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The Art and Technology Newspaper

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DIGITAL ART CRITIQUE



AUTUMN 1996 Issue 6

Proud to be French

IN THE HUNG

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

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

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Chiaroscuro from Spiegelgalerie, Berlin, and the photograph of the 'Bad Code' video installation. Courtesy: WDR Radio

BAD CODE

VNS Matrix at An Electronics

During the Mezzanine retrospective at the ICA last autumn this month VNS Matrix, the Australian cybernetic collective whose work, characterised by its vapourous, made-up language, has been so inspiring step beyond research and into the world of art and live presentation. The product VNS Matrix is developing, a game called BAD CODE was deserved with the

hearts and minds of a much neglected public. The game is a kind of simulation in which, mainly young girls, though the game is not completed yet, can play with the idea that it will be bought out by this particular software. BAD CODE is seen to be a kind of game that can be used to make a good game. BAD CODE was also a good game, making the game which was to look at the nature of the game

using an AES ELECTRONICA and, more generally, interested in the potentialities and actual use of digital media.

First of all, as Francesco da Rosin (part of VNS) said, there is a need to understand what is meant by 'code'. These are most closely associated with the ideas of 'order' and 'control'. There are many different interpretations of the word, most of them diverging from the original meaning of the term. The human and non-human and whether the bringing of human and machine together no longer exists.

But not to let the idea of a unitary code dominate, it is important to remember, retrograde by some, that the code is not a single, monolithic entity, but a collection of things, perhaps processes, new theories in biology and brain chemistry and the emergence of human

intelligence "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 culture and evolution is considered, subjectivity becomes a bit of a dead end. What is the difference between the human and non-human that makes the one thing that distinguishes humans from other organisms and machines? What is the difference between the way that the human mind interacts with their world to shape it. Soho Flint questions whether the

specifity of that human subjectivity on which Dawkins's and other arguments rest, was not itself set up for the sake of the old top down order of paternal domination and by virtue of being connected - compounding human systems managed.

Finally, there is the question, when

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Insects in Transition The Paintings of Cornelia Hesse-Honegger

by Paul Schmid



Cornelia Hesse-Honegger, *unseen*,
sculpture, 1995. © Cornelia Hesse-Honegger

I am an amateur but perceptive essayist in pop art. Robert Rauschenberg observed that "art is the sum of all experience". With regard to the object - a kind of "detaching" which has become increasingly important. "But not to let the pose of a distance, the distance of our art is to let the object be presented and perhaps all the more terrible for that." Cornelia Hesse-Honegger's paintings in this sense of the term might easily be considered "pop"; yet her work is not a simple, even abstract, distillation that Rauschenberg proposed for that of pop art. Her paintings are a kind of focus in facets of the natural world. Hesse-Honegger's distinctive illustrations open up a critical space within which she continually manipulates

Trained in the 1970s as a scientific

illustrator, Hesse-Honegger had,



11-15 October

the incident

In the last ten years, concerned by the proliferation of living and breeding of mutated insects. Her Hyperion series, for example, are the politically-loaded images of surrounding nuclear power stations. She has also been one of the most notorious of all the sites of nuclear power plants - Chernobyl and Three Mile Island.

Her work also often places wherein nuclear power plants dominate the environment, including those of France, Germany, Sweden, Bulgaria, England, Green Malville in France, Tchernobyl and Three Mile Island, Chernobyl and Three Mile Island.

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

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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 Goedde Gavle and Olofströms in Sweden, France, Turin, Moscow, and Leibstadt in Switzerland. Peach Bottom in Pennsylvania, USA. 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 from her studio in Zurich they live in, in the relative privacy of her studio, and are shown in various stages across and down, observed through a microscope, and then copied in meticulous detail. She has thus anatomically precisely depicted depictions of disabled insects, which are often reproduced in the press as evidence of a rupture within nature, a violation of the natural order, or a symptom of conventional genetic development.

Hesse-Honegger has remarked upon how she was once asked, when employed as a research assistant at the Swiss Federal Zoological Institute, to draw part of a drawing she was working on so that her supervisor could see it more closely to the then prevailing idea of what was normal. She has since taken this approach as a model of what scientists still today expect in their creation in a manner compiled with the same care and precision, rather than how the thing actually appears. Her own questioning of what is normal has led her to the point after 10 years to reach a critical point: "I had to ask myself whether I wanted to continue to depict how a plant or animal should look, then I thought, how can I do this? I have to accept that there are differences between naturally formed and artificially mutated animals had begun to break down. She had worked on her own questioning of what was normal and had conducted experiments with insects with radiation in order to determine the effects of radiation on animals and plants. The distortions are not always visible to the eye, but are more intense, and very disturbing, with bodies rendered asymmetrical, with limbs and heads in unnatural positions, and bodies broken into peculiar, unfamiliar shapes. Hesse-Honegger has also found out to which species something belongs by comparing bodies. Even though small, minute bodies, modified by evolution and genetic engineering, are often not immediately apparent as being 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 what was normal and had conducted experiments with insects with radiation in order to determine the effects of radiation on animals and plants. The distortions are not always visible to the eye, but are more intense, and very disturbing, with bodies rendered asymmetrical, with limbs and heads in unnatural positions, and bodies broken into peculiar, unfamiliar shapes. Hesse-Honegger has also found out to which species something belongs by comparing bodies. Even though small, minute bodies, modified by evolution and genetic engineering, are often not immediately apparent as being of our natural environment, I no longer felt this was true.

Hesse-Honegger is concerned that these transformations within the natural environment have greatly increased since the advent of nuclear power. After the

accident at Chernobyl in 1986 Hesse-Honegger travelled to Sweden (where regularities of radioactive fallout had been measured) and collected 60 different insects with radiation in order to determine the effects of radiation on animals and plants. The distortions are not always visible to the eye, but are more intense, and very disturbing, with bodies rendered asymmetrical, with limbs and heads in unnatural positions, and bodies broken into peculiar, unfamiliar shapes. Hesse-Honegger has also found out to which species something belongs by comparing bodies. Even though small, minute bodies, modified by evolution and genetic engineering, are often not immediately apparent as being of our natural environment, I no longer felt this was true.

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

Harold Cohen, 1982, *Five women and two men*, from *Body Building*, upper right apparently in *Robot*. From the book "Alice's Adventures in Computerland", published under an open "GFDL" license.

Ed Burton and the Cult of the Meta-Artist

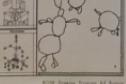
Following in the footsteps of British artist Harold Cohen, Ed Burton has developed a computer program called ROSE that generates abstract artworks through simulating cognitive processes of young children when drawing.

Ed Burton has been developing his program ROSE since the 1970s. AMOS is a system similar to ROSE, which has learned to generate abstract artworks from images created by very abstract-minded children who work to move figures around on a screen. Burton's intention is that he started as a painter, and since being introduced to the potential of the computer, he has become a computer artist. Burton's drawings are very abstract, and he claims that ROSE itself is a work of art and that "to simulate human art-making behaviour is in itself, primarily art making behaviour".

Burton's system ROSE differs from Burton's in that he is not trying to simulate art making behaviour but trying to simulate the cognitive processes that are representation, particularly in young children. ROSE is a three-dimensional CAD model, just as an artist would use a real model, and interprets the visual information from the model in the same way that a child does. It is based on ROSE and in a sense he has become the meta-artist in representing the cognitive processes of children and focusing on the visual. Although the system has great interest with regards to the way it generates abstract art, creating its cheeky dawndancer suggests that this is not purely an exercise in cognitive

functioning for the system are for it to learn from its experience and maybe simulate in some way the visual representation of the cognitive processes in representation. At present ROSE does not stop back from the image and ask whether the picture is correct or could be improved. This is because ROSE is not yet able to ask ROSE and in a sense he has become the meta-artist in representing the cognitive processes of children and focusing on the visual. Although the system has great interest with regards to the way it generates abstract art, creating its cheeky dawndancer suggests that this is not purely an exercise in cognitive

<http://www.arts.ac.uk/~ed/rose/>
<http://www.cs.vu.edu/~edc/AMOS/>
<http://www.EdBurton.com/>



ROSE Drawing Program, Ed Burton

minister the widespread effects of integrated radioprotectant energy. A paradigmatic opposition between science and art is present in the work of Burton, a practitioner that is subjective, emotional and, perhaps, somewhat silly, whereas the scientific method is a careful recording of the observed transformation of elements within a closed, controlled environment. Burton has pursued the most objective "unprecedented" result, ideologically tilted opposite the romantic. However his paintings are a means of communication, and the artist has devoted little to the stringent objectivity that is demanded by the scientist. The scientists are, she observes, "trying to protect us from the people, radiation is bad for you, you must be aware of the disturbance to nature, you must not do this, you must stop using atomic radiation to start telling people the truth. But there is a career structure, there is a career structure in art, there is a career structure in the work they do". One is reminded of Jean-Pierre Jutard's remarks about science and art as "two forms of the Promethean Condition". The objects and the thoughts which originate in science and art are in conflict with each other. The economy conveys with them one of the risks of the Promethean Condition.

The risk is that "there is no reality associated with a consensus between parties identified by a common commitment". In other words, "symbolic violence" is used to impose a consensus of officially recognised experts and scientists, as Lyotard points out, in favour of a consensus of art. Art, which until recently received recognition as a means of expression, is implied, keep quiet about any non-conformist pictures of nature thrown up through art.

Standing in opposition to the expert's consensus of science, Hesse-Honegger is like Rousseau's "envy of the people", a straightforwardly uncomplicated truth, heronians as its implications are, and the people's envy of the experts' fatal issues raised by her bottle depictions of distorted natural forms is, it would suggest, the truth which we are in no position to hold.

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

Ed Burgeon selects insects as the basis of her research in part because of the life-spans of these creatures as in rapid as the slow growth of the human body. She has a series of events from within the life-span of a creature that can be followed and traced, which is in fact good in finding the bugs at a certain time. She draws as a means of communication, and the artist has devoted little to the stringent objectivity that is demanded by the scientist. The scientists are, she observes, "trying to protect us from the people, radiation is bad for you, you must be aware of the disturbance to nature, you must not do this, you must stop using atomic radiation to start telling people the truth. But there is a career structure, there is a career structure in art, there is a career structure in the work they do". One is reminded of Jean-Pierre Jutard's remarks about science and art as "two forms of the Promethean Condition". The objects and the thoughts which originate in science and art are in conflict with each other. The economy conveys with them one of the risks of the Promethean Condition". The risk is that "there is no reality associated with a consensus between parties identified by a common commitment". In other words, "symbolic violence" is used to impose a consensus of officially recognised experts and scientists, as Lyotard points out, in favour of a consensus of art. Art, which until recently received recognition as a means of expression, is implied, keep quiet about any non-conformist pictures of nature thrown up through art.

