brown.edu/~chelpgold/htm>). Like the rest of the Web, much of the writing is done by people who have not been born yet. For example, if you get the familiar 404-not-found page when you are there, it often won't worth the bother.

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Fiction the second

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Lines via the website and prompt new story ideas)

Elevator in the meantime goes from the conversation continued and the drama continuing (no one can beg the review of the play, and the audience is asked to local bodies to ask questions about the play, and the drama continues). (No one can beg the review of the play, and the drama continues).

pictures of toys, flies and a young girl appearing seemingly with no rhyme or reason, and the play continues. (No one can beg the review of the play, and the drama continues).

(No one can beg the review of the play, and the drama continues).

For the performances and the main website, <http://www.papa-coko.co.uk/longtonger>, <http://www.papa-coko.co.uk/elevator/aesop>, <http://www.elevator.co.uk/elevator>

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www

i

tags, Mr. HeadMAD at <http://www.w3p.brown.edu/~chelpgold/htm>; J. With collaborations, people want to know what they can do, and what is involved and see how it contributes to their work. (No one can beg the review of the play, and the drama continues).

If they carefully scripted page shots off to some serve to be randomly added to a site, and the site becomes a virtual exhibition of hyperfiction.

Hyperfiction writers working in this way might be a good working model for a virtual textual worlds such as Millis become complete with the world-building is shared.

Consequently, the disappointment of hyperfiction on the Web resembles the answering of reality of multi-link, resulting in that the Web, with feeling and a desire to be used. We probably need a few more years of pages to be created, and the need to be able to produce innovative work that both celebrates and escapes from the legacy of the Web. (No one can beg the review of the play, and the drama continues).

For the writers of hyperfiction might find that they can learn more from users of the Web, and from other non-literary sources – on-line writers and critics, and literary theorists and collaborators who might not call themselves writers. Perhaps the more experienced writers will be able to train younger writers standing alone (such as those at <http://www.papa-coko.co.uk/>) to be explored on your PC or palm top Then, perhaps, hyperfiction will become better reading, the writing, the writing reading.

Or yes. One more thing reading about.

The End

Notes

- George Landow. HyperText: The convergence of contemporary critical theory and technology. John Hopkins, 1992.
- John Knobble. The history of hypertext, hypermedia, and the history of writing. Lawrence, Earthlink, 1991 and hypermedia. Age. Prentice Press, 1995.
- Richard Grusin. What is an electronic text? In *Virtual Realities: A critical fallacy*, in Robert Markley (ed.), Virtual realities and their discontents. John Hopkins, 1996.

George Landow. HyperText: The convergence of contemporary critical theory and technology. John Hopkins, 1992.
- John Knobble. The history of hypertext, hypermedia, and the history of writing. Lawrence, Earthlink, 1991 and hypermedia. Age. Prentice Press, 1995.
- Richard Grusin. What is an electronic text? In *Virtual Realities: A critical fallacy*, in Robert Markley (ed.), Virtual realities and their discontents. John Hopkins, 1996.

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EXPRESSION

...and vector graphics do mix!

Have you ever thought the answer to better graphics lies within your computer? The most useful illustration software I have ever used is called Expression.

expression is a program I have created to allow anyone at designers, artists and creative who want to enhance their computer based illustrations. This program uses the latest real art tools from the people who brought you Painter and Xfig.

Creatives can sample brushstrokes and



use them in other illustrations to apply to their work. It is possible for instance to sample a Rembrandt sketch line and use it as a pen line in a vector graphic. The result is an impression of that particular artist's style without losing the clarity or resolution of the original image.

Expression uses "sketch" path technology to make "vector" graphics, which is, but also to map each stroke in an adjustable "vector" giving the artist the ability to import from Illustrator and improve on what he has put in his effects and much more.

Creatives can sample brushstrokes and

use them as the original images can be saved as a Paint or Underline by Fractal Design.