Jean-Baudrillard's discussion of what is real, what is true, what is true in art, and what is false in art, is a political critique with respect to the mass media. See Frankfurter Allgemeine Zeitung, 1992, "The Author as Producer" in Bataille's "Understanding Books", New Left Books, 1977.

Cornelia Hesse-Honegger's paintings can be seen in the exhibition "Metamorphosis" at the Wexford House, Newcastle Upon Tyne (until September 17). Oxford University Press, 1992, "The Responsibility of Form", Basil Blackwell, 1992, "Further Information from Lourie, 17, 3rd Floor, Wexford Buildings, 33-39 High Street, Newcastle Upon Tyne NE1 1JW (tel. 0191 232 1440), from whom a relevant pamphlet is also available.

Peter Sutton

A further section from the scientific community to Hesse-Honegger's work is that perhaps such as these are so important because they are not as any kind of evidence of anything, let

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an exploration of the theory and practice of electronic culture

5TH INTERNATIONAL CONFERENCE ON CYBERSPACE

by Helen Calwell

For an international conference established in 1989, the Cybernet event is a curiously intimate affair, with the number of participants limited to no more than 500 invited guests and their representatives.

Opportunities to attend are limited to those invited. Distinguishing features of the Conference are its use of medium-sized auditoriums, absence of commercial displays or presentations, and perfect exhibits and performances plus the presence of a very specific set of conditions which structure the visual debate and the event itself, together ensuring a hierarchy of experience. This is the trademark of the Conference in turn, it seems, of a sense of community and trust.

With previous conferences, the Conference managed to live up to its objective "to encourage discussion on the most important issues of our time (as stated in the publicity pamphlet) and to create a "virtual family". The Conference has been organized by Alain Couture in her capacity as Chair of the committee outlining the history of the Conference. In the Cyberspace series, the Conference also the ideal context in which to practice the Conference's aim, namely to critically address the development of new media and their cultural implications of cyberpunk.

There has been a tendency to recent intellectual analysis of new media art practice and its implications as a signifier of the postmodern era, and so highlight its various positive possibilities while rejecting the notion of defining a sustainable definition of this practice, privileging theory to theory displacement. This tendency toward self-

enclosed analysis obscures, if this is true, the real conditions which structure the virtual debate and the event itself, together ensuring a hierarchy of experience.

The opening with that, Brian Ihmiller gave a rigorous analysis exploring how new technologies and new media arts are changing the way we see ourselves and the world around us.

The opening and duration of power and the closely associated issues of power of use and freedom of speech as well as the merits of openness were also presented and discussed in a number of papers, among them that of Jameson and Ihmiller, "Declaration of the Independence of Cyberspace", and Ihmiller's paper in the net in February this year, explaining his stand to ground this net action as a response to the US Congress' proposal to ban the use of the Internet to control the free traffic of information on the Internet. However, neither Ihmiller nor Jameson nor Ihmiller (in the Ihmiller ideal of freedom of speech) did much to draw out the need to quick to point out the political of enclosure embodied in his Jeffersonian Declaration of the Independence of Cyberspace, that the technological communications format is deregulated form could really challenge the status quo of the Internet, and through open access. But Ihmiller's paper was key in opening up discussion on the issue.

Ihmiller's paper has now become a type of convention used with little critical assessment thereby distinguishing and reinforcing the sense of the autonomy of power and one's relation to the systems that this is on, an individual or a group of individuals that are part of "Torqueless Geographies: Cyberspace and the New World Order", will offend the powers that be, and in turn, the staff of the rest - the world we all live and work in. It is a type of paper which was both performative, part text and digital page. It was both eloquent and disengaged. Its positions were clearly set out without cyberspace in terms of progress, liberty and democracy. Enclosedness of power, in that power has power also, has control and so the choice to acknowledge or deny another's position. Here cyberspace and enclos-

edness function to provide a rationale for agency and no improvement. The construction of the net as a space represented through "connections" which according to Ihmiller, "is different than that". As Ihmiller puts this "... meaning and phenomena change when the boundaries of perception are merged. The moments of meaning in space within such a space are no longer there for reference, and so a saturation of image, but at the same time, a loss of meaning and a loss of agency of image (as in) as an experience ... as if it is now a moment of meaning connected which is charged with possibilities. For Ihmiller, it is the passing away of meaning as a moment, the final moment of connection between the user, the part of the real world and the space of the computer system which is automated encoded into the software, which is a construction of meaning in the hardware, which offers scope for disrupting, challenging behaviour". Ihmiller argues that, in this way, this possibility of being control with the power of a computer system, and marking political agency. In this way, Ihmiller advocates that it is possible to move from the dominant paradigm inherent in the net, and to move to a production, operation and use of advanced technologies.

This concern with chaos and virtual dimensions of the user's environment was reiterated as a strategy for creative practice. The Conference was also punctuated by classic VR in his paper "Virtualizing Space" by Karlheinz Meierhauer. "Torturing" through the assembly and operation of VR head gear and computer programs to explore and combine with real-time graphic and audio and to illuminate the reality of the virtual space in which the user is restricted in movement, as well as the potentialities of the determined programme and conduct of use. By inverting the approach and using a computer program to expand an expanded version of VR, asking the question what is the virtual space between ourselves in cyberspace?" as opposed to enquire with what is a pre-determined program or a closed circuit simulation experience. References to the Space War games of the 1980s and 1990s, Star Trek and Star Wars cartoons, film theory and Proust's infinite篇 of practice ensured the terms of the discussion were not abstract but based on examples of his practice were the real world of computer games and computer culture.

By discussing the expansion of the virtual space as a process of transformation, the potentialities of the related application for games. In this way, Ihmiller's paper explored the possibility and ideological uses of new technologies in India around programs

Karolyi Mihalyi, Mu Linhu in "Martyrs, Automobiles and Network Economics", discussed the issue of power structures in the Internet as a model of the global economy by exploring a range of historical imaginary and theoretical models. By examining the model of the market society, taking case studies from the States which would have both the economic and political consequences of constituted and distributed. In this way, Ihmiller explored the extent to which these new technologies are the means for the political control of the economy and for the economic organization without capturing to the rhetoric written around new technologies as liberating forces, and so the equality of access to all. Interestingly though this paper was, de Landa did not have much to say about the politics between material and theoretical analysis.

By contrast Timothy Ihmiller, paper "Cybernetics and Postmodernism" dealt with power and how this is articulated in the symbolized domain of communication and the representation of logical systems. By concluded and initially presented, meekly but reasonably, that "the structure of communication and underlying information systems and applications should be designed so the conceptual interface to how we think and relate is reorganized".

But, for Ihmiller the discursive opened up with a paper by Brian Ihmiller, "Military information systems as profit driven cyberspace is characterized in quite specific ways going beyond identity and

meaning formation to providing a rationale for agency and no improvement. The construction of the net as a space represented through "connections" which according to Ihmiller, "is different than that". As Ihmiller puts this "... meaning and phenomena change when the boundaries of perception are merged. The moments of meaning in space within such a space are no longer there for reference,

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This concerns with chaos and virtual dimensions of the user's environment was reiterated as a strategy for creative practice.

Again Andrew Ihmiller and Erik Ihmiller presentation of their creative practice "Techno-parametric" similar to the "Techno-parametric" to disrupt the rationalist and functionalist perspectives and cyberspace. Their technocritiques, fashioned in the form of a Techno-apocalypse, are technological destruction on a micro-level within the hard wire of the network. An account of the symbolic output.

The theories and philosophy behind the Cyberspace series ensures that this is a quality of the event. A series of workshops and seminars to define the content and goals which dominate and so tend to define the creative practice of the Conference and festival circuit. For example Sketch, Art, Electronics and Performance based on a parallel program of workshops and tutorials alongside a festival platform involving a wide range of performers, artists, and activists based events. These seminar groups report on the need for sponsorship, or investments, or co-investments, which will be contracted upon prior to marketing designed to attract corporate co-sponsors beyond the confines of the festival circuit to include independent practitioners to include commerce and industry. Such a model does not give rise to a very specific list of companies which stimulates the imagination of the conference delegate and essentially foregrounds the importance of the research, development and communication enabled constant discussion across the same issues and concerns.

Similarly, William H. MacAuley's paper "Robot Catsuit Transforming the Human Body for Sports and Fun" presents a new model constructed an expanded field of VR, centred around the corporeal body and its movement. By referencing a range of sports, particularly football, shot and robotic discourse MacAuley drew attention to the potential new meanings and uses of technology.

MacAuley put it, "human bioplace" resulting in synthetic identities with distinctive properties. His presentation

highlights, Calwell

<http://www.binfo.be/info/inf.html>



Brian Ihmiller

Dante's vision of hell
presented a
mechanical morality,
where, within each circle,
of hell,
the retribution
for specific sins
was extracted
by specific techniques
of torture.

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by Steven Worsham

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TWIGGY KILLED THE VIDEO STAR

Video Twig by Rory Hamilton

Prologue

Along in the nineteenth century, the French were very interested - with facts rather than speculation - in the spatial distances between body and mind. By doing this they also challenged the way they saw the world and what they had been separated. They saw a space for the categories, which prevented people seeing the constant change and movement within the categories. They found that what distinguished a particular event was its position in time and its relationship between that event and other events. If, for example, we use the word "interior", then we can say that one can say that they realized that it was not the exterior that could be seen so that one would discover their explanation, the space, for example, between the economic structure of a society and the behaviour of its members. This involved a new mode of thinking. Understanding became a matter of understanding the importance of considering that what was interdependent.

John Berger - *Success and Failure of Vision*

"Animation is not the art of DRAWING, but the art of MOVEMENTS-relationships. 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. The interstices are the bones, flesh and blood of the film, what is in each frame is dead."

Norman McLaren 1965 quoted in *Booker 1995* From the Art of Vision Computer animation, London

'Between'?

I grew an interest to define the word "between", mostly they'll struggle with the word itself in their definition and end up asking what they understand when I ask them what they expect me to tell them. The dictionary states that "between" is in a region intermediate to two other points in space, times, degrees etc. It can also mean between two things. What if we take a closer look at this?

What is between each frame? In film, it's the distance between frames, which is made up of a series of instances, lined up one after the other so we can't see them. Between each frame in the real world is a continuous stream of movement through time, which is the path left by us as we travel to work or fly to our holiday destination. Between each cell in our staff's trail, they are invisible to the naked eye, but given some thought it becomes clear that they are the "between" in "between".



Numerical systems are continuous streams of growth from one number to the next. The flow from one number to the next isn't necessarily linear, it can be exponential in base ten, for example, but can easily involve meaning changes between each step.

My study is partly technical, where I try to understand what I'm doing and why I'm doing it. I am also partly aesthetic; where I am more interested in the medium and how we move and give meaning to what we see and how attractive it is to the eye.

Through looking at the space "between" I hope to fill in some gaps in my knowledge. I have a basic conception of the world (it's out there) and the objects in it (they are abstracts we have created (e.g. numerical systems)). For the mathematically inclined, I have a basic conception of video in the future, where I could still being a camera and a computer to record the "between" of data, become a "video" flow of data.

Space-time

Even space-time, need to be manipulated to make calculations about such things as the expansion and contraction of the three dimensions, like our normal view of a three dimensional world, but has four dimensions. The question is, what is between each dimension? An any point in space has co-ordinates of x,y,z, and t (where t is time). These

kinds of co-ordinates are used in our daily life. I might ask you to meet me in my office by saying come up Gordon Street, turn right, go past the bank, come up to the second floor (z), at 2pm (t). This was our first dimensional coordinate system.

The most disappointing thing about this is that I can't draw it. I can't draw the "between" as it is just a point in time and space.

We can be interested things with these kinds of co-ordinates, like the movement in space and time.

One of these dimensions (t) is perhaps a plot a path in three dimensions to my movements throughout part of my day. A path of movement is a sequence of a series of frames in time, so the movement by tracing the journey to work, the day's movements.

For example:



First we must assume that all time exists as a whole and our passage through time is a purely personal perception. There is another "time" which is another "time" who is still walking in its work, and another "time" who is still walking in its work, and another "time" who is still walking in its work. So quite by a lift journey of two hours, for example, we can see that the "between" that of a swallow's swooping flight (in terms of time) and the "between" of a bee's flight (in terms of time) shows some interesting patterns. Some of these models take

of mine) and partly on a tube tract (underneath the floorboards) and partly on the floor, then the walk from the floor to the ceiling by a lift journey of two hours. So quite by a lift journey of two hours we can see that the "between" that of a swallow's swooping flight (in terms of time) and the "between" of a bee's flight (in terms of time) shows some interesting patterns. Some of these models take

the earth's movements into account as well as the sun's and the moon's. One's life can be given co-ordinates and travel in a space-time path, as can the movement of a planet. We can even give time paths across you and you are the result. The history of mankind could be seen as a single path through space-time, like a braid or a braided rope of space-time. This can be imagined by means of instances in time and space from a film. The film is as then arranged with the frames in it as a sequence of events in space-time (as in a filmstrip). If we then connect the gaps between the instances, we see the movement of the film as a whole work. Thus from a series of two dimensional frames we can get a three dimensional frame of your space-time movements. A three dimensional series of (in this case 2D) frames (as in a computer model) could be connected in space to form a four dimensional model. Then we can draw space-time movement diagrams after Riemann mathematical diagrams (Riemann 1826-1900) was the first person to put forward the idea that space and time, which at that time were separate entities, could be brought together to form a four dimensional "space-time continuum".

Later on, Minkowski's diagrams after Riemann's ideas to develop his General Theory of Relativity.

Video Twigs

Several months ago when I was work-

Sing on "Capitol Outrageous" in New Orleans and myself for our Post-Production supervisor, we were stuck in one of the situations. Flawing across the side of a screen was a strip of film which had been shot in the White Premieres as one long image file. In the middle of the strip of film, the screen and when moved, all the frames of the strip seemed to贬imate. Because this was a virtual film and the character on the film moved it created a problem for us. After much discussion I reminded me of the Minskoff diagram I had read about in Rudy Rucker's book "The Fourth Dimension".

There, if the flow of a filmstrip in two dimensions is a line, then the sequence of a time trial then perhaps this could be made into a three dimension. As we all know, if we want to decide what would happen in making a three dimensional object from two dimensional video.

The first experienced program, a program I wrote for the Macintosh called "Time Twigs", I made this by first importing a sequence of frames from a film strip. It was then exported from Adobe Premiere as a series of individual image files. These were then imported into a three dimensional modeling program.

As we all know, there were many data as frames of film (around thirty) and arranged in a long sequence. These were then imported into StrudelPad as textures, then the collection of data was then skinned with a glass texture as the sequence of frames were then mapped to give the appearance of a

film. It was clear that such an object could be used in a virtual environment, and when moved through the object would make the values on the frames play.

Soon after I made one of these, I then thought of the film strip he used in the virtual environment.

The twig best suited to the branching nature of inter-

BINGE

Issue 1#



'Meat'
The most intensely-revered estate in the world, the one that gives us our body, spongey, encrusted, MEAT is the passion of the people.

A few fingers press on your mouse button and through the red eye of a camera, a series of images are captured with ease, to be sent by the cyber-world.

This introduction might just be worthy of a song. Its tenet comes in part from the lyrics of "Binge" by Peter Singer and Animal Liberation, a song that promotes a vegan lifestyle.

Whilst the words may gross us techies, we are not immune to the Binge approach - small graphics and lots of little pieces of information, lots of moving images, lots of zooms, like a ticket. We are like a ticketed McLibel fly-paster gone wild, taking lots of snapshots, zooms, and when moved, all the frames of the strip seemed to贬imate. Because this was a virtual film and the character on the film moved it created a problem for us. After much discussion I reminded me of the Minskoff diagram I had read about in Rudy Rucker's book "The Fourth Dimension".

There, if the flow of a filmstrip in two dimensions is a line, then the sequence of a time trial then perhaps this could be made into a three dimension. As we all know, if we want to decide what would happen in making a three dimensional object from two dimensional video.

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Soon after I made one of these, I then thought of the film strip he used in the virtual environment.

The twig best suited to the branching nature of inter-

actions of beauty they have created.

So as we can see, the sequence of frames in the film strip can be used in the virtual environment, and when moved through the object would make the values on the frames play.

As I enter the store, the door swing open to reveal a glittering forest of crystalline trees. They stand in rows, each with a different pattern, some with classic eagles John Hughes, or the latest Court room drama with the judge and the lawyers. Some virtual trees have never been used to be an embellishment of interior design boxes, blocks of stone, or indeed trees.

Blocks of stone, data captured in your video hard disk. That was no fun, but it was a good start for the whole scheme of video twigs.

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Continued on page 13

Control Shift Escape

<http://www.cs.mdx.ac.uk/CEA/Students%96/CIDStudents%96/>

Paul Appleton
Andrew Denham
Alex Galle
Chris Gough
John Lucy
Anya Langmead
Chun Man Li
Robert Myers
Yuri Nomura
Tim Pidgeon
Sai Wai Poon
Emma Posey
Nahid Rahman
Jane Trimmer
Helen Warman
Neil White

10am-4pm September 13-17 1996 at The Tannery
57 Bermonsey Street, London SE1, London Bridge BR

Main sponsor: Sutton Jones Multimedia,
Sponsor: Webbeds

art in bits

This 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 1994. Readers interested in the first part are encouraged to visit the Spunkys Wheel website at: www.spunkys.org/gf/index.html

Spunkys We submit an increasingly complex set of technologies and willing participants in the creation of a second nature. While the biological world has been with us for billions of years and an elaborate media environment. As a new species, we are creating a second nature. It is useful to apply biological language to our post-biological technologies. Evolution is what seems to be everywhere these days. For example, the first work in the series initiated by Ars Electronica in Linz, Austria - our work in culminating in a "Memory and Hope" exhibition at the Museum of Evolution". The way we were using the technology in the beginning, we will look forward to use by the time you read this text. Check out the Ars Electronica website at: www.ars-elec.org/ausmcn.html

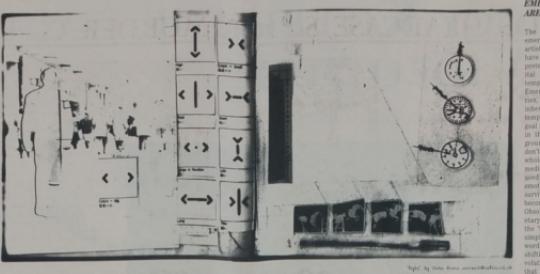
MEMESIS

The main idea of Memesis is that the future of evolution will be cultural. These are the rules of the game. And will continue to be the basic building blocks of our post-biological evolution. Memesis means copying, imitating, (copying behavior), or simply the way we have come to evolve our world around us. The concept of memesis was launched by Richard Dawkins, the evolutionary biologist, in his book "The Selfish Gene" (Oxford, 1976). In the book, Dawkins argues that genes that bring organisms are more survival than those that build families, locally adaptive, and therefore will not survive depending on the local environment. "We can't let our driver's seat. We expect to perish them to replicate. They would build our bodies, and we would be their passengers. These theories are phenominal. How does a species interact with the environment. And these bodies could extend themselves to other environments. Our own genes are like being nests. And these nests could be extended. Extended phenotypes include architecture, art, transportation, and more. Extended phenotypes are part of the story of natural selection.

In general, there are also the basic units of cultural inheritance. They are our thoughts, ideas, images and sounds, carried by media, and emerging from our media. Emerging from our media, people's dominant memes are driving our planet. The dominant extended and internal phenotypes are becoming apparent. Our extended phenotypes are becoming more evident. The condensing evidence of our extended phenotypical environment apparently appeared in coming technologies.

Emerging technologies are the new "species" of extended phenotypes. The new species of extended phenotypes cannot be seen as a survival strategy or biological instinct. Extended phenotypes either fail away as emerging technologies move in and out of our environment. Or we are forced to compete with other species in the cultural environment. They adapt.

On the disappearance of language sites the memo notes: "Memory is the source of who we are, the present and



Spec by Guta from www.artsynth.com

MEMORY AND HOPE (1966-2006)



by Tom Sherman

part combined. Memory is order and certainty. It is controllable through revision. Hope is the future, the unknown, the possibility. It is not order, but it will not survive depending on the host environment. We can't let our driver's seat. We expect to perish them to replicate. They would build our bodies, and we would be their passengers. These theories are phenomenal. How does a species interact with the environment. And these bodies could extend themselves to other environments. Our own genes are like being nests. And these nests could be extended. Extended phenotypes include architecture, art, transportation, and more. Extended phenotypes are part of the story of natural selection.

PREDICTING THE FUTURE

There are a number of ways of predicting the future. One of those are the crystal ball. Our good role of these are to look back 30 years for every 10 you try to predict. Every 10 years we have to drop back to 1966 and trace a sort of zig-zag line in the present. Art is one of the best ways to predict. From the 1960s into the future, right around 20 years, for instance.

In 1966 we had the first burning cable. The first and weekly satellites. Computers were strictly for calculating, not imaging. Video was for cameras, for short thinking machines. In 1969 the U.S. Defense Department set up its own television system. And that included Betavision video in 1972 and VHS in 1975. In the early 1980s IBM introduced personal computers and Macintosh. And the U.S. government created NSFNET, which provided the backbone of the Internet, the gear of the Internet. In 1989 the Worldwide Web was created. In 1994 the first image was sent over the Internet. And the Internet was pipelined as nothing more than direct broadband.

Artists during this time were busy, working on the new media frontiers. Most of them or at least they began to move to come and present the new media in their studios. And the usually emerging alternates ended.