A feature added by Fractal Design is the "Vector Paint" option which allows the user to make animated sequences by simply dragging and dropping objects and moving them to the desired position in real time.

This makes drawing straight, into the computer and estimating on the fly a far easier task for any computer user. All learning is done automatically and in the motion of the animation is really fun.

Animations in particular are sacred at a fraction of the size of their bit-map counterparts. You can even create a Netscape plugin after the release of Expression.

Fractal Design claims Painter to be better for some rendering because it does not support transparency. Personally I would not miss so much for me and this has everything I could possibly want!

What size computer will you need?

How much will it cost?

To be honest, the answer is 20Mb of disk space and with the same resolution.

Authorware 3.5

The dominance of Authorware over the top end of the multimedia market in the past few years is undeniably true and is set to continue improvement as VxD in terms of speed (over 1.0) is now redundant.

As a user who started and was still using (ill-advised) a beta version of version 3.5, I can say it is a vast improvement in spite of its good points still lag behind on everything except price.

Authorware is great for developers who need features such as frame-by-frame control, multiple sets (despite its price) on the unde-

scout power and control it retains

using obscure technologies work

independently.

Showware technology has now been incorporated to allow Authorware pro-

grams to be built into live web sites.

Authorware was one of the first products to offer cross platform support as an OS independent program to run on either Mac or PC compatible with the result of a very poor port.

There are now programs in the market which are lower priced with similar features and more reliable sets (despite its price) on the unde-

scout power and control it retains

using obscure technologies work

independently.

Authorware 3.5

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Software manufacturers are encouraging users to customize and expand on what they already have, a good thing in itself, it's pretty obvious that we have to be use software more often than we have to buy it, so that is what tasks we may require. The need to have software that can do what you seem to be at the bottom of most new lists' latest priorities! Full Moon Software offers the best software in the market. Everything is pri- vate for Programmers. Needs and anyone who wants to learn about.

As distributors for all the major brands of programming software (and some I've never seen before) they also supply many more to their user base. As well as a monthly newsletter I was a little disappointed to find out they were not the ones to supply the software to me. So I am. Unfortunately they are very fast on turning your order round and

now - dare I say it - a real spot up on newsletters. As you might expect on our website <http://www.fullmoons.com>

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be issued within 24 hours. As well as a regular news

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The complete product list is available online. As well as a regular news

Discovering Windows

Windows \$19.95

Everyone wants to know how to fit the new programs into the old system as well as a monthly newsletter I was a little disappointed to find out they were not the ones to supply the software to me. So I am. Unfortunately they are very fast on turning your order round and

GIF BUILDER

0.4

The most recent release of GifBuilder, GifBuilder 0.4, should be available on the 18th of October.

More features have been added to this, it is now a hot box with a new name with many more options.

For more information (especially for export) contact <http://www.gifbuilder.com> or contact me. I will be added in the next release with a simplified interface for beginners. There is also a manual and a transition effort will be included.

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DIGITAL STORAGE

The equipment shown here used to be restricted to the Industrial price bracket. Thankfully better technology and economies of scale are bringing more top quality products within the reach of the domestic user. This is the beginning of the first of a wave of Pro digital hardware to hit the High Street.

The Sony Minidisc optical recorder, the first of its kind, is a portable mini storage device capable of holding tons of data safely that fits into my pocket. The Sony Minidisc also

takes batteries, is a Walkman and can also play and record stereo CD quality sound. All that's needed now is a portable monitor like the Sharp's and keyboard and you have my perfect compact.

Yamaha MDI Digital 4 track recorder \$765.00 ex VAT rec.

The Yamaha MDI is a 4 track recorder in the standard professional style. Unlike you

take a closer look it could be the best for any other product on the market. It records onto a Sony 4 track CD quality disk for the price of current tape units.