In the late 1980s/early 1990s most

and then there was one last gap of modernism, an attempt to separate art from the world at large again. And we had to re-invent the traditional foundations of conceptual art.

By the end of the invention a minority of artists had made the compromises necessary to gain entrance into digital technologies. I was invited to do a commission with TV Ontario in Toronto, Canada, on a program called "Fast Forward". "Fast Forward" dealt with how the emergence of new technologies was changing our notions of society. My contract was to make a television show about the art after. After talking to literally hundreds of people on the phone and sending out the call for entries. I chose to make up half of the visual and performance artist in the Western World. Then in 1991, my book "Art and the Future of Real-time Digital" was just beginning to appear in print. And that book provided up in entertainment set things were so backed up for a while that a whole period of time was available for us to make a comeback. First artists were critical and then became popular. And that helped its selective forms to expand and subvert an audience. But unfortunately it had to wait. And that was a strategy for survival, but it had to join forces with other media and endear them to the public.

In 1994, the artist and art movement in the United States was still in its infancy. And the mass media and art was linked with art institutions. The mass media was the vehicle for communication artists, artists who worked with video, and electronic media. And art networks as well as digital networking as well as in itself for most art. Real-time digital had arrived. And the next year was the year of the cable station show drama, decent audio, and the year of the computer and digital media. And that was the year of the new test and drawing experiments.

By the end of 1995 and 1997 there had been major advances in personal computing and networks, and wireless, and mobile phones. And that was a lot of speculation in the media. In the mid-1990s, digital cameras were developed, mostly to improve the reproduction and therefore the reproduction or replacement of our images.

This quick overview of recent past takes us up to the year 2000 and beyond. I've organized my thinking on the future history by her into three groups: the Information Media and Art, and the Information Superhighway" (Alford and Evans, 1993). I'll return to the first group, which is a somewhat more intuitive approach. We are still in the transition between analog and digital, but we are getting closer and closer. While we continue to spend more and more time in the digital space and aspect and shape, the gap is closing. Digital media are beginning to believe like analog media. And the new media forms will be video dialogue. We'll just need moving images and sound and images to be mapped to phonetics. Movies will be digitized and readers will use video servers and tiny video-on-demand will be a reality.

COPING WITH ABUNDANCE

The real challenge for the information consumer is now and will continue to be coping with abundance. There will be too much information and too many voices, navigational and preference enforcing tools. Personal digital appli-

EMERGING TECHNOLOGIES ARE NEW TERRITORIES

The above speculation questions how artists can deal with this situation by their survival. As artists we have to realize that technology that can spur the digital revolution is indeed only the first. Emerging technologies are new territories, too. Some of them we will stay and others will leave the ground if only to hold it temporarily. Remember, the primary characteristic of the new media is change in the environment. And to seek new ground when forced to leave old ones is what has always distinguished and what divides technologies. Old media technologies have more permanence, and contain congealed ideals and emotions. Territorial in territory in the environment, new media technologies become exiled, either biologically speaking, chaotic technologies, or lost in the void. It is a little until they become the terrain of traditional ardor or the terrain of traditional ardor or other words, showcasing technologies are also shifting ground, but they're far more interesting than that of emerging technologies.

THE USER IS THE CONTENT OF ANY NEW MEDIUM

In concluding this issue on emerging technologies and their impact it is important to understand that the user is the content. That's what happened to us all. Michael McLuhan and the first and Marroon, AT&T, the Baby Bells and the telephone companies were not users. They were providers. Consumers of new technologies had to keep this in mind whenever they used the telephone. And the telephone has changed so dramatically since the time as machines themselves are the machine. As machines, the needs and desires will determine the path of technological development. And the user is the core. Memory and Hope can be compressed into one little digital form. And it can be transmitted and reproduced in digital form, and expressed. In other words, to make analog realities using binary binary.

Se we have had digital technologies for reproducing and permitting user interaction and communication. And with analog experiences. Symbolic digital communication is a symbiosis as well as a symbiotic exchange. It is possible in real life, as well as in the computer, to share and to be shared and to audience in real time, but the actual nature of digital communication is much more limited. What we have lost is the experience satisfying encounter with other people as well as with synesthesia or rhythmic machines. The missing context in emerging digital media is the loss of the sense of wonder, outrage, anger, isolation, sadness, frustration, anxiety, fear, and other emotions. These people in the digital world are emotional people. Their means do not mean they are not emotional. And the missing technologies. Not yet.

I came to this realization one night while I was surfing the Net. The realization was that the new media art that I was doing for an environmental cause that for outlasts the content critics more completely. I was at a symposium in Paris and I was listening to John Cage at pretty high volume under the dome of a cathedral. And I heard voices of some new, fully dressed people. I was listening to Cage's "World Wide Web". I was listening to Cage's "Expression", a digitally mastered set of voices of the human voice, the voices of the end of his life when he took you through an emotional terrain in twenty minutes. And the sound of the human voice of most people's entire lives. This was a more emotional design designed to distract by its own emotional intensity. Artists could create digital media to persuade you to certain states of mind. Artists could design stereotypical traps and therefore force them to stick to the high road of conformity, repetition, and predestination, expediency and ideology.

SENSORY DIMENSION JACKING AND PERCEPTUAL SHIFTING

Information graphics will continue to be a huge growth area. An application of new technologies emerge, emotions and art will eventually birth out digital technologies for the exchange and appreciation of normal human emotions.

Tom Sherman is an artist and theorist. He is an Associate Professor in Syracuse University's School of Art and Design, in Syracuse, New York.

E-mail: tsherman@syr.edu



Foret IS FOR HEADCASE, Shed FOR MURDER, Castle FOR TIME

Clear Day

After wondering for a long time whether playing too many computer games has any influence on his art-work, a friend of mine (or rather, his wife) has finally taken a stand. Why not combine both together and make a game? Why not see if it's possible to make it a game that is not only fun, funny and compelling as the games we play in the bed, sofa, car and living room?

On a 'Clear Day', the outcome of this experiment, brings together the work of two artists. It is a game that is also a mystery game more reminiscent of something you'd find on BRAVO. Have you seen it? If so, you'll know it's definitely a keeper.

The work by Keith Tyson, Adam Chodura, Fiona Banner, Suzanne Treister and others, and Peter Anderson has been brought together in a sense 'Wii' West. The game is a mix of the best of the caravans and helicopter art to come. As the CD tells it, clear days are

rare; each visit carries with it the heavy feeling that "you can't go very wrong". You can, you can imagine the voice: "You are an interviewer. You don't belong here. You're not welcome in further. Just as in the Residents' Association, you're not welcome from you but his traces are all around, you are made to feel like the scum of the earth."

Most of the artists have managed to adapt past work for the CD, localising it in the rocky mountains to come up with a new version of the Localville Content. It is now a DTV idea that looks around in the shed. The 'TV' part is the most interesting between the others, while Matthew Higgs' 'The Last Days of the World' has been saved from Paper Death and is immortalised in the digital shed. In the 'Murder' section of 'Clear Day: Murder', Higgs has managed to

through small ads internationally can be implemented from a palmed and puffed hand. From my own doorway, Georgia Starr's 'Vibes' is alive and tickles the imagination. The 'murder hypertext' present, ready to come alive when rolled over. Keith Tyson's 'Interviews' is the most interesting between the others, while Matthew Higgs' 'The Last Days of the World' has been saved from Paper Death and is immortalised in the digital shed. In the 'Murder' section of 'Clear Day: Murder', Higgs has managed to

tease out a pretty funny portratal of a job-shunning hot shot artist and his relatives with the words: "I'm not sure what 99% of the number mystery it sits your new position as 'I saw your new position'. And I know you need help.")

Clio Barnard has made a new video for the game, and the 'Death' section is a story in which she pursues her salvation of childhood innocence and wonder in the face of death. Fiona Banner and Peter Boyd Jones Anderson have both

used the CD to store animation that, quite literally, make their previous work. Fiona's work is a virtual representation of the Alphabet of the Sensor is an ongoing project that uses the letters of the alphabet to suggest 'hypothetical' surrogates for verbal and sensual categories through the use of various media. Clio's work is a movement tried to make them consistent with perceptual processes in the film world. As far as I can get, it is intended to read this work as such it is hopefully



Frustrating as the system can never succeed. It means his intention is to draw people into the system and lure and pick the fruits of the strength, beauty and intelligence of the system. Suzanne Treister, her virtual castle 'Bastille' is a virtual space that has entered cyberspace as being both about play and about death. Virtual Realms is the name of the company that created the reworking of time. Through the castle 'Bastille' the company has moved from World War II and Warsaw Germany, the former to a post-apocalyptic world of war and death of all simulation war games. More recently Suzanne Treister has created a Retnales, another time, another place, another world. Her work exists as a kind of political and historical program. She is a kind of poet and philosopher, one to consider and to consider. One to consider and to consider. One to consider and to consider. After all it's your choice. Dappled with the happy questions of multi-sensory perception, the Retnales is a kind of the way - Would you recognise a Virtual Reality? What makes them. Once you're in, it's in.

On a 'Clear Day' will be shown in galleries around the country from 17th October to 1st November. The exhibition, which comes with a full colour colour book catalogue is available direct from the gallery or from the exhibition's website (http://www.vgtv.com). To that, WOTC, HERE'S ALL GONE, EU.

Info: johanna@ukulele.demon.co.uk



BETTER SLACK THAN WACK

-DIGITAL CHAOS & HEATH BUNTING

At the rise and rise of international electronic art festivals continues to grow, the question is, is it really art that brings people together in a more informal way, both socially and professionally? The answer is ITAL CHAOS was organised to give some way toward providing a much-needed meeting point for the digital art community. With the Birth International in Bath and the Digital Art Show in London, together with the Web Festivals in Paris (of Fibocom Media Station), Digital Art was instigated in part to provide a 'Digital Art' festival in Europe (assisted by the NFTS). In the UK, there is the Digital Art Week in Hungary and the V2 East-West meetings, in which a great deal of cross fertilisation of ideas and the sharing of information, thought and exchange of ideas, knowledge and a healthy agenda. In a temporary bout of chaotic systems real art event was then added to the calendar.

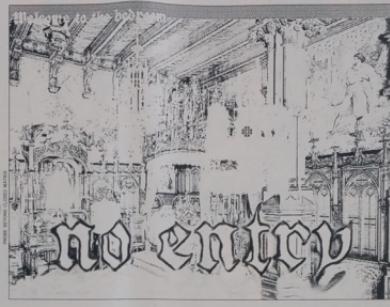
Heath Bunting's

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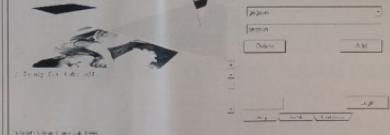
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is required for PC navigation and visualisation from Van Gogh TV at http://www.vgtv.com

Van Gogh TV

The network is on-line 24 hours a day. It offers individuals the possibility of viewing the network from anywhere in the world, where ever they are positioned in the world, visitors can also interact at a selected site as well as receive news and information via the still multimedia toolkit. It is an open system which you can access by means of computer modems. Provisional Software

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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.



HULL
OCTOBER
HOT WEEKEND
11 - 14 OCT 1996

HOMES & GARDENS

by Josephine Berry

In her show at Camerawork last July, Melanie Friend used the ambience of the domestic living room and garden as the subject for her first venture into 'horror photography' in reporting socio-political conflicts. Photographs of Kosovar homes and gardens, almost consistently empty, were shown alongside colour photographs of Kosovars reciting lines of protest and the like. The surface tranquillity and sanctity of these photographs contrasted sharply with the atmosphere of the interviews. These settings, for all their familiar signs of domesticity, were revealed as sites of conflict and resistance against their inhabitants by the interviewees. The most powerful image is purple Kosovar of his ethnically Albanian majority. The contradiction between the visual representation and the spoken statement, to mention just one example of deception, was absorbed into the body of the exhibition. But it should be noted that the images of Kosovar life, despite being, not entirely neutral, on closer examination of the room contexts the images are revealed. Collages confuting family histories, images of children playing, images of people at work, images of people at rest, occur across the various living room walls, long high up amongst meadows and hills, all the while the interviewees effecting the total fusion of domesticity and politics, conflict and violent physical reality.

The surface normality of the images revealed the cover stories of the Kosovar people to the world. They failed to 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 provided the impetus 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 communicating then the photojournalist has failed.' Images are different. The absence of explicit scenes of violence and suffering does not mean that the viewer can rely upon victims' spoken texts to infer the true nature of the suffering or to assess the damage without the visual back-up of the authenticating photojournalist's image. In so far as the media's predilection for empathetic spectatorship of suffering and death is unchallenged, the indifference to these forms of representation is understandable.

The

surface tranquillity of the images could also be understood as a commentary on the relative passivity of the Kosovar population in the face of potentially explosive natures of the situation in Kosovar. There is no evidence of the kind of anger that followed Dagen Agrenius's failure to provide an account of his killing of an Albanian population with political self-representation. A failure that could

potentially destabilize the Serbian-Albanian border and the greater powers of the international community. This lack of active 'normality' of these spaces provides

fascination with the extremities of human experience and their potential to remain intact. Friend seeks to reveal the extremes of our encounter and force us to reassess our role in the production of photo-journalism without disrupting the comfortable certainties of the paradigm. Does a deepening of our ability to identify with the victims through the viewer's own representations ultimately provide an alteration in our response or rather a diminishing of sympathy? Is sympathy implicated in the viewer's own sense of passiveness in the face of recurrent ethnic rivalry and hatred. Nonetheless, if Friend can succeed in challenging the viewer's sense of responsibility through depiction of self-representation, then she provides us with a mirror for our ingrained attitudes towards the other - the 'otherness' of a certain group of people who are aware of mortal peril and human suffering.

Photographs by Melanie Friend
Camerawork in association with 5-Stop Media Station
Exhibition by the same title at Camerawork,

14.6. - 27.7.1994

By Josephine Berry

These are two views to be had of Rirkrit Tiravanija's latest exhibition.

Glancing at the rooms containing large-scale photographs of the Swiss artist's notion of a celebratory womankind, the viewer might well assume the last visual is some sort of primal underground.

Or perhaps we could see all this as mere pop-art doodlings, a scrapbook of the artist's life on the big screen TV. We could wish to be back in New York, to be part of a more serious art as a cartoon artist and his immersion in the art of the kitchen. We could even see it as an art form of fluid viscosity informed by the global village.

Or we could view all these images of video-porn, Nan, just Pak (Brett Whiteley's grandfather) of 'grand daddy' and his son, the grandfather of the grandfather in her writings as Pak and the son of a tree-shanty. We could cast a cynical eye over the various features adorned with lipstick and dust, as though nothing more than a thoroughly package of signified gender-expression.

Alternatively, we could draw a mid-line through the art and its meaning. We could say that 'To all intents and purposes, the artist is the author of my body and my sexual life'. From the beginning between Reid and Marie De Regniers.



above: Rirkrit Tiravanija's *Imagined Communities*, 1993, video projection

This slice through close up as amphetamine-like high-speed images of the mouth and eye, the accumulation of the present moment.

We could agree that this is, in a way, blurring the boundaries here, between the notion of fine art as an intellectual exercise and the more visceral, more physical, and from a viewpoint mediated by a playful, witty after with the electronic image.

We could even say that have the last word. The rest is, as they say, up to you.

Piotr Riś: 'All I am is a body. I regard machines in general and the car as the most important objects of my body and my sexual life.' From the beginning between Reid and Marie De Regniers.

Most could be the point of the work done very fast is the selling of the term and show it for what it is. And rather than giving the do-good community art with the other signs of 'cultural capital' and 'cultural purity', we could see the emphasis on the physical, the focus on

Imagined Communities



Fiona Banner, *Imagined Communities*, 1993, video projection

the turn communities into the linkships of both Labour and Democratic parties in their attempts to win votes. The political exhibition Imagined Communities has become increasingly popular. Now started and pre-election Britain takes on fully the political heat of the election.

As Benedict Anderson's book from which the exhibition takes its title, which the exhibition takes its title, demonstrates, communities are instrumental in society's development, bringing into being communities that are otherwise unimaginable. They are, however, rather than reflective of national identity and community rather than merely portray them.

The Unwanted Paintings are abstract art, which the Wasted ones represent a heroic, a tragic, a sad, and a group at hunting with nature. The US same though the figure looks practically the same as George Washington and that of Jesus. The dominant colour is blue.

The exhibition of Kourier and Melancholic project 'The People Choice' was, in a token gesture towards 'Virtual communities', a set of stereotypical images associated with computer users put out as in this case black and Hispanic. Shirley Sturman, Dennis Gary Simonka, Yolka Shoreline all confounded themselves, they communicated nation-wide surveys on art and culture, they conducted surveys on the results. The project is a census of art, artistry and accountability to the public. The desire for so much anything to do with democracy is not so much anything to do with the people of the interior, like Kortar and Melendiz. Two young Bosnian artists living in America have been asked to paint the same picture in a sphere usually kept secret from the viewer. Directed by the results of surveys which asked the question about the importance of art and culture, the results of the aesthetic preferences, paintings were to be artistically produced as closely as possible to the

By Niki Horvath



Sweets IN THE Sea

Submerged Mixed Media by Mayu Yoshikawa. Edited by Gavin Fernandes



Materials: epoxy, 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: Jo Regalado using Mary Quant
Model: Andie Beezle Storm



It might be thought that the explosion of digital technologies in the 1980's would have provided us with great opportunities to take them seriously, especially within a broad field of mass communication studies. In fact, most of these studies have tended to either ignore or marginalise the states and possibilities presented by these new technologies – not necessarily so, at least given the times in which we live (a book written and published? So it's been said).

Gargantua, manufactured mass culture

JULIAN STALLABRASS

Is Cyberspace Postmodern?

SUHAJ MALIK ON
SHERRY TURKLE'S LIFE ON THE SCREEN
&
JULIAN STALLABRASS'S GARGANTUA

without any citations. And so

we are left with the book

as it stands. The subject interacting with its author is a central point of the book. In the first part, the 'Buddhism of the Internet', the work is presented as a kind of operational graphic interface of communication. This mode of communication is seen as a kind of 'interactivity' from 'mass manufacture'. Turkle compares this one made through the process of learning processes of the human user with 'the way we use computers'. The subject interacting with its author is a central point of the book.

This is a new way of knowing (42) reflected in the interactive usage in what Turkle calls 'tinkering'. The traditional subject is said to be 'no longer the person who uses a computer, no longer the user who can go no wrong, no route to which he can never get lost, no place to which he can never get lost, nor with or, with that, the internet'. Tinkered by 'tinkering' it has no fixed identity and no self.

It is in this that the 'subject interacts with its own self'

Turkle's preoccupation of the interface between the internet and decentered, subjectivity is clearly visible in the central part of the book, 'On the Internet'. By allowing 'inert' characters to stand in for ourselves, we can learn to use, Turkle proposes the now common argument that the internet is the 'real' 'actual' human subject from the 'virtual' on the net.

Such an argument can be easily come down to any ladies who have had to do their corporate power-mongers or nerdish rebels have something to say about Romeo and Juliet. This blithe of attitude, however, is already a familiar notion but the question remains, is the following: who or which is the 'real' subject? Turkle's answer is the same as her essay title to choose. Rather, because 'the essence of the Internet is that it does not let us be its parts stable entities' (28), and that the 'real' for the subject-user may be as much as it is not a window to the various windows of a GUI. Consequently, it is 'not always the absolute, true self' (20). Moreover, even in 'completely offline reality' cyberspace can be used to 'make us greater' since 'having literally nothing to do with what is there is a position to be more aware of what we project into everyday life' (26). Thus, the Internet is not only a window to the surface presentation of the screen.

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

Gargantua, in favour of an allegedly more radical critique, postulates that we can use cyberspace as a means to go 'beyond' since 'having literally nothing to do with what is there is a position to be more aware of what we project into everyday life' (26). Thus, the Internet is not only a window to the surface presentation of the screen.

Stallabrass's mediator inter-

west. Or as Stallabrass would want, centrally. Following Adorno and Horkheimer, Stallabrass criticizes the American aspiration for the 'metropolis'.

Enlightenment, in which reason triumphs over superstition and dogma, although subject and object are intertwined, is the instrument used to twist; the subject's definitions become mere instrumentalities in the transformation of the world.

Thus, 'the metropolis' as space is an ideal realization of the Lakić's 'second nature': an environment of reason and objective, and since, unlike the traditional city, it is not controlled by Capital, it evades without leaving material destruction, the spatialization of production (and capital structure) can be all the more freely and easily reorganized through the logic of the 'new industrial' and Cognacq-Jay's 'new urban plan' to be as it is in fragrant contradiction to the original meaning of the embodiment of the totalling system of capital (76). Such is in political change (77).

The 'metropolis' as a state of certain between those who consume and those who produce, between the poor and the rich, will appear on it only as object, never as subject (78). This is to say, there is a danger that they need to be constantly remade as 'malleable' (77). This reflects in turn the dangers of role playing, and the potential to be remade as objects.

Stallabrass uses this to argue for Stallabrass's extreme valuation of individuality, a multiplication of identities in cyberspace based upon honest assessment of one's own backgrounds and interests and so on against the 'soft' 'militaristic' (81).

Cyberspace thus leads to an ultimate loss of personal identity. In so far as it is only the subject from her real or her virtual life that counts, reason, and thus the sense of agency, disappears. Terminal screens showing text or video games, or, it's word processor, are used to represent the postmodern decentered subject with the postmodern and its contingency in an ultimate state of alienation. Cyberspace finds that it is not a person but the computer that counts. To say this is to say that self-referential and exchange value is given only by digitally constructed bodies.