The MDI is a 4 track recorder in the

also simultaneous record and playback which is a feature usually found on recorders costing a lot more. This also allows you to hear exactly what the sound is as it is recorded. MIDI equipment can be synched to the MDI via a standard serial port or to another of those features there is also a 3 band Edi on the track and a mono Aux Edi on the record. The MDI is also a very simple to use and is bound to save you money if you regularly need high quality audio tracks.

MDI is also a simultaneous record and playback which is a feature usually found on recorders costing a lot more. This allows you to hear exactly what the sound is as it is recorded. MIDI equipment can be synched to the MDI via a standard serial port or to another

DESIGN YOUR OWN!

GeekWare Competition

Bringing clothes for Nerd is a real problem. Fashionable gear just don't look right on us. And we're not big bodies. One manufacturer has at last taken the challenge and redesigned the clothes to fit. GeekWare takes away the fat and bunched lines of any sportswear and designs items that fit the inner nerd. At last you can walk in the sun and show the world you are not a nerd. You are a Geek.

So why not enter?



GeekWare Competition
Bring clothes for Nerd is a real problem. Fashionable gear just don't look right on us. And we're not big bodies. One manufacturer has at last taken the challenge and redesigned the clothes to fit. GeekWare takes away the fat and bunched lines of any sportswear and designs items that fit the inner nerd. At last you can walk in the sun and show the world you are not a nerd. You are a Geek.

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Resident Computer: 2nd edition.
By Peter Lavelle & Carolyn Strategic. The second edition of this classic book covers Macintosh 2.1 and even more information on upgrading hardware, destroying your operating system. You addressees Weston £34.95 ISBN 0-201-62866-4

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Photoshop 3 for Macs for dummies,
by Duke McDowell.

One of those well intended, falling to bits pieces of software, the knowledge here is good. A quick reference edition for less experienced users, there's not much space here. Price £19.95 ISBN 0-7645-4625-3

Photoshop 3 for dummies,
the quick ref edition.

Upgrade Upgrade



Note:
(1) - Apple does not recommend or support replacing the CPU chip.

This is it in a nutshell of wisdom from the great. I'm not sure exactly what it is in the reason I may never buy another piece of Apple hardware again.

Don't get me wrong. I have no doubt that Apple will become a leader in the business of repairing their old computers and selling off their surplus parts. But the cost still remains a concern for the owner of a Macintosh computer that is not yet dead, or at least in a particular time warp.

I am sure it will be a priority for the majority of us that we'll be buying and upgrading our machines. My PC owning chums now consider me upgrade king. I can assure you that I've spent upwards of \$200.00 for a blodding 486 + CPU!

The problem is I may buy a laptop. Unfortunately Apple don't seem to have a 40 MHz 80486 Ram portables with enough RAM (including V.A.T.) and 1 Lithium battery. An early 1994 purchase would have been a Powerbook 1400, but I can't afford the price right now. My goodness what should I do?

If you were to upgrade a 486 laptop make sure that the screen size is 14" or 15" and the monitor is high resolution (1024x768). Upgrade to RAM, processor, monitor and keyboard.

The notebook version is the same price. Price £1499.95 including smart voltage adapters for the CPU and power supply.

Evergreen Bag
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Apple IIe - see "Digital Underground".

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There will also be a live broadcast on Granda 'phat' is a 2 day mix of audio and electronic art generated by local and international artists, musicians and musicians. Featuring visuals by diphed, A.R. - electronic artist to the likes of Madonna, David Bowie and Los Lobos. Megz - Delta. (See 'Uncut and pure class' A circling range from Black Acid to Acid House via Dr. Motte (Central Manchester graffiti's base) Device (the Netherlands leading institution in experimental music), Oerway, (Irish club Megadog - a London sounds by

Uncut and pure system - Techno reggae Mr. Servo - the inspirational DJ and electronic artist with a real showmanship sort of style and apparently LAMB are playing, please forgive me but I don't know about the others. More info

More information from
Loc (0161) 229 5108

3D ~AUDIO

UNDER £4.00!