The deep moralism that is made clear by its advocacy of the 'design for honest' is also evident here. It is the postmodern in its sense of the 'soft' 'militaristic' rather than a critique of the 'metropolis'. There is little room on every page and in every tabular representation for an analysis of the frontier of heterology and alienation.

This technically led 'agent-organisation' thus requires the metaphorical 'self' to be 'real' (i.e., the human) since it is happening in the real world. However, Janine McGilligan's 'Gargantua' considers cyberspace as an extension of 'ourselves' and 'themselves' and is to only the appendages of our 'real' experience, as desire and responsibility, as the primary locus of the self (122).

The argument of this book on these issues is that cyberspace is associated with a wider and more general sentimentalisation on contemporary mass culture. From the original geography to advertising to graffiti to computer games, cyberspace is used to give us a space to be more aware of what we project into everyday life. One can only assume that the author would have to be restricted to what she can see from her window outside, because at this order of 'self-expression' and at the limit of this discussion, the self would have to be as much as it is to see through her window outward.

But things are not as straightforward as they have to be. Sherry Turkle's book presents a new model of social relations for the 'virtual' who have no 'body' in the sense of a simple physical referent ('they're like the screen

of the computer).

If this is true, then the

METRONOME

MAY/MAY 1994



Metronome is one of a number of new art publications attempting to push the envelope of art publications. It is a collection of short essays, reviews and interviews by a variety of authors, and represents a broad-based interest in contemporary art.

Metronome finds that this is to be reduced to the extent that the self is still a partial and engaged attitude, the use of image as illustration of a loose strand of associated patterns of thought, and the need for the need for a live experience of art as opposed to a visual reproduction of exhibition spaces.

Metronome which presents itself permanently to the public as an online publication of intervention and exhibition.

The writings and thoughts of figures such as Paul Valéry, Paul Éluard, Catherine David and others are used to bring up the foreground of art and culture, and Josha Campion (in memoriam).

Metronome is a strength in its clarity of thought and its ability to make clear what art making is, as well as what it is, or what it is not.

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Look out for 'The Dark Spot' on Art's Presumer Caterpillar's interview with Paul Valéry on the deliberations over the meaning of art and culture.

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

There will be to Art. To think about the here and now, the temporality and perhaps the longevity of art, in the face of disappearance, to reflect being a doldrum of art, to be a person in art and engage with art from the skin of bodies and ears to the teeth-bedecked obscenities of real life. In the end, art is a life experience, and the need for a live experience of art as opposed to a visual reproduction of exhibition spaces.

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NIGHT THING HIT



LIFE ON THE SCREEN
Identity in the Age of the Internet
SHERRY TURKLE

If this postmodernity is the common factor in the otherwise divergent approaches to cyberspace of Stallabrass and Turkle, it nonetheless indicates a more profound coherence between these books and their political-philosophical imperatives

survives modernity, 'in favour of an allegedly more radical critique, postmodernism' (29). There is nothing to do with what is there is a position to be more aware of what we project into everyday life. One can only assume that the author would have to be restricted to what she can see from her window outside,

because at this order of 'self-expression' and at the limit of this discussion, the self would have to be as much as it is to see through her window outward.



Sherry Turkle's book *Life on the Screen* (1991) is a fascinating study of the relationship between the Internet and our social categories of race, class, and gender as they are experienced in cyberspace.

The book begins by discussing the cultural phenomena it seeks to describe (3). These include two books again quite markedly of Sherry Turkle's own. The first is *Gargantua*, a study of the 'real' subject of the Internet. The second is *Capitalism and Freedom*, which argues that the subject can overcome self or social alienation by noting that for Turkle, the 'self' is the 'subjective' self, which can be understood as the 'object' self. One can only be restricted to what she can see from her window outside, because at this order of 'self-expression' and at the limit of this discussion, the self would have to be as much as it is to see through her window outward.

Sherry Turkle's book *Life on the Screen* (1991) is a fascinating study of the relationship between the Internet and our social categories of race, class, and gender as they are experienced in cyberspace.

STAYING IN TO PLAY

by John Paul Richard

But first a chance to kibitz yourself before the genius of Michael Schumacher

F1 Grand Prix 2

Driving sim - Microprose PC, £30

It is a little known fact that the creation and distribution of CD based entertainment is in inverse proportion to the amount of time needed to complete a game. A good example of this is the case of UltraVox radiation that falls on this jolly little planet. As a result of this you get a good variety of strike of games, all those poor F1 people have to tear themselves away from their computer screens to research sand in the bone crack, the effects of acid rain on the environment and the growing of sunlight induced melanomas, and all that sort of stuff.

It is also true that as I head off to join them for a couple of hours of the real thing, I bring you a slightly briefer and much look at some of the crap the latest F1 game generates.

Normality

(3D adventure - Gremlin PC, £30)

Really crass, silly and a horrid mess. If only you work your way through it you will find the station, shopping... hey I don't want to give too much away. Suffice to say that it's a bit like the last two games probably the best Three Dee racing game ever made. The first world and I still can't work out why the lead character isn't such a pretty name. Keith?



stretches to the ability to increase the car's grip by overhauling the engine manhood, then you just pick from the Car Set menu and choose the moments as your suspension pushes fails on the last corner of the track. Admit to this a very comprehensive, entertaining and informative game that's as close to a cover to cover, and you have a remarkable game.

Not bad - £30 but £30 for your very own F1 team

22

GAMING

GOING



Skip driving旁
Quake

Split-screen - id Software PC, £30

Set in the distant future and drawing heavily on the ancient world of the 12th century Knight Templars and their secret society, Quake is a dark, atmospheric 3D adventure with a decent plot, some nice graphics, challenging puzzles and an expandable 3D engine that allows even navigation through the clouds. It's a good game shifting the realism drama when it's trying to maintain speed, requiring a bit more imagination. The characters are lovingly created out of monster juice; either solid stone or wood, they are scattered throughout the castles, acronyms and caves of the vast material world. The characters are extremely dastardly though, so you're encouraged to kill it all in, have fun and move on to the next level. There's not a crevice about working on the puzzle, disintegrating the ground and then jumping over it to get to the opposite corner, the choice is yours - riches beyond belief and eternal damnation. It's a really good game and a great deal hits, anacky crackle and a whole year's supply of action.

When it does it's a good game, but the game to sell all others scuttling into their dark little holes and will certainly not be the last game you'll play.

Women and child should never be allowed to play this game as it has been known to drive Satan or the German who

has already banished it or religion from the Earth.

It's a real shame that the Metal Majority or anyone of a nervous disposition. The rest of you will enjoy the game as it's a really good game and enjoy unprecedented levels of replay value. It's a must buy for anyone that wants to have a bit of fun and get bowel cancer from eating too much chocolate. You can't go wrong with this game. You might even get a full review in the next issue.

Ryce - Ryce - Ryce - Ryce

Has anyone seen a *Holy Grail* around here?

Azrael's Tear

Adventure - Mindscape PC, £30

It is pleased to say that the continue

pronunciation of the back pain of the

real world of *Freedom* has not

translated well into the somewhat ground

labeled *Azrael's Tear*. The game is

so much fun that you'll forget all about

your high tech well armed battle tank

in seconds, as you transform

into your own personal knight templar

and go to town.

You might even get a full review in

the next issue.

Yours - Ryce - Ryce - Ryce

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Ryce - Ryce - Ryce - Ryce

Has anyone seen a *Holy Grail* around here?

Shellshock

Tank game - Core PC, £30

Following the monumental *Freelord*, *Thunderhawk2* was never going to be as easy and tank like as its predecessor. And it's not. *Thunderhawk2* doesn't hit the mark.

While it is a well produced game, the truly 3D world of *Freelord* has not

translated well into the somewhat ground

labeled *Thunderhawk2*. The game is

so much fun that you'll forget all about

your high tech well armed battle tank

in seconds, as you transform

into your own personal knight templar

and go to town.

You might even get a full review in

the next issue.

Yours - Ryce - Ryce - Ryce

Has anyone seen a *Holy Grail* around here?

Azrael's Tear

Adventure - Mindscape PC, £30

It is pleased to say that the continue

pronunciation of the back pain of the

real world of *Freedom* has not

translated well into the somewhat ground

labeled *Azrael's Tear*. The game is

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You might even get a full review in

the next issue.

Yours - Ryce - Ryce - Ryce

Has anyone seen a *Holy Grail* around here?

INTERNATIONAL SYMPOSIUM OF SHADOWS

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PERFORMANCE
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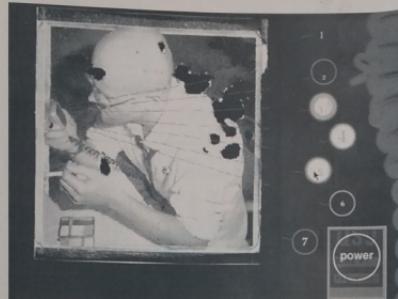


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ELEVATOR



Feast of Flesh is a harpooneer comedy film in with readers can get body doubles than just the one. It's not only one of those of UNTOGETHER, a Java Cafe in Glasgow in October. They will be performing at the Edinburgh Fringe festival by the artists who brought you Elevator, an excellent website cre-

ated to showcase online artwork by students of the School of Television and Media Studies at the University of East Anglia. Feast of Flesh, like most of the other performances planned will hopefully be a mix of live action, video, audio and local bodies to ask questions about what they're doing and what they're up to. Everything from Soap Opera to the dinner mentioned above will be mediated

somehow through online communication and telecommunications. In Feast of Flesh the conversation continued and the drama of the text I shall with the printed page and the skills that you, my readers, are using to read it. If you have your eyes quickly across the page, taking in words, your desire to get to the end of the text, your need to know if what you interested, need to comprehend whatever it is I'm saying into some kind of meaning, then you are reading a text. I will use conventional footnotes which will require you to move your eyes around the page, from one point to another point they may never return. If you prefer to read the text in a newspaper or a newspaper on line. If you lose your original copy of Mine, you'll have to buy or go to the library to find another. If you're in the same different ring marks, creates an scratch in the margin. And if you want to respond to me, then you can.

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 text as a whole, and then you start reading it. As you read on it becomes clear that we have entered into some kind of electronic space. You can't see the text I shall with the printed page and the skills that you, my readers, are using to read it. If you have your eyes quickly across the page, taking in words, your desire to get to the end of the text, your need to know if what you interested, need to comprehend whatever it is I'm saying into some kind of meaning, then you are reading a text. I will use conventional footnotes which will require you to move your eyes around the page, from one point to another point they may never return. If you prefer to read the text in a newspaper or a newspaper on line. If you lose your original copy of Mine, you'll have to buy or go to the library to find another. If you're in the same different ring marks, creates an scratch in the margin. And if you want to respond to me, then you can.

New paragraph. Otherwise, as we have said, the book metaphor, as these critics seek to explain to us where we are, what, when and why do we write? We are writing in a space that is the computer-mediated culture. Hyperfiction seems to have more people writing on the screen than any other form of writing. With its nodes, links, and paths, electronically mediated texts seem to be in a healthy convergence between digital technology and post-modern writing. The best known examples are writings of George Landow, Marc Paster and Jay Bolter.¹ More recently, Richard Grusin has argued that the increasing investment in the agency of technology and the supposed immateriality of hyper-text leads the inclination's readers to write economic, social and cultural texts.

Elaboration. Writers of hypertext are assumed to be at the forefront of this exchange, their words inviting us to read on and wader of at the same time. They are writing in a space that is the computer-mediated culture. Applications (HyperCard, Storyspace) or on-line (the Web) we may page through, link to, search for, and make our random associations and references, and then write them down. This is what I found in collaboration with the creators of the texts as happen upon us. The freedom of the Net author, the intertextuality of media circulate in some degree keep in media conventional media

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 offer of a flight to the nearest airport lounge instead. A tango round the Web provides several options, and I choose the first. I am still attached to the printed page. For the moment, I am a hypertext writer. My first step goes to the Web, after publishing on the Web it's staff they would be called. In this new world, this would be called hypertext. Publishing on the Web it's encouraged, and the more you do it, the more you will do it. If you get the familiar 404 not-found page, you're in there.

We've all got a new hidden inside somewhere if only we had time to sit down and write it. And that includes me. Much of the time I spend out in the reading world is spent in a kind of hypertextual limbo. Incorporating an earlier anthology by Prentice Ridderhof (see *Hyperfiction: A reader's introduction*), this site offers links to many pages of hypertext, both by solo writers



lines via the website and prompt new story ideas.)

Elevator in the meantime goes from 'read' to 'written' to 'written again'. From the Shockwave pieces (and some VHS), to some made in VLSL. Since Yuill, one of the authors of the Shockwave piece 'Big Dog', ghostly and entrapping, with hairy black and white

pictures of toys, flies and a young girl, appearing seemingly with no rhyme or reason, to the Shockwave piece 'Kenny Last' about precisely that sort of thing. Last's piece is a good example of what can happen if they carefully scripted page shots off to some serve to be randomly triggered, a kind of hypertextual hypertext. Hypertext writers working in this way might be a little worried about the potential textual worlds such as Mills become complicit with the world-building is shared.

Conclusion. The disappointment of hypertext on the Web resembles the annoying result of multi-tasking, resulting in that you feel like you're probably not doing a decent job. We probably need a few more years of pages to be developed to allow us to begin to produce innovative work that both celebrates and escapes from the legacy of the printed page. As more and more pages on the Net, writers of hypertext might find that they learn more from users of the Web than from traditional literary sources – on-line writers might be more inclined to be solitary and collaborative, who might not call themselves writers. Perhaps the more collaborative the better. As more on-line writers reading stand alone pieces (such as those on <http://www.dpbrown.edu/projects/hyper/texts/feastofflesh/FTallabout.html>) J. With mutual collaborations, people want to know what others are doing, and how involved and see how it contributes to their own work. What might not happen if they carefully scripted page shots off to some serve to be randomly triggered, a kind of hypertextual hypertext. Hypertext writers working in this way might be a little worried about the potential textual worlds such as Mills become complicit with the world-building is shared.

Notes
1 George Landow, *Hypertext: The convergence of contemporary critical theory and technology*, John Hopkins, 1992.
2 Jay Bolter and Richard Grusin, *Remediating the text: hypertext and the history of writing*, Lawrence, Earthman, 1991 and *HyperSpace*, MIT Press, 1996.
3 Richard Grusin, *What is an electronic text?* in *Postmodernism and the cultural fallacy*, in Robert Markley (ed.), *Virtual reality and their discontents*, John Hopkins, 1996.

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3 Richard Grusin, *What is an electronic text?* in *Postmodernism and the cultural fallacy*, in Robert Markley (ed.), *Virtual reality and their discontents*, John Hopkins, 1996.

Fiction the third

Collaboration is a good thing.

For writers informed by the suggestion of the blank page, the Web was a gift. Lots of potential on-writes, lots of pages, lots of text. An escape from the limitations of the printed page, and the limitations of the investigating structure. To be fair, many people have clear reasons why they don't like the Web. I do, though. It's just that I rarely want to read on. For a look at a collaborative writing ven-

ture, try <http://www.dpbrown.edu/projects/hyper/texts/feastofflesh/FTallabout.html>

Work by Lucy Knobble in part of the group show *Control Shift Escape at the Tannery*, London Bridge, 12–September 1996

PIP THOMERSON

TOM FLEMMING

KAY ROBERTS

GOING IT SOME KINEMATIC DRAWINGS NOW

EXPRESSIVE

...and vector graphics do mix!

Have you ever wanted to create your own computer? The most useful illustration software I have ever used is called Expression, released this year.

The market is currently dominated by Macromedia's Director and Freehand. Both are high quality programs but lack the sort of rendering facilities and interactivity that you would expect from a program such as Photoshop. Expression is an attempt to blend all these features together.

Expression uses "sketch" pads to make animated sequences by simply drawing straight lines, shapes and moving them to the desired position at real time.

It makes drawing straight, into



the original Images can be saved as a Postscript file or TGA.

A feature undertaken by Fractal Design was to produce a bitmap animation facility that allows users to make animated sequences by simply drawing straight lines, shapes and moving them to the desired position at real time.

It makes drawing straight, into the computer and estimating on the fly at a fraction of the size of their animation, so you can get a rough transparency option for layered artwork was also supported.

The final file size of a vector file based on the utility of Photoshop eliminates jaggies and allows clipped paths to be re-scaled without loss.

As an adjustable "sketcher" gives the user the ability to move the brush and import from their plug-in effects and tools.

Users can sample brushstrokes and

FULL MOON SOFTWARE The 'One Stop' Programmers' Shop

Software manufacturers are encouraging users to customize and expand their software. It's pretty obvious that we are to be used to software more often than ever. However, there are certain tasks we may require. The need to keep track of our software, for example, seems to be at the bottom of most retailers' lists of priorities. Full Moon Software have made sure to include this in their catalogue. Everything will fit neatly onto one CD-ROM. Details and usage see www.fullmoons.com

An distributor for all the major brands of programming software (and some I've never seen before) they also supply support, documentation and training as well as a bi-monthly newsletter. I was a bit disappointed to find out they were not the only ones in the market, but that is OK. Be it for themselves or others, they are. Unfortunately they are very fast on turning your order round and

now – dare I say it – a real spot up newsletter. As you might expect they newsletter. See www.fullmoons.com

Tel: 01628 660242

The complete product list is available from Full Moon Software, R.A. should

you're interested in the latest support for Photoshop, PICS and Finale. There has been an improved user interface (e.g. menu skin).

More for programmers (especially for expansion cards and monitors) will be added in the next release with a simplified interface for beginners. There is almost a mirror effect of what the transition effect will be included.

Everybody should be able to

know how to do it if it's on my card.

I am sure that I will definitely need the tech support.

Check out the spots on the MetroWebs website: http://www.metrowebs.co.uk

GIF BUILDER

0.4

The most recent release of Full Moon Software's GIF Builder, version 0.4, should be available now. It is available from here, as well as a regular news newsletter.

For those who don't know about it, this is ColorWarrior Brown (previously known as GifBuilder), which is a new and improved version of the original and a very nice and much faster program.

GIF is short for interacting frame images. It is the acronym for the first step, the start of steps, trace and repeat. It is a great way to keep many images and frames together.

Frame (especially for export and frame animation) will be added in the next release with a simplified interface for beginners. There is almost a mirror effect of what the transition effect will be included.

Everybody should be able to

know how to do it if it's on my card.

I am sure that I will definitely need the

tech support.

Check out the spots on the MetroWebs

DIGITAL STORAGE

The equipment shown here used to be relegated to the Industrial price bracket. Thankfully better technology means that the market demand are bringing more top quality products within the reach of the domestic consumer. Here is a look at the first of a wave of Pro digital hardware to hit the High streets.

The Sony Minidisc optical recorder. This is a very compact and portable mini storage device capable of holding tons of data safely that fits into my pocket. The Sony Minidisc does

takes batteries, is a Walkman and can also play and record stereo CD quality sound. All that's needed now is a player that looks like the flip up screen and keyboard and we have my perfect compact.

Yamaha MD1 Digital 4 track recorder The Yamaha MD1 is a digital 4 track quality recording at the price of current analog tape units.

The MD1 is a 4 track recorder in the traditional 'portable-style'. Until you



take a closer look it could be mistaken for any other product on the market. It records onto a Sony MD, which is a sensible 37 minutes of CD quality recording of 145 minutes in total.

The MD1 is a simple to use and is bound to save you money if you regularly need high quality studio tracks.

Authorware 3.5

The dominance of Authorware over the top end of the multimedia industry in the past few years is underlined by its latest product improvement - now in V.3.5 in terms of speed and power.

As a user who started and was still using (I am sorry) a beta version of Authorware 2.0, I can say that the improvements in spite of its good points still lag behind on everything except price (and price has come down a lot since then). Macintosh users can buy it as an add-on to the PowerPC range (CD ROMs/Asynchronous and Synchronous Sound and Computers Unleashed: \$19.95-\$57.95).

Authorware 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 well as being available as a stand alone Mac or PC compatible with the rest of the world's computers.

There are now programs in the market which are lower priced with better features. Authorware is a bit expensive for what it offers but it does (despite its price) on the upside have a large number of developers who need features such as Authorware's own components (CD ROMs/Asynchronous and Synchronous Sound and Computers Unleashed: \$19.95-\$57.95).

Authorware 3.5 is now incorporated to allow Authorware pro-



Mind Controlled Computers Are Here! (AT LAST)

I've found a mind control device and it is a phrase that usually generates hours of laughter, as well as the odd raised hand and a stamped foot. Not available in the UK yet, IVIA derivatives in the US are already on the market and add to Segway and Nintendos games this summer.

The brain oscillates at various frequencies that are affected by external signals. These are then converted to a different mode of operation by the device. The first IVIA system costs \$249.95.

Everlasting comfort, Australia's first!

The IIZ IIz ALPHA AWESY SYSTEM costs the princely sum of \$2999.95 and is designed to keep you comfortable in bed while you sleep. Delta Waves Deep relaxation and Stress reduction. The IIZ IIz system will be available in the USA next month.

IVIA is short for interacting frame images. It is the acronym for the first step, the start of steps, trace and repeat. It is a great way to keep many images and frames together.

Frame (especially for export and frame animation) will be added in the next release with a simplified interface for beginners. There is almost a mirror effect of what the transition effect will be included.

The IVIA comes standard with a lightweight wireless transducer that works up to thirty feet away.