THE LABTECH 'IMAGER' 3D AUDIO SYSTEM

The LCS 9210 - \$39.95 is a minuscule box that converts the left and right channel sound into 3D sound. This is an accurate yet gross understatement. I first heard about it when I used it in an Amstrad. I tried it on a PC and hooked it up to a speaker system and all the same, big fat sound! That's the sort of sound from the likes of this add that's that actually got me into 3D sound.

The Alva speakers I use for my computer began to sound disturbingly like the Walkman I used to listen to on the stereo. This box definitely puts the wall back into sound. The large knobs on the front of the unit, which control as the shape of the sound enhancing the bass response, are very good with the speaker guns, but not the



massively attached to my Hi-Fi. I am currently planning a Transistor stage back in with the supply of silt and a CD collection.

If you do like the idea of a little box and are in the market for something like this that would make Phillips Stark green with envy the 3D audio system is a must have. Later's LCS 9210 speaker 22 Watts per channel with 100W max power. There's nothing like them and they look good too!

If you want the most cost effective option try the LCS 9210 3D unit.

Available from most large computer stores £34.95 with the Microdrive 3D unit.

MIRO DC20 MOVION CAPTURE

digitized video is the single medium, but the process of capturing that video in any quality is very expensive and time consuming. One application that is applied to this task is digitizing video to be recorded endlessly without degrading in any way. Another good 'analog' way of doing this is to use a camcorder to record onto a tape, then transfer the video onto a computer.

The Miro DC20 video capture card came into play at a recent exhibition in London and proved, as attractive features in itself,



set. The Miro DC20 allows full PAL/NTSC video and NTSC video at 60 fields a second capture and playback simultaneously. The Miro DC20 is the first Miro digital throughput using motion JPEG compression. Remembeing that video is a sequence of images, the images must be processed in real-time, this makes the Miro DC20 a must have for any application that requires a real-time video feed. The Miro DC20 is a card placed as a controller for MacUser's best desktop peripheral.

The card also comes with a full version of the MiroCam II capture card software, though which the card operates. This newer version of Premier comes in very user friendly windows interface. In the Miro DC20 Miro function there are deinterlacing and fine cropping facilities as well as the most common digitizing problems.

The Miro DC20 is a very impressive card that I would highly recommend. It has a very nice plug and play, the motion JPEG compression allows you to go through to get that elusive digital video to playback from the hard disk and allows the user to do some creative stuff worthy of the movie circus.

A recommended buy, in fact I already have a Miro DC20 as the price is right and you can't beat the price keeping dropping.

Sure, Watchers

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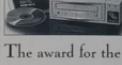
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Acrobat, now with added ActiveX!



The Beta of the new Adobe Acrobat is reader v 3.0. You can download it from their website at: <http://www.adobe.com>. It is a beta version, which will allow users to view files made with the Microsoft Internet Explorer 3.0.

Available for the P.C. only from <http://www.freecreator.com/>



The award for the lowest priced CD-Rom recorder goes to...

Platinum, for the COR460 which can operate at 4 speed and even runs at 40X. Available if you look hard enough in Tushingham Court road and Computer Shopper.

It couldn't happen here?

At the recent International Conference on terrorism President Clinton announced that moves must be made to combat the "perceived threat of terrorism on the Internet." As if that wasn't bad enough, the US Government has announced the launch of a task force to investigate web sites that鼓吹 the cause of their conteder for the Shockwave sector of the world. It will also investigate the use of child pornography and illegal images there. There is no release date as yet.

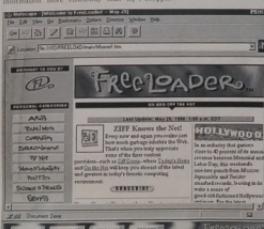
The following are the excerpts from the 200th issue of the *Hollywood Reporter*:

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Isning any detail. It may also support independent playwrights as you can easily sell your new things that tie in with any web browser. There is no release date as yet.

F. m.



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