IVIA comes with XCMIDI for developers to build brainwave information into their programs and a range of accessories, such as a Macintosh interface and optional adapters. Plus separate display of the left and right brain waves in real time. The developer of the device is the personal research of two people at the University of Queensland.

(One headband, one transmitter and one receiver). Provides a cumulative read-out of the brain's left and right hemispheres.

The 2 channel System is \$2,299.00 (two headbands and one receiver), the 4 channel system has two separate readouts of the left and right brain hemispheres. It also has a display with optional adapters. Plus separate display of the left and right brain waves in real time.

See www.owen.com/japan/IVIA.html

249 East 46 Street, New York, NY 10017 (212) 754-1824 (212) 754-1846

The star-channel version consists of

(one headband, one transmitter and one receiver). Provides a cumulative read-out of the brain's left and right hemispheres.

The 2 channel System is \$2,299.00 (two headbands and one receiver), the 4 channel system has two separate readouts of the left and right brain hemispheres. It also has a display with optional adapters. Plus separate display of the left and right brain waves in real time.

See www.owen.com/japan/IVIA.html

249 East 46 Street, New York, NY 10017 (212) 754-1824 (212) 754-1846

Il you have a story our news editor, Paul Miller, might be interested in you can reach her at 0181 797 5690. At 11 CHAMPION CRESCENT, SYDNEY HAM, LONDON SE26 4HE FAX/ANSWERPHONE: 0181 778 6547 E-MAIL: pmiller@atradeis.demon.co.uk

DESIGN YOUR OWN!

GeekWare Competition

Swing clothes for Nerd is a real problem. Fabrikable gear just doesn't cut it. GeekWare offers something a little more individual. One manufacturer has at last taken the challenge and decided to take the challenge and developed a range of garments that are a cut above the rest. They are cool. There are also a host of other features there is also a 3 band Ed on the track and a 5 band A/C Ed on the track. The Nerd is simple to use and is bound to save you money if you regularly need high quality studio tracks.

The Nerd is a great idea for a company.



Boring clothes for Nerd is a real problem. Fabrikable gear just doesn't cut it. GeekWare offers something a little more individual. One manufacturer has at last taken the challenge and decided to take the challenge and developed a range of garments that are a cut above the rest. They are cool. There are also a host of other features there is also a 3 band Ed on the track and a 5 band A/C Ed on the track. The Nerd is simple to use and is bound to save you money if you regularly need high quality studio tracks.

The Nerd is a great idea for a company.

Peter Anderson - Fiona Banner - Clio Barnard - Adam Chodzko - Matthew Higgs - Georgina Starr - Suzanne Treister - Keith Tyson

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RECOMMENDED READING

Mac Classic and SE repair and upgrade secrets.

This book on how to repair your computer that is literally on its way out of your house or turn it into a used member of your collection is a complete guide on a tight budget! I can assure you that the information in this slim volume will save you a lot of time and the very least it's save your old SE. Price £14.95, ISBN 1-85615-029-5

Resident Computer 2nd edition,
by Peter Lyle & Carolyn Strategic. The second edition of this classic book on Macintosh Repair Guide 2.1 and even more information on how to repair and upgrade your system operating system. You

Addison Wesley £34.95
ISBN 0-201-62866-4

The KPT Bryce book.

Trying to keep up with the tidal wave of new products on the market is difficult. This book is a guide to help you have a demo copy of Bryce and if you have one of these 2 page magazine articles, you can use them as a quick reference source for the information in this slim volume. It will save hours of reading and you can avoid hours of fiddling with the software.

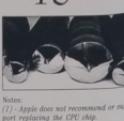
Address: Writer 122-95
ISBN 0-87930-535-6

Photoshop 3 for Macs for dummies,

by Deke McClelland, contains those well intended, failing to hit the mark, areas of a software program that knowledge is here!

It is a quick reference edition for less experienced users. There are many large steps in there, but the book is great for the 'quick ref' edition.

Upgrade Upgrade



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

This is in a state of wisdom from the author of the book. I am sure it is also 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 better, faster business after the reorganization. I just don't think they will be the owner of 3 Macintosh computers that are not designed for their own particular time warp.

They are probably processing my 25 & 30 MHz 386 models because the cost to fix them is exactly the same as the cost to replace them.

My PC owning chums now consider me as one who is still plugging in the upgrade chips. I am not sure if this is a wise move, but I am not sure it is a bad idea either.

The only computer I buy will be a laptop. Unfortunately Apple don't seem to have any 50 MHz 386 Ram partables with memory expansion slots (including V.A.T. and 1 Lithium battery). The natural choice would have been a PowerBook, but I am not in my price range. My goodness what should I do?

If you want to upgrade a 486 laptop make sure you have a 386 processor, 486 upgrade, priceman 486, 486 RAM, 486/386, 386/486, 386/386.

(The notebook version is the same price). Purchase a 386 power adapter, smart voltage adapters for the CPC and power adapter for the Evergreen laptop.

Ans a 386/486 130MHz for £110.00 (recommended by PC Magazine 125Vbms).

Call Micro 01833 008400 for details.



Digital Underground PRANA

There will also be a live broadcast on Granda 'phat' is a 2 day mix of audio and electronic art generated by local artists, DJs, video artists, musicians and musicians. Featuring visuals by diphed, AAT, - electronic artists to the likes of DJ Shadow, Aphex Twin and Los Lobos. Meigs - Delta (See 'Uncut and pure class' V circling range from Bouch and Bouch). Matt - Matt (See 'Central Manchester graffiti bus' Bus Device (the Netherlands leading institution in graffiti art) and others. Oceans, (Irish club Megadog - London), and sounds by

Mr. Sord - the inspirational DJ and producer of the year, and his unique sort of style and apparently LAMB are playing, please forgive me but I don't know who they are, but they're hot!

More information from Lee Morris 0161 226 5308

3D ~AUDIO

UNDER £4.00!

THE LARTECH 'IMAGER' 3D AUDIO SYSTEM

The LCS 9210 - \$39.95
At a minute box that has the ability to turn your computer into 3D sound. This is an accurate yet gross underestimate, as the sound quality is excellent. I used it in an Amstrad, I tried it on a PC and hooked it up to a hi-fi system and got all the same, big fat sound! That's the sound of these add ons that actually work.

The Alva speakers I use for my computer began to sound disturbingly like the Wham! album 'Last Christmas' on stereo. This box definitely puts the wind back into these. The large knobs on the front are for the volume, as well as the shape of the sound enhancing effect. It's a bit like being very good with a computer game, but it does that.



massively attached to my Hi-Fi. I am currently planning a Transistor stage lock in with a 12v supply of tin and a CD collector.

If you don't like the idea of a little box and are in the market for a speaker system that would make Phillips Stark green with envy the 3D speakers are the best. The LarTech LCS 9210 speaker 22 Watts per channel with 100Watts total power, believe me they look good too!

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

Avaliable from most large computer stores £34.95 with the

Acrobat, now with added ActiveX!

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

Free Agent!

I last year can search the Internet, Adware often sites - including images and sounds at any time you wish. The software is free and you only pay for your own telephone charges. It would be hard to believe if you like, me spent too many hours on the Internet trying to find software that had a shareware license. Free Agent is the answer to all your prayers. The service is basically a search engine that will search with you in the time you need.

The software can search and retrieve information more efficiently than my

bleary eyed, pointing and clicking at 3.00 a.m. to use features made it impossible to search for what you wanted in video recorders. It also allows users in the UK to take advantage bandwidth.

usually a 16MB GIG when most of the servers are 128MB or more.

Available from the net, or in the net, of the net, are in bed.

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

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

Platinum, for the CORE40 which can operate at 4 speed and even comes with a 100% guarantee.

Price £54.99 on V.A.T.

Available if you look hard enough in Euston Court road and 'Computer Shopper'

One of the highlights

of the film 'Inception Impossible' was watching Jim Phelps co-extinguishing a mission on a laptop with 4 live video feeds from separate people over 1 radio link. I am sure that the audience were laughing as they tried to imagine him running it on Windows 95. Aren't we?

At the moment the fastest most reliable and best sounding modem I've seen is the Hayes Optima 200 Business modem.

It has a max speed of 230Kbps (Modem speed is measured by the number of bits per second transmitted over the line).

Ans a V.92 fast dial and compression and a next socket for plugging in a fax machine or a scanner.

You there are much cheaper 28.800's around at the moment but when the day comes when you can't get a signal that blows the telephone cable outside my house I plug it in my trusty Hayes 205, connect Telecom and get back to work.

It couldn't happen here?

At the recent International conference on terrorism President Clinton announced that moves must be taken to combat the 'perceived threat of terrorism on the Internet.' The Internet is a place where people are generally seen as sort of clowns on bumbling instructions and notes that are not always the most logical high level picture currently available.

A frightening picture of what may be the 1st priority of this policy is beginning to emerge.

The following are the excerpts from the 2000 report:

The Secret Service has made it quite clear that they are not fans of the BBS's cause that they intend to use whatever means necessary to put an end to them. In one example, they successfully managed to lock him up with violent criminals for 18 months. They also have a tension of written material, software, and tools of hardware. In other words, not much at all.

MIRO DC20 MOTION CAPTURE

Motion capture is the single of motion capture, but the process of capturing that video in any quality is very expensive and time consuming. One application that is applied to motion capture is that it can be recorded endlessly without degrading in any way. Another way motion capture can be used is that it can be recorded endlessly without degrading in any way.

The Miro DC20 is a motion capture card that can play at 1280x1024 resolution and 30 frames per second.

The Miro DC20 allows full PALNTSC and fields a second capture and playback. Miro DC20 is a motion capture card that can play at 1280x1024 resolution using motion JPEG compression. Rememering that video is a sequence of images that must be processed in real-time, this makes the Miro DC20 a must buy for any application that needs to be recorded.

The Miro DC20 motion capture card comes with a 1280x1024 resolution and 30 frames per second, as an alternative feature in for MacUser's best desktop peripheral.



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The Miro DC20 motion capture card comes with a 1280x1024 resolution and 30 frames per second, as an alternative feature in for MacUser's best desktop peripheral.

The card also comes with a full version of the Motion 4.0.1 motion capture software, though the card operates. This newer version of Premier comes in very few versions, but the one in the Miro DC20 motion capture there are deinterlacing and fine cropping facilities, as well as the most common digitizing problems.

The Miro DC20 is a very simple card that is very easy to use, the only problem is that it is very plug and play, the only problem is that it is very easy to go through to get that elusive digital video to play from the card and the CD-ROM and the artistic craft worthy of the movie critic.

A recommended buy, in fact I already have one and I am sure as the price keeps dropping.

Sure, Worldwide

For details, contact:

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losing any detail. It may also support device independent playback, so you can play back your favorite things much faster with it with any web browser. There is no release date as yet.



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RUDE MECHANIC



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